

Research Report No. 51

**UKRAINIAN LITERATURE IN ENGLISH:  
ARTICLES IN JOURNALS AND  
COLLECTIONS,  
1840-1965**

*An annotated bibliography*

**MARTA TARNAWSKY**

Canadian Institute of Ukrainian Studies Press  
University of Alberta  
Edmonton 1992

Canadian Institute of Ukrainian Studies Press

Occasional Research Reports

The Institute publishes research reports periodically. Copies may be ordered from the Canadian Institute of Ukrainian Studies Press, 352 Athabasca Hall, University of Alberta, Edmonton, Alberta, Canada T6G 2E8.

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This publication was funded by a grant from the Stepania Bukachevska-Pastushenko Archival Endowment Fund.

**PRINTED IN CANADA**

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### The general plan

*Christian Literature in America, 1609-1860: A Bibliography* is part of a larger bibliography project which attempts to list every book, pamphlet, magazine, newspaper, tract and printed sheet which has appeared in the English language from the first printing in the year 1609 to the present. It is a project which will include Christian and non-Christian books and tracts, and also non-Christian books and tracts which have been published in America since 1609.

The work is divided into three parts: the first part lists the books, pamphlets, magazines, newspapers, tracts and printed sheets which have been published in America since 1609; the second part lists the books, pamphlets, magazines, newspapers, tracts and printed sheets which have been published in America since 1609; and the third part lists the books, pamphlets, magazines, newspapers, tracts and printed sheets which have been published in America since 1609.

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A sample of the work will be found in the first part of the bibliography. It is intended to be a working bibliography for the professional bibliographer. With the bibliography preceding the following is a chronological list of the work, the project of the bibliography, and in the appendix the bibliography will be found.

In 1964 the American Institute of Biblical Studies at the University of Chicago entered into a contract with the University of Chicago Press to publish a series of bibliographies on the American religious scene. The first volume, *Christian Literature in America, 1609-1860*, has been published in two volumes from the 1964-1965 academic year. It is intended to be a working bibliography for the professional bibliographer.

1. From the earliest known publications to the end of 1609.
  - a) Books and pamphlets. (Already published in 1964.)
  - b) Articles in periodicals and collections. (To appear in 1965.)
  - c) Translations of journals and collections. (To appear in 1965.)
  - d) Books on and by journals and collections. (To appear in 1965.)
  - e) Supplemental materials which include, respectively, books issued for the year 1609.
2. From 1610 to the end of 1699.
  - a) Books and pamphlets.
  - b) Articles in periodicals and collections.
  - c) Translations of journals and collections.
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  - e) Supplemental materials which include, respectively, books issued from 1610 to 1699.
3. From 1700 to the end of 1799.
  - a) Books and pamphlets. (To appear in the *Journal of American Studies*.)
  - b) Articles in periodicals and collections. (To appear in the *Journal of American Studies*.)
  - c) Translations of journals and collections. (To appear in the *Journal of American Studies*.)
  - d) Books on and by journals and collections. (To appear in the *Journal of American Studies*.)
  - e) Supplemental materials which include, respectively, books issued from 1700 to 1799.



# INTRODUCTION

## *The general plan*

Ukrainian Literature in English: Articles in Journals and Collections, 1840-1965 is part of a larger bibliographical project which attempts, for the first time, a comprehensive coverage of translations from and materials about Ukrainian literature published in the English language from the earliest known publications to the present. After it is completed this bibliographical project will include: 1/books and pamphlets, both translations and literary studies; 2/articles and notes published in monthly and quarterly journals, yearbooks, encyclopedias, symposia and other collections; 3/translations of poetry, prose and drama published in monthly and quarterly journals, yearbooks, anthologies etc.; and 4/ book reviews published in journals and collections.

The work on this projected series has been under way for over two decades. At one time it was meant to be a collective effort and the work was divided by chronological periods. Even though the collective enterprise failed, the chronological divisions remained: the early period (to the end of 1965), done by the original compiler, was the only part of the project that was continuing: the collaborators who were supposed to concentrate on later periods lost heart and gave up before any tangible results were achieved. Having realized this state of affairs, I decided to take over the total project myself, to bring not only my original pre-1965 segment to completion, but to expand into later periods, to keep compiling the materials of the 1980's for current awareness of researchers, to plan to fill in eventually the gap of the 1966-1979 period, in order to make this bibliographical project as comprehensive in its coverage as possible.

A project of this magnitude would take a considerable time, even if it were done by a bibliographical institute employing full time professional bibliographers. With one bibliographer producing this bibliography as a labor of love in her spare time, the project, if it was to continue, had to be divided into segments and extended into the future.

In 1985 the Canadian Institute of Ukrainian Studies at the University of Alberta agreed to publish Ukrainian Literature in English in a series of research reports as the various individual segments of this bibliographical project are completed. The first such report, Ukrainian Literature in English: Books and Pamphlets, 1890-1965 has already been published in 1988 as Research report No.19. The plan for the rest of the project can be summarized as follows:

### **I. From the earliest known publications to the end of 1965:**

- a/ Books and pamphlets. [Already published in 1988].
- b/ Articles in journals and collections. [The present report].
- c/ Translations in journals and collections. [In preparation].
- d/ Book reviews in journals and collections. [In preparation].
- e/ Supplement: Additional books, articles, translations, book reviews for the pre-1966 period.

### **II. From 1966 to the end of 1979:**

- a/ Books and pamphlets.
- b/ Articles in journals and collections.
- c/ Translations in journals and collections.
- d/ Book reviews in journals and collections.
- e/ Supplement: Additional books, articles, translations and book reviews published from 1966 to 1979.

### **III. From 1980 to the end of 1989:**

- a/ Books and pamphlets. [In preparation. Parts already published in the Journal of Ukrainian Studies.]
- b/ Articles in journals and collections. [In preparation. Parts already published in the Journal of Ukrainian Studies.]
- c/ Translations in journals and collections. [In preparation. Parts already published in the Journal of Ukrainian Studies.]

d/ Book reviews in journals and collections. [In preparation.]

e/ Supplement: Additional books, articles, translations, book reviews published in the 1980's.

The work on current bibliography will continue, God willing, and the decade of the 1990's will again be covered according to the same plan. Depending on the amount of material some segments may be issued separately, while other segments may be combined in one research report. Each report will contain an introduction and an extensive general name and subject index. Cumulative general indexes for the periods are among desiderata for some distant future. Reports for the first early period will also contain chronological indexes to facilitate historical research. For translations an attempt will be made to identify in the general indexes the individual pieces of poetry, prose and drama with their original Ukrainian titles.

### *Scope, limitations, form, structure*

The focus of this bibliography is on modern Ukrainian literature, i.e. literature written originally in modern Ukrainian and published since 1798. Selected titles from the earlier periods (i.e. *Slovo o polku Ihorevim*) and from Ukrainian folklore have been added, but no attempt has been made to cover these two areas comprehensively. Works of and about Ukrainian authors whose primary literary output is in a language other than Ukrainian (e.g. Nikolai Gogol) are outside the scope of this bibliography. Memoirs and biographies are covered only, if they are by or about prominent writers and/or deal with matters of literature. Non-literary works of Ukrainian writers are not covered. The scope is limited to materials published in books, pamphlets, monthly or quarterly journals, yearbooks, encyclopedias, anthologies and other collections. No attempt has been made to cover materials published in the daily press, in weekly or semi-monthly periodicals. The first known pioneering publications in newspapers, however, are included as exceptions to this general rule, because of their historic significance. Book reviews, according to the plan, will be covered in a separate report, without annotations; the more important book reviews, however, especially the pioneering ones, are given additional coverage as annotated articles.

No title is included in Ukrainian Literature in English unless it is examined personally and unless the bibliographical information is verified *de visu*. This is an important limitation. Some materials which are known to exist are difficult or even impossible to get; some are available only in distant inaccessible libraries. I felt that the scholarly community would be better served, if access is provided to the wealth of material already compiled, rather than have the publication of this bibliography postponed until all such elusive items are verified. Not even a comprehensive bibliography can ever be complete: an estimated 80-90% coverage, I would hope, should be considered enough for a first publication. Future supplements (which would include materials newly discovered and already known materials personally verified) would eventually bring the coverage closer to 95%-98%: it would probably be unrealistic to ever expect a 100% coverage.

The last two decades brought a dramatic increase in both the quantity and the quality of English language materials on Ukrainian literature. To keep pace with this publication explosion, extensive annotations may have to be given up in the future in favor of cryptic explanatory notes. Striving for comprehensiveness, however, will not be replaced by selectivity and the self-imposed strict standard of personal examination and verification of data will not be abandoned. This bibliography is meant as an information tool for students and researchers of Ukrainian literature who must rely on English language material. On some Ukrainian writers the only source of information may be a brief entry in an encyclopedia; hence the inclusion of all such entries together with the more substantial critical articles. Articles in popular magazines, news reports about literary life in Ukraine, political polemics surrounding the erection of the Shevchenko monument in Washington - material of this kind may not contribute much to literary scholarship, but it provides valuable information about the role and reception of literature in Ukrainian society.

Titles in this bibliography are arranged by main entry in a numbered alphabetical sequence. Main entries appear in a standardized transliterated form: variant forms of names as used in the sources themselves, however, are retained in the body of the bibliographical entry. Ukrainian names and titles are transliterated according to the Library of Congress system, with the omission of diacritical marks. In the transliteration of names exceptions are made for authors who consistently use a different form of their name for publications in English. Variant forms used in the sources are indicated and cross references are made in the general index from forms of names not adopted.

## *This report: Articles 1840-1965*

All entries in this articles' segment of the bibliography are annotated. Some, especially the important early publications which have become bibliographical rarities, are annotated rather extensively. Annotations attempt to provide a factual un-biased comment, with an occasional critical note, whenever the factual content of the material is found to be misleading or incorrect. Quotations from the sources themselves used in annotations are meant to give the reader both the substance and the stylistic flavor of the original. Occasionally, a reference to another article in this bibliography is inserted to alert the reader to interrelated materials.<sup>1</sup>

There are two separate indexes in this articles report: a general (name and subject) index which provides an access to the bibliography by means of personal names of authors, co-authors, compilers, editors, translators, illustrators or by means of specific subjects, and a chronological index to facilitate historical overview. Subject headings used in the general index conform to the standards set by the Library of Congress Subject Headings (8th ed., 1975) with cross references from forms not adopted.

A list of journals and collections indexed is added to facilitate an overview of sources.

## *Acknowledgments*

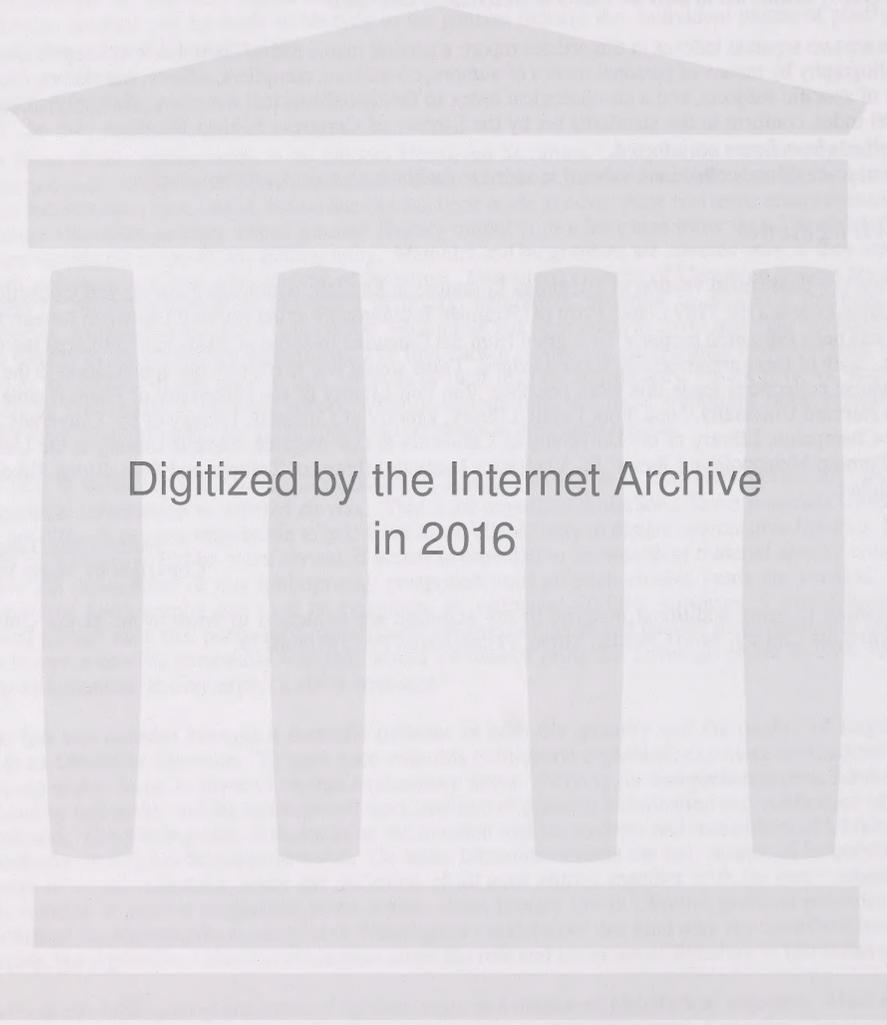
The first pre-publication version of Ukrainian Literature in English: Articles in Journals and Collections, 1840-1965 has been awarded the 1989 Cenko Prize in Ukrainian Bibliography at the Harvard Ukrainian Research Institute. The work has been supported partially by a grant from the Canadian Institute of Ukrainian Studies at the University of Alberta. Both of these are gratefully acknowledged. I also would like to express my appreciation to the following libraries whose collections made this work possible: Van Pelt Library of the University of Pennsylvania, Widener Library at Harvard University, New York Public Library, Library of Congress, Library of the University of Illinois at Urbana-Champaign, Library of the University of California at Los Angeles, Robarts Library at the University of Toronto, Toronto Metropolitan Library, St. Vladimir's Institute Library of Toronto and Plast-Ridna Shkola Library in Philadelphia.

Philadelphia, January 1990.  
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Persons wishing to bring additional material to my attention are requested to write to me at the University of Pennsylvania Law Library, 3400 Chestnut Street, Philadelphia, PA. 19104-6279.

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<sup>1</sup> References to Ukrainian Literature in English: Books and Pamphlets, 1890-1965 published as Research Report No. 19 in 1988 are cited: ULE: Books and Pamphlets, 1890-1965.



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- ABN Correspondence (Munich)
- Academic Freedom Under the Soviet Regime; a symposium of refugee scholars and scientists who have escaped from the USSR, on the subject, "Academic freedom in the Soviet Union as a threat to the theory and practice of Bolshevik doctrine." Conference at Carnegie Endowment for International Peace Building, United Nations Plaza, New York, April 3-4, 1954. Munich: Institute for the Study of the History and Culture of the USSR, 1954.
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- Alaska Herald (San Francisco)
- All the Year Round (London)
- American Eclectic (New York)
- American Review of Reviews (New York)
- American Slavic and East European Review (Menasha, Wisconsin)
- Amity (Bombay; Indo-Soviet Cultural Society)
- Annals of the Ukrainian Academy of Arts and Sciences in the United States (New York)
- Anthology of Modern Slavonic Literature in Prose and Verse. Translated by P. Selver. With an introduction and literary notes. London: Kegan Paul, Trench, Trubner; New York: E.P. Dutton, 1919.
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- Freeman (New York)
- Galaxy (New York)
- Guide to Ukrainian-American Institutions, Professionals and Business. Comp. & ed. by Wasyl Weresh. New York: Carpathian Star, 1955.

Harvard Slavic Studies (Cambridge, Massachusetts)

Holos molodi = Youth Speaks (Winnipeg)

Hordyns'kyi, Sviatoslav. Slovo o polku Ihorevi i ukrains'ka narodna poeziia : vybrani problemy. Winnipeg: UVAN, 1963.

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I. Franko i Frankiana na zakhodi: Statti i materialy z pryvodu stolittia narodyn, 1856-1956 = I. Franko and Frankiana in the West: a Jubilee Symposium, 1856-1956. Ed. by J.B. Rudnyckyj. Winnipeg: Shevchenko Foundation, 1957. (Ukrainian Free Academy of Sciences. Series: Ucrainica Occidentalia, IV (2))

Kalendar Ukrain's'koho Robitnychoho Soiuzu na rik 1936 (Scranton, Pennsylvania)

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Nashe zhyttia = Our Life (Philadelphia)

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Problems of the Peoples of the USSR (Munich)

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- Ukrainian Review (New York)
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Welt der Slaven (Wiesbaden)

Westminster Review (London)

Yuzyk, Paul The Ukrainians in Manitoba. Toronto: University of Toronto Press, 1953.

Zhinochyi svi = Woman's World (Winnipeg)

Zyla, Wolodymyr T. Ideini osnovy Shevchenkovoho 'Hamalii'. Winnipeg: UVAN, 1958.

- A1. Abel, Carl.** "The Slavification of the Finnish area." In his Slavic and Latin, Ilchester Lectures on Comparative Lexicography delivered at the Taylor Institution, Oxford. London: Trübner, 1883. 21-27.

The author distinguishes between "Slavo-Russian - to-day called Little Russian" and the "Slavified Finno-Tatar... formerly called Muscovite, and to-day known as Great Russian..." On pages 21-27 of his lecture Abel discusses Ukrainian literature which he calls either "Little Russian" or "Russianian". "Being licensed for print," says Abel, "the Little Russian language in those days [i.e. "in the liberal period which inaugurated the era of Alexander II..."] rapidly produced a promising historical and religious literature. In that halcyon epoch of Russian liberalism, Little Russian literature witnessed a perfect revival, and attracted considerable attention at home and abroad... Books of sweet and passionate poetry abounded. Popular songs and tales, the phantastic heirlooms of a widely imaginative race were numerous collected." Abel mentions Shevchenko, "the central figure of Russianian literature", the interdiction since 1876 of the printing of Ukrainian books in Russia, and "a special literature kept alive outside the Czarist territory."

- A2. Adamovich, Anthony.** "Current trends in non-Russian Soviet literature." Studies on the Soviet Union. n.s. 3.2 (1963): 59-85.

Official rehabilitation of Ukrainian writers Mykola Zerov and Mykola Kulish, continued repressions of Panteleimon Kulish, V. Vynnychenko and Mykola Khvylovyi, movement toward "the rehabilitation of national character" of literature, attempts at self-rehabilitation of some older writers (like Mykola Bazhan), appearance of a new generation of innovating writers in the 1960's (Drach, Kostenko, Vinhranov'skyi, Korotych, Hutsalo et al.) and the negative reaction to these developments by the followers of the orthodox socialist realism are presented by the author in the all-Soviet perspective, along with similar trends and developments in the Armenian, Byelorussian, Georgian and other non-Russian literatures of the USSR.

- A3. Adamovich, Anthony.** "The non-Russians." Soviet Literature in the Sixties: an international symposium. Ed. by Max Hayward and Edward L. Crowley. New York, London: Published for the Institute for the Study of the USSR by F.A. Praeger, 1964. 100-129.

A revised version of "Current trends in non-Russian Soviet literature." [See annotation under A2].

- A4. Adel'heim, Ievhen.** "In defense of beauty."/ Ievhen Adel'heym. Digest of the Soviet Ukrainian Press. 5.2 (February 1961): 14-15. [Excerpts. Ukrainian original in Vichyzna 12 (December 1960): 205-215].

Throughout his life Maksym Ryl'skyi has always taken a stand in defense of beauty, says Adel'heim. Beauty, in Ryl'skyi's words, "knows to open doors both to the past and future." Preoccupation with beauty at one time was "unjustly classified as a denial of steel and concrete for the sake of nightingales and flowers", but, according to Adel'heim, time has proved to be on the side of the poet. Ryl'skyi's polemic against those who are "deaf and blind to the beauty of life", who view the best achievements of human culture as "the useless toys of past centuries", can be seen clearly, according to Adel'heim, in Ryl'skyi's last three collections of poetry "Roses and grapes", "Distant horizons" and "Autumn in Holosiivka". 11 lines of the poem "*Chumaky*" and 8 lines from "Autumn in Holosiivka" are quoted in the Digest's literal prose translation.

- A5. "All creative powers are to be used in the building of communism: a discussion of the address of Oles Honchar 'For a true and highly artistic presentation of people's life' at the Third Plenum of the Board of the Association of Soviet Writers of Ukraine."** Digest of the Soviet Ukrainian Press. 6.3 (March 1962) 16-18. [Excerpts. Ukrainian original in Literaturna hazeta. (16 Jan. 1962): 1-3].

A discussion following the address of O. Honchar [See annotation under A237] in which P. Panch, I. Dziuba, D. Pavlychko, B. Antonenko-Davydovych, V. Mynko, R. Bratun', Iu. Zbanats'kyi, I. Murativ, I. Drach, S. Kyrychenko are reported as having participated. The main topic under discussion was "the big and

irreparable damage inflicted to literature by the personal cult of Stalin", the need to "counteract hack-work", "to wage war against everything that is average, dull and vulgar", to raise artistic standards, improve book distribution, fight inertia and opportunism, etc.

- A6. "Always alive in the minds of the people** (From the official Committee for the Observance of the Taras Shevchenko Jubilee)." Digest of the Soviet Ukrainian Press. 5.2 (February 1961): 1-2. [Excerpts. Ukrainian original in Literaturna hazeta (3 January 1961): 1].

Report on preparations for the observance in Ukraine of the 100th anniversary of Shevchenko's death in March 1961. Plans for the Shevchenko jubilee include solemn community meetings, an international scholarly conference, commemorative plaques, a series of new books by and about Shevchenko, new works by artists and composers, staging of plays, operas and a ballet on Shevchenko themes, a new documentary film about the Kiev museum of T.H. Shevchenko, widespread publicity in the press as well as through exhibits, concerts, showing of artistic and documentary films, etc.

- A7. "American press reports on unveiling of Shevchenko statue in Washington."** Ukrainian Review (London). 11.3 (Autumn 1964): 85-86.

Reprints of news items from the New York Times (June 28, 1964, "Eisenhower raises issue of freedom" by Ben A. Franklin); the Sunday Herald Tribune (June 28, 1964, "Ike unveils Ukrainians' anti-Soviet statue, unsigned); the Jersey Journal (June 29, 1964, "Ike unveils statue honouring Shevchenko, Ukrainian hero" by Richard Sapir); and the Chicago Sun-Times (June 28, 1964, "Ukrainian statue dedicated by Ike", unsigned).

- A8. Andrusyshen, Constantine Henry.** "The *dumy*: lyrical chronicle of Ukraine."/ C.H. Andrusyshen. Ukrainian Quarterly. 3.2 (Winter 1947): 134-144.

The *dumy*, according to the author, "constitute a historical document of the age, with the historical spirit rather than factual data predominating: the chief source of interest in them is not their fictional or realistic manner, but the general types and heroes that the genius of the race created, because it is precisely in these types that the soul of the nation is revealed." The author discusses general characteristics of *dumy*, their themes and heroes, such as Marusia of Bohuslav, Samiilo Kishka, Baida, het'man Khmel'nyts'kyi, kozak Holota and others.

- A9. Andrusyshen, Constantine Henry.** "One who gathered nature's smiles: some comments upon Michael Kociubynsky's anniversary."/ by C.H. Andrusyshen. Ukrainian Life 2.9 (September 1941): 8-10, 16.

In his biographical sketch of Mykhailo Kotsiubyns'kyi Andrusyshen concentrates on what he calls the writer's "sensitively diseased constitution". "Kociubynsky's spiritual state varied from one extreme to another. Moments of utmost dejection were followed by an inordinate sensitivity, animation, happiness." ... "The travels he made were in a degree remedial and stimulating to his exhausted physique and depressed mind..." In his analysis of Kotsiubyns'kyi's psychology and his literary masterpieces Andrusyshen follows the ideas of Serhii Iefremov (Serge Efremov in text) who is cited several times in the article.

- A10. Andrusyshen, Constantine Henry.** "Shevchenko - a national and universal genius" / C.H. Andrusyshen. Opinion. 5.3 (March 1949): 3-4, 8.

Excerpts from an address delivered to Alpha Omega Society, University of Saskatchewan. "Just as Dante's work is a compendium of all that had been achieved in the Middle Ages, so does Shevchenko's work embrace all that is evoked by the word "Ukraine", all the joys and sorrows of its people." Shevchenko's "main concern is with his own Ukraine," says Andrusyshen, "but those aspirations, hopes, and protests against injustice, which make his poems so vital, can, by extension, be brought to refer to any people subjected by a foreign power, or to any part of humanity that suffers want and oppression." In Andrusyshen's view, "Neophytes" and "Mariia" are masterpieces "which are perhaps the greatest of his entire

literary creation, for they are of genuine universal quality, worthy to be placed among the greatest creative achievements of the human mind." [See also ULE: Books and Pamphlets, 1890-1965, B1].

- A11. Andrusyshen, Constantine Henry.** "Skovoroda, the seeker of the genuine man"/ by Constantine H. Andrusyshen. Ukrainian Quarterly. 2.4 (Summer 1946): 317-330.

Skovoroda's originality, according to the author, "lies not so much in the type of philosophy which he professed as in the manner in which he sought to apply it to life, and so out of sheer imponderables to produce the miracle of quasi palpable truth, beauty and goodness." A detailed biography with a summary of Skovoroda's basic philosophy.

- A12. Andrusyshen, Constantine Henry.** "Ukrainian literature: a mirror of the common man." Ukrainian Quarterly. 4.1 (Winter 1948): 44-54.

With rare exceptions, says Andrusyshen, the Ukrainian literature of the 19th and of the first two decades of the 20th century is a reflection of the "life of the common people, their manners and customs, their joys and miseries, their hope and despair." This article is a study of the ethnographic and democratic tendencies in the works of Ivan Kotliarev's'kyi, Kvitka-Osnovianenko, Marko Vovchok, P. Kulish, Anatol' Svydnyts'kyi, Stepan Rudans'kyi, Mykhailo Kotsiubyn's'kyi, Vasyli' Stefanyk, Marko Cheremshyna and Les' Martovych.

- A13. Andrusyshen, Constantine Henry.** "Ukrainian theater as a political factor"/ by C.H. Andrusyshen. Ukrainian Quarterly. 3.3 (Spring-Summer 1947): 249-261.

A historical survey of the development of Ukrainian drama from the two interludes presented in Ukrainian in 1619 through such authors as Danylo Tuptalo, Teofan Prokopovych, Ivan Kotliarev's'kyi, Hryhorii Kvitka-Osnovianenko, T. Shevchenko, Mykhailo Staryts'kyi, Marko Kropyvnyts'kyi, Ivan Tobilevych, Ivan Franko, Lesia Ukrainka and Volodymyr Vynnychenko.

- A14. Antonenko-Davydovych, Borys.** "The early dawn." Digest of the Soviet Ukrainian Press. 8.9 (September 1964): 22-24. [Excerpts. Ukrainian original in Zmina (March 1964): 2-3].

A memoir of 1916 high school experiences by the recently rehabilitated Ukrainian writer. Antonenko-Davydovych writes of his first encounters with Shevchenko's poetry and especially of an incident with Okhtyrka high school principal Pavel Ia. Kvitsinskii, to whom the young Antonenko-Davydovych declared that he regretted that Gogol "did not write his works in his own language", like his contemporary Shevchenko. Kvitsinskii warned the young student privately that such ideas might ruin his career and bring about his expulsion from high school.

- A15. Antonenko-Davydovych, Borys.** "On guard of language. Notes on the language of the works of young prose writers." Digest of the Soviet Ukrainian Press. 4.10 (Oct. 1960): 7-9. [Excerpts. Ukrainian original in Dnipro, 9 (Sept. 1960): 142-152.

An analysis of the "color, picturesqueness and lexical variety" of language in four books by young Ukrainian writers: From the Songs of Life by Volodymyr Babliak, The Red Rock by Petro Hurinenko, Land and People by Mykola Stoian and The Stone Rainbow by Serhii Plachynda.

- A16. "Appeal of the Oblast Literary Studio of the Lviv branch of the Association of Writers of Ukraine to all young men of letters in Ukraine."** Digest of the Soviet Ukrainian Press. 6.12 (December 1962): 24-25. [Full text. Ukrainian original in Literaturna Ukraina (2 November 1962): n.p.].

Appeal to young writers to help propagandize and organize subscriptions to Ukrainian literary journals Literaturna Ukraina, Zhovten' and Dnipro.

- A17. Asher, Oksana.** "Dray-Khmara's poetical creativeness." Ukrainian Quarterly. Part I: 13.4 (December 1957): 355-365; part II: 14.1 (March 1958): 77-83.

A critical analysis of Mykhailo Drai-Khmara's symbolist poetry based on both published and previously unpublished sources. The article contains excerpts from Drai-Khmara's poetry in English translation, notably the complete texts of the poems "Swans" and "Second birth" with a discussion of both the poems themselves and also of the critical reaction to them in the literary circles of the time.

- A18. Asher, Oksana.** "Ukrainian poet Dray-Khmara on the Ukrainian literary life under the Soviets." Ukrainian Quarterly. 13.3 (September 1957): 255-264.

Entries in the diary of Mykhailo Drai-Khmara on literary life and prominent literary personalities of the 1924 to 1932 period in Ukraine commented on and explained by the poet's daughter. Though Drai-Khmara was arrested in 1935 and died in a Soviet concentration camp in 1939, the diary showing the poet's defiant spirit was never discovered by the police and was preserved by the poet's family.

- A19. Asher, Oksana.** "A Ukrainian poet's fate in the Soviet Union." Ukrainian Quarterly. 13.2 (June 1957): 127-137.

A biographical sketch of the Ukrainian poet Mykhailo Drai-Khmara who died in a Soviet concentration camp in 1939 written by the poet's daughter and presented against the background of Ukrainian cultural revival of the 1920's.

- A20. Bachur, George.** "Taras Shevchenko in the historic perspective." Trident. 5.1 (January-February 1941): 15-23. Port.

Meditation on the history of Ukraine, on political and social forces which have shaped and influenced Shevchenko's life and work.

- A21. Bakumenko, D.** "Literary reading circle." Digest of the Soviet Ukrainian Press. 7.12 (Dec. 1963): 16. [Excerpts. Ukrainian original in Literaturna Ukraina (18 Oct. 1963) :1].

A news report on "the first literary reading circle in the Republic" opened in Zaporozhe. The circle is conducted by the Association of Writers of Ukraine together with party and trade union organizations. The first monthly thematic evening of the circle was devoted to the works of M. Stel'makh.

- A22. Barabash, Iurii.** "The national and the historical. On the problem of the national character in the works of O. Dovzhenko." Digest of the Soviet Ukrainian Press. 4.6 (June 1960): 7-9. [Excerpts. Ukrainian original in Prapor. 3 (March 1960) 102-115].

Although Dovzhenko wrote occasionally also in Russian, "only Ukrainian comes natural to Dovzhenko, he is in love with his native tongue...", says the author. There are Ukrainian "national features" in Dovzhenko's work, in addition to language. "Poem of the sea" shows modern Ukrainian character "with exceptional fullness." "...Dovzhenko created here a wide and varied gallery of Soviet characters, people marked with clear national features."

- A23. Bash, Iakiv.** "IV. Congress of Writers of Soviet Ukraine. Address by Chairman of the Congress Mandate Committee Yakiv Bash". Digest of the Soviet Ukrainian Press. 3.4 (April 1959): 11-12. [Excerpts. Ukrainian original in Literaturna hazeta. (15 March 1959): 4].

Statistics on the membership of the Association of Writers of Ukraine. There are, according to this report, 527 members. 174 of elected delegates participated in the Congress. The report gives data on the delegates' party affiliation, national composition, language of writing, age, sex, etc.

- A24. Bash, Iakiv.** "Words and arms." Digest of the Soviet Ukrainian Press. 7.1 (January 1963): 23-24. [Excerpts. Ukrainian original in Radians'ka Ukraina (1 December 1962): 3].

Ukrainian writers, according to this article, spend much time visiting units of the Soviet army and navy. In 1961 a week of Ukrainian literature was organized for the border-guard troops with over fifty writers participating. Last October fifty five writers appeared before military units serving on the frontiers of the USSR.

- A25. Bass, I.I.** "Newly exposed falsifiers of Ivan Franko's heritage." Digest of the Soviet Ukrainian Press. 3.8 (Aug. 1959): 24-26. [Excerpts. Ukrainian original in Radians'ke literaturoznavstvo 3 (May-June 1959) 28-46].

A reaction to V. Doroshenko's book The Great Stone-Mason published in Ukrainian in Winnipeg in 1956. Bourgeois-nationalists, according to Bass, attempt "to prove that Franko was an enemy of Russia: both the progressive as well as the reactionary". "...the Ukrainian bourgeois-nationalists, in falsifying Franko's works and taking advantage of contradictions in the writer's expressed opinions, try to present him as sharing their ideas." Bass cites also O.I. Bilets'kyi's criticism of D. Chyzhevskiy's book History of Ukrainian Literature from its beginnings to the period of realism, published in Ukrainian in New York in 1956, as an exposure of bourgeois-nationalist methods of distortion and falsification.

- A26. Bat, L.** "Taras Shevchenko" / L. Bat and A. Deutsch. International Literature. 2 (1939): 79-87. Illus., ports.

Shevchenko's life, according to the authors, was "a reflection of the bitter lot of the Ukrainian people oppressed by tsarism." The biographical sketch is illustrated with one of Shevchenko's paintings ("Kirghizian") and two portraits (one - embroidered on silk from a folk art exhibition, one - a sculpture by M. Manizer). The article, published on the occasion of the 125th anniversary of Shevchenko's birth, quotes Lenin on "the ban of honoring Shevchenko" as being "such a splendid, superb and uniquely happy and fortunate measure from the viewpoint of agitation against the government..."

- A27. Bayer, John.** "Shevchenko's artistry of friendship." Trident. 3.12 (December 1939): 57.

A note on what the author calls Shevchenko's "kind" personality, especially on his ability to make friends.

- A28. "Bazhan, Mikola (Nikolay) Platonovich."** McGraw-Hill Encyclopedia of Russia and the Soviet Union. /Ed. by Michael T. Florinsky. New York: McGraw-Hill Book. Co., 1961. 62.

15 lines of bio-bibliographical information about Mykola Bazhan.

- A29. Bazhan, Mykola.** "Bridges to mutual understanding."/ Mikola Bazhan. Soviet Studies in Literature. 1.3 (Summer 1965): 97-99.

A report on a three-day round table international conference of literary magazine editors held in Belgrade, Yugoslavia. Originally published in Literaturnaia gazeta of May 4, 1965.

- A30. Bazhan, Mykola.** "Generous and everlasting treasures." Digest of the Soviet Ukrainian Press 7.6 (June 1963): 24-25. [Excerpts. Ukrainian original in Literaturna Ukraina (16 April 1963): 1].

150th anniversary of Shevchenko, says Bazhan, is being used by Ukrainian nationalists abroad to slander the Soviet Union. Europe's Freedom Fighter, Taras Shevchenko, 1814-1861 published by U.S. Congress [See ULE: Books and Pamphlets, 1890-1965, B87] is, in Bazhan's view, an attempt by "nationalist scribes" to falsify and distort Shevchenko.

- A31. Bazhan, Mykola.** "The national renown of the Bard." Digest of the Soviet Ukrainian Press. 5.5 (May 1961): 7-8. [Excerpts. Ukrainian original in Literaturna hazeta (March 24, 1961): 1-2].

A report on observances of the one hundredth anniversary of Shevchenko's death. Among the observances enumerated in the article: numerous solemn meetings dedicated to the memory of Shevchenko; a great exhibition in Kiev of 1,012 works of art on themes inspired by Shevchenko's life and works; four different

anniversary editions of *Kobzar* in a total of 450,000 copies; 25 other books by and about Shevchenko; Shevchenko postage stamps issued by the USSR, etc. The Shevchenko Jubilee Committee, says Bazhan, has not ceased functioning, but will continue to work to prepare world-wide observances of the 150th anniversary of Shevchenko's birth which are to take place in March of 1964.

- A32. Bazhan, Mykola.** "Ukrainian Soviet literature in the struggle for building Communism. Address of Chairman of the Board of the Association of Writers of Ukraine Mykola Bazhan at the IV. Congress of Writers of Soviet Ukraine on March 10, 1959." Digest of the Soviet Ukrainian Press. 3.4 (April 1959): 5-9. [Excerpts. Ukrainian original in Literaturna hazeta. (11 and 13 March 1959): 2-3; 1-2].

An address containing both a report and a program for the future. Bazhan expresses support for the criticism of Pervomais'kyi, Holovaniv's'kyi, Kostenko, Pavlychko expressed earlier in the Soviet press. He welcomes the rehabilitation of Mykola Kulish, Myroslav Irchan, Vasyli' Ellan-Blakytynyi, Ivan Mykytenko, Ivan Kulyk, A. Krushel'nyts'kyi, Davyd Hofstein, Oleksa Vlyz'ko. With a note by the editors of the Digest.

- A33. Bazylyvs'kyi, Mykola.** "Italian Ucrainica."/ Mykola Bazylyvs'kyi. Digest of the Soviet Ukrainian Press. 8.6 (June 1964) :16-18. [Excerpts. Ukrainian original in Literaturna Ukraina. (12 May 1964): 4].

A bibliographical survey of early Ukrainian-Italian literary relations from an article on Ukrainian literature published by M. Drahomanov in the Italian journal Revista europea in 1873 to Ettore Lo Gatto's articles on Shevchenko (in Italian encyclopedia in 1933) and on Ukrainian literature (in his book on the history of modern literature of Europe and America). Among other Italian Slavists who wrote on or translated from Ukrainian literature Bazylyvs'kyi mentions Angelo De Gubernatis (1840-1913), P.E. Pavolini (translations from Shevchenko published in 1889) and "Professor Ciampoli".

- A34. Bazylyvs'kyi, Mykola.** "The people of Leningrad on the Poet's jubilee."/M. Bazylyvs'kyi. Digest of the Soviet Ukrainian Press. 5.3 (March 1951 i.e. 1961): 13-14. [Excerpts. Ukrainian original in Radians'ka Ukraina. (January 31, 1961): 3].

A report on the publication of a book by M.I. Morenets on Shevchenko's memorable places in Leningrad (title in translation given as "Shevchenko in Petersburg. Along the memorable places of his life and work") and on other forthcoming publications to be issued on the occasion of Shevchenko's one hundredth anniversary.

- A35. "Before leaving for Moscow."** Digest of the Soviet Ukrainian Press. 7.6 (June 1963): 17. [Full text. Ukrainian original in Literaturna Ukraina (7 May 1963): 1].

News item about 19 poets, writers and critics of Ukraine who are about to participate in the 4th all-Union conference of young writers opening in Moscow.

- A36. Bentley, Pauline.** "Taras Shevchenko, Ukraine's poet of freedom." Unesco Courier. 14.7-8 (July-August 1961): 53-56. Illus.

A biography of the poet interspersed with some excerpts of his poetry in translation and illustrated with Shevchenko's portraits and black and white reproductions of six of his drawings or paintings. According to Bentley, "No other European literature has a comparable protest against serfdom and there is no other poet of genius sprung from the serfs who has shown up the ugliness of serfdom with such powerful effect as Shevchenko. He contributed much to the abolition of serfdom by influencing liberal public opinion which played a large part in inducing Alexander to initiate liberal reforms." Taras Shevchenko, says Bentley, "goes beyond the narrow limits of one country. He is a poet of humanity; his message of brotherhood and love, truth and justice, and above all, of freedom, is worldwide in scope, universal in significance."

- A37. Berlstein, Alfred.** "The figure of Mickiewicz in Ivan Franko's life." Annals of the Ukrainian Academy of Arts and Sciences in the United States. 6.3-4/21-22 (1958): 1372-1380.

The background and the reasons for what the author calls "Franko's phantastic misrepresentation" of Adam Mickiewicz in Franko's article about the Polish poet ("Der Dichter des Verrathes", i.e. "The poet of treason") published in Vienna in the magazine *Die Zeit* in 1897.

- A38. Berlstein, Alfred.** "Ivan Franko exhibition in the New York Public Library (Aug.-Sept. 1956)." *I. Franko i Frankiana na zakhodi: statyi i materialy z pryvodu stolittia narodyn, 1856-1956 = I. Franko and Frankiana in the West*; a Jubilee Symposium, 1856-1956. Ed. by J.B. Rudnyckyj. Winnipeg: Shevchenko Foundation, 1957. (Ukrainian Free Academy of Sciences. Series: *Ucrainica Occidentalia*, IV (2)): 194-201.

The Franko exhibition, according to Berlstein, was the first exhibition at the New York Public Library devoted to a Ukrainian writer. Its title was: "Ivan Franko: Distinguished Ukrainian Author, 1856-1916. A Centennial Exhibition". It consisted of four cases and two wall pictures on the second floor gallery of the main building on 5th Ave and 42nd Street and lasted from August 13 to September 21, 1956. Berlstein provides a detailed description of materials used in the exhibition. Some explanatory captions used on the labels are reprinted in full; they provide biographical data and focus on Franko as a poet, as a political leader, as a translator and critic, as a scholar. A reproduction of the printed announcement of the exhibition appears on p. 196.

- A39. Bezdol'nyi, V.** "In the warehouse yes, but not in the bookstore."/ V. Bezdolnyi & L. Nesterenko. *Digest of the Soviet Ukrainian Press*. 3.7 (July 1959): 22. [Excerpts. Ukrainian original in *Literaturna hazeta*. (9 June 1959): 3].

A complaint about the unavailability of books by L. Zbashta, V. Bychko and Boryslav Stepaniuk. After a poetry reading of the three poets to a large audience in Pryluky, the authors, a worker and an artist respectively, attempted without much success to find the books of the three poets in local bookstores and in the city library.

- A40. Bezushko, Volodymyr.** "Nicholas Gogol and Ukrainian literature." *Ukrainian Quarterly*. 16.3 (Autumn 1960): 263-268.

Nikolai Gogol, a son of Ukrainian parents, grew up in Ukraine under the influence of Ukrainian folklore and Ukrainian literature of his time. These influences, according to the author, are reflected in his works and even the Russian language he used was enriched with Ukrainian words and phraseology. The article traces the Ukrainian influences on Gogol and vice versa: Gogol's influences on later Ukrainian writers, especially on P. Kulish, T. Shevchenko, M. Vovchok, A. Svydnyts'kyi and others.

- A41. Bezushko, Volodymyr.** "Oleh Olzhich Kandiba"/by Vladimir Bezushko. *Holos molodi = Youth Speaks*. 5.1 (Spring 1951): 33-34.

Ol'zhych, according to Bezushko, is "a poet of virile elements, often rising to abstract conceptions. His creative work is filled with praises of heroic deeds. He also longed for harmony in the universe... His language is exemplary, and the form of his poetry is classical, its expression enhanced by the restraint he exercised in his writing." "Modern Ukrainian nationalism" in Bezushko's view, found in Ol'zhych's poetry "its highest expression". The article provides biographical data about the poet, mentions his work in archeology and the fact that Ol'zhych was an instructor in archeology at Harvard University in 1937.

- A42. Bida, Constantine.** "Religious motives in the scholarly works of Ivan Franko." *Etudes slaves et est-européennes. Slavic and East European Studies*. 1.2 (Summer 1956): 104-110; 1.3 (Autumn 1956): 139-145.

A discussion of Franko's scholarly researches in the field of Christian medieval literature, particularly his three scholarly papers on Ivan Vyshens'kyi, his extensive study of the ancient Christian novel *Barlaam and Josaphat* and his three-volume treatise on apocrypha and legends. The article is an excerpt from a paper

delivered at the Congress of American and Canadian Slavists, at the University of Montreal, on June 10, 1956.

- A43. Bieliaev, V.H.** "Objectivity or objectivism." Digest of the Soviet Ukrainian Press. 4.5 (May 1960): 13-16. [Excerpts. Ukrainian original in Radians'ke literaturoznavstvo 1 (January/February 1960): 38-46].

Iu. Mel'nychuk is chastised by Bieliaev for his work on the Western Ukrainian prose writer Andrii Chaikovs'kyi (1857-1935). In Mel'nychuk's appraisal of Chaikovs'kyi, says Bieliaev, "we can observe a certain idealization and silence on the subject of serious ideological errors of the writer." "A. Chaikovs'kyi never accepted and never understood... the Great October socialist revolution. He did not accept it, but on the contrary, became an adherent of the counterrevolutionary Central Rada and an active member of the West Ukrainian National Republic." "...Giving the just due to the literary talent of A. Chaikovs'kyi, we must soberly and objectively evaluate the place and importance of the writer in the history of Ukrainian literature, and we must decidedly condemn all that is erroneous in it." Andrii Chaikovs'kyi, says Bieliaev, "had bougeois-nationalist leanings", "...his civic activities and partly his artistic creation... favored not so much a growth of national awareness, as propaganda of nationalist concepts. Iu. Melnychuk speaks with a fair amount of detail about the 'active civic work' of A. Chaikovs'kyi, but he does not make a note of the nationalist nature of this 'civic activity'." "...A. Chaikovs'kyi was blind to the social background of society's growth and to its progressive trend, and set for himself the goal of 'spreading national awareness' which frequently turned into national bigotry and a distortion of the past in the spirit of M. Hrushevsky." The author uses biographical details from A. Chaikovs'kyi's life and an analysis of his works The Cossack Vengeance and Gratitude to prove his point.

- A44. Bielkin, S.** "To those in love with books." / S. Byelkin. Digest of the Soviet Ukrainian Press. 9.3 (March 1965): 24-25. [Excerpts. Ukrainian original in Radians'ka Ukraina. (29 January 1965): 3].

An article about the "Books by Mail" outlet located in Darnytsia, the new raion of Kiev, at 26 Popudrenko Street. According to the author, orders are received from all corners of the land. In September and October alone shipments to teachers of village schools amounted to about 45,000 rubles. Olha Zhurakhovs'ka is in charge of the Ukrainian literature department. Last year the sales doubled. More than one thousand people living outside of Ukraine have sent orders for literary works in the Ukrainian language. Index card files are kept "with names and addresses of lovers of Ukrainian poetry and prose." The author claims that "...personnel of the store often encounters difficulties which it cannot surmount." Among those listed: cramped quarters and delayed shipments by publishers.

- A45. Bilets'kyi, Oleksandr.** "Flowering of the word." Digest of the Soviet Ukrainian Press. 5.3 (March 1951, i.e. 1961): 9-10. [Full text. Ukrainian original in Literaturna hazeta (27 January 1961): 2].

A tribute to Pavlo Tychyna on the occasion of the poet's 70th birthday. Bilets'kyi writes of the "magic", "charming musicality", "threatening power" of Tychyna's early poems which made the young Bilets'kyi on his first encounter with this poetry "to feel the 'pulse' of the new era, and to realize the firm belief in its great future." Bilets'kyi, however, takes issue with those critics "who give prime significance to the early poems, without understanding that the active long road of the poet's work is an uninterrupted trip along a set line, and that his poems, recently written, although differing from the verses of his youth, possess no less, but perhaps even more right to immortality." Young Ukrainian poets, according to Bilets'kyi, owe a considerable debt to Tychyna. Bilets'kyi singles out as "one of the most recent happy events in our literary life" the appearance of O. Levada's dramatic poem "Faust and death" which reminds him of the 1921 Tychyna's poetic cycle "The cosmic orchestra".

- A46. Bilets'kyi, Oleksandr.** "Semen Skliarenko and his novel *Sviatoslav*." /O.I. Bilets'kyi. Digest of the Soviet Ukrainian Press. 5.12 (December 1961): 4-6. [Excerpts. Ukrainian original in Radians'ke literaturoznavstvo. 5 (September/October 1961): 87-99].

A review article of the historical novel about Prince Sviatoslav of Kiev. Bilets'kyi makes comparisons between IU. Opil'skyi's *Idu na vas* and Skliarenko's *Sviatoslav*. Opil'skyi, in Bilets'kyi's view, "remains a captive of the traditional concepts about Sviatoslav, an unbridled fighter, who, for the sake of glory and military exploits, neglects the interests of his country." Skliarenko's *Sviatoslav*, on the other hand is a statesman "who renounces his personal happiness for the sake of his country." "Even the most demanding critic" - says Bilets'kyi - "allowing that he does not agree with certain features of the writer's creative manner, will still have to admit that never before in literature had the image of Sviatoslav and his entourage and the entire epoch of the 10th century been drawn so many-sidedly and lively, with such penetration of the psychology of the acting personages, and in harmony with our own times. This is unquestionably the merit of S.D. Skliarenko and thus far it is his highest achievement in the field of artistic expression."

- A47. Bilets'kyi, Oleksandr.** "Strength in unity." / O.I. Biletsky. Digest of the Soviet Ukrainian Press. 3.5 (May 1959): 2. [Excerpts. Ukrainian original in Literaturna hazeta. ( 17 March 1959): 2].

Ukrainian literature can be proud of M. Stel'makh's Bread and salt, O. Il'chenko's The Cossack tribe will never die and S. Skliarenko's Sviatoslav, says Bilets'kyi. He is especially pleased with Sviatoslav: "I know of no other work in brotherly literatures published last year that could be compared with this work in the field of historical genre."

- A48. Bilodid, Ivan.** "To Sofia, to the Congress of Slavists." / I.K. Bilodid, vice president of the Academy of Sciences UkSSR, assistant to the head of the Ukrainian Committee of Slavists, academician of the Academy of Sciences UkSSR, narrates. Digest of the Soviet Ukrainian Press. 7.11 (November 1963): 15-16. [Excerpts. Ukrainian original in Literaturna Ukraina (17 September 1963): 1].

About the 5th International Congress of Slavists to be held in Sofia, Bulgaria, 17 to 25 September 1963. The Ukrainian group of delegates is to be headed by M. Ryl'skyi. Papers on Ukrainian literature are to include the following topics: "Ukrainian *dumy* and heroic epos of the Slavic peoples." (M.T.Ryl'skyi, H.S. Sukhobrus, V.A. Iuzvenko and V.O. Zakhazhevs'ka); interrelations of Ukrainian 19th century writers with Western and Southern Slavic writers (Ie.P. Kyrlyuk); mutual ties of Russian and Ukrainian realistic prose (N.Ie. Krutikova); Ukrainian-Polish literary ties in the 20th century (H.D.Verves, Iu. L. Bulakhov'ska and V.P. Vedina). Over twenty papers are scheduled to be read by Ukrainian scholars at the congress (on literature, linguistics, history, etc.).

- A49. "Biographical and bibliographical dictionary: Ukrainian writers." Digest of the Soviet Ukrainian Press. 5.3 March 1961, i.e. 1961): 10-11. [Full text. Ukrainian original in Literaturna hazeta . (20 January 1961): 1].**

A news item reporting the publication of vol. 1 of Ukrains'ki pys'mennyky: bio-bibliografichni slovnyk (Kiev: Derzhavne vyd-vo khudozhn'oi lit-ry, 1960-) - the first volume of a projected 5-vol. bio-bibliographical dictionary of Ukrainian writers.

- A50. "The Biter bit [sic]" Problems of the Peoples of the USSR. 20 (Winter 1963): 69-70.**

A note about an article in Pravda Ukrainy of June 27 which attacked the literary critic L. Novychenko for having nourished the talents of some young poets, for having praised L. Kostenko for "an expanse of thought that is needed" and "spiritual maturity, poetic individuality, and courage in her views of the world", and for calling Ivan Drach's poems "interesting, powerful, original".

- A51. Bogdanovich, L.** "Ukrainian poets in Russian translation." Digest of the Soviet Ukrainian Press. 5.1 (January 1961): 20-21. [Excerpts. Russian original in Sovetskaia Ukraina . 10 (October 1960): 184-186].

News item about the publication in Moscow of a 2-volume anthology of Ukrainian poetry in Russian translations made by a large group of Russian poets. Apparently, this Russian edition contains most of the material published originally in the 4-vol. anthology of Ukrainian poetry published earlier in Ukrainian.

The article lists a number of recent multi-volume Russian editions of Ukrainian classics and prominent contemporary writers and claims that "Never in the history of the Ukrainian literature has the publication of works of Ukrainian writers and poets into Russian been so well and widely organized."

- A52. Bohuts'kyi, Musii.** "Imprisoned books." /Musii Bohuts'kyi & Pavlo Sharandak. Digest of the Soviet Ukrainian Press. 6.5 (May 1962) :1-3. [Excerpts. Ukrainian original in Literaturna Ukraina. (March 30, 1962): 2].

On orders of the Ministry of Culture of the Ukrainian SSR the authors investigated book distribution of Ukrainian literature in the bookstores of Zaporozhe oblast'. They found that booksellers were uninformed and not interested in selling Ukrainian books, that books were not advertised and not on shelves, but were frequently rotting in the cellar, without any inventory or system. The salesmen frequently did not know what books they had in stock. Periodically, unsold books were written off as junk and destroyed. While the booksellers claimed that Ukrainian literature was not in demand, the authors found great demand for the same titles at a local library.

- A53. Boiaryntsev, O.** "Soviet art is an art of innovation." / O.Boiaryntsev & V. Perederiy. Digest of the Soviet Ukrainian Press. 8.3 (March 1964): 19-20. [Excerpts. Ukrainian original in Komunist Ukrainy. 12 (December 1963): 42-49].

"The fight of the Party against harmful consequences of the Stalin personality cult..." , according to the two authors, "had a beneficial effect on the development of all Soviet art." They praise Ryl's'kyi, Tychnya, Malyshko, Stel'makh and Honchar, as well as some artists and composers, for "true innovation in their ideological and artistic direction", but criticize "young artists who misunderstood both content of creative imitation of tradition, and true innovation", among them the poets V. Drozd, V. Symonenko and P. Skuts who, according to the authors, seem to underscore their disagreements and differences with the older generation of writers.

- A54. Boichak, Ivan.** "Children under 16 are not permitted to read poetry."/ Ivan Boychak. Digest of the Soviet Ukrainian Press. 9.11 (November 1965) :18-20. [Excerpts. Ukrainian original in Ranok 8 (August 1965) :12-13].

Two readers, University of Chernivtsi students V. Churko and V. Paliichuk, react to some poems in the "Trees" cycle of Ivan Drach published previously in the magazine (formerly called Zmina; no.1, 1965) and accuse the poetry of being "versified philosophy with a false bottom" which "lowers human dignity" and "preaches vulgarity". According to these readers, not only children, but "adults also feel oddly embarrassed reading such vulgar lines." Critic Boichak explains that precesses of rejuvenation are taking place in poetry, and that "artistic searchings and experiments"... "must be approached thoughtfully and carefully." He chastises the two students not so much for their failure to understand Drach's poetry, as for their belligerence, "gross and tactless vituperation." Many great works of literature were not immediately accessible and intelligible to the average reader, says Boichak, and he quotes Lenin about the distinction between popular and vulgar writers. "The popular writer does not presume the reader to be unthinking and unwilling or unable to think, but on the contrary, he presumes the underdeveloped reader to have a serious intention to use his head, and he helps him do this serious and difficult work, leading him, helping him make the first difficult steps and teaching him to proceed on his own. The vulgar writer presumes the reader to be unthinking and incapable of thinking."

- A55. Boiko, Iurii.** "Shevchenko's 150th anniversary and the task of Ukrainian scholarship."/ Juriy Bojko. Ukrainian Review (London). 11.1 (Spring 1964): 6-13.

Considerable time and effort has been invested by Soviet scholars, says Boiko, to reinterpret and falsify Shevchenko's literary heritage to bring it in line with the current Communist party policy. Omission of contrary relevant facts, distortions and outright falsification of biographical and textual data, according to the author, have been common for decades and have produced a considerable body of pseudo-scholarly literature on Shevchenko. The task of scholarship outside the USSR, in the author's view, should be "to carry out a thorough and critical study of the main works written on Shevchenko within the last decades in Ukraine".

As areas of special need of investigation, the author lists the following: 1/ recording and interpretation of new primary sources that come to light and were published recently; 2/ an unbiased study of Shevchenko's attitude toward Moscow and his relations with the Russians; 3/ a study of the Ukrainian circle of Shevchenko's friends; 4/ an analysis of the style, imagery and poetic individuality of the poet, "a work on Shevchenko's poetic creation as a whole", but with an avoidance of "publicist's commonplaces".

- A56. Boiko, Iurii.** "The struggle of Ukrainian literature under the Soviets against Russian spiritual enslavement." Ukrainian Quarterly. 13.1 (March 1957): 46-55.

An analysis of the work of three Ukrainian writers of the 1920's: Hryhorii Kosynka, Mykola Khylyovyi and Mykola Kulish.

- A57. Boiko, Iurii.** "Taras Shevchenko and West European literature"/ Jurij Bojko. Slavonic and East European Review. 34 (1956): 77-98.

Shevchenko's familiarity with West European literature of his time and the literary influences which have - or could have - shaped his own work. The article, interspersed with quotations from Shevchenko's poetry, was translated from the Ukrainian by Victor Swoboda. See also ULE: Books and Pamphlets, 1890-1965, B13.

- A58. "Books for all.** Field trip of Robitnycha hazeta and Literaturna Ukraina." Digest of the Soviet Ukrainian Press. 9.5 (May 1965): 27-28. [Excerpts. Ukrainian original in Robitnycha hazeta (19 March 1965): 4].

This report of a field trip concludes that "on the whole, the picture of book distribution in Ukraine is sad, discouraging, and frankly alarming." According to the unsigned authors, ..."booksellers have a special responsibility - they set the number of copies to be printed. Thus, they play an important part in the modern literary process, in the development of Ukrainian culture..." The field trip shows, according to this report, that these matters are "mostly in the hands of people who are incompetent, uneducated, removed from culture and indifferent to it."

- A59. "Books for the Shevchenko anniversary."** USSR. 3/90 (March 1964): 5. Illus.

An unsigned news report about new books issued by Soviet publishing houses on the occasion of the 150th anniversary of the birth of Taras Shevchenko. Illustrated with a black/white reproduction of Shevchenko's painting "Kateryna".

- A60. Borodin, Vasyi'.** "Shevchenko and modern times." Digest of the Soviet Ukrainian Press. 8.4 (April 1964): 22-23. [Excerpts. Ukrainian original in Robitnycha hazeta. (3 March 1964) :3-4].

A reaction to Europe's Freedom Fighter. Taras Shevchenko, 1814-1861, published by the U.S. Congress as House of Representatives Document No. 445 [See ULE, Books and Pamphlets, 1890-1965; B87]. The author treats the publication as part of "a propaganda campaign directed toward inflating the 'cold war' and the hostility toward the Soviet Union." "The material contained in this official government publication", says the author, "written by specially engaged 'specialists' - Ukrainian and American forgers of the heritage of the Bard (Yu. Boyko, R. Smal-Stocki and Clarence Manning) is an attempt to distort and minimize the role of Shevchenko in the history of the Ukrainian people, and to cut him off from the all-Russian liberation movement and make him appear as a hater of 'everything Russian'..." Quoting Shevchenko out of context, according to Borodin, "the nationalist emigres want to prove that Shevchenko 'dreamed of Ukraine on the pattern of the democratic United States'..."

- A61. "Borys Antonenko-Davydovich."** The Black Deeds of the Kremlin: a White Book. Toronto: Ukrainian Association of Victims of Russian Communist Terror. 1 (1953): 384. Port.

Unsigned bio-bibliographical note in a book of testimonies. Black/white portrait of the writer appears on p. 383.

- A62. Borysenko, V.** "Ukrainian opposition to the Soviet regime 1956-59." Problems of the Peoples of the USSR. 6(1960): 24-30.

Pages 26-28 of this article review developments in the cultural field, focusing on rehabilitation of writers (M. Kulish, Irchan, Mykytenko, Zahul, Bobyns'kyi, I. Tkachuk) and on failed attempts to gain a legitimate place in literature for O. Oles' and M. Khvylovyi.

- A63. Boychuk, Bohdan.** "The poet of spiritual harmony with earth". Horizons. 3.1-2 (4-5) (Fall-Spring 1958-1959): 99-103.

A review article of collected poems of Pavlo Fylypovych published in Munich by the Ukrainian Institute of Literature. "The poetry of Fylypovych", says Boychuk, "is profoundly philosophic in substance." ... "The poet's perception of the universe was identified [sic] with a unique creative will which directs everything towards a common goal in a peculiar pantheistic unity and harmony." According to Boychuk, "the most characteristic and essential trait" of Fylypovych's poetry, is "the expression of a strong spiritual and physical bond between the man and the earth." The article is interspersed with brief excerpts of Fylypovych's poetry in E. Wasyliwsky's translation. A note about the author appears on p.99.

- A64. Brooks, Van Wyck.** "Taras Shevchenko." Trident. 4.8 (October 1940): 16-19.

This biographical essay on Shevchenko "as a figure in the background of Ukrainian Americans", was apparently first published in the Common Ground. According to a note appended by the editors of Common Ground, it is a reprint of what appeared originally in the Freeman of August 10, 1921. In fact, however, the text differs from that in the Freeman: it is an abbreviated and revised version of the original article published anonymously [See annotation under "A reviewer's notebook", A570]. The essay on Shevchenko, according to Common Ground note reprinted in the Trident, was reprinted with the author's permission.

- A65. Bulatov, Petro.** "The carbon copy." Digest of the Soviet Ukrainian Press. 8.1 (January 1964): 17-18. [Full text. Ukrainian original in Literaturna Ukraina (19 November 1963): 1].

A letter to the editor from a reader in Nemyriv, Vinnyts'ka oblast', regarding the distribution of publications issued by the Association of Writers of Ukraine. The reader has discovered that 70 out of 74 secondary and eight-year school libraries in the Nemyriv raion did not subscribe to Ukrainian literary journals Vitchyzna, Dnipro, Prapor or Literaturna Ukraina.

- A66. Burachynska, Lydia.** "Michael Chereshniowsky and his Lesya." Nashe zhyttia = Our Life. 18.8 (September 1961): 17.

In an interview with the editor of Nashe zhyttia the sculptor Mykhailo Chereshniowskyi talks about his work on the Lesia Ukrainka statue which was to be unveiled on September 24, 1961 in Cleveland, Ohio. A fragment of the work appears on the cover of this issue. Even though unsigned, the article is obviously an English version of the interview published in Ukrainian on p.9 which is signed "L. Bura", i.e. Lydia Burachynska.

- A67. Burachynska, Lydia.** "Olena Kisilevska"/ L.B. Nashe zhyttia = Our Life. 13.6 (June 1956): 17-18, port.

An obituary of Olena Kysilevska who died in Ottawa, Canada on March 29, 1956. This obituary provides biographical data, relates Kysilevska's activities as a feminist, but does not mention her literary work.

- A68. Burachynska, Lydia.** "Olena Pchilka." Nashe zhyttia = Our Life. 10.4 (April 1953): 22, port.

Burachynska characterizes Olena Pchilka as "one of the foremost Ukrainian suffragists, a woman who during the long span of her life proved her proficiency in many fields of action. She was a writer and

excelled as a journalist, she carried on researches in Ukrainian folklore, and above all was a model of a wife and a mother of six children."

- A69. Burachynska, Lydia.** "100th anniversary of a book."/ L.B. Nashe zhyttia = Our Life. 14.9 (October 1957): 15.

This article marks the centennial of the first publication of Narodni opovidannia by Marko Vovchok. "The stories of Vovchok have not become old-fashioned or obsolete in the course of a century. They have been read and reread as fine and interesting sketches during all these eventful years which fact is the best proof of their lasting worth," says L. Burachynska.

- A70. Burevii, Oksana.** "Kost Burevii"/ Oksana Burevii. The Black Deeds of the Kremlin: a White Book. Toronto: Ukrainian Association of Victims of Russian Communist Terror. 1 (1953): 381-384.

In a book of documentary testimonies, a biographical sketch of the poet and playwright Kost' Burevii who also wrote under the pen name Edvard Strikha and who was executed by the Soviets in December of 1934 together with three other Ukrainian writers - Vlyz'ko, Fal'kiv'skyi and Kosynka. The memoir is by the writer's daughter.

- A71. Buriak, Borys.** "Criticism and modern literature." Digest of the Soviet Ukrainian Press. 2.3 (January 1958): 11-12. [Excerpts. Ukrainian original in Literaturna hazeta. ( 22 November 1957): 3-4].

There is a need, according to the author, for more research about the mutual influences of Russian and Ukrainian literatures. Ukrainian literature, says Buriak, had a positive influence upon the creativeness of Pushkin, Tschaikovsky, Gogol, Repin, Gorky and others. With an explanatory note from the Digest's editor.

- A72. Burlai, Iurii.** "Born in the revolution"/ Yuriy Burlay. Digest of the Soviet Ukrainian Press. 2.5 (March 1958): 15-16. [Excerpts. Ukrainian original in Vitchyzna. 1(January 1958): 176-189].

About Sosiura and his poem "Love Ukraine" which, in the author's view, "speaks with inspiration of his love for his Fatherland, Soviet Ukraine" and "extolls the friendship of nations liberated by October." With a comment by the Digest's editor.

- A73. Buyniak, Victor O.** "Shevchenko the artist." Canadian Slavonic Papers. 7 (1965): 143-158. Bibliography.

Shevchenko's world-wide fame rests on his poetry, but he was also an academy-educated professional painter whose artistic oeuvre consists of hundreds of etchings, paintings, drawings and engravings. Buyniak's bibliographical essay reviews critically the rich literature about Shevchenko the artist and provides a four-page selected bibliography on the subject.

- A74. Caillois, Roger.** "The shore of exile." Unesco Courier. 17 [6] (June 1964): 14-15. illus.

In his essay Caillois attempts to visualize the effect on the "mature and celebrated figure that Shevchenko has become" of his arrest and impoundment into the "ruthless, brutal world of the army" and of the czar's prohibition to write or paint, "one of the most ignoble forms of tyranny and oppression against artistic and literary creation." "For Shevchenko the order to abandon brush and pen was well-nigh unbearable", says Caillois, "but at least he was never forced to paint or write in glorification of a regime which persecuted him." Caillois focuses on Shevchenko's role in the 1848 scientific expedition to explore the flora and fauna of the Aral Sea, an expedition headed by the Russian general A.I. Butakov. According to the author, Shevchenko was selected for the expedition because of his skill at drawing. The sketches and watercolors that he produced "were both works of art and scientific documents". Caillois believes that Shevchenko was the first to draw a picture "of the rare salmon found only in the Aral Sea" and that of "the elegant cardium, a

heart-shaped shell-fish". Shevchenko drawings of cliffs and hills and a thousand of other sketches he did during this expedition, contributed, in Caillois' view, to the advancement of science, especially of geography.

- A75. "The call of the heart.** Report of writers, Communist party members of Kiev." Digest of the Soviet Ukrainian Press. 9.11 (November 1965): 16-18. [Excerpts. Ukrainian original in Literaturna Ukraina. (15 October 1965): 1-2].

The meeting of Communist party members of the organization of Kiev writers discussed resolutions of the September plenum of the Central Committee of the Communist Party of the Soviet Union, measures proposed by the Party at the 6th session of the USSR Supreme Soviet and plans for the next 23rd Party Congress to be held in March 1966. O. Honchar called on Ukrainian writers to "direct all their creative forces to the struggle for the realization of the Party directives..." L. Novychenko singled out outstanding works of the recent past, such as *Tronka* by O. Honchar, *Pravda i kryvda* ( Truth and injustice) by M. Stel'makh, *Dykyi med* (Wild honey) by L. Pervomais'kyi, *Sestry Richyns'ki* (Richynski sisters) by I. Vil'de and *Liudyna zhyve dvichi* (Man is born twice) by Iu. Shovkopliias, but noted that more recently the journals tend to "print more things which are aimed at an undemanding reader." V. Kozachenko spoke of the need to improve educational work with young writers, because "many works by young authors contain unclear expressions and a tendency toward formalistic attempts..." Iu. Smolych spoke of the need to improve living and working conditions of writers. The writers' meeting was addressed also by V.O. Boichenko, secretary of the Kiev City Committee of the Communist party of Ukraine.

- A76. "Canadian edition of Shevchenko."** Ukrainian Commentary. 4.3-4 (March-April 1955): 1.

A note about the four-volume edition of *Kobzar*, published under the editorship of the recently deceased scholar of Ukrainian literature Leonid Bilets'kyi.

- A77. "Celebrations of the 150th anniversary of Taras Shevchenko."** Ukrainian Review (London). 11.3 (Autumn 1964): 7-9.

Traditional commemoration of Shevchenko, usually restricted to Shevchenko days in March, extended in 1964 throughout the year. In the USSR, according to this report, celebrations of Shevchenko have frequently turned into propaganda forums against Ukrainian nationalists. An impressive number of places and institutions in Ukraine have been named after Shevchenko. Celebrations abroad included a series of representative jubilee concerts, numerous commemorative meetings, scholarly conferences and art exhibits, publications of works by and about Shevchenko, rallies and demonstrations, and the unveiling of the Shevchenko monument in Washington, D.C. - an event which elicited international controversy and brought together a crowd estimated at almost 100,000 people.

- A78. "Centenary of Olga Kobylanska."** Nashe zhyttia = Our Life. 20.11 (December 1963): 18. Port.

"Woman's fate and woman's characters were the main themes" of Olha Kobylanska's stories and novels, says this anonymous brief note which calls attention to Kobylanska's centenary being celebrated in Ukraine. Translation of Kobylanska's "In the plains" appears on p.20.

- A79. "Charles Dickens publication on Taras Shevchenko seventy years ago"/** V.J. Kisilevsky. Ukrainian Quarterly. 3.2 (Winter 1947): 159-167.

Reprint of "A South Russian poet" [See annotation under **A668**] published originally in 1877 in All the Year Round, a London weekly established and edited by Charles Dickens. The half page introductory note by V. J. Kisilevsky mistakenly identifies the unsigned article with the "great English writer Charles Dickens". In fact, the writer died in 1870, and the editor of All the Year Round at the time of the Shevchenko article was the writer's son, Charles Dickens, Jr. V.J. Kisilevsky also fails to connect the article with Emile Durand's essay published in 1876 in Revue des deux mondes on which it is obviously

based or with the abridged English version of Durand's article by John Austin Stevens ["Chevtchenko - the national poet of Little Russia"] published in 1876 in the Galaxy [ See A679].

- A80. Chemerys, Valentyn.** "A capital review: parody." Digest of the Soviet Ukrainian Press. 5.10 (October 1961): 1-3. [Full text. Ukrainian original in Dnipro. 9 (September 1961): 118-120].

A parody review satirizing the Soviet formula novel and its treatment by Soviet literary critics. The parody review centers on a 755 page novel by a fictitious author Stets'ko Zaialozenko. "It is the contents of the novel that knock you out by their force, richness and problems." In the novel, the "backward heroine Halia" fails the entrance exams to a medical institute, goes back to her native village and overcoming the objections of her "old fashioned" mother becomes a poultry raiser. She meets "the leading tractor driver Petro", and their love scenes are filled with talk about the raising of chickens, increasing the laying of hens, etc. The plot is thickened by Halia's conflicts with inefficient and corrupt farm management, etc. and her temporary affair with another man. In the happy end, all is forgiven, Halia returns to Petro and the chicken "keep laying eggs without stopping."

- A81. Chumak, Roman.** "Taking care of the reader". Digest of the Soviet Ukrainian Press. 9.2 (February 1965): 26. [Excerpts. Ukrainian original in Literaturna Ukraina. (18 December 1964): 1].

Director of the "Dnipro" Publishing House Chumak reports on forthcoming publications. Among the books to be published he mentions works of A. Kryms'kyi, a collection of Western Ukrainian writers of the 1830-1850 period (Shashkevych, Vahylevych, Holovats'kyi, Ustianovych, Mohyl'nyts'kyi, Hushalevych and Dukhnovych) and multi-volume editions of O. Vyshnia, O. Dovzhenko and S. Skliarenko.

- A82. Chyz, Yaroslav J.** "A figure in the Ukrainian past: when was Shevchenko's name first mentioned in this country." Ukrainian Life. 2.3 (March 1941): 6-7. illus. port.

The first American reference to Taras Shevchenko, according to Chyz, was made in the Alaska Herald, a bi-monthly Russian-English newspaper published by Ahapius Honcharenko, on March 1, 1868. In a note entitled "Curious ideas of the poet Taras Shevchenko", says Chyz, Honcharenko "quoted quite freely a few sentences from the poet's verse about 'the king who was a swineherd and who took another man's wife' and about the greed of the clergy". On June 15, 1868 "Honcharenko quoted a score of lines from Shevchenko's poetry printed in the form of one poem. But these were mere fragments from three different poems and it must be assumed that Honcharenko quoted from memory and confused them", says Chyz. "Still later he quoted a few Shevchenko verses or narrated them in his own words, usually in order to emphasise his own ideas about the corruption and "unholiness" of the Russian Orthodox clergy." Later, according to Chyz, Shevchenko's poems were reprinted in the first Ukrainian newspaper in the United States, America, between 1886 and 1890. Despite extensive inquiries, however, the author was unable to find any extant copies of this publication. The first biography and portrait of Shevchenko published in the United States, claims Chyz, appeared in the Ukrainian-American almanac published in Mt. Carmel, Pennsylvania in 1897: Shevchenko's portrait appeared on the first page of this publication, and the biographical note on p. 169.

- A83. Chyzhevs'kyi, Dmytro.** History of Russian Literature: from the eleventh century to the end of the Baroque. /Dmitrij Cizevskij. 's-Gravenhage: Mouton, 1960. [Second printing: 1962]. 11-144.

Chyzhevs'kyi's 450 p. book covers the period from Ostromir Gospel (1056) to the 18th century Russian poet Gavriil Romanovich Derzhavin. However, a very substantial portion of the book, despite the misleading terminology, deals with old Ukrainian literature of the Kievan period. Indeed, the early chapters (i.e. "The prehistoric period", "Translated and borrowed literature", "The period of stylistic simplicity (The Early Middle Ages" and "The age of ornamental style (12th-13th centuries)" have a lot in common with the same author's history of Ukrainian literature, the Ukrainian version of which was first published in 1956. The English translation of Chyzhevs'kyi's 1956 book under the title: A History of Ukrainian Literature from the 11th to the end of the 19th century, edited by George S.N. Luckyj, was published in Littleton, Colorado by Ukrainian Academic Press in 1975.

- A84. Chyzhevs'kyi, Dmytro.** "Ivan Vysenskyj." / Dmitry Cizevsky. Annals of the Ukrainian Academy of Arts and Sciences in the United States. 1.2 (Fall 1951): 113-126.

In the religious polemics between the Catholics and the Orthodox in the 16th-17th century Ukraine, Ivan Vyshens'kyi, the author of epistles, sermons and other religious polemic writings "envisioned the victory of true Orthodox Christianity over all other 'sects and faiths'..." Chyzhevs'kyi characterizes Vyshens'kyi as "one of the most important Ukrainian prose-writers of all times" and analyzes his view of life and the style of his writings. According to the author, Vyshens'kyi "did not accept anything which originated in the west"; "Renaissance as well as Reformation were for him merely expressions of a decline and a disintegration..." "He wished to return to the Byzantine tradition, to antiquity." He was a mystic whose ideal was "an ascetic monastic culture". Vyshens'kyi had a negative critical view of social and political conditions of his time: contemporary life "aroused his indignation". However, in Chyzhevs'kyi's view, "The non-objective, hyperbolic picture painted by him is extremely interesting from the literary point of view, since it was the first attempt made in Ukrainian literature to give descriptions of everyday life, and these pictures were painted broadly and colorfully." "By the splendor of his style, by his originality, by the combination of verbosity and lightness, he typifies the best in the baroque," says Chyzhevs'kyi.

- A85. Chyzhevs'kyi, Dmytro.** "Mickiewicz and Ukrainian literature." / Dmitry Cizevsky. Adam Mickiewicz in World Literature: a symposium ed. by Waclaw Lednicki. Berkeley, CA: University of California Press, 1956. 409-436.

A critical survey of Ukrainian translations of Mickiewicz from P. Hulak-Artemovs'kyi's 1827 translation of "Pani Twardowska" to Maksym Ryl's'kyi's translations of "Pan Tadeusz", Mickiewicz's ballads and sonnets. Chyzhevs'kyi also analyzes Mickiewicz's influence in the sphere of political ideas (*Knyhy bytiii ukrains'koho naroda*), Mickiewicz's influence on Shevchenko's poem *Velykyi l'okh* and Franko's controversial article about Mickiewicz published in 1896 in the Vienna journal *Die Zeit* under the title "Der Dichter des Verrathes".

- A86. Chyzhevs'kyi, Dmytro.** "On the question of genres in old Russian literature." / Dmitry Cizevsky. Harvard Slavic Studies. 2 (1954): 105-115.

Despite the misleading terminology, this article deals almost exclusively with works and writers of the Kievan Rus period, such as Teodosii Pechers'kyi, Metropolitan Ilarion, Kyrylo Turiv's'kyi, Nestor, *Kyievo-Pechers'kyi pateryk*, *Halyts'ko-volyn's'kyi litopys*. "...as is the case with the development of all other literary genres among the Orthodox Slavs," says the author, "Byzantine works served as models at the beginning of the Slavic literary tradition. In the Byzantine biographies we find the same fusion of secular and religious motives and the same use of literary devices elaborated by hagiography that we see in the East Slavic and Serbian *zhitija* - biographies."

- A87. Chyzhevs'kyi, Dmytro.** "The Soviet history of Ukrainian literature." / D. Cizevsky. Ukrainian Review (Munich). 1 (1955): 53-64.

A review article of v. 1 of "The history of Ukrainian literature (Pre-October literature)", a 732 p. work published in Ukrainian in Kiev in 1954 and issued by the Shevchenko Institute of Literature of the Academy of Sciences of the Ukrainian SSR, with O. Bilets'kyi, M. Hudzii and Ie. Kyryliuk among the editors. In the author's view, "The whole of this history is in the nature of a political pamphlet, and such great stress is laid upon certain purely political theses that it can hardly be considered a scholarly work".

- A88. "Circulation of Ukrainian literature".** Digest of the Soviet Ukrainian Press. 2.3 (January 1958): 12. [Excerpts of two articles originally published in Ukrainian in *Literaturna hazeta*: "Facts and figures" (1 November 1957) and "Books and circulation" (15 November 1957)].

Statistics on works of Ukrainian literature published in Soviet Ukraine.

- A89. "Commemorating the anniversary of the famous Ukrainian writer - M. Kocyubynskyj."** Promin. 5.11 (November 1964): 15-16, illus.

To mark the 100th anniversary of birth of Mykhailo Kotsiubyn'skyi, UVAN of Canada donated two portraits of the writer painted by K. Antonovych and an Italian translation of his short story *Na ostrovi* to the Public Library and Research Centre of Capri, Italy. This unsigned news item includes a photo of J.B. Rudnyckyj presenting one of the portraits to Mrs. Laetitia Cerio-Holt, Director of the Capri Art Gallery, on August 26, 1964.

**A90. "Congressional resolution for Shevchenko Champion of Liberty stamp." Ukrainian Review (London). 10.3 (Autumn 1963): 103.**

Reprint of House Joint Resolution 174 introduced in U.S. Congress by Thaddeus J. Dulski of New York calling for the issuance in 1964 in the United States "Champion of Liberty" stamp series of a postage stamp to honor Taras Shevchenko.

**A91. "The cover." Ukrainian Life. 1.8 (August 1940): inside front cover.**

An editorial about Lesia Ukrainka on the occasion of the 27th anniversary of her death. The poet's portrait appears on the cover of this issue.

**A92. "The cover." Ukrainian Life. 1.9 (September 1940): inside front cover.**

On Mykhailo Drahomanov who is characterized as "a bitter foe of Karl Marx's internationalism" who "taught that real internationalism consists of equality among free nations." Drahomanov's portrait appears on the cover of the journal.

**A93. "The cover." Ukrainian Life. 2.2 (February 1941): inside front cover.**

The portrait of P. Kulish appears on the cover of this issue. The editorial characterizes Kulish as "always hungry for knowledge of all kinds", as a writer who "left his countrymen a wealth of literary endeavor ranging from narration based on folk legends, romance (The Black Council), verse ("Ukraine"), ethnographical writing and history to translations of the Bible, Shakespeare, Byron and other Western European masters of the pen."

**A94. "The cover." Ukrainian Life. 2.3 (March 1941): inside front cover.**

An editorial on Shevchenko with his portrait on the cover of this issue. Says the anonymous author about Shevchenko: "A good explanation for his persecution by the Russian authorities will be found in the official report of Count Orloff, chief of the Tsar's gendarmes, in which Tsar Nicholas was told: '...Shevchenko has made among his countrymen the reputation of a great Ukrainian writer and therefore his verses are doubly harmful and dangerous. With his popular poems there could grow and become deeply rooted in Ukraine convictions about the alleged glory of the Cossack period, that it would be fortunate to return to these times, and that Ukraine could exist as a separate state.'" Eight lines of Shevchenko's *Zapovit* are quoted in E.L. Voynich's translation.

**A95. "The cover." Ukrainian Life. 2.8 (August 1941): inside front cover.**

Half-a-page editorial on Marko Vovchok whose portrait appears on the cover of this issue of the journal. Marko Vovchok's role in the emancipation of the serfs, according to this article, "is often compared to Harriet Beecher Stowe's in the emancipation of the Negro slaves in America." The article notes, however, that Marko Vovchok's Folk Tales "were written on a higher artistic level and give a truer picture of the actual conditions than Uncle Tom's Cabin."

**A96. "The cover." Ukrainian Life. 2.5 (May 1941): inside front cover.**

"Perhaps the best description of Franko's work was written by himself: he was the baker who baked the daily bread for the peasant's daily use", says this editorial. Ivan Franko, whose portrait appears on the cover

of this issue, is characterized as "the son of a Western Ukrainian village blacksmith whose spirit of eternal revolt against both snob rule and mob ignorance elevated him to a prominence in the history of the Ukrainian Renaissance only second to that of Shevchenko."

**A97. "The cover."** Ukrainian Life. 2.9 (September 1941): inside front cover.

Half-a-page editorial on Mykhailo Drahomanov whose portrait appears on the cover of this issue.

**A98. "The cover."** Ukrainian Life. 1.8 (August 1940): inside front cover.

An unsigned biographical article on Lesia Ukrainka whose photo portrait in color appears on the cover of the journal.

**A99. "The cover."** Ukrainian Life. 3.7 (July 1942): inside front cover.

Half-a-page editorial on Mykhailo Kotsiubyns'kyi. Kotsiubyns'kyi's portrait appears on the cover of the issue.

**A100. The cover: the Ukrainian Socrates."** Ukrainian Life. 2.6 (June 1941): inside front cover.

An editorial on Hryhorii Skovoroda whose portrait appears on the cover of the issue. Skovoroda, according to this editorial, "emphasized the moral value of knowledge more than the knowledge itself." There is no mention of Skovoroda's literary output.

**A101. Crath, Paul.** "Florence Randal Livesay - interpreter of the Ukrainian soul"/P. Crath. Zhinochyi svit = Woman's World 1.11 (November 1950): 3.

A memoir about Florence Randal Livesay whose translations from Ukrainian folklore as well as from the poetry of Shevchenko, Rudans'kyi, Vorobkevych and Fed'kovych were published in 1916 in London and New York under the title Songs of Ukraine with Ruthenian poems. [See annotation under **B35** in ULE, Books and Pamphlets, 1890-1965]. Crath claims that a number of F.R. Livesay's translations, including those from Lesia Ukrainka, are "still awaiting publication".

**A102. "Criticism should be militant! Meeting of the Committee on Criticism of the Association of Writers of Ukraine."** Digest of the Soviet Ukrainian Press. 8.3 (March 1964): 18-19. [Excerpts. Ukrainian original in Literaturna Ukraina (21 January 1964): 1-2].

Report on a meeting held January 15th at which "literary criticism itself was the object of sharp criticism for five hours..." P. Morhaienko "expressed alarm over the state of our criticism in magazines..." Iu. Zbanats'kyi spoke of "formalistic and sometimes even ideologically erroneous works" and singled out Ie. Sverstiuk, I. Svitlychnyi and I. Dziuba for their "mistaken allegations." L. Sanov criticized M. Vinhranovs'kyi's poem "Yesterday I still lived in this circle" published in No. 11 of Zmina. L. Novychenko praised a critical article by H. Syvokin' "On the corner of the middle shelf" published in Dnipro (no.7, 1963). L. Kovalenko spoke out against "attempts to impose one-sided polemics on the critics" and decried the lack of literary discussion.

**A103. Cundy, Percival.** "An episode in the life of Lesya Ukrainka." Ukrainian Quarterly. 3.2 (Winter 1947): 168-172.

On Lesia Ukrainka's relationship with Serhii Merzhyns'kyi. Cundy's revelations are based on the poet's correspondence with Ol'ha Kobylians'ka and some "internal evidence" in her poetry. The article is supplemented with the poem "Do you remember that time when I spoke" in Percival Cundy's translation.

**A104. Cundy, Percival.** "Lesya Ukrainka." Ukrainian Quarterly. 2.3 (Spring 1946): 252-264.

A critical discussion of Lesia Ukrainka's lyric and dramatic poetry with some biographical information about the poet illustrated with excerpts from her lyrical poetry in the author's own English translations.

- A105. Cundy, Percival.** "Lessya Ukrainka: excerpts from Percival Cundy's introduction to the collection of works of the poetess." *Nashe zhyttia = Our Life*. 10.9 (October 1953): 22.

Lesia Ukrainka is characterized by her translator and editor as "a poetess of rare scholarship, with an expert's knowledge of poetical technique, familiar with the principal European languages and literatures (including English), an unbounded imagination, keen psychological insight, and a power and vigor of expression not surpassed by any woman writer who has made a name for herself in Western literatures." The excerpt is from an introduction to *Spirit of Flame* [See *ULE: Books and Pamphlets, 1890-1965, B85*]. A brief unsigned note about Lesia Ukrainka's mother entitled "Olena Pchilka, an exemplary mother and educator" appears on the same page.

- A106. Cundy, Percival.** "Marko Vovchok." *Ukrainian Quarterly* 3.2 (Winter 1947): 116-125.

An analysis of the Ukrainian tales of Marko Vovchok, especially of "*Ledashchytisia*" and "*Instytutka*", with a biographical sketch of the writer whose life was surrounded by an "aura of mystery" and whose sole authorship of the Ukrainian tales was at one time a matter of dispute and controversy.

- A107. Cundy, Percival.** "Marko Vovchok." *Promin*. 5.2 (February 1964): 17-18, port.; 5.3 (March 1964): 17-18, illus.; 5.4 (April 1964): 18-19.

A three-part critical article on life and work of Marko Vovchok with a detailed biography and an analysis of her main Ukrainian works. "The publication of the *Tales* created an impression comparable to that made by Harriet Beecher Stowe's *Uncle Tom's Cabin*," says the author and critics talked about parallels between the two. In P. Cundy's opinion, however, H.B. Stowe's work "was a powerful piece of literary propaganda for the times in which it was written", while Marko Vovchok's *Tales* remain a classic. "Her work bears the stamp of native originality in form and content, coupled with the power to touch the most sensitive strings in the reader's heart, and though it all a democratic, freedom-loving, humanitarian philosophy of life." According to Cundy, "from a literary artistic point of view, there is no comparison between the two women writers."

- A108. "Curious ideas of the poet Taras Shavchenko"**[sic]. *Alaska Herald*. 1.1 (March 1, 1868): 5.

This brief anonymous note containing a more or less literal prose translation of some lines from Shevchenko's *Kavkaz* appeared in the first issue of the San Francisco bi-lingual (English and Russian) semi-monthly published "under the management of Agapius Honcharenko". It has the reputation of being the first public note of Shevchenko in the English language. Some references to it leave the erroneous impression that it is an article about Shevchenko. Because of this reputation and because of the note's brevity, it is reprinted here in full, as follows:

"Our country is spacious and great and has many people, with many languages; but all, from the Moldavians to the Finns, are silent. Wherefore? Because a holy priest preached from the Scriptures that a swineherd king, who coveted his neighbor's wife and killed his neighbor in order to get her, went to heaven. Another holy priest preached from the words of the Bible that one might flay his brother alive, and rob him of his coat, and then if he brought the coat to the altar, he would go to heaven. Ah! Christ Jesus, for whom wast thou crucified?"

- A109. Cybyk, Tatiana.** "Shevchenko - the flame of enlightenment." *Horizons*. 5.1(8) (1962): 8-19.

This appreciation of Shevchenko by an undergraduate student focuses not on Shevchenko's biography, but on an analysis of his works and is interspersed with fragments of Shevchenko's poetry in translation. It is based, almost exclusively, on the English language studies of Manning, Coleman and Doroshenko [See *ULE: Books and Pamphlets, 1890-1965, B14, B15, B64*]. Note about the author on p. 83.

**A110. Cymbalisty, Adeline.** "Lesya Ukrainka." Ukrainian Review (London). 10.4 (Winter 1963): 70-72.

An attempt to find parallels in life and work of Lesia Ukrainka and Elizabeth Barrett Browning.

**A111. Dalavurak, S.** "A niggardly edition." Digest of the Soviet Ukrainian Press. 6.10 (October 1962): 9-10. [Full text. Ukrainian original in Literaturna Ukraina. (31 August 1962): 3].

Selected poems of Dmytro Zahul, according to Dalavurak, were published last year by *Radians'kyi pys'mennyk* in an edition of 2,000 copies. There is a great demand for this book in Chernivtsi and elsewhere, says the author. He feels it is imperative to publish another augmented edition. Zahul's works have not been included in anthologies and the poet remains practically unknown to the young generation, says Dalavurak. He characterizes Zahul as "a bright page in the history of our literature", as an original poet, translator and literary scholar whose pamphlet "Literature or scribbling" "played an important part in the ideological rout of the neo-classicists during the 'literary discussion' of the 1925-1929 period, which was initiated by the champion of 'the Asiatic renaissance, M. Khyvlovyy."

**A112. "Daria Vikonska (1893-1945)".** Nashe zhyttia = Our Life. 19.6 (June 1962): 17.

An unsigned biographical note about Lina Federovych Malys'ka who wrote Ukrainian poetry, short stories, a monograph on James Joyce and essays on political and cultural themes under the pseudonym Daria Vikonska. The note is based on a memoir by E.M. [i.e. Evhen Malaniuk] published in the Ukrainian section of the same issue on pp.3-5. Daughter of a Ukrainian landowner and a German mother, Daria Vikonska was educated in France and England, married a Ukrainian agriculturalist and spent most of her life on their private estate near Ternopil. She jumped to her death during the Soviet occupation of Vienna. A translation [by Jean Wolcott Piper] of her poem "Prisoners" appears on p. 17.

**A113. "Dedication of Shevchenko memorial in Canada."** Problems of the Peoples of the USSR. 11 (1961): 45. illus.

The unveiling of the Shevchenko monument in Winnipeg took place on July 9, 1961 in Manitoba's Parliament Square. The photograph shows Prime Minister of Canada John Diefenbaker in front of the Shevchenko monument during the ceremonies. The note quotes from Diefenbaker's address in which he claimed that Shevchenko "spoke not only for Ukrainians but for all the legions of freedom everywhere in the world..."

**A114. Deich, Oleksandr.** "Maxim Ryl'sky."/ Alexander Deutsch. International Literature. 12.3 (March 1945): 62-65. Port.

A critical silhouette of Ryl's'kyi the poet, on the occasion of the poet's 50th birthday. Ryl's'kyi at fifty, with 25 verse collections to his credit, is described as one of the leading poets of Soviet Ukraine, a prominent public figure, a scholar and people's spokesman. Young Ryl's'kyi, says Deich, saw the world "through the glass of world literature"; his yardstick was "the wisdom of books, the ideas drawn from the manifold phenomena of world culture, from the finest works of the great artists of the past." This, according to Deich, makes Ryl's'kyi's work akin to that of French poets of the Parnassus school. "...His youthful poems speak of proud solitude, of philosophic contemplation and communion with nature...Yet even in those days when he held himself aloof from actuality Maxim Ryl'sky was never the dispassionate artist and never made the ivory tower a matter of principle, as the Parnassus poets did."

**A115. Deich, Oleksandr.** "Poet, artist and fighter for freedom: on the occasion of the 150th anniversary of the birth of Taras Shevchenko."/ Alexander Deitch. USSR. 3/90 (March 1964): 3-5. Illus. Port.

A biographical essay illustrated with a full page portrait of Shevchenko drawn by Anatole Yar-Kravchenko, a reproduction of Shevchenko's autograph and of his painting *Hamaliia*.

- A116. Derkach, Borys.** "Beginning of a useful undertaking". Digest of the Soviet Ukrainian Press. 4.7 (July 1960): 21-22. [ Excerpts. Ukrainian original in Literaturna hazeta. (14 June 1960) :3].

A review of v. 1 of the planned 5-vol. publication of Materialy do vyvchennia istorii ukrains'koi literatury v piaty tomakh. t.1. Davnia ukrains'ka literatura (doba feodalizmu- do kintsia 18 st.) edited by O. I. Bilets'kyi and F.Ia. Shalom (Kiev: Radians'ka shkola, 1959). The reviewer praises the publication for the "wealth of factual material and interesting historical and literary-historical explanation..." but notes that it cannot serve as a substitute for a university textbook and finds it unfortunate that topics such as the polemic and publicistic writings of the 16th and 17th centuries, historical prose of the 17th century and original poetry of the 17th century are not covered.

- A117. Derugine, Tanya.** "Ukrainian SSR. Art and literature." / T.D. McGraw-Hill Encyclopedia of Russia and the Soviet Union. /Ed. by Michael T. Florinsky. New York" McGraw-Hill Book Co., 1961. 587.

An encyclopedic note of 26 lines.

- A118. Derzhavyn, Volodymyr.** "The Coryphaeus of Ukrainian literature: to commemorate the centenary of Ivan Franko's birth on August 15, 1856." Ukrainian Review (London). 3.3 (September 1956): 35-40.

Franko is described here as "the representative of the entire intellectual culture of his nation who was a master of all the forms of expression of the intellectual and spiritual life of his Ukrainian contemporaries." Parallels are drawn between Franko on the one hand and Thomas Hardy, Byron and the French poet Alfred de Vigny on the other. The article is interspersed with excerpts of Franko's poetry in Percival Cundy's translation.

- A119. Derzhavyn, Volodymyr.** "The dramatic works of Lesya Ukrainka." Ukrainian Review (London). 3.2 (June 1956): 34-42.

Derzhavyn feels that Lesya Ukrainka's poetic genius did not reach its zenith until the period of her dramatic writings. He provides an analysis of dramatic elements in her lyric poetry, as well as an assessment and interpretation of her plays and dramatic poems. The article is interspersed with references to and quotations from the Spirit of Flame, a collection of the works of Lesya Ukrainka in Percival Cundy's translation. [See ULE: Books and Pamphlets, 1890-1965, B85].

- A120. Derzhavyn, Volodymyr.** "Leonid Lyman. The Tale of Kharkiv. Foreword." Ukrainian Review (London). 5.1 (Spring 1958): 50-51.

Leonid Lyman is described by the author as "the only Ukrainian poet of importance who... has not published a single volume of poems, and of whose prose, apart from certain fragments, only one longer work has been printed..." The critic states the somewhat paradoxical fact that the "Tale of Kharkiv" - in its complete version - appears first in an English translation [which began publication in the same issue of the journal]. "The Tale of Kharkiv", according to Derzhavyn, depicts the evolution of national feeling in Ukrainian academic circles. What appears in the first chapter of the story as a predominantly personal opposition to Bolshevik tyranny, says Derzhavyn, is given in the second chapter a far-reaching social significance and in the third chapter it finally reveals itself as the Ukrainian national feeling which is equally and uncompromisingly hostile to both Bolshevism and Nazism.

- A121. Derzhavyn, Volodymyr.** "Literature in irons." Ukrainian Review (London). 2.1 (March 1955): 13-23.

A historical survey of repressive measures taken against the Ukrainian literature in the first two decades of Soviet rule. The author discerns three specific periods: the years 1921-25 marked by the silencing or actual physical extermination of the so called "bourgeois nationalists", i.e. Ukrainian writers of the traditional national democratic trend and especially of the group of the Ukrainian neo-classicists; the 1926-31 era

characterized by persecution, arrests, deportations and outright executions of the so called national communists in literature and the effective silencing of such literary groups as VAPLITE and PROLITFRONT; and finally, the years 1932-39, which brought a liquidation of "alleged remnants of a national deviation", including such groups as the revolutionary-peasant literary society PLUH.

**A122. Derzhavyn, Volodymyr.** "Modern Ukrainian lyrics in the English rendering." Ukrainian Review (London). 3.3 (September 1955): 73-77.

A review article of Yar Slavutych's The Muse in Prison (1956) [See ULE: Books and Pamphlets, 1890-1965, B66]. Slavutych's anthology has its faults, says Derzhavyn, but not "as regards the artistic value of the translation itself, which can definitely be described as the best work of this genre to be published in the English language so far." "The author's choice of the poets themselves", according to Derzhavyn, "certainly calls for criticism." Derzhavyn objects to the inclusion of D. Zahul, M. Semenko, D. Fal'kivs'kyi and O. Vlyz'ko. Derzhavyn also lists a number of errors and inaccuracies in the biographical and critical sketches provided by Slavutych.

**A123. Derzhavyn, Volodymyr.** "Oleksa Hryshchenko, the Ukrainian painter and writer." Ukrainian Review (London). 7.2 (Summer 1960): 50-62.

The three-part article devotes part 1 (p.50-54) to a discussion of Hryshchenko's memoirs published originally in French as L'Ukraine de mes jours bleus (Paris: La Colombe, 1957). Hryshchenko is criticized by Derzhavyn for regarding "everything in prerevolutionary Ukraine as idyllic" and for being "indifferent to all political, social and national questions". Literary merits of Hryshchenko's memoirs are not discussed. The rest of the article is devoted to Hryshchenko's painting. Oleksa Hryshchenko (Alexis Gritchenko) was a Ukrainian painter, but not a Ukrainian writer. This article is included here only because of the potentially misleading title.

**A124. Derzhavyn, Volodymyr.** "A poet of his epoch: to mark the 60th birthday of Yevhen Malaniuk (February 1, 1897)." Ukrainian Review (London). 4.3 (Autumn 1957): 25-32. Port.

Evhen Malaniuk, the poet, was destined, according to Derzhavyn, "to set the seal of his style and influence on almost all that was significant and outstanding in the literary legacy of this past epoch." The article is illustrated with Evhen Malaniuk's photograph.

**A125. Derzhavyn, Volodymyr.** "Post-war Ukrainian literature in exile." Ukrainian Review (London). I. Poetry: 4.3 (Autumn 1957): 13-24; 4.4 (Winter 1957): 56-66; II. Prose: 5.3 (Autumn 1958): 30-40; 5.4 (Winter 1958): 50-60; 7.1 (Spring 1960): 17-29.

The focus of this critical survey article is on Ukrainian poetry and prose written by emigré authors in the 1945-1956 period. The poetry is characterized as concentrating "mainly on preserving and regenerating the Kyivan neo-classical trend". Iurii Klen and Mykhailo Orest, according to Derzhavyn, are "two leading poets of neo-classicism in exile". Of the younger poets of this "neo-classical trend" Derzhavyn singles out Leonid Lyman, Yar Slavutych and Ihor Kachurovs'kyi. Another trend in Ukrainian exile poetry is represented by the Prague or Vistnyk school, says Derzhavyn. He calls Evhen Malaniuk "a truly great poet" who "continues a very productive and manifold literary activity", but does not analyze or discuss Malaniuk's poetry, stating that Malaniuk is the subject of a separate essay. [See **A124**] Of the "Vistnyk school" Derzhavyn discusses briefly the work of O. Ol'zhych, O. Stefanovych, S. Hordyns'kyi, B. Kravtsiv. Derzhavyn considers the Vistnyk school to be in a state of "final decay" because its members lost their "feeling for heroic pathos"... The other trends of post-war Ukrainian poetry in exile are, in Derzhavyn's opinion, manifestations of individual phenomena and achievements, rather than literary groups. He does mention, however, the neo-symbolist trend (with Oleh Zuiiev's'kyi singled out as the leading representative) and the more traditional trends of "realistic impressionism" and "impressionistic realism". Derzhavyn dismisses the "so-called expressionism" practiced by Iurii Kosach, T. Os'machka and V. Barka and feels that "no outstanding poetic works of this genre were created", even though he credits Os'machka's epic poem *Poet* with being "an outstanding poetic work". A new trend, that of surrealism, has appeared in the early 1950's and Derzhavyn discusses the work of V. Vovk, E. Andievs'ka and B. Rubchak.

Derzhavyn looks at Ukrainian emigré prose not from the point of view of stylistic trends, but from that of literary generations. He calls attention to some recent reprints of Soviet Ukrainian prose of the 1920's (works of Khvylovyi, Pidmohyl'nyi, Ianovs'kyi, Kosynka, Antonenko-Davydovych, Burevii), expresses regret that many writers who survived the war either "died soon afterwards without having produced any new prose works" (Avenir Kolomyiets' and Leonid Mosendz), or "contented themselves until the end of their days with writing works in the style of memoirs or diaries, which are not of any great artistic value" (Arkadii Liubchenko, Katria Hrynevycheva, Halyna Zhurba, Dokiia Humenna and Liudmyla Kovalenko are mentioned in this context). Some of the "naturalistic prose writers", according to Derzhavyn, "have published mediocre works which only reach the low stylistic level of the 'literary column' of a daily paper" (Fedir Dudko, Panas Fedenko, Vasyl' Chaplenko, Ivan Kernyts'kyi, Bohdan Nyzhankivs'kyi, F. Meleshko and Iu. Beskyd are given as examples). *Nova zapovid* (The New Commandment) of V. Vynnychenko, in Derzhavyn's view, "was merely a very insipid combination of Utopian propaganda and stereotyped adventure story". Ulas Samchuk is characterized as "the most important Ukrainian prose writer in exile", as a "keen observer, who strives to maintain an objective attitude when depicting modern life". Derzhavyn, however, is rather critical of Samchuk's books: *Unisi' Vasylia Sheremety* (Vasyl Sheremeta's Youth) and *Qst* (East) which he regards as not being equal in quality to the best social novels which Samchuk wrote before the war. Derzhavyn also expresses his negative view of MUR, Ukrainian art movement headed by Samchuk. Iurii Kosach is described by Derzhavyn as "an intellectual nihilist". V. Domontovych is characterized as a "questionable" and "isolated" figure, but also as "a master of literary style". Derzhavyn has a positive appraisal of the prose of R. Iendyk whom he considers to be a successor to Stefanyk. A sub-chapter is devoted to what Derzhavyn calls the "transition group 'between two generations'". O. Teliha's short story "Either-Or" is given the distinction of being "one of the outstanding masterpieces of Ukrainian prose". Klen's short stories, according to Derzhavyn, "reveal a sound mastery of the belletristic form". Os'machka's *Plan do dvoru* (Plan to the farm) and especially his *Rotonda dushehubitsiv* (Rotunda of assassins), in Derzhavyn's view, revive an ancient literary genre which in these works "reaches its true perfection". Says Derzhavyn: "... in the 'Rotunda of assassins' the atmosphere is entirely that of a fairytale; ... the entire history of this period is treated as an old tale, as a legend, such as those which are preserved and flourish in folk-lore, with the mythical element, which, though it does not so much affect the plot, at least surrounds the characters".... Derzhavyn dismisses I. Bahrianyi as a writer who "has misused his pen solely in order to propagate certain peculiar 'revolutionary' ideas..." Writing of the younger generation of Ukrainian writers, Derzhavyn quotes from an essay by V. Markus', where the author states that "Many writers tend to adjust themselves to the average reader and his taste, and for this reason we have so many mediocre writers." In this context Derzhavyn mentions *Z chasiv iezhovshchyny* by Ol'ha Mak, and her *Chudasii* - both of which, according to Derzhavyn, testify to the fact that the author "complied far too much with the unsophisticated taste in literature of the average reader". The "really modern literary trends" in Ukrainian prose, "trends which are more or less connected with expressionism and surrealism and also (in the ideological respect) with existentialism", says Derzhavyn, have so far few representatives. Ihor Kostets'kyi is characterized as a "primitive anarchist", "completely devoid of literary taste and entirely lacking in political principles". It took the "very individual talent and the masterly use of stylistic form" of Emma Andiiivs'ka, says Derzhavyn, "...to make the surrealist prose in Ukrainian literature in exile, as it were, acceptable in the middle of the 1950's." Derzhavyn finds the genesis of Andiiivs'ka's prose in the stories of F. Kafka and the fairy tales of Hans Christian Andersen. Derzhavyn also praises Vira Vovk for her "elegant and delicate style" in her *Dukhy i dervishi* (Spirits and dervishes), for combining "sincere religious feeling with high artistic merit". Derzhavyn criticises Iurii Tamavs'kyi's "attempt to write a novel which in its ideological trend is existentialism" [i.e the novel *Shliakhy*, of which only a fragment was available at the time] for "constructional faults", "no action", "vague outline of characters".

The two-part essay published in five segments is interspersed with English translations of excerpts of the emigré poetry and prose which is the subject of the author's critical discussion.

**A126. Diachenko, I.** "Get to your senses, madmen." *Digest of the Soviet Ukrainian Press*. 5.5 (May 1961): 9. [Excerpts. Ukrainian original in *Robitnycha hazeta*. (8 April 1961): 3].

Ukrainian nationalists in the West, according to the author, "are doing their utmost to make the American readers believe that Shevchenko was not a fighter against slavery and not a convinced revolutionary poet, but a docile 'servant of God' who hated everything Russian..." Singled out for the author's attack are Dmytro Doroshenko, Jaroslav Rudnyts'kyj, Leonid Bilets'kyi, Stepan Volynets', Yar Slavutych and U.S

Senator J. Javits, the latter for having spoken in favor of the erection of a Shevchenko statue in Washington.

- A127. Diachenko, I.** "Hands off Shevchenko." Digest of the Soviet Ukrainian Press. 5.10 (October 1963): 5-8. [Excerpts. Ukrainian original in Robitnycha hazeta. (27 August 1961) :3].

According to a note by the editors of Robitnycha hazeta, this is a reply to an anonymous letter written to the author after the publication of his article "Get to your senses, madmen". [See A126]. Apparently, the anonymous letter came to the defense of Western scholars who are "immortalizing the name of the Bard on foreign soil." Diachenko, in his reply, stresses the help provided by the Russians to Shevchenko, which - in his opinion - is ignored by the Western scholars who tend to "distort the ideological and literary artistic contents of the poet's works." "Only backward or ignorant people, or partners of traitors could put credence in the nationalist mutterings". Of Western Shevchenko scholars, Leonid Bilets'kyi, Clarence Manning and Watson Kirkconnell are mentioned by name.

- A128. Diachenko, Oleksandr.** "Answering Vera Bondar."/ Oleksandr Dyachenko. Digest of the Soviet Ukrainian Press. 7.4 (April 1963): 18-19. [Excerpts. Ukrainian original in Literaturna Ukraina 18 January 1963): 3].

Vera Bondar, director of the sales department of Dytvydav, according to Diachenko, dismissed the author's monograph "Thoughts About Human Character (The National Character and Its Evolution)" as "nationalism". Diachenko expresses his indignation for such a political accusation, threatens Bondar with court action, accuses her of "aversion to Ukrainian literature" and of incompetence.

- A129. Dmyterko, Liubomyr.** "Mobilized and called by the Revolution. (From the address at the 4th Plenum of the Board of Directors of the Association of Writers of the USSR)." Digest of the Soviet Ukrainian Press. 7.5 (May 1963): 16-17. [Excerpts. Ukrainian original in Literaturna Ukraina (2 April 1963): 2].

Some critics, particularly the younger ones, like Ivan Dziuba and Ivan Svitlychnyi, according to Dmyterko, "incorrectly evaluated the state of literature" and postulated "a harmful theory about the 'conflict between parents and children', 'the struggle of generations, etc.'" Dmyterko also singles out the poets Vinhranovs'kyi, Korotych and Drach for resorting to "formalistic tricks" and ridicules Drach's poem "Ode to an honest coward".

- A130. Dmyterko, Liubomyr.** "Report by the writers of Ukraine" / L. Dmyterko. Digest of the Soviet Ukrainian Press. 4.12 (December 1960): 3. [Excerpts. Ukrainian original in Sotsialistychna kul'tura. 11 (November 1960): 3-4].

"On the occasion of the Ten Days, publishing houses in the Republic are coming out with 150 new books by Ukrainian writers", reports the deputy chairman of the Association of Writers of Ukraine, and lists some of the authors and titles about to be published. The "Ten Days" referred to is the "Ten Days of Ukrainian Literature" held annually in Moscow.

- A131. Dmyterko, Liubomyr.** "With a new name - new heights." Digest of the Soviet Ukrainian Press. 6.4. (April 1962): 1-3. [Excerpts. Ukrainian original in Literaturna Ukraina. (16 February 1962) :1-2].

A polemical article which takes issue with ideas expressed by Ivan Dziuba in his article "The truth of life and the manner of the artist" and Ievhen Sverstiuk in his article "Psychology of our prose" published in Vitchyzna. . These critics in their approach to literary works, according to Dmyterko, fail to take the ideological trend of the work into account, they ignore the experience of the Russian and Ukrainian revolutionary literature. Dmyterko implies that the psychological literature Sverstiuk is advocating is "the narrow Freudian-Joycean psychologism" now "rotting away in the secluded corners of the capitalist West." Dmyterko agrees with Dziuba that Hryhorii Tiutiunyk's novel Vyr deserves high appraisal, albeit for different reasons, and he disagrees with Dziuba's high opinion of B. Antonenko-Davydovych's Za shyrmoiu

- a novel Dmyterko calls a "morose work" which "cannot serve as a model or standard for modern Ukrainian prose." The title of the article refers to the change of name of *Literaturna hazeta* to *Literaturna Ukraina*. The present issue, apparently, is the first one under the new name.

- A132. Dobin, E.** "About Y. Yanovsky's book 'Horsemen'"/ Tr. from the Russian by H.O. Whyte. International Literature 7 (July 1936): 109-112.

A review article of Iurii Ianovs'kyi's novel *Vershyky*, excerpts from which are published in the same issue of the journal (pp.32-49) in Anthony Wixley's translation. Ianovs'kyi's work, in the reviewer's opinion, is not a novel, but "a production of a poetical kind", a series of "heroic ballads in prose" whose dominant theme is "revolutionary heroism". Ianovs'kyi's descriptions of nature, says Dobin, are of "exceptionally important significance", they are "an essential component of the interior stylistic rhythm" of the work and have "something in common with the cinema producer Dovzhenko". Dobin considers Ianovs'kyi "a talented singer of the heroics of our Revolution" and appraises his latest book as "a production of great artistic value." He does point out, however, as a "danger", Ianovs'kyi's "tendency toward symbolization" and "stylistic ornamentation with the aid of allegorical images" and finds that Ianovs'kyi's "tragically metaphorical intonation suffer[s] from being overstretched."

- A133. Dobriansky, Lev E.** "Public Law 86-749 and the Shevchenko Centennial." Ukrainian Quarterly. 16.3 (Autumn 1960): 203-210.

Legislative history of a resolution of U.S. Congress which authorized the erection of a statue of Taras Shevchenko on public grounds in Washington, D.C.

- A134. Dobriansky, Lev E.** "Shevchenko - a living spirit of the captive nations." Ukrainian Review (London). 11.1 (Spring 1964): 14-16.

Shevchenko's monument to be erected in Washington, says Dobriansky, will testify to the meaning this poet laureate of Ukraine has for Americans. The author emphasises three dimensions in the poet's work and world view: 1. his fight for "civil liberties and the detestation of exploitation and poverty", 2. his call for "national self-determination and independence" and 3. his belief in "a humanistic interdependence of peoples".

- A135. Dobriansky, Lev E.** "The Shevchenko affair." Ukrainian Quarterly. 20.2 (Summer 1964): 108-117.

Pursuant to Public Law 86-749, a Taras Shevchenko statue was erected in Washington, D.C. The unveiling ceremonies on June 27, 1964 turned into a massive Ukrainian demonstration. Prior to the enactment of the law, however, the Washington Post carried a series of editorials in which the paper took a stand against the erection of the monument, describing the project as politically inspired and controversial. Shevchenko himself was attacked as "anti-Semitic" and "an idol of the Communist Party". The present article is a polemic with the Washington Post defending Shevchenko against his accusers and frankly admitting the significance of the monument as a political symbol.

- A136. "Dr. Percival Cundy, 1881-1947".** Ukrainian Quarterly. 3.3 (Spring-Summer 1947): 286-288.

An obituary for Percival Cundy, an English-born Presbyterian missionary in Canada who became one of the pioneer translators of Ukrainian literature, especially of the works of Ivan Franko and Lesia Ukrainka, into English.

- A137. Dodd, Thomas J.** "Washington honours Shevchenko. Remark [sic] of Senator Thomas J Dodd at the Taras Shevchenko Memorial groundbreaking ceremonies, Saturday, September 21, 1963, Washington, D.C." ABN Correspondence. 15. 2 (March-April 1964): 1-5.

In his speech Senator Dodd quotes from the text of the resolution authorizing the erection of a Shevchenko statue in Washington, relates some basic facts from Shevchenko's biography and quotes excerpts from his poetry, especially from the poem "It makes no difference to me". Shevchenko, says Dodd, was "a national poet", but not a "narrow nationalist", "he fought for the liberty of all men and the freedom of all nations." "In erecting a memorial to Taras Shevchenko", says Dodd, "we would be engaging in an action devoid of all meaning, if we failed to speak about the plight of the Ukrainian people today..." and he goes on to relate the history of Ukraine from the Ukrainian National Republic to the present, with an emphasis on the period of the great Stalin terror. The cover of this issue of the journal has a black and white photograph of the Shevchenko monument in Winnipeg.

- A138. Domnyts'ka, H.** "Eminent playwright. On the 70th birthday of M. Kulish." Digest of the Soviet Ukrainian Press. 7.1 (January 1963): 14-15. [Excerpts. Ukrainian original in Radians'ka Ukraina (8 December 1962): 4].

Works by Mykola Kulish are returning to the Soviet stage, says this graduate student of the T.H. Shevchenko University of Kiev, and the playwright "who at one time had fallen victim of the Stalin personality cult" is gaining a new place in the history of Ukrainian literature. "The creative path of M. Kulish was very uneven," says Domnyts'ka. "His plays included 'The People's Malachy' and 'Myna Mazailo' which did not display full ideological values." In "Sonata pathétique", according to Domnyts'ka, Kulish "exposes bourgeois nationalism and condemns it as alien to the very spirit of the proletariat and the proletarian revolution." Among Kulish's plays revived on the Ukrainian stage, according to the author, are "Maklena Grasa", "97" and "Sonata pathétique".

- A139. Doroshenko, Dmytro.** "Drahomanov - scholar and patriot: a sketch of the life and work of one of Ukraine's finest sons"/D. Doroshenko. Ukrainian Life. Pt.1. 3.6 (June 1942): 6-7, 11; pt.2. 3.7 (July 1942): 6-8, 13-15.

Reprint of an article whose source is given as the Slavonic Review, April 1938. [See annotation under A140]. Portrait of Drahomanov appears on the cover of the journal.

- A140. Doroshenko, Dmytro.** "Mykhailo Dragomanov and the Ukrainian national movement."/ D. Doroshenko. Slavonic and East European Review. 16.48 (April 1938): 654-666.

A biography of Mykhailo Drahomanov presented against a background of Ukrainian history. Drahomanov is characterized as "The well-known Ukrainian scholar and politician, who exercised a great influence on the development of the Ukrainian national movement in Russia and, to a considerable extent, also in Austria, from the last decade of the 19th century down to the Revolution of 1917." According to Doroshenko, Drahomanov, a professor of history, had a special interest in researching Roman history and wrote books about the position of women in the Roman empire and about Tacitus. In addition, however, he made important contributions to Ukrainian literature by publishing Ukrainian historical songs (2v.), Ukrainian folk legends and tales, and a series of studies on Ukrainian literature and folklore. Drahomanov was also instrumental in establishing contacts with Western European scholars, such as Gaston Paris, W.R. Morfill, De Gubernatis, Elisée Reclus, and contributed to Western scholarly journals.

- A141. Doroshenko, Dmytro.** "National hero of Ukraine"/ D. Doroshenko. ABN Correspondence. 12.2 (March-April 1961): 33.

Excerpts from the author's essay on Shevchenko published originally in 1936 as Taras Shevchenko, Bard of Ukraine and Taras Shevchenko, the National Poet of the Ukraine [See ULE: Books and Pamphlets, 1890-1965, B15 and B16] reprinted here from Europe's Freedom Fighter: Taras Shevchenko, 1814-1861, a document published by the U.S. Congress in 1960. [See ULE: Books and Pamphlets, 1890-1965, B87].

- A142. Doroshenko, Dmytro.** "Shakespeare in Ukrainian." Slavonic and East European Review. 9.27 (March 1931): 708-713.

A historical survey of Ukrainian translations from Shakespeare from P. Sventsits'kyi's (P.Svii's) partial translation of *Hamlet* published in 1865 in L'viv to Hnat Khotkevych's adaptation of *The Merry Wives of Windsor* published in Kharkiv in 1928. Special emphasis in the article is given to the work of such translators as Panteleimon Kulish, Iurii Fed'kovych, Mykhailo Staryts'kyi and Ivan Franko.

- A143. Doroshenko, Dmytro.** "Shakespearean plays in Ukrainian: Ukrainian translations of Shakespeare were made later than most others."/ D. Doroshenko. Ukrainian Life. 3.4 (April 1942): 8-10.

Reprint of an article whose source is given as the Slavonic Review, March 1931. [See A142].

- A144. Doroshenko, Dmytro.** "Taras Shevchenko, the national poet of Ukraine." Ukrainian Review (London). 8.1 (Spring 1961): 6-7.

A brief article on the exceptional veneration of Taras Shevchenko in Ukraine and his growing popularity abroad.

- A145. Doroshenko, Dmytro.** "Ukrainian Chronicles of the 17th and 18th centuries." Annals of the Ukrainian Academy of Arts and Sciences in the United States. 1.2 (Fall 1951): 79-97. Bibliography.

Translation of two chapters from the author's *Ohliad ukrainskoi istoriografii* (A survey of Ukrainian historiography) published in Ukrainian in Prague in 1923. The two chapters deal with Ukrainian *litopysy* of the 17th century and the Cossack *litopysy* and their authors. The author enumerates and briefly describes a number of chronicles and discusses in more detail the Cossack chronicles of Samovydets', Samiilo Velychko and Hryhorii Hrabianka. Footnotes to the English edition have been supplied by O. Ohloblyn.

- A146. Doroshenko, Volodymyr.** "Ivan Franko as a scholar." Ukrainian Quarterly. 12.2 (June 1956): 144-151.

About Franko's scholarly contributions in the fields of Ukrainian literature, ethnography and history.

- A147. Dotsenko, S.** "A painful subject." Digest of the Soviet Ukrainian Press. 8.5 (May 1964): 21-22. [Excerpts. Ukrainian original in Radians'ka osvita. (4 April 1964): 2].

The "painful subject" this philology senior of Kiev State University is writing about is the delayed or unrealized publication of some dictionaries and textbooks of world literature. He singles out for special attention the multi-volume anthology of world literature planned in the 1930's by Academicians O. Bilets'kyi and M. Kalynovych, but never published and the chrestomathy of ancient times, edited by O. Bilets'kyi, published originally in 1938, the reprint of which discussed in 1951 was never issued. The latter, if it were reprinted now, in the author's view, should have the beautiful, but unacknowledged translations of M. Zerov added, as well as those by H. Kochur.

- A148. "Dovzhenko, Alexandr Petrovich."** McGraw-Hill Encyclopedia of Russia and the Soviet Union. /Ed. by Michael T. Florinsky. New York: McGraw-Hill Book Co., 1961. 138.

8 lines of biographical information about Oleksandr Dovzhenko.

- A149. Dovzhenko, Oleksandr.** "Notes and material on *The Poem of the Sea*". Digest of the Soviet Ukrainian Press. 2.3 (January 1958): 5-6. [Excerpts. Ukrainian original in Dnipro. 6 (June 1957): n.p. and 7 (July 1957): 77-110].

Excerpts from Dovzhenko diaries covering the period from September 9, 1952 to May 1955. With a bi-bibliographical note on Dovzhenko by the editor of the Digest and an added title: "Oleksander Dovzhenko returns from Moscow banishment to Ukraine before his death."

- A150. Drach, Ivan.** "The builder." Digest of the Soviet Ukrainian Press. 8.11 (November 1964): 16-17. [Excerpts. Ukrainian original in Literaturna Ukraina. (9 October 1964): 2].

A tribute to Mykola Bazhan on the occasion of the poet's 60th birthday. Drach considers Bazhan "an extraordinary phenomenon in Ukrainian culture", "a poet of widely international range" whose "deep metallic voice", "darting dynamism of lines", "elasticity and muscularity of words" "led the spirit to new frontiers..." Drach considers as the most typical of Bazhan's poems "his great triptych "Buildings" ("Cathedral", "Gate" and "Building") and "The Builder" from his Kiev Etudes cycle. These present most vividly, in the most literal meaning of the term, the precise, powerful and all-around nature of the builder Bazhan." The article seems to imply that Bazhan stood his ground during the tragic 1930's, did not sink into "everyday needs" and while standing seemingly aloof from his age, got actually ahead of his contemporaries who were "diligently racing ahead - to stay behind forever."

- A151. "Dragomanov (Drahomanov) Mikhail Petrovich."** McGraw-Hill Encyclopedia of Russia and the Soviet Union/ Ed. by Michael T. Florinsky. New York: McGraw-Hill Book Co., 1961. 138.

11 lines of bio-bibliographical information about Mykhailo Drahomanov.

- A152. Drahomanov, Mykhailo.** "The Kief section of the Russian Geographical Society and the last minstrel of the Ukraine."/M. Dragomanof. Athenaeum. 2405 (29 November 1873): 695-696.

The Athenaeum, a London "Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama", was a weekly publication, and as such should be outside the scope of this bibliography. Drahomanov's article, however, has the rare distinction of being one of the earliest scholarly discussions of Ukrainian literature in a serious English language journal. [See **Chronological index**]. Drahomanov gives a report on the state of ethnological studies in Ukraine, on the already published collections of popular poetry and folktales and the projected publication of *dumy*. He gives a detailed contents of the projected seven-volume collection of ethnological papers prepared by P.Chubynskyi (in text: P.P. Tchubinski), parts of which have already come out, and reviews the work of the South-west section in Kiev of the Russian Geographical Society, which concentrates on ethnological study of the "Governments of Kief, Podolia, Volhynia, Tchernigof and Poltava" and has produced some "interesting reports", plans for an ethnological museum, etc. One of the meetings of this Society, in Drahomanov's view "the most interesting", is described in considerable detail. Participating in that meeting was Ostap Veresai, a blind *bandurist* who "recited some characteristic *doumy* and songs out of his repertory, and played some pieces of dance music", professor of Kiev university Russof and the composer M. Lysenko spoke about Veresai's life and work. Russof "was charged by the Society to write the biography of the singer, and describe the character of his songs", Lysenko "undertook to prepare a report on the music of Veressay in particular, and on Little-Russian popular melodies and music in general." Both of these reports are to be published in the Society's Memoirs, together "with a complete repertory of the songs of Veressay." Drahomanov lists and characterizes the *dumy* recited by Veresai at the meeting and provides a brief commentary on the genre.

- A153. Drobiazko, Volodymyr.** "It would seem to be a different subject."/ Volodymyr Drob'yazko. Digest of the Soviet Ukrainian Press. 9.9 (September 1965): 20-21. [Excerpts. Ukrainian original in Literaturna Ukraina. (10 August 1965): 2-3].

Discussion on the History of Ukrainian Soviet Literature, in Drobiazko's view, should be joined by some of the History' authors. [No precise bibliographical information is given, but the reference is, apparently, to the 1964 publication issued by the Shevchenko Institute of Literature of the Ukrainian SSR Academy of Sciences; see also A321. There is a need to find the causes of some of the History's shortcomings, says Drobiazko, to prevent their recurrence in the future. Drobiazko points out that little research has been done on Soviet literary periodicals of the past and that moreover bound sets of these periodicals in Soviet libraries are incomplete, with some issues conspicuous by their absence.

- A154. Drozdowski, Bohdan.** "A Pole on Ukrainian poetry." Ukrainian Review (London). 6.2 (Summer 1959): 69-71.

Excerpts from an article by a young Polish poet who expresses his admiration for the poetry of Taras Shevchenko, Pavlo Tychyna and Maksym Ryl'skyi. Reviewers, claims Drozdowski, have detected an influence of Shevchenko on his own poetry, and he is acknowledging this influence. Poetry, Drozdowski quotes Slowacki, "is able to turn everyday beings into angels. Many poets of the world", says Drozdowski, "would do well to learn this organic bond with life from the Ukrainian poets." The source of the translated article is described only as a Kiev literary periodical.

- A155. Dulski, Thaddeus J.** "Taras Shevchenko - Europe's freedom fighter: address delivered at the Shevchenko Memorial Banquet held on Saturday, September 21, 1963 at the Mayflower Hotel, Washington, D.C." Ukrainian Review (London), 11.1 (Spring 1964): 19-21.

The author, a member of the House of Representatives of the U.S. Congress, spoke on the occasion of the groundbreaking for a memorial statue to Taras Shevchenko in Washington. The source of the text is not indicated; it is, apparently, a reprint from the Congressional Record 109.19 (20 December 1963): 25367.

- A156. Dziuba, Ivan.** "Conscientious artistic research." / Ivan Dzyuba. Digest of the Soviet Ukrainian Press. 9.3 (March 1965): 17-19. [Excerpts. Ukrainian original in Radians'ke literaturoznavstvo. 1 (January 1965): 3-16].

A review article of Iurii Mushketyk's novel Kraplia krovi (A drop of blood.) "Self-evaluation of human life and of the human individuality", "responsibility for life as the greatest and most sacred value" are, according to Dziuba, "the main internal motif" of Mushketyk's book. There is a conflict in the novel between two prominent surgeons: one, Bilan, who "comes to deny man first allegedly in the name of mankind, in the name of general good", and another, Kholod, who believes that "There is no value for which one could risk another's life... Because it is the measure of all other values." Dziuba believes with Kholod that "There is not and there cannot be an end toward which we could sacrifice honor and conscience." The article has an added title by the Digest's editors: "Critic Dzyuba lauds humanism in novel."

- A157. Dziuba, Ivan.** "Fighter for the new life." / Ivan Dzyuba. Digest of the Soviet Ukrainian Press. 7.9 (September 1963): 12-14. [Excerpts. Ukrainian original in Molod' Ukrainy (31 July 1963): 2-3].

Meditations on Lesia Ukrainka's Ukrainian patriotism vis-a-vis "a powerful, merciless and treacherous enemy - Russian tsarism..." According to Dziuba, Lesia Ukrainka "criticized the sleepiness, laziness and indifference of her countrymen, and the lack of national will and political awareness." Under the influence of her uncle, Mykhailo Drahomanov, Lesia Ukrainka, says Dziuba, belonged to the progressive Ukrainian youth of her time who "were no longer satisfied with limited cultural advance", but were aspiring to "active political action..."

- A158. Dziuba, Ivan.** "Our own man with a first-class mind. On the 240th anniversary of the birth of H.V.[sic] Skovoroda." Digest of the Soviet Ukrainian Press. 7.1 (January 1963): 21-22. [Excerpts. Ukrainian original in Literaturna Ukraina (4 December 1962): 3].

"There is no work analyzing Skovoroda's thoughts against the background of the philosophy of his time and of the past, which would explain where he surpassed and where he was inferior to the level reached by his time," says Dziuba. Dziuba feels, it would be interesting to compare Skovoroda's ideas with those of John Bunyan, Ralph Emerson, Henry Thoreau, Feuerbach, Dostoevsky. He finds considerable affinity between Skovoroda and Shevchenko, and stresses that Skovoroda cannot be understood if taken out of the Ukrainian context. The "Ukrainian 'differentness'", according to Dziuba, appears in Skovoroda with immense power. Dziuba expresses his outrage that "during the period of the personality cult much effort was put into making men live by dogma and not thought" and feels that this discouraged people from reading and studying Skovoroda.

- A159. Dziuba, Ivan.** "The poetical in ordinary life." / Ivan Dzyuba. Translated by Arthur Shkarovsky. Soviet Literature. 10 (1960): 140-145.

A review article of Ivan Senchenko's volume of short stories *Opovidannia* published by Radians'kyi pys'mennyk in Kiev in 1959. This is Dziuba's appraisal of Senchenko: "Senchenko is definitely able to infect the reader with this sense of infinity and boundlessness of life's mysteries. It grows gradually into a mosaic made up of glimpses from everyday life that tell the heart and mind incomparable more than they directly express: of scattered casual remarks and sentences which suddenly seem to acquire unexpected philosophical profundity despite all their naiveté; and - most important - of the living heartbeat of human destinies going both ways, into past and future, or, to put it differently, of the entire mood and spirit of the narrative, of its structure, the main points of which coincide with the major periods in a person's life - birth, adolescence, first love, the self-awareness and self-affirmation of youth, work, maturity, old age and death."

**A160. Eisenhower, Dwight D.** "Address by General Dwight D. Eisenhower at the unveiling of the Taras Shevchenko Monument, Washington, D.C., 27 June 1964." Problems of the Peoples of the USSR. 22 (Summer 1964): 2, 32-33.

Photograph of the Shevchenko monument appears on the cover of this issue. For annotation see **A161**.

**A161. Eisenhower, Dwight D.** "Address by General Dwight D. Eisenhower at the unveiling of the monument to Taras Shevchenko, Washington, D.C., June 27, 1964." Ukrainian Review (London). 11.3 (Autumn 1964): 10-11.

Former President of the United States, who on September 13, 1960 had signed into law the measure to authorize the erection of the Shevchenko statue in Washington, addressed a crowd of thousands at dedication ceremonies. He spoke of freedom and oppression, both national and individual, and of Shevchenko as a champion of that freedom. He chastised present day tyranny - "not different from tyranny and oppression in the days of Taras Shevchenko" - and the "forceful control of thought, of expression, and indeed of every phase of human existence" under Communist rule. The strength of the multitude, "this outpouring of lovers of freedom to salute a Ukrainian", he admitted, far exceeded his expectation and he expressed a hope that "your magnificent march from the shadow of the Washington Monument to the foot of the statue of Taras Shevchenko will here kindle a new world movement in the hearts, minds, words and actions of men, a never-ending movement dedicated to the independence and freedom of all captive nations of the entire world."

**A162. Eisenhower, Dwight D.** "Shevchenko in Washington will kindle world movement for freedom." / Address by Gen. Dwight D. Eisenhower at the unveiling of the monument to Taras Shevchenko, Washington, D.C., June 27, 1964. ABN Correspondence. 15.4 (July-September 1964): 20-23.

See annotation under **A161**.

**A163. Entwistle, William J.** "Ukrainia" in his European Balladry. Oxford: Clarendon Press, 1939. 375-380.

Ukrainian folk-songs, according to Entwistle, "belong wholly, or as far as sure inferences can be made, to the post-Kievite era; some may be contemporary with the great Tatar raids, but otherwise the oldest evidence is for the sixteenth century. Brought within the orbit of western civilization by the Poles, the form of their ballads is occidental, apart from the 'dumi'." *Dumy* are singled out by Entwistle as the most original of Ukrainian folk-songs and *Marusia Bohuslavka* as the best of all the *dumy*. Entwistle speaks also of the "strange paradox" that, in his opinion, overshadows the ballads of Ukraine. Ukrainians, says the author, "are the original Russians (Rus)", "...they hold all the ground consecrated by the Kievite cycles of Great Russian 'byliny'". The 'byliny' profess to tell us tales of the Ukraine, which are almost wholly unknown in that region." The Kiev cycle of *byliny* and *Slovo o polku Ihorevim* are discussed in the sub-chapter "Great Russia" (354-375). Some references to Ukrainian folk-songs appear also in the chapter on *Lusatia and Poland* (277-284).

**A164. "The eternal revolutionary."** Ukrainian Life. 1.5 (May 1940): inside front cover.

A half-a-page editorial on Ivan Franko on the occasion of the 24th anniversary of his death. Franko's portrait appears on the cover of this issue.

- A165. "The Everest of meanness."** Digest of the Soviet Ukrainian Press, 9.5 (May 1965) :16-18. [Excerpts: Ukrainian original in Radians'ka Ukraina, (15 April 1965): 3].

Letters of Hanna Shcherban' and Mykola Nehoda (with an editorial note) published as a response to the broadcasting by foreign radio stations of Vasyl Symonenko's poems and diaries. Shcherban', the poet's mother, claims that Ivan Svitlychnyi and Anatolii Perepadia came to her son's funeral and asked afterwards for his manuscripts. She thought she was "putting them in honest hands", but she was mistaken and wishes to condemn their action. Symonenko "wrote a diary for himself and not for others to read and explain any way they wished", says Hanna Shcherban'. Nehoda writes of Symonenko, that the poet "with manly Party courage withstood and affirmed the communist ideals." And while he also had "ideas with which we could argue", he made a reservation in the form of an epigraph to his diary: "Reading the diaries of others without permission is the Everest of meanness" - a reservation not headed by those who obtained the manuscripts.

- A166. Ewach, Honore. "Ivan Franko."** Ukrainian Commentary, 2.8 (August 1953): 5-6.

Franko, says Ewach, was teaching Ukrainians "how to get rid of the spirit of servility" and "how to become a free, independent and prosperous nation through their own efforts. He was doing the same kind of service to the Ukrainians as Moses did to the Hebrews during the forty years of their wanderings in the desert."

- A167. Ewach, Honore. "Mykola Khvylovy - Communist and patriot."** Ukrainian Quarterly, 1.3 (June 1945): 272-276.

A sympathetic presentation of the life and work of Mykola Khvylovyi, "the leading Soviet Ukrainian writer of his time", who - in the author's view - "was a special type of communist growing on the Ukrainian soil."

- A168. Ewach, Honore. "Olha Kobylyanska's followers."** Promin . 5.6 (June 1964): 17.

A personal appreciation of Ol'ha Kobylyanska and a query as to "how many Ukrainian men and women have been influenced by Olha Kobylyanska's stories."

- A169. Ewach, Honore. "The song of dawn."** Ukrainian Commentary, 2.5 (May 1953): 5-6.

Article on H. Skovoroda reprinted from the author's book Ukraine's Call to America (1947), (see A173) with an added title "Ukraine's great emancipator" and an editorial comment. Ewach provides a biographical sketch of Skovoroda and discusses briefly some of his philosophical works. The author does not focus on Skovoroda's literary contributions, but states that "...Skovoroda made deep impression on the development of Ukrainian culture and prepared the ground for the modern period of Ukrainian literature."

- A170. Ewach, Honore. "Taras Shevchenko challenge."** Zhinochyi svit =Woman's World, 1.3 (March 1950): 7. Port.

A half-a-page note of personal appreciation of Shevchenko. The "challenge" in the title refers to Ewach's statement that Shevchenko "threw a challenge to his own countrymen. He castigated them for their traditional lack of unity", he pleaded with them "to love each other as brethren of a great nation".

- A171. Ewach, Honore. "The Ukraine's famous wandering philosopher."** Promin . 3.11 (November 1962): 17.

"Only the genial civilization of the sunny Ukraine could have produced a philosopher of Skovoroda's simple, kind and profound nature," says the author. "According to Skovoroda, if we let the Universal

Wisdom speak and act through our hearts, we shall attain our highest development and live our life as a continual joy and happiness."

- A172. Ewach, Honore.** "Ukraine's great emancipator". Ukrainian Commentary. 2.7 (July 1953): 5-6.

An article about Shevchenko based on the material contained in the author's Ukraine's Call to America (see A173) with an editorial note. Shevchenko is characterized by Ewach as a genius who "brought Ukrainian literature to maturity". "His famous *Kobzar* of 1840", claims Ewach, "created for Ukraine a separate destiny - to become again a free and independent nation." According to Ewach, Shevchenko means more to Ukrainians than Pushkin, Mickiewicz, Goethe, Shakespeare, Burns to their respective nations, because Shevchenko revived national aspirations of Ukrainians. "Taras Shevchenko is the one who ever sustains the Ukrainians in moments of disappointment and distress", says Ewach.

- A173. Ewach, Honore.** "Ukraine's literary aces." In his Ukraine's Call to America. Detroit: Ukrainian Cultural Society of Detroit, 1947. 103-145. Ports.

Separate chapters devoted to the life and work of Ukrainian classic writers: Ivan Kotliarevs'kyi, Taras Shevchenko, Ivan Franko and Lesia Ukrainka, illustrated with portraits of the writers in black and white. Kotliarevs'kyi is characterized as one who "inaugurated a great literary period in the history of the Ukrainian people". Shevchenko, according to Ewach, was "a genius of the first magnitude", one of two "supreme literary men of Ukraine", the other one being the unknown author of *Slovo o polku Ihorevim*. "They tower over the other Ukrainian writers as Chaucer and Shakespeare do over the writers of England", says Ewach. Franko, in Ewach's view, was "a great writer, but above all he was a diligent and conscientious literary and social worker." Lesia Ukrainka is characterized as "the greatest poetess of all the Slavic nations." Ewach's book discusses Ukrainian literature also in parts devoted primarily to history and has a separate chapter on H. Skovoroda ("Song of dawn", p.70-74) [See A169].

- A174. Ewach, Honore.** "Ukraine's re-awakening." Ukrainian Commentary. 2.6 (June 1953): 5-6.

A revised version of a chapter from the author's book Ukraine's Call to America (1947) (see A173) published here under the general title "Ukraine's resurgence", with a note from the editor. Ewach discusses briefly the role of Kotliarevs'kyi, Kvitka, Shashkevych and Shevchenko in the growth of Ukrainian national consciousness.

- A175. "Facing the significant jubilee. Immortal works."** Digest of the Soviet Ukrainian Press. 5.2 (February 1961): 2. [Excerpts. Ukrainian original in Radians'ka kul'tura (29 December 1960): 3].

News item about a 3-volume edition of Shevchenko's works to be published in 1961, as well as about other Shevchenko jubilee publications. (Shevchenko's lyrical poems set to music, plays by Ukrainian writers about Shevchenko, works by T. Komaryns'kyi, Ie. Kyryliuk, P. Kravchuk and others).

- A176. Fairclough, Ellen.** "In memory of the late Senator Olena Kisilevska." Zhinochyi svit = Woman's World. 12.3 (135) (March 1961): 12-13.

A tribute to Olena Kysilevs'ka, a leader in Ukrainian women's movement and an author by the Canadian Minister of Citizenship and Immigration. An excerpt from an address made on the occasion of the 75th anniversary of the Ukrainian Women's Movement in Montreal in 1959. There is no mention of Kysilevs'ka's books.

- A177. Fedenko, Bohdan.** "Recent developments in Ukrainian literature." Studies on the Soviet Union. n.s. 3.2 (1963): 136-139.

Since the death of Stalin, says the author, writers of the younger generation "have breathed a new spirit into Ukrainian literature by rejecting the old stereotype of Party-approved themes and demanding instead

independence from Party 'guidance'. "He quotes a few lines (in a literal English translation) from the poetry of Vitalii Korotych and Lina Kostenko to prove his point. According to Fedenko, young Ukrainian poets are "mainly concerned with expressing their innermost personal feelings in their work and avoid Party propaganda themes, a fact which periodically arouses the anger of the Party literary watchdogs." He surveys some of the critical reaction of the Soviet Ukrainian literary establishment (A. Skaba, P. Tychyna, et al.) to the innovative themes, styles and ideas of the younger generation of writers.

**A178. Fedenko, Bohdan.** "Taras Shevchenko [sic], poet of the Ukrainian resurgence." Problems of the Peoples of the USSR. 9 (1961): 26-29.

"The legendary popularity of Taras Shevchenko among the Ukrainian people", says the author, "is a phenomenon that the Communist regime... has had to take into account." The "Party propagandists"... "try to eliminate from Shevchenko's works all that was directed against the imperialism of tsarist Russia"... "they seriously limit the circulation of his poetry by putting out very small editions." Moreover, says Fedenko, "These editions are carefully annotated by Communist critics in an effort to present the poet simply as an enemy of social oppression; nothing at all is said about his protests against national enslavement." Fedenko provides examples of lines cut out by censors in the 1954 Kiev edition of *Kobzar*. The spelling of the poet's name appears as "Shevchenko" throughout the article; "Schevchenko" appears in the title only.

**A179. Fedenko, Panas.** "Soviet exploitation of the Taras Shevchenko centenary." Studies on the Soviet Union. n.s. 1.3 (1962): 113-119.

Centenary of Shevchenko's death in 1961 was officially celebrated throughout the Soviet Union. These celebrations, according to P. Fedenko, "have obviously attempted to distort the historical significance of Shevchenko by omitting reference to his role as a Ukrainian nationalist poet and political figure, and to concentrate instead on the social 'message' of his poetry." Shevchenko's poems "which fail to fit in with the official Soviet interpretation of his work are invariably passed over in silence," says the author. To prove his point, he cites a number of lines from Shevchenko's poetry. The quotations are in a literal English translation.

**A180. Fedyshyn, Iryna.** "Celebration of centenary of the birth of Ivan Franko in Soviet Ukraine." Horizons. 2.1/2 (2/3) (Fall/Spring 1956/1957): 69-74.

A survey of the celebrations of Ivan Franko's centennial in 1956 as reflected in the Soviet press, primarily in *Radians'ka Ukraina* and *Literaturnaia gazeta*. Says Fedyshyn: "Too great to be ignored and too popular to be prohibited", Franko is "reinterpreted" according to the current party line and presented to the Soviet readers as a great internationalist, a Marxist and a Russophile.

**A181. Feighan, Michael A.** "Human destiny". Ukrainian Review (London). 11.1 (Spring 1964): 16-18.

Address of the U.S. Representative from Ohio at groundbreaking ceremonies for the Shevchenko statue in Washington on September 21, 1963. No indication of source. Remarks of Congressman Feighan under the same title were published in the Congressional Record, 109.16 (14 November 1963): 21821-21822.

**A182. Feighan, Michael A.** "Remarks by Congressman Michael A. Feighan at the unveiling of the Taras Shevchenko Memorial." Ukrainian Review (London). 11.3 (Autumn 1964): 12.

Speaking to a crowd of thousands at the dedication ceremonies of the Shevchenko monument in Washington on June 27, 1964, Congressman Feighan brought to the attention of his listeners other monuments in Washington which "serve to remind us of the timeless and unending struggles of mankind to reject tyranny and oppression." "The only lasting bridges between nations", said the Congressman, "are those whose foundations are built upon the ideals and moral values which sustain the dignity of man" and "the ancient bridge between the United States and Ukraine rests upon those foundations." Apparently, a reprint from the Congressional Record [110.12 (2 July 1964): 15925].

- A183. Feighan, Michael A.** "We are proud of Shevchenko Memorial!" / Address by Congressman Michael Feighan at the unveiling of the Taras Shevchenko Memorial." ABN Correspondence, 15.4 (July-September 1964): 24-25.

See annotation under A182.

- A184. "Festival of Ukrainian literature and art."** Problems of the Peoples of the USSR, 3(1959): 61.

A news item about a ten-day festival of Ukrainian literature and art to be held in Moscow in 1960. These periodic festivals of national art, says the anonymous author, "are important from the propagandist rather than from the artistic point of view."

- A185. "Fifteen hundred..."** Digest of the Soviet Ukrainian Press, 2.14 (December 1958) :15-16. [Excerpts. Ukrainian original in Literaturna hazeta, (14 November 1958): 1].

On the occasion of the 1,500th issue of Literaturna hazeta. With an editorial note by the Digest.

- A186. "The fighter for the people's happiness.** A solemn observance of the Kiev community dedicated to the 100th anniversary of the birth of M.M. Kotsyubyns'kyi." Digest of the Soviet Ukrainian Press, 8.11 (November 1964): 12-13. [Excerpts. Ukrainian original in Radians'ka Ukraina (18 September 1964): 1].

A news report about the celebration held the day before in the Ivan Franko Kiev State Academic Theatre. The evening was organized by the Republic Jubilee Committee for the Observance of the 100th anniversary of the birth of Mykhailo Kotsiubyns'kyi, the Ukrainian SSR Ministry of Culture and the Association of Writers of Ukraine. The main address was delivered by P.H. Tychyna. According to this newspaper's account, Tychyna seems to have emphasised Kotsiubyns'kyi's ties with Russian writers and the alleged fact that Kotsiubyns'kyi "often expressed the opinion in his letters that Ukrainian literature must be brought up as soon as possible to the level of Russian and world literature, and this could best be achieved with the help of a knowledge of Russian culture."

- A187. Finkel, Mikhail.** "Taras Shevchenko and Ira Aldridge." International Literature, 3 (March 1939): 92-93.

According to Finkel, Shevchenko met Ira Aldridge, the black American actor, at the home of Count Tolstoy in St. Petersburg in 1858. Even though the two could not converse with each other without an interpreter, a friendship developed between them based on a common love for art, a similarity of social backgrounds and a hatred of oppression. Shevchenko was a great admirer of Aldridge's work and painted the actor's portrait.

- A188. Fizer, John.** "Ukrainian writers' resistance to Communism." Thought Patterns, 6 (1959): 63-89.

Creative energies released by the removal of official bans on the Ukrainian language and "the lack of fixed Communist dogma in the field of esthetics" during the NEP period of the 1920's, says Fizer, brought about a blossoming of Ukrainian literature and a dynamic multifaceted literary life. Groups such as the symbolists, the neoclassicists, neo-romanticists, impressionists, expressionists and futurists flourished and promoted their concepts of art. All of these writers, says Fizer, "whether Communists or anti-Communists in political orientation" "favored Ukrainian cultural independence" and this brought them eventually into conflict with official Communism. As an illustration "of what happens to creative genius once it becomes an object of Communist party manipulation and control", Fizer provides critical profiles of the poets Tychyna, Ryl's'kyi, Zerov and Pluzhnyk; of the prose writers Kosynka, Ianovs'kyi, Pidmohylnyi and Khvylovyyi; of the playwright Mykola Kulish. Excerpts from two poems: Tychyna's "Open up the door - for the bride is coming." and Sosiura's "Love the Ukraine like sun, like light" are quoted in unattributed [possibly, the author's own?] translations.

**A189. "For a lasting tribute to Taras Shevchenko." Horizons, 5.1 (8) (1962): 3-5.**

In spite of its title, this editorial is not about Shevchenko. It is a call for all students of Ukrainian ancestry to join the Ukrainian Studies Chair Fund whose aim is to establish the first permanent university professorship in the field of Ukrainian history and culture in the United States.

**A190. "For purity of ideas in literature." Digest of the Soviet Ukrainian Press, 3.8 (August 1959): 22. [Excerpts. Ukrainian original in Vitchyzna, 5 (May 1959): 3-5].**

Editorial by the board of editors of Vitchyzna acknowledging "mistakes" of allowing the publication of articles "which treated incorrectly certain problems of development of Ukrainian Soviet culture" and literary works "which were incomplete, lacking clearly defined ideas, or imbued with erroneous thoughts." Listed as such editorial mistakes of judgment are the editorial "About a 'white spot' in the history of the Ukrainian theater", L. Pervomais'kyi's "Kazka", L. Zabashka's poem "To my countrymen abroad", V. Shvets's poem "Between the wind and the rain" and "some works" by Dmytro Pavlychko. "The Board of editors and the staff of the journal are using all possible means to prevent similar mistakes from occurring in the future, and that the level of the journal should be equal to the demands of the people and party, i.e. demands of Communist idealism and artistic perfection."

**A191. "For the great truth of communism." Digest of the Soviet Ukrainian Press, 7.8 (August 1963): 21-22. [Excerpts. Ukrainian original in Literaturna Ukraina (9 July 1963): 1-2].**

Report on the Party meeting of Kiev writers which took place on July 4, 1963. Among the topics discussed by V. Sobko, N. Rybak, O. Poltorats'kyi, O. Pidsukha, Iu. Zbanats'kyi and others were: information that an English language anthology of Ukrainian poetry was to be published in Canada ("emigre poets are represented far too broadly", according to this report); O. Pidsukha's travels abroad on a UNESCO scholarship; demand for public admissions of their errors by V. Nekrasov, I. Drach, I. Svitlychnyi, Ie. Sverstiuk, O. Stavvts'kyi and others.

**A192. "The Fourth Congress of Writers of Soviet Ukraine." Ukrainian Review (London), 6.2 (Summer 1959): 66-69.**

The Congress was held from May 10 to May 14, 1959 in Kiev; 177 delegates representing 527 members of the Writers' Union of Soviet Ukraine participated. The article describes the Congress as "a carefully staged propagandist performance in which the Ukrainian writers were merely powerless puppets in the hands of Russian Bolshevik imperialistic colonialism."

**A193. Franko, Ivan. "Study, read and learn thoroughly the foreign things, but do not shun your own: On the anniversary of T. Shevchenko: Speech delivered in 1903." Ukrainian Review (London), 12.1 (Spring 1965): 32-40.**

Great poets, says Franko, speak simply and clearly to millions of people not only of their own generation, but of generations to come. Shevchenko remains a living force, his poetry remains fresh, it continues to give an answer to difficult and painful questions of our time. Franko speaks of opening Shevchenko's Kobzar "with a clear intention and concentration to read there advice and exhortations" and selects quotations from Shevchenko's poetry to illustrate the poet's views on such questions as Ukraine's struggle for political and social justice, the need for national unity and for the 'right kind' of learning. The ironic lines of Shevchenko's poem "Had you but learned the way you ought/ Then wisdom also would be yours" have been used by some critics to reproach Shevchenko for showing himself to be hostile to European learning and in particular to the German idealist philosophy of Schelling and Hegel. Franko places the issue in a social and historical context, reminding his audience that many prominent Russians of Shevchenko's time used this German philosophy to glorify Russian autocracy, to support despotism and centralism which ignored the existence of minority nationalities and their rights. Franko interprets Shevchenko's striving for "one's own wisdom" not as a rebellion against foreign learning in general, but as a call for a synthesis of great achievements of foreign knowledge with intellectual insights nurtured on native soil and accessible to

Ukrainian people. Translator of article not indicated. Shevchenko's poems quoted in Vera Rich's translations. No indication where speech had been delivered.

**A194. Franko, Ivan.** "Taras Shevchenko." Slavonic Review. 3.7 (June 1924): 110-116.

An article on the life and work of Shevchenko written originally for the European Review, a quarterly projected by R.W. Seton-Watson which was to be "devoted especially to problems of nationality and to the lesser-known literatures of the Continent." The publication of the European Review was not realized because of World War I and the article was eventually submitted to the Slavonic Review by R.W. Seton-Watson. "If the poetry of Shevchenko is to be reduced to a formula," writes Franko, "I would describe it as poetry of the yearning for life. A free life, unhindered development of the individual and of all society, such is the ideal to which Shevchenko was true throughout. The sufferings of humanity and injustice towards humanity always moved him with equal force, whether it was the peasant woman driven to the *corvée* and forced to leave her child under the corn stooks, or the prince's daughter insulted by her own father, or the maiden sold by her mother to a General, or the little Jewess who took vengeance on her own father for the murder of her student-lover. I know of no poet in the literature of the world who made himself so consistently, so hotly, so consciously the defender of the right of woman to a full and human life." The article has an added motto by Ivan Franko dated 12 May 1914 which is a lyrical incantation beginning: "He was a peasant's son and has become a prince in the realm of spirits. He was a serf, and has become a Great Power in the commonwealth of human culture..." etc.

**A195. Franko, Ivan.** "Taras Shevchenko, Ukraine's greatest poet." Trident. 4.2 (March 1940): 27-33. Ports.

Reprint of an article which originally appeared in the June 1924 issue of the Slavonic Review [See A194]. The reprint is illustrated with portraits of both Shevchenko and Franko.

**A196. "Franko, Ivan."** Columbia Encyclopedia. 3d ed. Ed. by William Bridgwater and Seymour Kurtz. New York: Columbia University Press, 1963. 761.

22 lines of bio-bibliographical information.

**A197. "Franko, Ivan Yakovlevich."** McGraw-Hill Encyclopedia of Russia and the Soviet Union. Ed. Michael T. Florinsky. New York: McGraw-Hill Book Co., 1961. 183.

19 lines of bio-bibliographical information about Ivan Franko, with his portrait.

**A198. "From UNESCO to the French readers."** Digest of the Soviet Ukrainian Press. 8.7 (July 1964): 23-24. [Excerpts. Ukrainian original in Literaturna Ukraina. (27 May 1964): 9].

An unsigned review of a French edition of Shevchenko's poems published as no.110 in the "modern poets" series of Pierre Sehers publishing house in Paris. The book, according to the review, contains a biographical article by M. Ryl'skyi and O. Deutsch, a preface by Eugene Guillevic and 34 lyrical verses and short poems of Shevchenko in Guillevic's translation. The title of the publication and other bibliographical data are not given by Literaturna Ukraina. The translations are described as being "in free verse and unrhymed". The translator is praised for having "very accurately reproduced the internal motion of Shevchenko's poems, their tone, mood, and the entire complex system of images and associations..."

**A199. Gambal, Marie S.** "Ukrainian Christmas carols" /Marie S. Cambal [sic]. Opinion. 4.6 (December 1948): 9, 23.

There are two types of carols sung by Ukrainians during the Christmas holidays, says the author, those of "comparatively recent origin, composed since the adoption of Christianity by our people...The others are of pre-Christian origin, most of them modified and adapted to the times in such a manner that their pagan origin is not readily recognized." The author cites Hrushevs'kyi and Vozniak, discussing the general motif

of the *koliadky* and *shchedrivky* and their varied subject matter and gives a free translation of one Ukrainian carol, "Early at dawn the cocks are crowing."

- A200. Gambal, Marie S.** "Ukrainian Christmas carols"/ Marie S. Cambal [sic]. Ukrainian Year Book and Ukrainians of Distinction. 10th annual ed. Winnipeg: F.A. Macrouch, 1953-54. 33.

Reprinted from Opinion [See A199] as "Part Three" of a series on Ukrainian Christmas customs with an added translation of the *shchedrivka* "Beyond the mountain".

- A201. Gambal Marie S.** "Ukrainian folk tales." Kalendar Ukrainskoho Robotnychoho Soiuzu na rik 1936.. Scranton: Narodna Volya, 1935. 105-107.

The author discusses Ukrainian folk tales in the context of general folklore studies, provides appraisals and classifications and cites the opinions on Ukrainian folk tales by Mykhailo Hrushevs'kyi, R. Nisbet Bain and Ivan Franko.

- A202. Giergielewicz, Mieczyslaw.** "Shevchenko and world literature." U stolittia smerty Tarasa Shevchenka: In Memory of Taras Shevchenko on the Centenary of His Death, 1861-1961. Philadelphia: Shevchenko Scientific Society, 1962. 19-32.

An essay on the life and work of Shevchenko with some comparisons between the Ukrainian poet and such writers as Robert Burns, Alexander Pushkin, Adam Mickiewicz, Gottfried August Bürger, Pierre-Jean Béranger, Frédéric Mistral and others.

- A203. Giffey, C.K.** "Taras Shevchenko"/ C.K.G. Ukrainian Review (London), 2.1 (March 1955): 24. Port.

Brief biographical note to accompany three translations of Shevchenko's poems (two by Giffey himself, one by E.L. Voynich). Illustrated with a reproduction of Shevchenko's portrait by Butsmaniuk.

- A204. Gorbunova, Yekaterina.** "A dramatist of contemporary life." USSR. 9(60) (September 1961): 54. Port.

An article on the life and work of Oleksandr Korniiichuk with a concise critical analysis of some of his plays. With a large black and white photograph of the playwright.

- A205. Graham, Hugh F.** "The travestied Aeneid and Ivan P. Kotliarevskii, the Ukrainian Vergil." Vergilius 5 (Fall 1959): 5-11.

Vergil had no sense of humour, says Graham, and "the quasi-humorous poems known as Mock, Burlesque, or Travestied Aeneids" attempted to remedy this deficiency. According to Graham, one of the earliest travestied Aeneids was in Italian by Giovanni Batista Lalli. A parody composed in French by Paul Scarron became famous in France in the middle of the 17th century. In England, Charles Cotton (1630-1687) included a travestied Aeneid in his work Scarronides. Says Graham: "By the end of the seventeenth century the travestied Aeneid, as Scarron in particular has conceived it, was firmly established... and it accompanied the spread of French influence throughout Europe. This influence was exceptionally strong in Russia..." In 1796 a minor Russian poet N.P. Osipov published, what Graham calls "certain rather tasteless travesties of portions of the Aeneid." However, "one of the finest poems belonging to the travestied Aeneid genre", according to Graham, was Ivan Kotliarevs'kyi's Eneida.. "Kotliarevskii was a poet who had something to say and a knack of saying it pithily and trenchantly in a new literary language. He had carefully studied the travestied Aeneids of Western Europe, particularly the work of Scarron, and had read Osipov attentively, but unlike the rest of his contemporaries, he was intimately acquainted with the Aeneid in the original. Such a combination was bound to produce a work of interest." Graham analyzes Kotliarevs'kyi's technique in Eneida and provides some 30 lines of his own translations from the poem, as illustrations. Graham is aware of the dispute about the intent of the work between Soviet and Nationalist critics. He sides with neither faction, saying that "both these groups have forgotten that Kotliarevskii knew and loved the Aeneid itself

and that he had drunk from the fountain of Vergil's own humanity." "It is true", says Graham, "that a certain nostalgia for the days of the Cossack Hoste can be found in the poem, but if the characters of the *Eneyida* viewed as a whole have any models, they can only be the Ukrainian people among whom Kotliarevskii lived and worked, and for whom he wished the best in the world, without necessarily championing concrete proposals for social reform. Aeneas and his warriors always think before they fight; they are not the lawless freebooters of the Zaporog, who constantly fought but never troubled themselves about what they were fighting for." By writing and publishing his *Eneyida* in Ukrainian, says Graham, Kotliarevskii "single-handedly" arrested the tendency of Ukrainian writers to write in Russian and thus "established Ukrainian literature as a distinct entity in its own right, and prepared the way for his distinguished Ukrainian successors, among them Taras Shevchenko and Ivan Franko."

- A206. "Great poet of the people (Taras Shevchenko: Commemorating the 125th anniversary of his birth)." International Literature. 3 (March 1939): 45-50.**

The unsigned article speaks of the Shevchenko jubilee as "a major event in the cultural life of the Soviet Union", surveys plans for new editions of Shevchenko's works, new translations into Russian and other languages, as well as new critical essays on Shevchenko. This particular issue of International Literature carries additional material on and by Shevchenko (translations of several poems and of the novel "Princess", excerpts from the poet's diary, an article by M. Finkel "Taras Shevchenko and Ira Aldridge" [See A187] and has 15 illustrations relating to Shevchenko (mostly reproductions of his self-portraits and other paintings). A photograph of the newly erected Shevchenko monument in Kharkiv (by M. Manizer and I. Langbard) appears on the cover. Even though Shevchenko is referred to as "the great Ukrainian poet", there is some confusion in the terminology used: he is also credited with occupying "a place of honor in Russian letters" and his life is considered to be "quite unlike that of any other Russian poet or writer".

- A207. "Great scholar and statesman." Ukrainian Commentary. 3.12 (December 1954): 2.**

Unsigned article about Mykhailo Hrushevs'kyi on the occasion of the "20th anniversary of his martyrdom and untimely death". Hrushevs'kyi's work as editor of the Literaturno-Naukovyi Vistnyk (Literary Scientific Herald) and as author of the history of Ukrainian literature is mentioned briefly.

- A208. "The Great Ukrainian film producer: on the occasion of the 70th anniversary of the birth of Oleksander Dovzhenko." / F.K.-1. Ukrainian Review (London). 12.3 (Autumn 1965): 83-85.**

An article about the films and literary works of Oleksandr Dovzhenko. Biographical data are interspersed with a few quotations from Dovzhenko's "Notebooks".

- A209. Gregorovich, Andrew. "The genius of Nikolai Gogol; a study of his Ukrainian background." Trident Quarterly. 2.1 (Fall 1961): 38-53.**

Born in Ukraine, the son of a small noble landowner who was also a minor Ukrainian writer, Nikolai Gogol wrote on many Ukrainian themes, the two outstanding examples being, according to the author, Evenings on a Farm near Dikanka and Taras Bulba.

- A210. Gribachev, Nikolai. "IV. Congress of Writers of Soviet Ukraine. Ukrainian literature - a great literature." Digest of the Soviet Ukrainian Press. 3.5 (May 1959): 1-2. [Excerpts. Ukrainian original in Literaturna hazeta. (17 March 1958): 1].**

Address of welcome by the Russian writer Gribachev at the Fourth Congress of Writers of Soviet Ukraine held in Kiev March 10-14, 1959. With a note by the Digest's editor.

- A211. "Grim anniversary." Ukrainian Commentary. 4.1 (January 1955): 2-3.**

Verdict of the Military Collegium of the Supreme Court of the USSR reprinted from the English language publication Moscow Daily News of December 18, 1934, with a brief comment by the Ukrainian Commentary editor. This is the infamous court decision against 37 individuals charged with "preparing

terrorist acts" against the Soviet state, a case prompted by the assassination of Sergei Kirov, Secretary of the Communist Party. 28 out of the 37 accused were sentenced to be shot. Among them were a number of well known Ukrainian writers: Ivan Krushel'nyts'kyi, Taras Krushel'nyts'kyi, Hryhorii Kosynka, Dmytro Fal'kiv'skyi, Kost' Burevii, Oleksa Vlyz'ko and others.

- A212. "The guests of Taras."** Digest of the Soviet Ukrainian Press. 8.7 (July 1964): 22-23. [Full text. Ukrainian original in Literaturna Ukraina (5 June 1964): 1].

News item about Jean-Paul Sartre and Simone de Bouvoir who arrived too late for the Shevchenko 150th anniversary celebrations, but instead went to Kaniv to place a wreath at the Shevchenko monument. The late arrival of a delegation from Eastern Slovakia and of Iurii Kosach from New York is also mentioned.

- A213. Hai, L.** "A student of Ukraine from Prague." / L. Hay. Digest of the Soviet Ukrainian Press. 6.8 (August 1962): 22-24. [Full text. Ukrainian original in Literaturna Ukraina (29 June 1962): 4].

News report about Vaclav Zidlicky, senior lecturer of Ukrainian literature at Charles University in Prague, Czechoslovakia, who worked for two months in Kiev on a scholarly assignment, and about the state of Ukrainian studies in Czechoslovakia as reported by Zidlicky.

- A214. Haidai, M.M.** "The French on Ukrainian folklore." / M.M. Hayday. Digest of the Soviet Ukrainian Press. 5.12 (December 1961): 21-22. [Excerpts. Ukrainian original in Narodna tvorchist' ta etnografiia. 3 (July-September 1961): 113-118].

A survey of French writings on and translations of Ukrainian folklore, especially of *dumy*.

- A215. Halaychuk, Maya.** "The history of Ukraine, as seen by Yevhen Malaniuk." Ukrainian Review (London). 4.3 (Autumn 1957): 33-41.

Evhen Malaniuk, called by Dmytro Dontsov "a poet of the apocalyptic years", was an intellectual with a keen interest in a critical analysis of Ukrainian history and the role of Slavic and Germanic elements in it, says the author. The article, which was translated from the Ukrainian original published in Qvyd (February-March 1957), developed from an address given at a literary evening in honor of E. Malaniuk's 60th birthday held in Buenos Aires.

- A216. Halushko, M.** "Increase editions." Digest of the Soviet Ukrainian Press. 2.6 (April 1958): 20. [Excerpts. Ukrainian original in Literaturna hazeta. (7 March 1958): 4].

A reader complains about a small number of books of Soviet Ukrainian literature in his village library.

- A217. Harris, Frederick Brown.** "New Statue of Liberty." Ukrainian Review (London). 11.2 (Summer 1964), Special Supplement: 3-4.

Shevchenko monument in Washington is viewed as a symbol of liberty by the chaplain of the United States Senate. The article is reprinted from The Sunday Star of June 28, 1964.

- A218. Hawryluk-Charney, Halia.** "Commemoration of Taras Shevchenko." Zhinochyi svit = Woman's World. 10.3 (111) (March 1959): 13-15.

The focus of this article is not only on the biography of Shevchenko, but also on Myra Lazechko Haas who on March 1, 1959 received a diploma of recognition from the Ukrainian Academy of Sciences in Winnipeg for her translations from Shevchenko. The author reports on the ceremony of the diploma presentation and quotes M. Lazechko Haas discussing her forthcoming book "The Cranberry and the Thorn" which is to contain translations of Shevchenko's poetry with what is described as a "thorough analysis of the poet's work in relation to British, American, and Canadian poets as it is studied at the University."

- A219. Hawryluk-Charney, Halia.** "A dream come true." *Zhinochyi svit = Woman's World*. 12.9 (141) (September 1961): 12-14. illus.

About the unveiling of the Taras Shevchenko monument on the grounds of the Manitoba Legislative Building in Winnipeg. The program of the festivities which took place in Winnipeg on July 8 and 9, 1961 is reproduced in full at pp.14-15. The illustration shows J.G. Diefenbaker, Prime Minister of Canada, in front of the monument. A full page reproduction of the Winnipeg Shevchenko monument designed by Andrii Darahan appears on the cover of this issue.

- A220. Hawryluk-Charney, Halia.** "Great Ukrainian Bard". *Zhinochyi svit = Woman's World*. 15.3 (171) (March 1964): 15.

"Taras Shevchenko expressed the dreams and hopes of people of his homeland and those of other nations. His immortal spirit serves those who are yearning even now, in this late 20th century, for a life of liberty and equal rights," says the author of this tribute to Shevchenko.

- A221. Hawryluk-Charney, Halia.** "An interview about the late Dr. A.J. Hunter." *Zhinochyi svit = Woman's World*. 12.10 (142) (October 1961): 12; 12.11-12 (143-144) (November-December 1961): 18-20. Illus.

A two-part article about a visit to the home of Dr. A.J. Hunter in Teulon, Manitoba and a conversation with Mrs. Hunter about her late husband. A graduate of the University of Toronto in medicine and divinity, Alexander Jardine Hunter was sent by the Missionary Society of the Presbyterian Church of Canada to Teulon, Manitoba in 1902. His mission work brought him into contact with Ukrainian immigrants. He taught himself the Ukrainian language and began to read and to translate the poetry of Taras Shevchenko. Hunter's translations were published in 1922 as *The Kobzar of Ukraine* [See ULE: Books and Pamphlets, 1890-1965, B56]. Hawryluk-Charney's article is interspersed with excerpts of Shevchenko's poetry in Hunter's translation, especially from "Hamaliia", "The night of Taras", "A poem of exile", "Prayer" and "My Testament". A photo showing the translator's widow and his daughter Betty Hunter with the author of the article appears on p.20.

- A222. Hawryluk-Charney, Halia.** "Ivan Franko." / Halia Charney. *Zhinochyi svit = Woman's World*. 7.7-8 (79-80) (July-August 1956): 16.

Appreciation of Ivan Franko as one who "took over the torch of liberty and freedom for Ukraine from Shevchenko". Written on the occasion of the 100th anniversary of Franko's birth. Franko's portrait appears on the cover of this issue.

- A223. Hawryluk-Charney, Halia.** "Lesia Ukrainka monument in Cleveland"/ H.H.C. *Zhinochyi svit = Woman's World*. 12.11-12 (143-144) (November-December 1961): 20-21.

A note about the unveiling of M. Chershniyovs'kyi's statue of Lesia Ukrainka in the Ukrainian Cultural Gardens of Cleveland, Ohio, on September 23, 1961.

- A224. Hawryluk-Charney, Halia.** "Monument of great poet - Taras Shevchenko." *Zhinochyi svit = Woman's World*. 11.3 (123) (March 1960): 13-14.

About a monument to Shevchenko designed by A. Darahan of New York to be erected in 1961 in Winnipeg on the grounds of the Manitoba legislature. The article quotes extensively from C.A. Manning's book on Shevchenko [See ULE: Books and Pamphlets, 1890-1965, B64], as well as from endorsements by John G. Diefenbaker, Prime Minister of Canada, and Duff Roblin, Premier of Manitoba.

- A225. Hawryluk-Charney, Halia.** "Myra Lazechko Haas." *Zhinochyi svit = Woman's World*. 9.11-12 (107-108) (November-December 1958): 18. Port.

A note, with portrait, on Myra Lazechko Haas, a translator and popularizer of Ukrainian folk lore and of Shevchenko. The note accompanies an autobiographical article by Myra Lazechko Haas entitled "Mother and career woman" (pp.18-20).

**A226. Hawryluk-Charney, Halia.** "Our great Ukrainian woman writer, 1863-1942." *Zhinochyi svit = Woman's World*. 13.11 (155) (November 1962): 14-15; 13.12 (156) (December 1962): 13-14, port.

A two-part biographical article about Ol'ha Kobylans'ka. "This novelist, with her inherent qualities, dreams, fantasies, profound psychological understanding and love of mankind, sensitive feelings and appreciation of Mother Nature, found expression in her many creative writings for which she was given great acclaim and high recognition during her lifetime," says the author. A black and white portrait of Kobylans'ka appears on p. 13 of the December issue.

**A227. Hawryluk-Charney, Halia.** "Shevchenko's ideal of womanhood."/Halia Hawryluk. *Zhinochyi svit = Woman's World*. 5.3 (March 1954): 15.

"Although Shevchenko's works, his fight for human rights, his teachings are known to every Ukrainian and others... yet, few know how greatly his creative art was influenced by the women whom he met through his friends, by the tragic love stories that he heard or witnessed and by his own unfulfilled hope for his first love," says the author. She relates briefly some of Shevchenko poems on women's themes and quotes some lines from *Mariia* and *Neofity* in C.A. Manning's and W. Semenyina's translation.

**A228. Hawryluk-Charney, Halia.** "The spirit of Taras Shevchenko." *Zhinochyi svit = Woman's World*. 12.7-8 (139-140) (July-August 1961): 22-25.

Biography of Shevchenko presented in a fictionalized autobiographical mode. Written on the occasion of the unveiling of Shevchenko monument in Winnipeg. With an inserted statement on this occasion by Canada's Prime Minister J. Diefenbaker.

**A229. Hawryluk-Charney, Halia.** "Ukrainian Canadian Foundation of Taras Shevchenko." *Zhinochyi svit = Woman's World*. 16.3 (183) (March 1965): 13.

About the foundation established under the auspices of the Ukrainian Canadian Committee with a legacy of "about \$50,000" left from the Shevchenko Monument Fund. The foundation named for Shevchenko was chartered by the Canadian Parliament and signed and approved by the Governor General on July 22, 1963. The aims and objectives of the foundation are to promote and support cultural activities of Ukrainians in Canada.

**A230. Hawryluk-Charney, Halia.** "Ukrainian Christmas carols (Koliadky and schedriwky)." *Zhinochyi svit = Woman's World*. 13.1(145) (January 1962): 17-19.

"... koliadky and schedriwky, sung from Christmas to Jordan holidays are a reproduction of the whole historical, prehistorical life of our people, and even its ancestry from prehistoric archaeological epochs. Carols are the genuine element of the people, a manifestation of the true, eternal national culture," says the author of this article.

**A231. Hirniak, Iosyp.** "Birth and death of the modern Ukrainian theater."/ Yosyp Hirniak. *Soviet Theaters, 1917-1941*; a collection of articles by Yosyp Hirniak, Serge Orlovsky, Gabriel Ramensky, Boris Volkov and Peter Yershov. Ed. by Martha Bradshaw. New York: Research Program on the USSR, 1954. 250-338. Bibliography.

A pioneering study in English of Les' Kurbas and his theater "Berezil" by one of Kurbas's principal collaborators and actors. While the focus of Hirniak's article is on the artistic development of Ukrainian theater - from "pobutovyi teatr" to Kurbas's innovative and experimental modern theater -there are also comments throughout on the theater's Ukrainian and international repertoire. L. Ukrainka's, O. Oles's and

V. Vynnychenko's dramatic works are credited with causing a crisis in "pobutovyi" theater which was unable to live up to new dramatic techniques required for their stage presentation. Detailed analysis is provided for Kurbas's dramatization of Shevchenko's long poem *Haidamaky*, of the staging of works by Ukrainian playwrights Marko Kropyvnyts'kyi ("They made fools of themselves") and I. Mykytenko ("Dictatorship"), and especially of new innovative plays of Kurbas's main writer-collaborator, Mykola Kulish, the author of "Ninety seven", "A commune in the steppes", "The National Malakhyi", "Myna Mazailo" and "Sonata pathetique". The work of M. Kulish and his collaboration with Kurbas are presented against the background of the heated "literary discussion" in Ukraine of the 1920-1930's.

**A232. "The History and literature of the Cossacks: - Songs of the Ukraine." American Eclectic. 2 (March 1841): 332-351.**

Review article of *Ukrainskie narodnye pesni* published by Mykhailo Maksymovych in Moscow in 1834. The article is reprinted from the Foreign Quarterly Review [26.52 (October 1840-January 1841): 266-289; for annotation see **A548, Piesni Ukrainskie**] with an added title and the following comment from the senior editor: "The reader will find it sufficiently explained as he proceeds; and none, we trust, will peruse without a thrilling interest these new disclosures and sketches of a mingled race of men, whose history is so marked with scenes of poverty, suffering, bold adventure and savage grandeur, as well as indications of splendid genius and high moral qualities."

**A233. Hlobenko, Mykola. "The official history of the Ukrainian Soviet literature." Ukrainian Review (Munich). 5 (1957): 19-37.**

A review article of *Ocherk istorii ukrainskoi sovetskoi literatury*, a volume of 448 pages published jointly by the Gorky Institute of World Literature of the Academy of Sciences of the USSR and the Shevchenko Institute of Literature of the Academy of Sciences of the Ukrainian SSR in 1954. In the author's view, *Ocherk* is an "interesting example of the official Kremlin interpretation of literary developments in the Ukrainian SSR during the last thirty-five years" and one "indicative of the level to which literature and literary scholarship have fallen in the middle fifties..." The author places the work under review in a critical bibliographical perspective of similar works published previously and provides a thorough catalog of factual distortions and serious omissions characteristic of the *Ocherk*.

**A234. Hlobenko, Mykola. "Shevchenko in the Soviet literary study." Zbirnyk Filolohichnoi sekcii, t.24. New York: NTSh, 1953. (*Zapysky NTSh*, t.161): 200-202.**

English summary of an article in Ukrainian which appears on pp. 170-200. Hlobenko reviews the basic tendencies in Soviet literary study of Shevchenko from the 1920's to the present, stressing Soviet attempts to falsify Shevchenko's views, to diminish his role as a national poet of Ukraine, to exaggerate the Russian influences and to make him into a 'revolutionary democrat', a precursor of Marxism.

**A235. Hlobenko, Mykola. "Thirty-five years of Ukrainian literature in the USSR." Slavonic and East European Review. 33.80 (December 1954): 1-16.**

A historical study of the most important trends and writers of Ukrainian literature in the first decades of Soviet rule. Hlobenko provides a brief historical background and then discusses the poetry of the period according to stylistic schools and groupings: the symbolists (Pavlo Tychyna et al.), the neo-classicists (Mykola Zerov, Ryl's'kyi et al.), the futurists (M. Semenko, early Bazhan), the expressionists (T. Os'machka), the impressionists (Ie. Pluzhnyk), etc. Among the prose writers special attention is given to H. Kosynka, M. Khvylovyi, Iu. Ianovs'kyi, V. Pidmohyl'nyi, while other writers are mentioned briefly. Half a page is devoted to Ukrainian drama with a focus on Mykola Kulish. In conclusion, Hlobenko provides a chronological survey of events which reversed the Soviet policies toward Ukrainian literature and resulted in the dissolution of literary organizations, persecution of Ukrainian writers (many of whom perished in prisons or were executed) and the superimposition of one literary style and a single political ideology.

- A236. Honchar, Oles'.** "At the Dukla Pass." Digest of the Soviet Ukrainian Press. 2.14 (December 1958): 6-7. [Excerpts. Ukrainian original in Radians'ka Ukraina (12 November 1958): 3].

About a meeting of Soviet Ukrainian writers (A. Malysko, I. Verhan, D. Pavlychko, O. Poltorats'kyi, Borys Buriak, Iurii Mel'nychuk, Ivan Chendei and Oles' Honchar) with Ukrainian writers of Czechoslovakia in the region of Priashiv.

- A237. Honchar, Oles'.** "For a true and highly artistic presentation of people's life: Address by Oles' Honchar on the duties of Ukrainian writers in the light of the decisions of the 22nd Congress of the CPSU." Digest of the Soviet Ukrainian Press. 6.2 (February 1962): 1-6. [Excerpts. Ukrainian original in Literaturna hazeta. (12 January 1962): 1-3].

"The period of the cult of the person of Stalin..." says Honchar, "fettered creativity, oriented the art on false pomposity, on parading and ode-writing, and stirred up quarrels and arguments in literary circles..."; "...during that time painful wounds were inflicted on our culture by means of the physical destruction of a whole series of talented artists..." Since the 20th Congress of the CPSU, however, according to Honchar, "Literature has become richer, deeper and closer to the people; it is gradually freeing itself of the stratification of cults." In his survey of accomplishments and weaknesses of current Soviet Ukrainian literature Honchar stresses the need for quality improvements in children's literature, praises the recent trends in poetry, particularly the new poems of Ryl's'kyi, Bazhan and Tychna and the younger poets "of the sixties" for "true innovation and for exploring complex problems of life", finds the general level of Soviet Ukrainian prose and its artistic level not quite satisfactory, observes with satisfaction that new plays of Ukrainian playwrights (O. Korniichuk, O. Levada, M. Zarudnyi et al.) have been staged even by Moscow theaters, expresses gratitude to Soviet Ukrainian literary critics for "rehabilitating" and helping to revive the reputations of such writers as Vasyli' Chumak, Ellan-Bilakyntyi, Mykola Kulish, Myroslav Irchan, Oles' Dosvitnii, Ivan Mykytenko, Hryhorii Epik "who were removed from the history of our literature by deeds of savagery and barbarism..."

- A238. Honchar, Oles'.** "Third Congress of Soviet Writers. The romance of our days."/ Address by Oles Honchar. Digest of the Soviet Ukrainian Press. 3.7 (July 1959): 3-4. [Excerpts. Ukrainian original in Literaturna hazeta. (29 May 1959): 2].

Honchar criticises Moscow's Literaturnaia gazeta for not giving more attention to "brotherly literatures". Ukrainian literature, according to Honchar, "does not enjoy too much warmth from Literaturnaia gazeta. Literaturnaia gazeta, says Honchar, treats Ukrainian literature unjustly, "frequently resorts to such a medium as tar", has printed a derogatory column and refused to publish a letter of protest from a group of prominent leaders of Ukrainian literature.

- A239. Honchar, Oles'.** "Ukrainian literature"/ Olyes Gonchar. USSR. 2(53) (February 1961): 13.

A brief report on a discussion of present day Soviet Ukrainian literature at a writers' conference during a ten-day festival of Ukrainian arts in Moscow.

- A240. Honchar, Oles'.** "What did admission examinations in Ukrainian literature indicate." Digest of the Soviet Ukrainian Press. 1.1 (July 1957): 7. [Abstract. Ukrainian original in Radians'ka osvita (11 May 1957)].

On shortcomings and unsatisfactory knowledge of Ukrainian literature by students.

- A241. Honcharenko, H.** "The publishers are not indifferent."/ H. Honcharenko & N. Tkachenko. Digest of the Soviet Ukrainian Press. 9.2 (February 1965): 25-26. [Excerpts. Ukrainian original in Literaturna Ukraina. (20 December 1964): 1].

Responding to a discussion about the need to supply the school libraries with Ukrainian books, the authors give examples of some small editions (e.g. selected poems of Lesia Ukrainka and of Leonid Hlibiv came out in printings of 10,000 copies each, i.e. one book for three schools in Ukraine) and claim that the book-

selling organizations have a monopoly in setting the number of copies to be printed. Honcharenko is director and Tkachenko is chief literary editor of the Radians'ka shkola publishing house.

- A242. Horbach, Anna Halia.** "The young generation of Ukrainian poets." / Anna Halya Horbatch. Ukrainian Review (London). 12.4 (Winter 1965): 23-34.

Literary silhouettes of Lina Kostenko, Mykola Vinhranov's'kyi, Vitalii Korotych, Ivan Drach and Ievhen Hutsalo with literal or prose translations of some examples of their poetry. Translations of an article which appeared originally in German in Osteuropa (14.2, 1964). A striking feature of this new Ukrainian poetry, according to the author, is "the use it makes of cosmic themes" which "take on a subjective and phantastic-hyperbolic character" and its emphasis on the personal lyric.

- A243. Hordyn's'kyi, Sviatoslav.** "The case of the 28." /Sviatoslav Hordynsky. Ukrainian Quarterly. 10.4 (Autumn 1954): 316-322.

In December 1934 a Military Tribunal of the Supreme Court of the USSR tried and sentenced to death a group of 28 Ukrainian intellectuals accused of the "organization and preparation of terrorist acts against the officials of the Soviet regime", says Hordyn's'kyi. Among the 28 - all of whom were executed immediately - there were five prominent Ukrainian writers: Oleksa Vlyz'ko, Kost' Burevii, Hryhoprii Kosynka, Dmytro Fal'kiv's'kyi and Ivan Krushel'nyts'kyi. The article provides concise literary silhouettes of the five writers, as well as some background material on the case. Illustrated with portraits of Vlyz'ko, Burevii, Kosynka and Fal'kiv's'kyi.

- A244. Hordyn's'kyi, Sviatoslav.** "English resume." In his *Slovo o polku Ihorevi i ukrains'ka narodna poeziia: vybrani problemy* Winnipeg: UVAN, 1963. (Slavistica, no. 46-47). 87-92.

The added English title page of this pamphlet reads: The Tale of Prince Ihor's Campaign and Ukrainian Folk Poetry: selected problems. / Sviatoslav Hordynsky. The main text, however, is in Ukrainian.

- A245. Hordyn's'kyi, Sviatoslav.** "The five-fold cluster of unvanquished bards." /Sviatoslav Hordynsky. Ukrainian Quarterly. 5.3 (Summer 1949): 249-260. Ports.

Five Ukrainian poets - Mykola Zerov, Pavlo Fylypovych, Maksym Ryl's'kyi, Mykhailo Drai-Khmara and Iurii Klen - formed in the 1920's an informal literary group of "neoclassicists". According to the author, not only did these poets resist the general trends toward an "industrial" "proletarian" mass literature, but in their esthetic views and in their own work they searched for and found inspiration among the classics of antiquity and West European literature. Of the five, three (Zerov, Fylypovych, Drai-Khmara) perished in Soviet concentration camps, one (Iurii Klen) died in exile having left reminiscences of the group, and only one (Ryl's'kyi) decided to renounce his neo-classical period as an error and became later a prominent writer of the Soviet Ukrainian establishment. Though never a formal school, says Hordyn's'kyi, the neoclassicists had a tremendous impact on the later development of Ukrainian poetry. The article is illustrated with portraits of the five poets and some stanzas of their poetry in translation.

- A246. Hordyn's'kyi, Sviatoslav.** "Ideas on the scaffold: Mykola Kulish and his *Sonata pathetique*." / Sviatoslav Hordynsky. Ukrainian Quarterly. 5.4 (Autumn 1949): 331-339.

An analysis of Mykola Kulish's *Sonata pathetique* - described here as a "romantic drama" which rises "to the heights of great moral ideals reached by the Greek tragedians" - presented against the background of the playwright's other work and his tragic fate.

- A247. Hordyn's'kyi, Sviatoslav.** "Moses, the conscience of his people." / Sviatoslav Hordynsky. Ukrainian Quarterly. 12.2 (June 1956): 152-157.

An analysis of *Moisei* - a poem regarded by many, including the author of this article, as Ivan Franko's greatest poetic achievement.

- A248. Hordyns'kyi, Sviatoslav.** "The Tale of Prince Ihor's Campaign." *Slovo o polku Ihorevi. The Tale of Prince Ihor's Campaign.*/ Ed. by Sviatoslav Hordynsky. Philadelphia: "Kyiw", 1950. 58-62.

*Slovo o polku Ihorevim*, the 12th century heroic epic, described as "an outstanding masterpiece not only of Ukrainian but of world literature." The author provides a historical background for the events in the epic, surveys the scholarly literature on the *Slovo*, stresses some parallels between *Slovo* and the Ukrainian folk poetry.

- A249. Hordyns'kyi, Sviatoslav.** "Ukrainian writers in exile, 1945-1949"/S.H. *Ukrainian Quarterly*. 6.1 (Winter 1950): 73-76.

About Ukrainian literary life and the most prominent Ukrainian emigré writers in the post World War II displaced persons camps in Germany and Austria.

- A250. Horniatkevych, Damian.** "Shevchenko the painter." *Ukrainian Review* (London). 8.1 (Spring 1961): 8-12, illus.; 8.2 (Summer 1961): 41-52.

A two-part scholarly study of Taras Shevchenko's contributions to Ukrainian art, his development as a painter and an analysis of his individual paintings and drawings. Some of the biographical details have also a direct bearing on Shevchenko's development as a writer. The first part is illustrated with six black and white reproductions of Shevchenko's paintings.

- A251. "House addresses on Shevchenko reprinted in book."** *Ukrainian Review* (London). 12.2 (Summer 1965): 85-86.

Unsigned news item about the publication of an official document containing reprints from the *Congressional Record* of addresses and remarks of members of U.S. Congress and others in connection with the unveiling of Taras Shevchenko statue in Washington, D.C. [See *ULE, Books and Pamphlets, 1890-1965, B86*].

- A252. Hryshchenko, Oleksandr.** "It is a shame indeed." *Digest of the Soviet Ukrainian Press*. 7.7 (July 1963): 23-24. [Full text. Ukrainian original in *Literaturna Ukraina* (31 May 1963): 4].

A popularly written feuilleton about how people of Bayarka wanted to take care of the neglected grave of the poet Volodymyr Samiilenko, and how their efforts were thwarted by officials who felt that Samiilenko was "a nationalist" and "a damned religionist."

- A253. Hrytsai, Ostap.** "Taras Shevchenko and Ukraine today"/ Ostap Hrycay. *Trident*. 3.9 (September 1939): 6-12; 3.10 (October 1939): 41-45.

"The prophetic teachings of Shevchenko", according to the author, "consist of an all-embracing synthesis of the being and destiny of the Ukrainian people in a viewpoint able to comprehend the whole past, the fleeting present and the future of Ukraine." The author speaks about Shevchenko's martyrdom, about the rebirth of the heroic tradition due to Shevchenko's emphasis on his nation's heroic past, of Shevchenko's call to national unity and of Shevchenko as the first exponent and ideologist of Ukrainian nationalism. The article is illustrated with excerpts of Shevchenko's poetry in translation: "In this cottage, in this paradise", "...to assemble the Cossacks with bulavas and bunchuks", "Sing them, my father", "I am not ill, thank God", "Beyond the hills lie the mountains", "Testament (Dig my grave and raise my barrow)". Translations, where indicated, are by E.L. Voynich.

- A254. Hrytsiuta, M.** "Jubilee of a literary expert." *Digest of the Soviet Ukrainian Press*. 5.2 (February 1961): 17. [Full text. Ukrainian original in *Literaturna hazeta* (3 January 1961): 4].

A brief bibliographical note on Mykhailo Davydovych Bernstein on the occasion of his 50th birthday. Bernstein is a literary scholar and critic whose first articles and book reviews appeared in the 1930's. He is

the author of works on such topics as "Ukrainian literary criticism in the 1850's to 1870's" and "The journal *Osнова* and the Ukrainian literary process of the late 1850's and early 1860's".

- A255. Hudzii, Mykola.** History of Early Russian Literature / by N.K. Gudzy. Translated from the 2nd Russian ed. by Susan Wilbur Jones. Introd. by Gleb Struve. New York: Macmillan, 1949. 545 p.

This English translation of *Istoriia drevnei russkoi literatury* is described in the introduction as "a detailed and authoritative account of early Russian literature"; its author is characterized as "an authority on early Russian literature, one of the leading present-day scholars in the field." Significant segments of the book deal with old Ukrainian literature. Pages 84-181 are devoted to a discussion and analysis of the "Original literature of the Kiev period" covering such works as sermons, saints' lives, pilgrimage literature, chronicles, the testament of Prince Volodymyr Monomakh and *Slovo o polku Ihorevim*. In addition, "The Galicia-Volynia chronicle" is discussed on pp. 218-225.

- A256. Humphrey, Hubert H.** "Tribute paid to Shevchenko in U.S. Senate." Ukrainian Review (London). 11.1 (Spring 1964): 103.

Tribute to Shevchenko on the occasion of his 150th birthday anniversary by the U.S. Senator from Minnesota. Reprinted from the Congressional Record of March 14, 1963.

- A257. "Hypocritical Shevchenko celebrations in Soviet Ukraine."** Ukrainian Review (London). 11.3 (Autumn 1964): 16-17.

March 9, 1964 was the 150th anniversary of Shevchenko's birth. The unsigned article surveys the festivities and celebrations organized to mark the occasion in the USSR, such as jubilee meetings, concerts, state receptions and demonstrations in Moscow and Kiev, announcement of Shevchenko prize winners and the unveiling of Shevchenko monument in Moscow.

- A258. Iedlyns'ka, Uliana.** "Welcoming the 5th Congress of Slavists. More than 5,000 works every year." / Ulyana Yedlyns'ka and Yaroslav Dashkevych. Digest of the Soviet Ukrainian Press. 7.10 (October 1963): 17. [Excerpts. Ukrainian original in Literaturna Ukraina. (13 September 1963) :2].

A review of a bibliography Slavic Philology in Ukraine, 1958-1962 by N.F. Korolevych and F.K. Sarana, published on the eve of the 5th International Congress of Slavists to be held in Sofia, Bulgaria. While showing considerable accomplishments of Soviet Ukrainian scholars, the bibliography - according to the reviewers - shows also some "weak spots" in Ukrainian Slavistics. "...we still have no one who actually specializes in studying the history of Ukrainian literature", "little attention is being paid to the research into the literature of old Rus, the modern progressive Ukrainian literature abroad, as well as the relations between the Ukrainian and the non-Slavic literature and folklore", say the reviewers.

- A259. Iefremov, Serhii.** "Historiography of Ukrainian literature" / Serhij Jefremov. Annals of the Ukrainian Academy of Arts and Sciences in the United States. 1.1 (Winter 1951): 4-20.

A bibliographical survey of comprehensive critical and historical studies of Ukrainian literature from Ivan Mohyl'nyts'kyi (1829) to Mykhailo Vozniak (1920-21). A slightly abridged translation of the article "*Dorohoii syntezy: ohliad istoriohrafii ukrains'koho pys'menstva*" which appeared originally in Zapysky istorychno-filolohichnoho viddilu of the Vseukrains'ka Akademiia Nauk in Kiev (Knyha 2-3, 1923). The translation is supplemented with George Luckyj's bibliographical essay covering the historiography of the post-revolutionary period (1923-1949).

- A260. Iendyk, Rostyslav.** "The era before Shevchenko" / Rostyslav Yendyk. Ukrainian Review (London), 8.1 (Spring 1961): 3-6.

Eighteenth century political and literary events presented as a background to what the author calls the "Shevchenko century" in which all the important intellectual trends in Ukraine seem to derive their origins from Taras Shevchenko.

**A261. Iendyk, Rostyslav.** "Ivan Franko against Communism"/ Rostyslav Yendyk. Ukrainian Review (London). 3.4 (December 1956): 14-16.

Soviet literary critics, says Iendyk, attempt to falsify the intellectual and spiritual legacy of Ivan Franko, which was particularly evident during the centenary celebrations of his birth in 1956. The article attempts to refute Soviet claims that Franko was 1. a great friend of the Russian empire and a Russophile, 2. an ardent supporter of the union of Ukraine with Russia and 3. a Communist-minded Marxist.

**A262. Iendyk, Rostyslav.** "Markiyan Shashkevych - poet and cultural pioneer of West Ukraine, 1811-1843"/Rostyslav Yendyk. Ukrainian Review (London). 9.1-2 (Spring-Summer 1962): 18-24.

Before Markiian Shashkevych succeeded in publishing *Rusalka Dnistrovaia* - the first Ukrainian book in the Austro-Hungarian empire, says Iendyk, he prepared a more extensive collection of poetry *Zoria* which was never given the official stamp of approval. The article traces the events that led to the publication of *Rusalka Dnistrovaia* and provides a portrait of the young poet-priest who started the Ukrainian cultural renaissance in Galicia.

**A263. "Ignorance of matters."** Digest of the Soviet Ukrainian Press. 6.11 (November 1962): 3-4. [Full text. Ukrainian original in Literaturna Ukraina (5 October 1962) :3].

The Russian journals *Druzhba narodov* and *Voprosy literatury* published some articles on Ukrainian literature in their September 1962 issues. This unsigned [i.e. editorial] article in Literaturna Ukraina is very critical of V. Chalmaev, author of "Samye nasushchnye zaboty (The most essential worries)" in *Druzhba narodov* and of an editorial note entitled "Ukraina" in *Voprosy literatury*. Both Russian articles, according to Literaturna Ukraina, display "a crying ignorance of the state of literary matters in Ukraine", use "obsolete data", underestimate the achievements of Ukrainian literature; Chalmaev, in addition, abuses the term "renewal" of Ukrainian literature and analyses incorrectly certain works of I. Drach and V. Korotych.

**A264. "Igor, Tale of the Host of".** McGraw-Hill Encyclopedia of Russia and the Soviet Union. / Ed. by Michael T. Florinsky. New York: McGraw-Hill Book Co., 1961. 236.

An encyclopedic note of 16 lines about *Slovo o polku Ihorevim*.

**A265. "The immortal Bard of human truth, happiness and freedom.** Gala meeting of representatives of party, Soviet and civic organizations dedicated to the 150th anniversary of the birth of the great Ukrainian poet, painter and revolutionary democrat, T.H. Shevchenko." Digest of the Soviet Ukrainian Press. 8.4 (April 1964): 14-16. [Excerpts. Ukrainian original in Radians'ka Ukraina. (10 March 1964) :1-4].

The meeting took place in the Kiev opera theater. Among those present were leaders of the Communist party and government of Ukraine, members of the All-Union Shevchenko Committee, cosmonaut P.R. Popovych, prominent writers, artists, scientists. The opening address was delivered by P.Iu. Shelest, first secretary of the Communist party of Ukraine. "The greatness of our immortal Bard", said Shelest, "consists in the fact that he, under conditions of the hated Russian tsarism, of the wantonness of the ruling classes and national oppression, courageously and successfully fought exploitation and injustice..." The main address was by O.T. Honchar, the president of the Association of Writers of Ukraine. Honchar compared Shevchenko's role to that of Pushkin in Russian and Mickiewicz in Polish literatures and declared that Shevchenko showed the world "the great spiritual wealth of the Ukrainian people and its unlimited creative possibilities." Deputy chairman of the Council of Ministers of the RSFSR, V.I. Kochemasov presented as a gift to the Ukrainian people a bronze bust of Shevchenko by the poet's contemporary sculptor F.F.

Kamenskii, Shevchenko's self-portrait with his autograph and the original manuscripts of two Shevchenko poems.

- A266. "Immortal for ages."** Digest of the Soviet Ukrainian Press, 5.3 (March 1951, i.e. 1961): 12-13. [Excerpts. Ukrainian original in Radians'ka Ukraina, (3 February 1961): 3].

Report on the preparations for the observances of the 100th anniversary of the death of Taras Shevchenko. The All-Union Jubilee Committee is headed by the Russian writer M.M. Gribachev. The chairman of the Ukrainian Jubilee Committee is M.P. Bazhan. Among the planned observances: a request to transfer to Ukraine, as a gift of the Russian people, of all works of Shevchenko presently stored in museums of the Russian Federation; renaming of the Cherkasy province - Shevchenko province; establishment of Shevchenko prizes; giving Shevchenko's name to certain streets, libraries, steamships; a series of postage stamps and postal cards honoring Shevchenko; publication of Shevchenko works in foreign languages; scholarly conferences and commemorative concerts.

- A267. "The immortal glory of the Bard. Joint plenary session of the Executive Boards of the Association of Writers of the USSR and of the Association of Writers of the Ukrainian SSR dedicated to the 150th anniversary of the birth of Taras Shevchenko."** Digest of the Soviet Ukrainian Press, 8.7 (July 1964): 19-21. [Excerpts. Ukrainian original in Literaturna Ukraina, (30 May 1964): 1-3].

The session took place in Kiev, in the Hall of Sessions of the Supreme Soviet of the Ukrainian SSR, on May 27th with "representatives of the multi-national Soviet literature", civic and party leaders, representatives of UNESCO and foreign press participating. This news report lists the members of the Presidium and gives quotations from the speeches of Oles' Honchar and the Russian writer Nikolai Tikhonov. "There are not many literatures in the world which had to exist and develop under such horrible circumstances as the literature of the Ukrainian people under tsarism", said O. Honchar, "oppression, contempt, insults - this was the fate of a pre-revolutionary Ukrainian man of letters." According to Tikhonov, representatives of many nations see in Shevchenko "one of the giants of world literature, standing alongside such diverse and great people as Firdousi, Nizami, Rustaveli, Navoi, Shakespeare, Goethe, Tolstoy, Pushkin, Balzac, Gogol and Gor'ky..." Tikhonov also referred in his speech to "some despicable fakers in the West who wish to distort and alter the works of Shevchenko." Listed among other speakers were K.O. Fedin, first secretary of the USSR Association of Writers, who opened the joint plenum; Russian poet Aleksandr Prokofiev; Petrus' Brovka, chairman of the Association of Writers of Belorussia; and Gafur Gulyam, people's poet of Uzbekistan.

- A268. "In honor of T.H. Shevchenko."** Digest of the Soviet Ukrainian Press, 7.1 (January 1963): 21. [Full text. Ukrainian original in Radians'ka Ukraina (25 November 1962): 4].

News item about an evening organized in Paris by the delegation of the Ukrainian SSR and the Secretariat of UNESCO. The program included an address by A.H. Bondar, Minister of Education of the Ukrainian SSR, chairman of the Ukrainian delegation, and two films "Lilea" (a ballet based on a work by Shevchenko) and a documentary "Our Ukraine".

- A269. "In memoriam."** Ukrainian Commentary, 5.1-2 (January-February 1956): 6.

A brief obituary of Illia Kyriiak who died in Edmonton on December 28, 1955.

- A270. "In preparation of the 40th anniversary of October."** Digest of the Soviet Ukrainian Press, 1.1 (July 1957): 7. [Abstract. Ukrainian original in Literaturna hazeta, (14 May 1957): n.p.].

About the forthcoming literary almanac *Kyiv*.

- A271. "In the Executive Board of the Association of Ukrainian Writers."** Digest of the Soviet Ukrainian Press, 3.11 (November 1959) :11. [Excerpts. Ukrainian original in Literaturna hazeta, (25 September 1959): 2].

Report on a meeting of the board held on September 22 under the chairmanship of O. Honchar. Topics of discussion included the next Decade [i.e. Ten Days] of Ukrainian Literature and Art in Moscow, recent trip of Ukrainian writers to Kazakhstan, the forthcoming week of Ukrainian literature in the Uzbek SSR.

- A272. "In the Kyiv section of critics and literary experts." Digest of the Soviet Ukrainian Press. 5.11 (November 1961): 4-7. [Excerpts. Ukrainian original in Vitchyzna. 9 (September 1961): 205-210].**

Report on a meeting of the Kiev section of criticism and literature of the Association of Writers of Ukraine which took place on 27 June 1961. The focus of all discussions was on three recent critical articles published in Vitchyzna: "A man comes to the countryside" by I. Svitlychnyi [See A691], "Just as in life" by O. Stavys'kyi [See A674] and "The great power of example" by L. Korenevych [See A326] and the polemic response they produced in Literaturna hazeta (articles by P. Zahrebel'nyi "Three drops of sorrow" [See A785] and O. Diachenko. Participating in the discussion were P. Morhaienko, chairman of the section, A.[i.e.D.] Kopytsia, chief editor of Vitchyzna, Ie. Adel'heim, P. Vilkhovyi, L. Novychenko, A. Khorunzhyi, T. Sapov. Most speakers were critical of the tone of Zahrebel'nyi's polemical article and came out in support of the young critics Svitlychnyi, Stavys'kyi and Korenevych. The article ends with a note that Literaturna hazeta, in its report on the meeting distorted the views expressed by the speakers and thus Vitchyzna finds it necessary to publish the "abbreviated minutes" of the meeting "in the interests of impartial reporting."

- A273. "In the Presidium of the Association of Ukrainian Writers." Digest of the Soviet Ukrainian Press. 6.8 (August 1962): 16-17. [Full text. Ukrainian original in Literaturna Ukraina. (29 June 1962): 1].**

Report on the meeting of the Presidium held on 23 June 1962 under the chairmanship of Iu. Zbanats'kyi. On the agenda: possibilities for the improvement of copyright law; shortcomings in the propaganda of fine literature. I. Dziuba was severely reprimanded for his "politically erroneous statements" and was threatened with dismissal from membership in the Association. The journals Vitchyzna, Prapor and Dnipro were criticized for having praised "without reservation works deserving fundamental critical appraisal", with the novel Za shyrmoiu by B. Antonenko-Davydovych given as an example. L. Dmyterko was appointed the new chief editor of Vitchyzna.

- A274. "In the Presidium of the Association of Writers of Ukraine." Digest of the Soviet Ukrainian Press. 7.6 (June 1963): 17-18. [Excerpts. Ukrainian original in Literaturna Ukraina (30 April 1963): 3].**

Report on a meeting of the Presidium held on April 26, 1963 with Iurii Zbanats'kyi presiding. On the agenda: Ukrainian delegation preparing for the 4th All-Union Conference of Young Writers in Moscow, one-month seminar course for beginning writers in Odessa, confirmation of A. Moroz as deputy chief editor of Literaturna Ukraina and of V. Rechmedin as deputy chief editor of Vitchyzna (replacing M. Ihnatenko).

- A275. "In the Presidium of the Association of Writers." Digest of the Soviet Ukrainian Press. 9.3 (March 1965): 25-26. [Excerpts. Ukrainian original in Literaturna Ukraina. (22 January 1965): 1].**

Report on a meeting of the presidium held jointly with representatives of the Ukrainian SSR Ministry of Culture and the State Committee on the Press of the UkrSSR Council of Ministers on January 19, 1965. It was dedicated to the topic: Ukrainian playwriting in readiness for the 50th anniversary of the Soviet government. The address was delivered by V. Mynko who expressed satisfaction that last fall seven plays by modern Ukrainian playwrights were staged in Moscow, that last year 13 plays by Ukrainian authors were produced in theaters of Ukraine. Among the problems he discussed was the lack of "creative collaboration between the playwrights and directors", commercial considerations of theater managers, "ridiculously low" printings of dramatic works, need to "organize the publication of a mass theatrical library".

- A276. "In the Presidium of the Association of Writers of Ukraine."** Digest of the Soviet Ukrainian Press. 9.10 (October 1965): 14-15. [Full text. Ukrainian original in Literaturna Ukraina (7 September 1965): 1].

Report on a regular meeting held jointly with the Association's Party Committee on September 3, 1963 with O. Honchar presiding. The work with young writers was the main topic under discussion. Party Committee secretary V. Kozachenko gave some statistics in his report: in the last five years some 500 young authors made their debuts, 491 first books of new authors were published, 93 of the most promising writers have become members of the Association. However, the meeting noted that "quantity does not always spell quality. The creative production of the young writers does not always satisfy the readers by its ideological and artistic qualities."

- A277. "In the Presidium of the Association of Writers of Ukraine."** Digest of the Soviet Ukrainian Press. 9.7 (July 1965): 19-20. [Full text. Ukrainian original in Literaturna Ukraina. (15 June 1965): 1].

Report on the meeting of the presidium held on June 11, 1965 under the chairmanship of O. Honchar. The main topic of discussion was the literary journal Zhovten'. While the journal was praised for having published "several problematically important and artistically decisive works", editor-in-chief R. Bratun' and the editorial board were criticized for the publication of "a number of petty, ideologically undefined and artistically incomplete poems and prose works", for "the lag in the department of criticism", for the journal's supposed "enthusiasm for pretentious and sometimes formalistic drawings." Reported as participating in the discussion were Iu. Zbanats'kyi, D. Kopytsia, M. Lohvynenko, P. Morhaienko, D. Shlapak, D. Pavlychko, L. Novychenko, V. Rechmedin, Ia. Bash and V. Vil'nyi. The Digest's supplied title reads: "Lviv magazine censured; staff shuffle expected."

- A278. "In this issue: 'Literature of Ukraine' - a word from friends."** Digest of the Soviet Ukrainian Press. 5.6 (June 1961): 22-23. [Excerpts. Ukrainian original in Literaturna hazeta. (28 April 1961) :3].

A report on a special issue of the Polish literary weekly Zycie literackie devoted to Ukrainian literature. The special issue dated 16 April 1961 contained two articles on Shevchenko by Marjan Jakubec [sic, i.e. Jakóbiec] and Jan D. Brzoza; reproductions of Shevchenko paintings; Mikolaj Kuplowski's article on Ivan Franko; a review of modern Ukrainian literature by Florian Nieuwazny; translations from the poetry of M. Ryl's'kyi and Lina Kostenko by Jerzy Hordynski; a fragment of O. Honchar's novel Liudyna i zbroia (Man and Arms) (translated by Jadwiga Szymak); a scene from O. Levada's Faust i smert' (Faust and death) (translated by Marja Laszniewska); M. Rudnyts'kyi's reminiscences of Tadeusz Boy-Zelenski; and a report about personal meetings with some Lviv and Kiev writers by Jerzy Lowell.

- A279. Ingham, Norman W.** "Czech hagiography in Kiev: the prisoner miracles of Boris and Gleb." Welt der Slaven. 10.2 (1965): 166-182.

A study of Czech influences on two early works of Kievan Rus: *Chteniie*, which is a biography of the Princes Borys and Hlib, and *Skazaniie*, which is a story of their assassination. The study "points to the likelihood that the theme of miraculous liberation of prisoners in the early works on Boris and Gleb has its source in the literary tradition of the Czech saint Wenceslaus. The similarity of the two isolated miracles in *Ctenie* and *Skazanie* with earlier examples in vitae of St. Wenceslaus is - particularly in the case of *Skazanie* - thorough enough to make a coincidence improbable." The author uses "Kievan Russia", "Old Russian writings" etc. in his terminology.

- A280. "An interesting, but unfinished talk.** Joint meeting of the Section of Prose and Committee of Criticism of the Association of Writers of Ukraine." Digest of the Soviet Ukrainian Press. 7.7 (July 1963): 14-15. [Excerpts. Ukrainian original in Literaturna Ukraina (21 May 1963): 3].

Review of accomplishments in Soviet Ukrainian prose published in 1962 was made to the meeting by K. Volyns'kyi. He singled out as "notable works" the novels *Pravda i kryvda* ("Truth and injustice") by M. Stel'makh, *Tronka* by O. Honchar, *Dykvi med* ("Wild honey") by L. Pervomais'kyi, *Bilyi svijt* ("White world", third part of the trilogy *Vyshnevyyi sad*) by V. Babliak and *Novely krasnoho domu* (Digest's translation: "Novels of the Red House") by V. Zemliak. Ie. Hutsalo, V. Shevchuk, V. Drozd and others were mentioned as promising authors, while Ia. Hrymailo, B. Vil'nyi, M. Shapoval and D. Vyshnev'skyi were criticised as inept. Other speakers expressed critical comments about Pervomais'kyi's *Dykvi med* and V. Miniailo's *Blakytna mriia* ("Blue dream").

**A281. "Interview with Maxim Ryl'skyi."** /Translated by Dorian Rottenberg. Soviet Literature. 10 (1960): 146-148. Port.

In response to questions posed by the editors of the journal, Maksym Ryl'skyi talks about his new book of poetry soon to be published, about his translations from the Russian poet Aleksandr Prokofiev and from the Polish poet Julian Tuwim, about anthologies of Czech and Slovak poetry in Ukrainian translations which he is editing with Leonid Pervomais'kyi and about his recent trips to Poland and to France. A page of bi-bibliographical data on Ryl'skyi and his black and white portrait precede the interview.

**A282. "Interview with Mikhaïl Stelmakh."** /Translated by Asya Shoyett. Soviet Literature. 10 (1960): 149-151. Port.

Stel'makh responds to questions posed by Soviet Literature and talks about his work on the novel *Marko Bezsmertnyi*, the third volume in his trilogy *Liud'ska krov - ne vodytsia*. [Translated into English under the title *Let the Blood of Man Not Flow*, see ULE: Books and Pamphlets, 1890-1965, B77]. Stel'makh talks also about the future of the novel as a literary genre ("...it is not the novel as such that is dying out, but certain reactionary trends in bourgeois literature"), about how he came to be a writer and about what he considers to be outstanding works of modern Ukrainian literature.

**A283. Ishchenko, A. "The future of children's books."** Digest of the Soviet Ukrainian Press. 5.7 (July 1961): 11-12. [Excerpts. Ukrainian original in Literaturna hazeta, (30 May 1961): 3].

Report on a meeting of writers of children's books with the editorial council of Dytvydav - the Children's Book Press - to discuss publishing plans for 1962. Directors of raion children's libraries were also present. The publishing plan calls for 262 titles, out of which only 85 are by modern Ukrainian writers. Dytvydav is working at 50% of its capacity, the average edition has dropped from 90,000 to 30,000 copies; there are serious problems in book distribution.

**A284. Ishchuk, Nadia. "Ludmila Staritska-Chernyakhivska: author-patriot-mother."** Nashe zhyttia = Our Life. 10.5 (May 1953): 22. port.

Liudmyla Staryts'ka-Cherniakhivs'ka, according to the author, "produced a great deal of literary work, but her plays top other writings and still hold their footing on the stage." The biographical article, however, focuses primarily on Staryts'ka-Cherniakhivs'ka's charitable work with soldiers, orphaned children and deportees to Siberia.

**A285. Ivakin, Iurii. "A gift of peace to the world."** Digest of the Soviet Ukrainian Press. 5.7 (July 1961): 8-9. [Excerpts. Ukrainian original in Radians'ka Ukraina, (18 May 1961) :3].

A political article about what the author calls "the consistent and uncompromising antimilitarism and internationalism of Shevchenko" on occasion of the 100th anniversary of the poet's death.

**A286. Ivakin, Iurii. "How to write reviews of satirical collections"/ Yu. Ivakin.** Digest of the Soviet Ukrainian Press. 9.6 (June 1965): 14-15. [Excerpts. Ukrainian original in Radians'ke literaturoznavstvo, 4 (1965): 92].

A parody review that ridicules "the current technique of the instant critical assembly, made up of the typical details."

**A287. "Ivan Bahryany (1907-1963)". Ukrainian Review (London). 11.1 (Spring 1964): 84.**

An unsigned one-page obituary providing a biographical sketch of Ivan Bahrianyi who died in West Germany on August 25, 1963.

**A288. "Ivan Franko, 1856-1916. Poet, publicist and scholar." Ukrainian Review (London). 2.3 (September 1955): 57-60.**

A biographical introduction to the six poetic translations by Percival Cundy reprinted from Ivan Franko, the Poet of Western Ukraine: Selected Poems [See ULE: Books and Pamphlets, 1890-1965, B20] which follow on pp.61-66 (i.e. "The death of Cain", "Kotlyarevsky", "Hymn", "The Pioneers", "Idyll", "What makes song live"). The introduction is unsigned, but seems to be based on Cundy's biographical study included in his book. "The beauty of his poetry, the maturity of his thought and his sureness of judgment were the outcome of genuine scholarship and talent inspired by a love of nature and of the homely life of his native countryside, a love sturdy enough to withstand the challenge of political and social scorn." The poems "Hymn" and "The Pioneers", according to the author of this article, "express the fervour of Franko's belief in the power of man for progress and liberty"; "The Death of Cain" is characterized as "perhaps his finest philosophical achievement in verse".

**A289. "Ivan P. Bahrianyi". The New Review. 3.4-5(12) (September 1963): 1-4. Port.**

An unsigned obituary of Ivan Bahrianyi who died on August 25, 1963 in West Germany. Contains some bio-bibliographical information and a portrait of the writer on p.1.

**A290. Ivanov, P. "For high social standards (notes on lyric poetry)" Digest of the Soviet Ukrainian Press. 3.3 (March 1959): 12-15. [Excerpts. Ukrainian original in Komunist Ukrainy. (December 1958): 81-87].**

According to the Digest's editor's note, "This is a sharp criticism of Ukrainian poets for their failure to praise Soviet reality." Singled out for special critical attention are V. Tkachenko, L. Kostenko, L. Pervomais'kyi, S. Holovaniv's'kyi, L. Dmyterko, D. Pavlychko.

**A291. Ivanysenko, Viktor. "Poet's path" /Victor Ivanisenko. Translated by George Hanna. Soviet Literature. 10 (1960): 126-131.**

An article about the life and work of Mykola Nahnybida ("Mikola Nagnibida" in text), interspersed with some excerpts of his poetry in translation. Says Ivanysenko about Nahnybida: "In his moods and feelings the poet has remained as versatile as ever even though he gives preference to the heroic motive in his lyrics. In moments of great agitation, when he is carried away by the beauty of human actions, he can be both lofty and solemnly majestic. There is a wealth of tenderness and warmth in his relation of man's innermost feelings, in sad and joyful recollections, in the calm contemplation of life."

**A292. Ivanysenko, Viktor. "The principles of a critic." /V. Ivanysenko. Digest of the Soviet Ukrainian Press. 4.1 (January 1960): 8. [Excerpts. Ukrainian original in Literaturna hazeta. (24 November 1959): 1-3].**

"Analyzing a book, the undemanding critic will spread so much fog with his 'positives' and 'negatives', he will point to so many shortcomings and accomplishments that he is himself no longer able to find his way among the 'pluses' and 'minuses'... It sometimes appears that the critic used the entire analysis to conceal his thoughts about the work, in order to avoid this dangerous 'yes' or 'no'." The 'yes' or 'no', according to Ivanysenko, refer to the basic question of whether the author is a real artist and his book a work of art.

- A293. Ivashchenko, O.** "In the heroic family of brotherly nations the culture of Soviet Ukraine flowers." Digest of the Soviet Ukrainian Press. 4.12 (December 1960): 1. [Excerpts. Ukrainian original in Radians'ka Ukraina. (12 November 1960): 2].

Apparently an opening speech beginning with the following sentence: "The Ten Days of Ukrainian Literature and Art opening in Moscow today is not only a high holiday, but also a general review and verification of an important sector of the ideological front." The author, secretary of the Central Committee of the Communist Party of Ukraine, cites some statistics and mentions by name Dovzhenko, Ryl's'kyi, Korniiuchuk, Tychyna, Holovko, Vyshnia, Sosiura, Honchar, Bazhan, Malyshko, Panch, Le, Stel'makh, Mykytenko, Ianov's'kyi, Kocherha, Skliarenko and Pavlychko.

- A294. "KGB attempts to gag Ukrainian literature."** Ukrainian Review (London). 12.2 (Summer 1965): 43-46.

An unsigned article reporting on the official Soviet reaction to the publication in the West of Vasyli Symonenko's diary and poems (in the emigré journal Suchasnist', no.1, 1965). The article includes translated excerpts from Radians'ka Ukraina of April 15, 1965 which carried an editorial on Vasyli Symonenko, as well as a declaration by the late poet's mother Hanna Scherban' and an article by Mykola Nehoda, Symonenko's fellow countryman from Cherkasy.

- A295. Khyzhniak, Antin.** "The writers' honorable duty. From the address by Antin Khyzhniak." Digest of the Soviet Ukrainian Press. 3.5 (May 1959): 4. [Excerpts. Ukrainian original in Literaturna hazeta. (20 March 1959): 3].

Polemic with "despicable nationalist remnants", specifically with Homin Ukrainy (a newspaper published in Toronto) which printed a critical article in response to the author's article "Pride of Ukraine" published in Kiev. The nationalists, according to Khyzhniak, "attack Ukrainian Soviet writers because we are strengthening the ties with Russian literature." In Khyzhniak's view, "The success of Ukrainian Soviet literature is inextricably bound with the success of the multinational Soviet literature and primarily of the Russian."

- A296. Kiranova, Ievheniia.** "Thanks for the friendliness." Digest of the Soviet Ukrainian Press. 6.8 (August 1962): 24. [Excerpts. Ukrainian original in Literaturna Ukraina. (29 June 1962): 4].

A tribute to Ukrainian-Bulgarian literary relations by a visiting Bulgarian.

- A297. Kireyeva, I.V.** "Bard of fraternity and independence." Amity. 1.3 (February 1964): 56-60. Port.

A biographical article on Taras Shevchenko written on the occasion of the poet's 150th birth anniversary. The author, originally from Gorky University, was at the time a visiting professor of Russian at the Indian Institute of Technology in Bombay; Amity was a quarterly journal of the Indo-Soviet Cultural Society. Shevchenko's "ideas of internationalism" are dear to "us who live in the 20th century", says the author. "Exposing the policy of the 'crowned despot', Tsar Nicholas I, who turned Russia into a prison of nations, where 'from the Moldavian to the Finn, in all the languages, all is silent', Shevchenko tirelessly fought for the unity of the Ukrainian people with the Russian people and all other peoples of Russia," says Kireyeva. The article is illustrated with V. Kasiian's linocut of Shevchenko and accompanied by two translations of Shevchenko's "Testament": in English [E.L. Voynich's [sic; i.e. Ethel Lillian Voynich's] translation on pp.60-61] and in Hindi [translated by Ram Bilas Sharma, on p.61].

- A298. Kirkconnell, Watson.** "European-Canadian literature." in his Twilight of Liberty. London; Toronto; New York: Oxford University Press, 1941. 105-130.

In an essay on the "lesser literatures" of Canada, i.e. literatures written in languages other than English or French, considerable attention is given to Ukrainian poetry, prose and drama. "Of the hundred or so Canadians writing poetry today in Ukrainian," says Kirkconnell, "the majority turn out the simplest sort of

ballad measure, with thought and expression ranging all the way from flabby doggerel up to genuine human power". Kirkconnell classifies Ukrainian Canadian poets into three categories: 1/ the "untutored singers of the peasant class" who came to Canada before 1914 (Theodore Fedik, Michael Kumka et al.); 2/ the educated post-World War I emigrés and political refugees (Petro Karmansky, Mykyta Mandryka, Ivan Kmeta-Efimovich et al.); 3/ the Canadian-born and Canadian-educated (Honoré Ewach, Ivan Danylchuk, Paul Crath, Tetiana Kroiter). The work of Canadian Ukrainian novelists Alexis Lohowy, Ivan Kmeta-Efimovich, Honoré Ewach and Elias Kiriak is discussed briefly. Ewach and Kiriak both deal with the epic of the pioneer, says Kirkconnell and "while neither is a great writer, their stories constitute a valuable record of human endeavour." Dmytro Hunkievich (author of 15 plays), Semen Kowbel (author of 12 plays) and Alexis Lohowy (10 plays) are characterized as "practical playwrights, whose plays, though often lacking in literary finish, are thoroughly stageworthy and give satisfaction to crowded audiences." Kirkconnell includes also his own poetic translations of Theodore Fedik's "Easter bread", Paul Crath's "Spring on the prairie", Michael Kumka's "His father's son", Tetiana Kroiter's "The last lute-string" and Ivan Danylchuk's "To Canada".

**A299. Kirkconnell, Watson.** "New Canadian letters." University of Toronto Quarterly. 7.4 (July 1938): 567-571.

The article discusses current developments in Icelandic, German and Ukrainian literature of Canada. Ivan Kmeta's book of poetry *Lira emigranta* is singled out for special attention. Writes Kirkconnell about Kmeta: "...he combines fecundity of inspiration with an artistic consciousness of the resources of language. While his predominant theme is religious faith suffused with evangelical emotion, his religious poems are not hymns but rather lyrics of religious experience. "The Lily of Sharon", characterized as "a typical sonnet" is quoted in full on p.568 in what seems to be W. Kirkconnell's own rhymed poetical translation.

**A300. Kirkconnell, Watson.** "New Canadian letters." University of Toronto Quarterly. 13.4 (July 1944): 457-461.

In an article that covers developments in Czech, Ukrainian, German and Icelandic literature in Canada, one page [p.457-8] is devoted to a critical comment on I. Kyriak's novel *Syny zemli* [later issued in an abridged English translation as Sons of the Soil; see ULE: Books and Pamphlets, 1890-1965, B33]. Says Kirkconnell of Kyriak's novel: "...[it] is not great fiction, but it is a sociological document of real value..."

**A301. Kirkconnell, Watson.** "The Shevchenko centenary." Ukrainian Quarterly. 17.1 (Spring 1961): 50-59.

An address delivered in Edmonton, Alberta, on March 10, 1961 at a celebration in honor of the 100th anniversary of the death of Taras Shevchenko. The speaker saluted Shevchenko as a linguistic innovator and founder of Ukrainian literature, as "an apostle of personal liberty" and "a liberator of slaves" and as a prophet of a free Ukraine, whose prophecy, in the author's view, has not yet come true.

**A302. Kirkconnell, Watson.** "Ukrainian-Canadian literature." Opinion. 3.5 (September-October 1947): 3.

See annotation under A305.

**A303. Kirkconnell, Watson.** "Ukrainian-Canadian poetry." In his Canadian Overtones: an anthology of Canadian poetry written originally in Icelandic, Swedish, Norwegian, Hungarian, Italian, Greek and Ukrainian, and now translated and edited with biographical, historical, critical and bibliographical notes. Winnipeg: Columbia Press, 1935. 76-81.

A revised version of the author's earlier article published in the Slavonic and East European Review [See A306]. The author distinguishes between three main categories of Ukrainian Canadian poets: 1) pioneer poets of the pre-war period (Theodore Fedik, Vasil Kudrik); 2) post-war poets educated in Ukraine (Petro Karmansky, Ivan Kmeta-Efimovich); 3) post-war poets educated in Canada (Ivan Danylchuk, Honoré Ewach). Kirkconnell characterizes the early pioneer poetry as "very simple", "artless" but "profoundly human

in its appeal" and extremely popular. Among the post-war poets Kirkconnell characterizes Karmans'kyi as "a distinguished literary emigré" whose sojourn in Canada was temporary. Kirkconnell finds most interesting the young poets educated in Canadian schools, but still writing in Ukrainian, particularly Ivan Danylchuk ("refreshing spontaneity", "genuine poetic power") and Honoré Ewach ("more erudite and more mechanical in his poetry"). Pages 82-102 of the 102 page book contain biographical notes and samples of poetry in Watson Kirkconnell's translation. The following authors are represented in this anthology: Theodore Fedik, Vasyly Kudryk, Simeon Kowbel, Petro Karmansky, Paul Chinggerie-Crath, Vasyly Toolivetro, Peter Basil Chaykiwsky, Joseph Yasenchuk, Elias Kiriak, Michael Kumka, Taras D. Volohatuke, S.W. Sawchuk, Katherine Nowosad, Honoré Ewach, Ivan A. Kmeta-Efimovich, Ivan Danylchuk. All poets, except Vasyly Kudryk, are given brief biographical notes and characterizations.

**A304. Kirkconnell, Watson.** "Ukrainian literature"/ W.K. Columbia Dictionary of Modern European Literature. Horatio Smith, gen ed. New York: Columbia University Press, 1947. 829-831. Bibliography.

A survey article covering the period from the last decades of the 19th century to the 1920's. The author is aware of the "grave political difficulties" for Ukrainian literature in Tsarist Russia and of the pressures against it in the USSR after 1930. "Nationalism, which for nearly a century had been the major motivation of Ukrainian literature", says the author, "now became a deadly political offense.." Many Ukrainian writers are listed, some from Ivan Franko to Oleksa Vlyz'ko with bio-bibliographical data as well as brief comments or characterizations.

**A305. Kirkconnell, Watson.** "Ukrainian literature in Canada." Ukrainian Year Book and Ukrainians of Distinction. 10th annual ed. Winnipeg: F.A. Macrouch, 1953-1954. 44-46.

An updated and expanded version of Kirkconnell's earlier articles on Ukrainian Canadian literature [See A298, A303]. The author discusses the three categories of Ukrainian Canadian poets (the "mostly spontaneous but untutored singers of the peasant class", the educated emigrés and political refugees, and the Canadian-born and Canadian educated) as well as writers of fiction and community drama. The article ends with a note on Ukrainian scholarship in Canada. Kirkconnell expresses gratification that some of his former students [C.Andrusyshen, W. Paluk, P. Cundy] are active in the interpretation of Ukrainian literature. An editorial note acknowledges that the article is reprinted from the September-October 1947 issue of Opinion. [See A302]. A biographical note about Watson Kirkconnell, President of Acadia University and the author of over 40 books, is inserted in the middle of his article on p.44.

**A306. Kirkconnell, Watson.** "Ukrainian poetry in Canada". Slavonic and East European Review. 13.37 (July 1934): 139-146.

"It is the purpose of this article," says the author, "to survey (for the first time in the English language)... the poetry in the Ukrainian language that has thus far been published in Canada." He estimates that "at least 10,000 Ukrainian poems lie embalmed in the back files of the newspapers of Western Canada." Says Kirkconnell: "Most of this material is the saddest sort of doggerel; a further considerable quantity is tolerable, but not much more; while a precious remnant is eminently worthy of preservation, both as poetry *per se* and as a moving record of the experience and aspirations of the Ukrainians in Canada." He classifies Ukrainian poets into three categories: 1) the pioneer poets of the pre-war period, who were educated in Ukraine and published their poetry in Canada from 1900 to 1918; 2) the post-war poets who were educated in Ukraine; 3) the post-war poets who were educated in Canada (and in English), but are maintaining the use of Ukrainian in their poetry. "The pioneer generation first became vocal in 1911, when Theodore Fedik... published his Immigrant Songs (*Pisni imigrantiv pro stari i novi kray*) [sic]..." says Kirkconnell. "Fedik's Immigrant Songs had such well-merited popularity that the book was in its fourth edition by 1927 and has sold over 50,000 copies." The article includes samples of poetry in Kirkconnell's translation, i.e. Fedyk's "A wanderer here in Winnipeg", Vasyly Kudryk's "The dream", Katria Novosad's "Rise into life, O wheat, in the springtime", Ivan Danylchuk's "Over the silent sea of shoreless green" and Onufry Ivakh's (Honoré Ewach's) "The cherry-bloom falls." The last two are representatives of the third category of poets and Kirkconnell finds them especially interesting. He includes a longer quotation from Danylchuk's preface to his collection of poetry Svytaie den' published in Winnipeg in 1929. "The Ukrainian prairies gave us our

souls," writes Danyl'chuk, " but the Canadian prairies have stirred us up to sing. These influences have united, and we do not grasp them; in the sound of the storm we hear tales of Hiawatha, and in dreams we see Zaporogian Perebynis." Kirkconnell makes the following conclusion: "No poet of the first rank has yet emerged... Nevertheless, much of the verse already written does possess absolute poetic value, and is thus self-justified... Centuries hence, Ukrainian-Canadian poetry will be treasured as a record of human experience."

**A307. Kizko, Petro.** "The ideological fight in the Soviet Ukrainian literature of today." Ukrainian Review (London). 6.4 (Winter 1959): 31-35.

A survey of recent attempts in the Soviet Ukraine to combat "ideological deviations" in literature.

**A308. Kizko, Petro.** "A survey of the Shevchenko centenary." Ukrainian Review (London). 9.1-2 (Spring-Summer 1962): 46-51.

The one hundredth anniversary of the death of Taras Shevchenko was celebrated in 1961 by Ukrainian communities throughout the world. The article provides detailed information on such celebrations held in Germany, Austria, France, Great Britain, Spain, Canada, USA, Brazil, Venezuela and Argentina.

**A309. Kizko, Petro.** "A war-psychosis: the war-theme in the literature of Soviet Ukraine." Ukrainian Review (London). 6.1 (Spring 1959): 81-82.

In the USSR, according to the author, despite an outward striving for "peaceful coexistence", there is an internal systematic attempt to prepare the masses psychologically for a war. This war propaganda, says Kizko, is disseminated through journalism and literature. Two examples from Soviet Ukrainian belles lettres are chosen to illustrate this theme, namely Natan Rybak's "*Blyskavkam nazustrich*" ("Against the flashes") published in *Vitchezna* (January-February 1958) and Stepan Snihur's "Flaming hearts" published in *Zhovten'* (March 1958).

**A310. Klaudia.** "Lesya Ukrainka." Promin . 4.9-10 (September-October 1963): 22-23. Port.

An article on the occasion of the 50th anniversary of Lesia Ukrainka's death. "Lesya Ukrainka drew her inspiration from the ancient world, from the Bible, from the efforts of the early Christians to maintain themselves against the power of pagan Rome, from the struggles of the Scots under Robert Bruce to free themselves from the power of the English King," says the author. "Many of her themes were taken from Hebrew, Egyptian, Greek and Roman incidents, but in reading them Ukrainians understand that they definitely refer to similar episodes in their own history. The foreign themes were not only a clever attempt to escape the Russian censor, but also a definite declaration of emancipation of the Ukrainian spirit from the dependence upon the literary standards, practices and conventions that had been borrowed from the masters of the land."

**A311. Klen, Iurii.** "The contemporary literature of Western Ukraine"/ Yury Klen. Trident. 4.3 (April 1940): 23-28; 4.7 (September 1940): 23-28; 4.8 (October 1940): 34-38; 4.9 (November 1940): 24-28.

A critical essay in four parts on pre-World War II Ukrainian literature on Western Ukrainian territories, then under the jurisdiction of Poland. The emphasis is on the writings of Ulas Samchuk, Halyna Zhurba, Ivan Kernyts'kyi, Vasyl' Tkachuk, Rostyslav Iendyk, Leonid Mosendz, Vasyl' Karkhut, Iurii Lypa, Iryna Vil'de, Natalena Koroleva, Iurii Kosach, Mykola Chyrs'kyi, Sviatoslav Hordyns'kyi, Natalia Livyts'ka-Kholodna, Bohdan Ihor Antonych, Oleh Ol'zhych, Olena Teliha and Evhen Malaniuk. Other writers are mentioned briefly. A one-page chapter discusses Dmytro Dontsov and the leading literary monthly *Vistnyk*.

**A312. Klymenko, Iakiv.** "The romance of truth" / Ya. Klymenko. Digest of the Soviet Ukrainian Press. 9.1 (January 1965): 17-18. [Excerpts. Ukrainian original in *Radians'ka Ukraina* (4 December 1964): 3].

Review of Oleh Kylymnyk's *Romantyka pravdy* (Kiev: Radians'kyi pys'mennyk, 1964). To cite the reviewer: "Some people...could not or would not understand the natural character of revolutionary romance and its origins in life. These people kept repeating the thesis discarded by life that romance allegedly contained 'idealism' which was alien to the 'dialectical-materialistic' method in literature, and that romance was, allegedly, an escape from 'hard daily life'." "...Oleh Kylymnyk is absolutely right when he states that in their glorification of strong and resolute men, who were alien to flattery and mannerisms, O. Dovzhenko and Yu. Yanovsky discovered new horizons in the literature of socialist realism, and particularly of its romantic wing..." Dovzhenko and Ianovs'kyi, according to both Kylymnyk and Klymenko, influenced new talents such as O. Honchar, M. Stel'makh, H. Tiutiunyk.

- A313. Kmetyk, Marian.** "Canadian sculptor wins top award in Shevchenko monument competition in USA." / M.K. *Zhinochyi svit= Woman's World*. 13.9 (163) (September 1962): 14, illus.

A note about Leo Mol (Leonid Molodoshanin), the sculptor whose entry "Prometheus" was chosen as the best work in a competition for a statue of Taras Shevchenko to be erected in Washington, D.C. The illustration shows the prize-winning entry.

- A314. Koch, Hans.** "Shevchenko belongs to European literature." *ABN Correspondence*. 12.2 (March-April 1961): 32.

Described, erroneously, as an excerpt from *Europe's Freedom Fighter: Taras Shevchenko, 1814-1861*. [See ULE: Books and Pamphlets, 1890-1965, B87].

- A315. Kolesnyk, Petro.** "History of a theme." *Digest of the Soviet Ukrainian Press*. 8.11 (November 1964): 13-15. [Excerpts. Ukrainian original in *Literaturna Ukraina* (18 September 1964): 3-4].

Kotsiubyns'kyi's statement from 1902 that his "literary taste was most affected by the greatest European writers (Zola, Strindberg, Arne Gabor, Knut Hamsun, Wied, Arthur Schnitzler, Verga and others)", according to Kolesnyk, "was sufficient for the members of the Party apparatus of the 1920's and 1930's to make the writer an opponent of the entire Ukrainian and Russian classic literature, which remained under the sign of realism, and 'finally' to tie him in with the European literary decadence." Kolesnyk considers this to be a misunderstanding, and defends Kotsiubyns'kyi against these accusations. He claims that Kotsiubyns'kyi was interested "in everything that showed talent and originality and bore the stamp of bold innovation" and that included artists of different trends, among them realists, romantic rebels (like Ibsen) and declared mystics, like Maeterlinck. Kotsiubyns'kyi, in the author's view, "was not indifferent to the position of a writer in the community and political life of his country." Kolesnyk analyzes Kotsiubyns'kyi's short story "Son" ("Dream"), tracing its development through some earlier drafts left in the writer's private papers. Kolesnyk concludes that "The content of the story 'Dream' is not another banal drama of married life, but the rebellion of an honest person of the Stolypin era against the lulling bourgeois quietude, a sated feeling and indifference to social duties; an indifference which borders on political betrayal... a betrayal of the high ideas of the revolution."

- A316. Kolesnyk, Petro.** "History of Ukrainian criticism." *Digest of the Soviet Ukrainian Press*. 3.7 (July 1959): 5-6. [Excerpts. Ukrainian original in *Literaturna hazeta* (12 June 1959): 2].

Review of *Ukrainian Literary Criticism of the 1850's-1870's* by M.D. Bernstein published by the Academy of Sciences of the Ukrainian SSR. Bernstein is praised for his "correct conclusions" regarding the two basic centers of literary struggle: 'Osnova' in Petersburg and 'Pravda' in Lviv, about the role in Ukrainian literature of P. Kulish and M. Drahomanov. "Without denying the fact that 'Osnova' and 'Pravda' were bourgeois publications", Bernstein, according to Kolesnyk, "rejects the traditional opinion of them as completely reactionary publications." Speaking of P. Kulish of the 1850's Bernstein, according to Kolesnyk, feels that "...it would be unjust to reject from the literary-critical heritage of Kulish of that time absolutely everything". Bernstein also gives a generally positive appraisal of Drahomanov and Kolesnyk agrees with this characterization.

- A317. Kolesnyk, Petro.** "An important literary event". Digest of the Soviet Ukrainian Press, 2.10 (August 1958): 17-18. [Excerpts. Ukrainian original in Vitczyzna, 5 (May 1958): 206-210].

Remarks on the occasion of the publication of the second volume of the history of Ukrainian literature. "Even the generally very rich, in names and works, brotherly Russian literature", says the author, "cannot boast of such antipodes of style as Tychna and Rylsky, Bazhan and Sosiura, Korneichuk and Kocherha, Yanovsky and Panch, Dovzhenko and Smolych." Ukrainian literature, according to the author, "stands in creative competition with brotherly literatures..." With a note by the Digest's editor.

- A318. Kondratiuk, A.A.** "Initiative bears fruit." Digest of the Soviet Ukrainian Press, 5.12 (December 1961): 8-10. [Excerpts. Ukrainian original in Literatura v shkoli, 6 (November/December 1961): 66-68].

Well organized extracurricular activities (such as readers' conferences, literary evenings, exhibits, etc.) have proven very successful in teaching of Ukrainian literature in the schools of the Crimea, according to this report.

- A319. Kondufor, Iu.** "For a wider preparation of the Ten Days of Ukrainian Literature and Art."/ Yu. Kondufor. Digest of the Soviet Ukrainian Press, 4.1 (January 1960): 6-7. [Excerpts. Ukrainian original in Komunist Ukrainy, 11 (November 1959): 35-42].

The author speaks of new publications to be issued on the occasion of the next "Ten Days" to be held in Moscow in the fall of 1960 (three volume anthologies of Ukrainian novel, of Ukrainian humor and of Ukrainian poetry); he also expresses his concern about "people who waver in their ideological opinions and sometimes even come under the influence of hostile bourgeois ideology..." "retreating from life... they attempt to glorify the past, they canonize it, and seek 'national peculiarities' in the old and past order and in the old traditions."

- A320. Kononenko, Petro.** "Ivan Drach." Digest of the Soviet Ukrainian Press, 9.4 (April 1965): 14-15. [Excerpts. Ukrainian original in Znannia ta pratsia, 1 (January 1965): 13].

Readers, according to Kononenko, came to love Drach's fine works, because "this was true poetry, the voice of a contemporary who was living and suffering all the pains of our age." Says Kononenko: "Sometimes the poet is overdoing things by understatement."... "What he has produced indicates that he is strong whenever he builds upon actual events and facts which he deeply interprets and appraises and exposes the cause of his presentation; he is weaker when he substitutes rhetoric for images and indulges in mystic hints."

- A321. Kononenko, Petro.** "Thus far, only a foundation." Digest of the Soviet Ukrainian Press, 9.7 (July 1965): 16-19. [Excerpts. Ukrainian original in Literaturna Ukraina, (8 June 1965): 1-2].

A review article of the 1964 edition of vol.2 of the History of Ukrainian Literature published by the T.H. Shevchenko Institute of Literature of the Ukrainian SSR Academy of Sciences. Literaturna Ukraina editor's note considers Kononenko's article as a beginning of a wide discussion on the topic and invites readers "to exchange thoughts about this work."

Kononenko criticizes the History of Ukrainian Literature for having used the five-year plans, "the production" principle for periodization of literary history, instead of "stages in the building and creation of the spiritual culture of the nation." In his opinion, the 1964 ed. of the History treats Ukrainian literature in isolation "from the process of world literary development" and "without proper consideration of the specifics of its own development." Contrary to the opinion of some Soviet literary experts who claim that "Sunny Clarinets" by Pavlo Tychna "are not part of revolutionary literature", Kononenko believes that "...the power of the voice of the young Tychna, shouting, alive and healthy, confirming our faith in the bright future of man" was "revolutionary in essence, like the sonnets of Petrarch and like Dante's *Vita Nova*." History, according to Kononenko, does not recognize the true importance of "97" by M. Kulish and Burian (Weeds) by A. Holovko, but treats them merely as "works on peasant themes." O. Dovzhenko's Zemlia (Earth), which Kononenko describes as a "phenomenon, which has been epoch-making in world art" did not

merit, according to the author, a single line in the History. Kononenko also criticizes the History for "disrespect and even prejudice" toward "personal lyricism" in poetry. Digest supplied title of this article reads "History of literature discussion opens with attack."

- A322. Kopylenko, Liubym.** "We - who should not die." / Lyubym Kopylenko. Digest of the Soviet Ukrainian Press. 7.12 (December 1963): 16-18. [Excerpts. Ukrainian original in Literaturna Ukraina (29 October 1963): 3].

Report on a visit to Ukraine of John Steinbeck and on his meetings with Ukrainian writers.

- A323. Kopylenko, Liubym.** "Yesterday - readers, today - writers." /L. Kopylenko. Digest of the Soviet Ukrainian Press. 6.5 (May 1962): 3-4. [Excerpts. Ukrainian original in Literaturna Ukraina. (23 March 1962) :1].

Report on a meeting of the Presidium of the Association of Ukrainian Writers [sic] held on March 20th and presided by O. Honchar. On the agenda: work of the Association with beginners in literature. V. Pianov, P. Zahrebel'nyi, I. Tsiupa, V. Kozachenko, Iu. Zbanats'kyi and others participated in the discussion. Need was expressed by the speakers for "ideological and artistic training of young writers", for greater involvement of young writers in community affairs. The Committee for Youth Liaison was criticised for unsatisfactory performance; its chairmanship was entrusted at this meeting to P. Tychyna. After a critical discussion of their work, a number of young writers, i.e. M. Vinhranovs'kyi, Ie. Hutsalo, V. Drozd, I. Drach, M. Synhais'kyi, P. Skunts' and R. Tretiakov were admitted to membership in the Association of Ukrainian Writers.

- A324. Korenevych, Leonid.** "Book lovers will say thank you." /L. Korenevych. Digest of the Soviet Ukrainian Press. 7.10 (October 1963): 18. [Full text. Ukrainian original in Robitnycha hazeta (21 August 1963): 4].

Korenevych lists approvingly a number of multi-volume editions published in the last two years by the State Publishing House of Literature (works of Tychyna, Ryl's'kyi, Panch, Stel'makh, Malys'ko, Kopylenko, Hrabovs'kyi, Tobilevych, Kobylans'ka, Kotsiubyns'kyi, Vasyl'chenko) and mentions multi-volume editions of Shevchenko, L. Ukrainka, Staryts'kyi, Sobko, Zbanats'kyi and Rybak about to be issued. At the same time, works of B. Hrinchenko, though previously scheduled for publication, have never been published, says the author, and he calls also for multi-volume editions of Ukrainian translations of classics of world literature.

- A325. Korenevych, Leonid.** "Don't trust the fortune-tellers about books." /L. Korenevych. Digest of the Soviet Ukrainian Press. 5.10 (October 1961): 4-5. [Full text. Ukrainian original in Literaturna hazeta. (1 September 1961): 4].

A little anecdote about how the author got hold of the first volume of the bio-bibliographical dictionary of Ukrainian writers. Apparently, only those who subscribed to the set before its publication (and before they were able to see and appraise the published product) will be able to buy this work, because the number of copies printed is determined primarily by prior subscriptions.

- A326. Korenevych, Leonid.** "The great power of example." Digest of the Soviet Ukrainian Press. 5.8 (August 1961): 1-3. [Excerpts. Ukrainian original in Vitchyzna. 5 (May 1961): 191-195].

The literary sketch is an extremely popular genre, according to the author. Despite divided opinions as to its value in literature (some consider it lower grade, while others think of it as being "avant-garde") many books and booklets of literary sketches are being published and they tend to be best sellers. The author, however, is very critical as to literary merits of these books. "A majority of the existing sketches are insipid and uninteresting, without background, without composition, and without literary images...", says Korenevych.

**A327. "Korneychuk, Aleksandr Yevdokimovich."** McGraw-Hill Encyclopedia of Russia and the Soviet Union / Ed. by Michael T. Florinsky. New York: McGraw-Hill Book Co., 1961. 285.

9 lines of bio-bibliographical information about Oleksandr Korniichuk.

**A328. Kosach, Iurii.** "Ivan Franko, 1856-1916"/Jurij Kosacz. Translated by Julius Balbin. Polish Review. 2.2-3 (Spring-Summer 1957): 119-124.

Franko is characterized by Kosach as a "European intellectual and many-sided erudite", as a man of "boundless idealism and an almost unparalleled capacity for work" who "contributed a great deal towards leading Ukrainian culture out of the narrow confines of native parochialism". Ukrainians, according to the author, are indebted to Franko "for all that is sublime and beautiful in Ukrainian literature of the nineteenth century: devotion to the fountainheads and summits of Western spirituality and to universal and humanitarian ideals."

**A329. Kosach, Iurii.** "A letter from across the ocean" / Yuriy Kosach. Digest of the Soviet Ukrainian Press. 3.5 (May 1959): 4-5. [Excerpts. Ukrainian original in Literaturna hazeta. (3 April 1959): 4].

Letter from New York dated 2 February 1959 which, apparently, arrived too late to be read at the 4th Congress of Ukrainian Writers. Kosach speaks critically of Western literature and makes a comparison with Soviet Ukrainian literature. "Clouded, replete with hopeless pessimism, chained to thrash around in an unwanted series of somersaults of 'psychology of depth', escaping into banal formalist artifice, and isolated from the broad popular masses, modern literature of the West has long since lost all ability to serve the cause of progress and nobility of man. Among the current 'bestsellers' of commercially successful Western writers we cannot find a ray of hope, nor a smile of a joyous and happy human being, nor a picture of great social uplift... In comparison with this, the literature of Soviet Ukraine and of the other peoples of the Soviet Union, strikes us as with its optimism, its pictures of life-enjoying, healthy and creative people, and with the clarity of its realism."

**A330. Koshelivets', Ivan.** "A decade of Ukrainian literature." Studies on the Soviet Union. n.s. 3.2 (1963): 105-111.

The decade between Stalin's death on March 5, 1953 to March 8, 1962 (when a Moscow meeting of artists and writers condemned "abstractionism" and "formalism" in art and literature) has been more favorable to Ukrainian literature "than the preceding thirty years of Stalin's terror", says I. Koshelivets'. An attempt was made to extend "the creative limits of socialist realism", an extension advocated by O. Dovzhenko in 1955, and, according to Koshelivets', a conflict arose between the younger and the older generation of poets. Poets who began their careers under Stalin "were unable to free themselves from 'socialist realism' and showed no sign of revival in their subsequent work..." The generation of the *shestydesiatnyky*, on the other hand, according to Koshelivets', began to produce Ukrainian poetry which "may be compared with that of Western countries." He singles out L. Kostenko, M. Vinhranovs'kyi, V. Korotych, I. Drach and one of the youngest poets, Hryhorii Kirichenko. What the young poets have in common, says the author, is their negative attitude towards "hypocritical, meaningless words and didactic sermons in rhyme" and "their interest in refined poetic form and their search for an individual style." The situation is somewhat different in Ukrainian prose, says Koshelivets'. Here the leading and innovative role was played by the older generation. Koshelivets' singles out O. Dovzhenko's "Enchanted Desna river" and his "Notebooks", Tiutiunyk's "Whirlpool" and Pervomais'kyi's "Wild honey" and mentions briefly other writers of both the older and the younger generation. "Literary criticism has also enjoyed a revival during the period under review", says Koshelivets' and points out to the work of Oleksandr Ivanovych Bilets'kyi.

**A331. Kostiuk, Hryhorii.** "Ivan Bahryanyi, 1907-1963." / Hryhory Kostiuk. Annals of the Ukrainian Academy of Arts and Sciences in the United States. 10.1-2(29-30) (1962-63): 139-141.

An obituary with bio-bibliographical information about Ivan Bahrianyi, a prominent Ukrainian emigré writer and political leader, who died on August 25, 1963 in St. Blasien sanatorium, in the Black Forest, West Germany.

- A332. Kostiuk, Hryhorii.** "The last days of academician M. Hrushevsky"/H. Kostyuk. Ukrainian Review (Munich). 5 (1957): 73-83.

Mykhailo Hrushevs'kyi, former President of the Ukrainian National Republic, foremost Ukrainian scholar and a historian of Ukrainian literature, died on November 25, 1934. The cause of his death and the circumstances of the last three years of his life have not yet been clarified. The author makes an attempt to contribute to the clarification of this question through the study of contemporary Soviet press, statements by party and government leaders and memoirs of Hrushevs'kyi's contemporaries.

- A333. Kostiuk, Hryhorii.** "The purge of Ukrainian literature"/ Hryhory Kostiuk. In his Stalinist Rule in the Ukraine. Munich: Institute for the Study of the USSR, 1960. 47-49.

A brief sub-chapter in a major non-literary study reporting on the beginnings of the mass terror initiated by Postyshev, Stalin's emissary in Ukraine, in the year 1933.

- A334. "Kotliarevsky, Ivan Petrovitch."** New International Encyclopedia. 2d ed. New York: Dodd, Mead, 1935. 13 (1935): 356.

20 lines of bio-bibliographical information.

- A335. "Kotlyarevsky, Ivan Petrovich."** McGraw-Hill Encyclopedia of Russia and the Soviet Union. /Ed. by Michael T. Florinsky. New York: McGraw-Hill Book Co., 1961. 287.

7 lines of bio-bibliographical information about Ivan Kotliarevs'kyi.

- A336. Kotovich, P.** "Contemporary drama in the Ukrainian SSR." Ukrainian Review (Munich). 2 (1956): 70-83.

An analysis of three contemporary Soviet Ukrainian plays: 1) a historical four-act drama about Shevchenko by Iurii Ianovs'kyi, "The Young Will", published originally in *Vitchyzna* (No.3, 1955); 2) "The Red Rose", a drama in five acts about Lesia Ukrainka by Leonid Smilians'kyi, published in *Dnipro* (No.1, 1955); and 3) a play in four acts on contemporary Soviet life "Kryla" ("Wings") by Oleksandr Korniichuk, published in a Russian translation in *Novyi mir* (No.11, 1954). Historical facts, according to the author of this article, are distorted or falsified in order to make of Shevchenko and Lesia Ukrainka the precursors of Communism and in order to make the plays conform to the jubilee mood of a tribute to Russia, "the elder brother", on the occasion of the 300th anniversary of the Pereiaslav treaty. In "Wings", according to the author, Korniichuk - the best of Soviet Ukrainian playwrights - falsifies and distorts the present in order to convey to the public "the faint promise of freedom" suggested by the post-Stalin party line.

- A337. "Kotsyubinsky, Mikhail Mikhaylovich."** McGraw-Hill Encyclopedia of Russia and the Soviet Union. / Ed. by Michael T. Florinsky. New York: McGraw-Hill Book Co., 1961. 287.

8 lines of bio-bibliographical information about Mykhailo Kotsiubyns'kyi.

- A338. Kovalenko, Leonid.** "Books, editions and customers." Digest of the Soviet Ukrainian Press. 9.3 (March 1965): 21-23. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (2 February 1965): 2].

Three books by three different publishers were selected to check on problems of book distribution. They were *Mykhailo Drahomanov* by D.Zaslavs'kyi and I. Romanchenko (Dnipro publishers, 2,000 copies printed), *Oleksandr Dovzhenko* by S. Plachynda (Radians'kyi pys'mennyk, 5,000 copies printed) and *Kotsiubyns'kyi-mystets' slova* by P. Kolesnyk (Naukova dumka, 2,800 copies). The Kiev wholesale

bookstore director reported that out of 61 bookstores they supply, the following orders came in: for *Dovzhenko* - 1,100 copies, for *Kotsiubyns'kyi* - 20 copies, for *Drahomanov* - 60 copies. This, in the author's view, says a lot about "the curious practice of book orders by bookstores. In this instance the demand of customers was not considered at all. All these books were sold out very quickly... ..just one academic bookstore sold 1,000 copies of the Kotsiubyns'kyi monograph in a very short time - the entire order..." "...there are too many facts to believe in just chance", says the author and expresses hope "that the proper conclusions will be drawn". A note from the editors of *Literaturna Ukraina* is appended announcing that a survey of bookstores and book warehouses of the Republic is to be undertaken by the editors of *Literaturna Ukraina* and *Robitnycha hazeta*. The *Digest*-supplied title reads: Incompetent booksellers blamed for small printings.

- A339. Kovalivs'kyi, A.P.** "Forgotten memorial. Letter to the editor."/ A.P. Kovalivs'kyi, Ye.H. Verbyts'ka and A.M. Nizhenets'. *Digest of the Soviet Ukrainian Press*. 6.1 (January 1962): 23-24. [Excerpts. Ukrainian original in *Literaturna hazeta* (8 December 1961): 3].

*Skovorodynivka*, the memorial park established 38 years ago to honor H.S. Skovoroda, according to the authors, "bears the stamp of neglect and disorder." The letter to the editor signed by three Ukrainian scholars lists a number of improvements that are needed.

- A340. Kozachenko, Vasyl'.** "Against groups, for principled and open criticism." *Digest of the Soviet Ukrainian Press*. 7.5 (May 1963): 16. [Excerpts. Ukrainian original in *Literaturna Ukraina* (12 April 1963): 3].

Speaking at a conference of the active creative intelligentsia and ideological workers of Ukraine, Kozachenko points out that the young poet M. Vinhranovs'kyi, who feels that he had been insulted by the conference, has himself used "flippant and unjust words" offensive to "a whole middle generation" of writers. Kozachenko also voices his displeasure that works of Yevtushenko and Voznesensky are issued in "hundreds of thousands" of copies, while the Ukrainian literary journal *Vitchyzna* is printed in an edition of 16,000.

- A341. Kozachenko, Vasyl'.** "To you, my people"/ Vasyl Kozachenko & Petro Panch. *Digest of the Soviet Ukrainian Press*. 9.6 (June 1965): 11-12. [Excerpts. Ukrainian original in *Literaturna Ukraina* (27 April 1965): 2].

According to Kozachenko and Panch, "...if Vasyl Symonenko were alive, he would be deeply indignant of the provocative tricks of our enemies, who so deceitfully falsify his sincere thoughts..." " In a note written before his death" - claim the authors - "Vasyl' asked that all his writings be turned over to the Association of Writers of Ukraine of which he was a member." But "some youngsters", some "self-appointed guardians" took the poet's diary. It "found its way abroad in some mysterious manner and now some Western radio stations are broadcasting tendentiously selected excerpts from the diary which they embellish with anti-Soviet comments."

- A342. Kravtsiv, Bohdan.** "Full edition of Shevchenko's works in the United States." / Bohdan Krawciw. *Ukrainian Quarterly*. 17.1 (Spring 1961): 66-72.

The publication of Shevchenko's works by M. Denysiuk of Chicago is of special importance, says Kravtsiv, because - unlike Soviet editions - it is to be as complete as possible and is based on the most reliable texts available. Kravtsiv provides a critical bibliographical history of Soviet editions of Shevchenko and of Soviet attempts to censor Shevchenko's texts. The contents of the first eight volumes of the Denysiuk edition are described in detail.

- A343. Kravtsiv, Bohdan.** "O.I. Biletsky. *Vid davnyiny do suchasnosti*."/Bohdan Krawciw. *Annals of the Ukrainian Academy of Arts and Sciences in the United States*. 9. 1-2 (27-28) (1961): 306-312.

A review article of a two-volume set of selected works of Oleksandr Bilets'kyi published in Kiev by Derzhavne vydavnytstvo khudozhnoi literatury in 1960. Oleksandr Bilets'kyi "occupies a leading position in learned circles of the Ukrainian SSR and is dean in the field of literature," says Kravtsiv. Bilets'kyi "managed to come unscathed out of the stormy and, as he himself has said, tragic years from 1929 to 1937, when Ukrainian writers were being silenced..." Kravtsiv surveys critically the contents of the two volumes of Bilets'kyi's selected works which include survey articles, literary portraits, characterizations of the works of individual writers, journalistic pieces, articles "devoted to the unity of the two brotherly literatures, Ukrainian and Russian", "articles on the relation of Ukrainian literature to other literatures." Kravtsiv points out revisions over the years in the texts of some of Bilets'kyi's articles; Bilets'kyi's failure to provide truthful explanations for the sudden decline in research and study of old Ukrainian literature; his habit of accusing literary scholars like Hrushevs'kyi and Vozniak of "nationalist tendencies" which, supposedly, "deprive their work of scholarly value". "Despite his privileged position and his unconditional adherence to Party directives for scholarly work, despite the fact that he made his start in Russian scholarship," says Kravtsiv, Bilets'kyi himself, is also a victim of the "persistent suppression of free thought and free scholarship": the bibliography of his works omits a number of his own writings published before 1932.

- A344. Kravtsiv, Bohdan.** "Taras Shevchenko's poetry in foreign translations"/ Bohdan Krawciw. Shevchenko, Taras. *Povne vydannia tvoriv Tarasa Shevchenka*. . Chicago: M. Denysiuk. 12 (1963): 9-26.

A general historical survey of translations of Shevchenko's poetry into Russian, Polish, Czech, Bulgarian, Croatian, German, Serbian, French, Armenian, Slovak, Georgian, Lithuanian, English, Rumanian, Latvian, Esperanto, Slovenian, Byelorussian, Swedish, Finnish, Japanese, Hungarian, Italian, Flemish, Turkish, Portuguese, Yiddish, Spanish and other languages presented in a chronological order.

- A345. Kravtsiv, Bohdan.** "Taras Shevchenko's poetry in foreign translations"/ Bohdan Krawciw. *Ukrainian Review* (London). 11.4 (Winter 1964): 47-56.

A bibliographical essay surveying translations of Shevchenko's poetry into Russian, Polish, Czech, Bulgarian, Croatian, Serbian, German, French, Armenian, Slovak, Georgian, Lithuanian, Rumanian, Latvian, Esperanto, Slovenian, Byelorussian, Swedish, Finnish, Japanese, Hungarian, Italian, Flemish, Turkish, Estonian, Portuguese, Yiddish, Chinese, Mongolian, Korean, Spanish, Tatar, Chuvash, Moldavian, Kirghiz, Uzbek, Tadjik. Some other minor languages, of the USSR are mentioned briefly. English translations are not covered. The article is of a general nature and does not provide precise bibliographical data.

- A346. Kryvoviaz, O.** "From one street to another - four months"/ O. Kryvovyaz. *Digest of the Soviet Ukrainian Press*. 3.10 (October 1959): 24. [Excerpts. Ukrainian original in *Literaturna hazeta*. (21 August 1959): 4].

Author complains about the inefficient system of book distribution and gives examples of recent publications of Ukrainian literature. There are, according to the author, considerable delays before a printed book can reach its subscriber or buyer. "...the record was established by the Kharkiv base of Ukrknyha with the one-volume works of T. Borduliak. The State Publishing House gave permission to release it on January 27, but it reached the warehouses in Kharkiv only on May 18 - nearly four months later." The explanation given by Kiev book distribution manager Chumachenko is quoted by the author: "Unless we unload freight cars which bring books from Moscow, Leningrad and other cities, we have to pay a fine to the railroad. But books of Ukrainian publishers we can always take out on time from warehouses in Ukraine."

- A347. Kryvoviaz, O.** "From the printer to the customer." *Digest of the Soviet Ukrainian Press*. 6.7 (July 1962): 21-22. [Excerpts. Ukrainian original in *Radians'ka kul'tura*. (31 May 1962) :2].

The author reports on problems of book distribution in the Cherkasy oblast. Out of 254 books of Ukrainian literature published in the last two years by Ukrainian publishing houses, 26 titles could not be found anywhere, 118 titles were available in one or two bookstores, 96 titles were in 3 to 5 bookstores.

Bookselling organizations, according to the author, are isolated from the communities of readers and do not take readers' needs and demands into account. By-passing of the oblast wholesale house - an initiative suggested by some cooperative stores in Cherkasy - might have shortened a book's road to the customer and resolved the difficulty, but this idea was dismissed as unacceptable.

- A348. Kryvoviaz, O.** "To be published in the second half year." Digest of the Soviet Ukrainian Press. 4.9 (September 1960): 17-18. [Excerpts. Ukrainian original in Literaturna hazeta (9 August 1960): 1].

Report on the imminent publication by the State Publishing House of Ukraine of several multi-volume sets, including a 5-volume collected works of P. Myrnyi, a 4-volume anthology of Ukrainian short stories, a 10-volume collection of M. Ryl'skyi's works, a 3-volume collection of the works of Iaroslav Halan and a 5-volume bio-bibliographical dictionary of Ukrainian writers.

- A349. Kryzhaniv'skyi, Heorhii.** "This is how comrade Bondar rules."/ Heorhiy Kryzhaniv'skyi. Digest of the Soviet Ukrainian Press. 7.4 (April 1963): 18. [Excerpts. Ukrainian original in Literaturna Ukraina (11 January 1963): 4].

About the decisive role played by Vera Markovna Bondar, director of the sales department of *Dytvydav*, in the book trade of the Kharkiv oblast'. According to the author of this article, Bondar downgrades most Ukrainian publications and discriminates against republican publishing houses such as *Radians'kyi pys'mennyk*, *Molod'* and *Derzhlitvydav* while favoring Russian books and such publishers as *Sovetskii pisatel'*, *Molodaia gvardiia* and *Goslitizdat*.

- A350. Kryzhaniv'skyi, Stepan.** "Five hundred"/ Stepan Kryzhanivskyi. Digest of the Soviet Ukrainian Press. 2.8 (June 1958): 19-20. [Excerpts. Ukrainian original in Literaturna hazeta. (25 April 1958): 3].

Reflections on the fact that Association of Writers of Ukraine reached a 500-member mark. With an editorial note by the Digest's editor.

- A351. Kryzhaniv'skyi, Stepan.** "Victorious feat of literature"/ S. Kryzhanivskyj. Digest of the Soviet Ukrainian Press. 2.3 (January 1958): 10. [Excerpts. Ukrainian original in Literaturna hazeta. (25 October 1957): 1-3].

Ryl'skyi, Sosiura, Dovzhenko, Ianov'skyi, Pervomais'kyi during and immediately after World War II were accused of elements of nationalism allegedly present in their works. Kryzhaniv'skyi considers these accusations as unfounded and unfortunate, inspired by those "dark forces in the period of the cult of personality". With a brief note by the Digest's editor.

- A352. "Kurbas, Lev Stepanovich".** McGraw-Hill Encyclopedia of Russia and the Soviet Union. / Ed. by Michael T. Florinsky. New York: McGraw-Hill Book Co., 1961. 294.

18 lines of bio-bibliographical information about Les' Kurbas.

- A353. Kuropas, Myron B.** "Between the lines... Editorial comments." Trident Quarterly. 1.4 (Winter 1960-61): 2-5. illus., port.

An appreciation of Taras Shevchenko in this special issue dedicated to the poet on the occasion of the 100th anniversary of his death. The article contains a translation of one complete poem ("It makes no difference to me", translator's name not indicated). The issue is illustrated with reproductions of Shevchenko's paintings, portraits of the poet and a photo of the original grave site in Kaniv.

- A354. Kurylenko, Iosyp.** "New Chaldeans and old quackery."/ Yosyp Kurylenko. Digest of the Soviet Ukrainian Press. 6.3 (March 1962): 22-23. [Excerpts. Ukrainian original in Zhovten'. 11 (November 1961) :144-147].

A polemic article against Dmytro Chyzhevs'kyi, I. Koshelivets' and Iu. Lavrynenko. The author ridicules Chyzhevs'kyi for allegedly having called "Shevchenko and Ryl's'kyi poets of the 'Baroque' tradition" and Koshelivets' and Lavrynenko for having used such characteristics as "a 'Baroque' virtuosity" of Tychyna, and a 'Baroque-complex picture of the whole world' of Bazhan".

- A355. Kutsenko, S.** "The Ukrainian language over all continents." Digest of the Soviet Ukrainian Press. 6.11 (November 1962): 4-5. [Full text. Ukrainian original in Literaturna Ukraina (28 September 1962): 3].

The republican branch of "Knyhoeksport", according to this news item, has a brisk business filling orders for Ukrainian literature from some 80 foreign countries and distant places of the Soviet Union. "Nearly 24,000 copies of books were mailed to different places in the Soviet Union in 8 months of this year alone."

- A356. "Kyiv poet attacks French academician** for article on Shevchenko." Ukrainian Review (London). 11.3 (Autumn 1964): 92.

Unsigned news item which relates how Volodymyr Sosiura wrote an article in Literaturna Ukraina on March 31, 1964 criticizing André Francois Poncet for his article on Shevchenko published in Le Figaro on March 12, 1964.

- A357. Kyryliuk, Ievhen.** "Czechoslovak Ukrainologists"/Ievhen Kyryluk & Vasyli' Shevchuk. Digest of the Soviet Ukrainian Press. 5.3 (March 1951, i.e. 1961): 23-25. [Excerpts. Ukrainian original in Literaturna hazeta (24 January 1961) :2].

Report on a visit of Ukrainian scholars to Prague, Bratislava and Presov. "Czechoslovakia", according to the authors, "is now the leader among foreign countries in the number of translations and critical and scholarly publications on Ukrainian literature. All this is the result of the labors of a relatively small but very hard-working group of translators, critics and literary experts." Among the scholars and translators mentioned by name are Maria Marcanova (translator of Shevchenko, Lesia Ukrainka, Ryl's'kyi, Pervomais'kyi and others), V. Zidlicky (author of articles on Ukrainian literature), Z. Genyk-Berezovska, O. Zilynsky, I. Hostickova, Mikhaïlo Molnar, Josef Hrozeycik, Mikulas Nevrlý and others.

- A358. Kyryliuk, Ievhen.** "Taras Shevchenko, poet and revolutionary"/ Yevgeni Kirilyuk. USSR. 2 (53) (February 1961): 26-28. Illus., ports.

A polemical article stressing Shevchenko's ties with "progressive and revolutionary" Russians of his time and attempting to prove that Shevchenko "never joined the nationalists". With six miniature reproductions of Shevchenko's paintings and a full page linoleum cut of the poet by V. Kasiian.

- A359. Kysel'ov, Iosyp.** "The dramatic art of Mykola Kulish."/Iosif Kiselev. Digest of the Soviet Ukrainian Press. 5.10 (Oct. 1961): 8-10. [Excerpts. Russian original in Sovetskaia Ukraina. 7 (July 1961) 159-170 and 8 (August 1961) 165-174].

This article is, apparently, a reaction to a New York publication of collected works of Mykola Kulish (in Ukrainian). The text of Kulish's play *Patetychna sonata* in this New York edition the author of the article considers to be a "forgery" which, allegedly, differs significantly from the Russian translation (now "in possession of the family of the translator" P. Zenkevich) which was used in the staging of *Patetychna sonata* by the Moscow Chamber Theater in its premiere on 19 December 1931. "The creative road of the playwright was uneven and difficult," says Kysel'ov. "Beginning with the innovation play "97", M. Kulish later committed serious ideological mistakes in his works, he disregarded his natural realistic traditions, he absorbed himself in untypical anecdotic stories and satirical images of Soviet reality, simultaneously treating it from leftist nationalist positions. In these instances the author gave his esthetic sympathies not to a clear and realistically translucent writing, but to foggy thinking and stylistic twists..." Kysel'ov provides critical analysis of selected Kulish's plays. The play "97", says Kysel'ov, produced "dramatic scenes of high emotional heat, extraordinary tension and acuteness", ..."human passions developed of

Shakespearean force..." "Tragic events taking place in the remote fishing village assumed in the bold artistic exposition of M. Kulish an historical dimension, social significance and great psychological depth. The play became an outstanding literary monument of the era..." The play *Khulii Khuryna*, says Kysel'ov, had "pessimistic and defeatist motifs" and though it was "sharpwitted and derisive" and "talented", it was also "in many respects doubtful, overly hyperbolized, and with not quite distinct critical pathos." "Soviet satire", according to Kysel'ov, "is distinguished by the fact that even negative material in it serves as an affirmation of positive ideals." Kysel'ov finds that "the biting play" *Khulii Khuryna* is lacking in this respect, also that it "shows signs of leftist mistrust and defeatism." The play *Narodnyi Malakhii*, according to Kysel'ov, "was even more vulnerable in the ideological sense..." The play *Myna Mazailo*, says Kysel'ov, "is an accurately drawn dramatic conflict with clearly defined opposing forces, and expressively drawn personages. Unfortunately, the author was unable to realize his creative plans. One of the cardinal problems of the building of socialism - the nationality problem - did not find a deep and true solution in the play. The playwright committed serious errors, and, in his own words, showed too much fondness for the young Mokiy Mazailo who defended the Ukrainian language and Ukrainian culture not from the position of proletarian internationalism and the Marxist viewpoint, but rather from the viewpoint of classless national romanticism..." *Patetychna sonata* "contains disappointing understatements", because Kulish failed to show clearly that national liberation could only be fully realized in a proletarian revolution. Kulish was subjected to sharp criticism and, according to Kysel'ov, recanted and was ready to correct his ideological errors, but "did not succeed in realizing his creative plans".

Kysel'ov does not mention the fact that Kulish was imprisoned and died in a Soviet concentration camp.

**A360. Kysel'ov, Iosyp.** "Idea and plot". Digest of the Soviet Ukrainian Press. 6.2 (February 1962): 17-18. [Excerpts. Ukrainian original in *Radians'ka kultura*. (7 January 1962): 2-3].

"The Party's struggle against the remnants and consequences of the cult of the person of Stalin", says Kysel'ov, "has found some reflection in literature, and particularly in the drama." He mentions specifically the plays "Wings" by O. Korniihuk and "The Last Meeting" by O. Levada. The critic feels that "in some instances the authors were satisfied with hints and stopped at half-spoken sentences", but that they "could have shown the detrimental effect of the personality cult on human fate more fully and with greater dramatic acuity."

**A361. Kysel'ov, Iosyp.** "Life, plans, concepts." / Yosyp Kysel'yov. Digest of the Soviet Ukrainian Press. 9.8 (August 1965): 24-25. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (22 June 1965): 2].

Contemporary Ukrainian playwriting, according to this author, is dominated almost exclusively by two themes: life abroad and the war. While topics such as threat of thermonuclear war, sabotage of international aggressors and social and political cleavages in bourgeois society are "interesting and worthy of attention" and "the sharpened attention of the playwrights to the events of the Great Patriotic War is quite justified", in the author's view, a great need is felt for topics dealing with domestic themes and aimed not at a foreign, but at the Soviet audience.

**A362. Kysel'ov, Iosyp.** "A picture and characteristic of the times." Digest of the Soviet Ukrainian Press 5.1 (January 1961): 10-13. [Excerpts. Ukrainian original in *Vitchyzna*. 11 (November 1960): 177-185].

An analysis of O. Levada's drama *"Faust i smert'"* ("Faust and death"), which was staged by the M. Zan'kovets'ka Ukrainian Theatre of L'viv during the Ten Days of Ukrainian Literature in Moscow. Written in verse, the play deals with the first flight into space of a Soviet astronaut. "The traditional Faustian theme - the incessant search of the human mind," says Kysel'ov, "...has been solved from the standpoint of materialistic dialectics and Marxist philosophy." Levada is praised for his innovative theme, for having relinquished "the role of a scientific guide and consultant" to writers of science fiction, and concentrating instead on "the spiritual life of the people who ... have become participants in the conquest of space." Seven lines from the play (beginning "Like mist, all matter has dispersed") are quoted in a literal English translation.

- A363. Kysel'ov, Iosyp.** "Poetry of thought." Digest of the Soviet Ukrainian Press. 6.1 (January 1962): 6-10. [Excerpts. Ukrainian original in Vitshyzna 11 (November 1961): 188-196].

Young Ukrainian poets, according to the author, "are persistently turning to intellectual poetry and actively developing it." "In their works they seem to proclaim: only wise, deep and truly intellectual poetry is capable of aesthetic penetration of the complex problems of modern life," says Kysel'ov. He writes favorably of Lina Kostenko, "one of the most gifted of our young poetesses", analyzes some of her poems, finds a certain similarity between the poetry of Lina Kostenko and that of the Russian poet Tiutchev or "of the undeservedly forgotten Ievhen Pluzhnyk." Kysel'ov finds Kostenko's power "in meditation, passionate thoughts of life's contradictions and conflicts, human destiny, and what we call happiness on earth." Vitalii Korotych, Mykola Synhaivs'kyi, Ivan Drach and Mykola Vinhranovs'kyi are also part of this trend of philosophical poetry, says Kysel'ov. He praises them for "the fresh and independent sound of their voices", for their "bold artistic searchings", for "the many-sidedness of their creative interests." He also sees some errors: too many "motifs of destruction and rebellion", "foggy smartness and artificiality", especially in the works of I. Drach and M. Vinhranovs'kyi. V. Korotych he finds the least 'controversial' of the young poets, original and meaningful, but accessible at the same time. Korotych's poem "Pure art" is quoted in full and analyzed. The Digest provides a literal translation of the poem.

- A364. Kysel'ov, Iosyp.** "Tradition and innovation. Notes on art."/Yosyf Kiselev. Digest of the Soviet Ukrainian Press. 7.1 (January 1963): 15-17. [Excerpts. Russian original in Pravda Ukrainy (11 December 1962): 4].

Some young authors express interest in Western style innovations in literature and the arts, says Kysel'ov. While he feels that "there is nothing wrong with being interested in true innovation," he points out that some of these Western innovations have been "discovered" decades ago in Soviet Ukrainian literature. He singles out especially M. Kulish for his use of soliloquies, incidental personages, novel-dramas and unusual forms of composition. The author draws parallels between Kulish's "Maklena Grasa" and "The Death of a Salesman" by Arthur Miller, between the dramas of I. Kocherha and those of B. Brecht and Augustin Cussani.

- A365. "L.Ukrainka in San Remo, Italy, in 1903 ... and 60 years later."** Zhinochyi svit= Woman's World. 14.10 (166) (October 1963): 19. Illus.

A brief note about a presentation of Lesia Ukrainka's portrait (painted by Kateryna Antonovych) and her books to the library and museum of San Remo, Italy, by J.B. Rudnyckyj, on behalf of the Ukrainian Free Academy of Sciences in Winnipeg. The note is illustrated with a reproduction of an article in Italian by Diana Castelli from Corriere della Riviera dated 28 August 1963. The reproduction includes a photo of the presentation of the portrait by Prof.J.B. Rudnyckyj to Dr. Mario Massobrio.

- A366. "Language and literature."** Encyclopedia Americana. Editor-in-chief: A.H. McDannald. 1947 ed. New York: Americana. 27 (1947): 258.

A concise note in a longer encyclopedic article on Ukraine. "Among Slavonic literatures only those of the Russians and Poles surpass the Ukrainian, which possesses a large store of popular poetry, epic folklore and pre-Christian religious and secular songs," says the anonymous author. Classic writers of Ukrainian literature are enumerated by name only from Kotliarevs'kyi to Vynnychenko. There are some obvious misspellings and errors: Lesia Ukrainka is listed among the fiction writers who "won wide recognition in the nineteen thirties."

- A367. Lashkevych, Vsevolod.** "Researcher of folk treasures." Digest of the Soviet Ukrainian Press. 4.10 (October 1960): 20. [Excerpts. Ukrainian original in Literaturna hazeta (13 September 1960): 3].

On the occasion of the 70th birthday of Pavlo Mykolaiovych Popov, corresponding member of the Academy of Sciences of the Ukrainian SSR, doctor of philology, according to the author, "one of the finest

experts of Ukrainian literature", who has written about *Slovo o polku Ihorevim*, Ivan Vyshens'kyi, Ukrainian literature of the 17th and 18th centuries, Skovoroda, Shevchenko.

- A368. "Laureates of the Shevchenko Prizes.** Interview of RATAU correspondent with the chairman of the official Republic Committee on Shevchenko Prizes, Academician O. Ye. Korneichuk." Digest of the Soviet Ukrainian Press. 8.4 (April 1964): 16-17. [Excerpts. Ukrainian original in Radians'ka Ukraina. (9 March 1964): 1].

News item about recipients of T.H. Shevchenko Prizes: Russian writer and chairman of the All-Union Shevchenko Jubilee Committee N.S. Tikhonov, Ukrainian poet Andrii Malys'ko, Ukrainian graphic artist Vasy' Kasian and Ukrainian composer Stanyslav Liudkevych.

- A369. "Laurels are not always becoming.** Results of a survey by Robitnycha hazeta and Literaturna Ukraina." Digest of the Soviet Ukrainian Press. 9.3 (March 1965): 23-24. [Excerpts. Ukrainian original in Robitnycha hazeta (5 February 1965): 2-3].

According to this report: Per capita sale of books in Donets'ka oblast' is 2.1 rubles (in Ukrainian SSR - 3 rubles), in Zhdanov (industrial city of 400,000) it is 1.8 rubles. "There is not a person among the booksellers in Zhdanov who is acquainted with Ukrainian literature. Even the director of store no. 77, V. Novyts'ka, who is considered a skilled worker, could not name the recipients of the Shevchenko and Lenin prizes among Ukrainian writers..." "...in store no.6 (in the city of Donets'k where M. Holyk is the manager... last year they wrote off books for large amounts of money. Among books written off, returned to the warehouse to be shredded, are the works of I. Nechuy-Levyts'kyi, Lesya Ukrainka and others..."

- A370. Lavrin, Janko Matthews.** "Ukrainian literature"/ J.L. Cassell's Encyclopaedia of Literature. Edited by S.H. Steinberg. London: Cassell, 1953. 563-564. Bibliography.

An encyclopedic note on Ukrainian letters presented against a background of Ukrainian history. Only a few names are mentioned, i.e. those of Kotliarev'skyi, Shevchenko, Kotsiubyn'skyi, Franko and Vynnychenko. The author's chronology begins with the Kievan Rus and ends with Soviet Ukrainian writers. The note and the bibliography contain some obvious inaccuracies (e.g. Kotliarev'skyi's travesty of Vergil is called "Taras on the Parnassus", the bibliography lists "Howalsky" instead of Kowalsky). Part II of the encyclopedia contains brief biographical notes initialed J.L. on Shevchenko (p.1479), Kotliarev'skyi (p.1127), Kotsiubyn'skyi (p.1127), Kostomarov (p.1127), Kvivka-Osnovianenko (p. 1136). Franko and Vynnychenko are not listed.

- A371. Lavrov, Vladimir.** "Alexander Korneichuk." Soviet Literature. 5 (1965): 157-162.

The article, translated into English by Pauline Rose, is a survey and a critical analysis of Oleksandr Korniichuk's dramatic works.

- A372. Lavrynenko, Iurii.** "Literature of marginal situations."/ Jurij Lavrynenko. Horizons. 2.1-2(2-3) (Fall-Spring 1956-1957): 76-91.

In a "marginal situation", says the author, when the whole society is threatened with destruction, an individual is faced with a critical moral dilemma. Is he permitted to suspend his duty because of futility of any sacrifice? The author gives case histories of four outstanding literary personalities of post-revolutionary Ukraine who, each in his own individual way, "destroyed their souls for the sake of victory over evil": Pavlo Tychyna who chose to collaborate with the regime; Mykola Khylyovyi who shot himself as an act of defiance; Mykola Kulish who chose martyrdom and perished in a concentration camp and Todos' Os'machka who survived by feigning insanity. The article was translated from the Ukrainian by Eugenia Wasylkiwska.

- A373. Lavrynenko, Iurii.** "Todos' Os'machka, 1895-1962." /Jurij Lavrynenko. Annals of Ukrainian Academy of Arts and Sciences in the United States. 10. 1-2 (29-30) (1962-1963): 141-143.

Obituary of the Ukrainian poet and novelist who died September 7, 1962 in Pilgrim State Hospital, Long Island, New York with bio-bibliographical information and a critical commentary on Os'machka's work.

- A374. Lazechko-Haas, Myra.** "The cranberry and the thorn." *Zhinochyi svit* = Woman's World. 12.7-8 (139-140) (July-August 1961): 26.

A sample from a forthcoming book which - according to an editorial note by Halia Hawryluk-Charney - "combines the translations of selected poems by Taras Shevchenko and the biography of Shevchenko in a fictional Diary, based on his life, his times and his poetry." The sample consists of 47 lines of Lazechko Haas's poetic adaptation "Chihirin, Chihirin, will no one speak your name?" and a portion of the fictionalized diary preceding the poem. The "diary" attempts to elucidate the meaning of the poem and its background.

- A375. Lazechko-Haas, Myra.** "Lyst do redaktsii vid Myry Lazechko Haas." *Zhinochyi svit* = Woman's World. 13.6 (160) (June 1962): 10.

A letter to the editor of *Zhinochyi svit* Mrs. Bubniuk from the translator and interpreter of Shevchenko. "It is my fondest dream that Shevchenko may someday - soon - be regarded as Canadian literature, as we are regarded in Canada as Canadian citizens. This can only be achieved by a translation that honors the English language," says Myra Lazechko-Haas. "I am reserving translations for publication in book form, and ... I am not submitting any separate poems for separate publication...", states the translator. The letter, written in English, is contained within the framework of a Ukrainian note from the editor.

- A376. Lees, George Frederic.** "Language and folklore of Ukraina"/ by G.F. Lees. Slavonic Nations of Yesterday and Today: Select readings and references on Russia, Poland, Czechoslovakia, Yugoslavia and Bulgaria./Edited by Milivoy S. Stanoyevich. New York: H.W. Wilson, 1925. (The handbook series). 121-126.

An abbreviated reprint of an article published originally in the Athenaeum in June 1918 as "The literature of Ukraina". [See A377].

- A377. Lees, George Frederic.** "The literature of Ukraina." Athenaeum. 4630 (June 1918): 266-268.

"The realization of the political ideals of the 'forgotten kingdom of Ukraina' has once more drawn public attention to the history, language, and literature of the 'Land of Mazeppa'," claims the author. About half of the article is devoted to Ukrainian language. Discussing Shevchenko and Ukrainian poetry the author cites and quotes E.L. Voynich and her Six Lyrics from the Ruthenian of Shevchenko (1911) [See ULE: Books and pamphlets, 1890-1965, B90] and Florence Randal Livesay and her Songs of Ukraina, with Ruthenian Poems (1916) [See ULE: Books and Pamphlets, 1890-1965, B35]. Of other Ukrainian writers only Rudans'kyi, Vorobkevych and Fed'kovych are mentioned by name. The author speaks also of Russian writers who "owe a debt to Ukraina", especially Nikolai Gogol ["Gogol (Hohol)" in text] and makes the claim that "Chekhov, Korolenko and Dostoevski were also Ukrainian by origin." Eight lines of Shevchenko's *Zapovit* in E.L. Voynich's translation are quoted in the text (beginning lines: "Dig my grave and raise my barrow"). Athenaeum, a monthly in 1918, was "a journal of politics, literature, science and the arts" published in London.

- A378. Lees, George Frederic.** "The literature of Ukraina." Living Age. 8.ser. 11(i.e.298). 3872 (September 21, 1918): 752-755.

Reprint from Athenaeum of June 1918 [See annotation under A377].

- A379. "Lesia Ukrainka."** *Zhinochyi svit* = Woman's World. 1.2 (February 1950): 6.

An unsigned half-a-page note which claims that Lesia Ukrainka's "dramatic works may be placed along with those of Shakespeare, Ibsen, Maeterlinck and Chekhov" and that the "repertoire of any modern theatre without a play by Lesia Ukrainka would be incomplete."

- A380. "Lesya Ukrainka in Cleveland's Cultural Garden."** *Nashe zhyttia = Our Life*. 18.10 (November 1961): 18.

A news item about the unveiling and dedication of what is described as "the first statue to Lesya Ukrainka... to be erected in the free world." The unveiling of M. Chereshniovskyi's work took place on September 24, 1961 in the Ukrainian Cultural Garden in Rockefeller Park, Cleveland, Ohio. The actual ceremony was preceded by a concert, dinner and services in Ukrainian churches.

- A381. "Lesya Ukrainka commemorated in Italy."** *Promin*. 4.9-10 (September-October 1963): 24. Illus.

A news item about the presentation of a portrait of Lesya Ukrainka (painted by K. Antonovych) and some of her books to the city of San Remo, Italy on behalf of Ukrainian Free Academy of Sciences (UVAN) in Winnipeg. The illustration shows J.B. Rudnyckyj, UVAN's president, with Dr. Mario Massobrio, president of International Cultural Relations and Tourism of San Remo.

- A382. "Let us be sincere and demanding."** *Digest of the Soviet Ukrainian Press*. 7.12 (December 1963): 15-16. [Excerpts. Ukrainian original in *Literaturna Ukraina* (1 November 1963): 1].

An editorial analysis of reader responses to an inquiry about the works of Soviet Ukrainian writers. The editorial stresses those responses which demand greater simplicity and realism.

- A383. "Let us be worthy [sic] authors and creators of our great age.** Republic conference of the active creative intelligentsia and ideological workers of Ukraine." *Digest of the Soviet Ukrainian Press*. 7.5 (May 1963): 11-13. [Excerpts. Ukrainian original in *Radians'ka Ukraina* (9 April 1963): 2-3].

The conference was convened in Kiev on April 8, 1963 by the Central Committee of the Communist Party of Ukraine and was opened by the Party's first secretary, M.V. Pidhomyi. Main speech was by A.D. Skaba. He praised the poets V. Kolomiets', V. Korotych, V. Symonenko, R. Tretiakov and M. Som for "life-asserting chords and love for the party and the people", and criticized M. Vinhranov'skyi, I. Drach and L. Kostenko for "formalistic twistings of words" which "inevitably lead to distortion and befuddling of the ideological and artistic content of works." I. Drach and M. Vinhranov'skyi were criticized also by V.O. Boichenko, secretary of the Industrial Party Obkom of Kiev.

- A384. "Let us defend the honor and glory of Soviet literature.** Meeting of the Party organization of Kiev writers." *Digest of the Soviet Ukrainian Press*. 7.6 (June 1963): 18-19. [Excerpts. Ukrainian original in *Literaturna Ukraina* (23 April 1963): 4].

Agenda of the meeting included: an address by O. Korniiuchuk; a discussion of "ideological diversions by V. Nekrasov"; the attention given by "bourgeois nationalists" in the West to some poems of I. Drach, M. Vinhranov'skyi and others; a recantation and self-criticism of M. Vinhranov'skyi; an address of I. Dziuba which is characterized in this report as "mixed up, sometimes absurd and tactless"; criticism of *Literaturna Ukraina* for having "loudly advertised the formalistic exercises of some pseudo-innovators."

- A385. "Let's get acquainted."** *Digest of the Soviet Ukrainian Press*. 6.5 (May 1962): 4-5. [Full text. Ukrainian original in *Literaturna Ukraina*. (23 March 1962): 1].

Brief bio-bibliographical notes on the newly admitted members of the Association of Writers of Ukraine, namely Mykola Vinhranov'skyi, Ievhen Hutsalo, Volodymyr Drozd, Ivan Drach, Petro Skunts', Mykola Synhavs'kyi, Robert Tretiakov.

- A386. "Letter to the editor."** *Digest of the Soviet Ukrainian Press*. 2.7 (May 1958): 17. [Full text. Ukrainian original in *Literaturna hazeta*. (28 March 1958): 4].

The letter is signed by seven Ukrainian poets: Andrii Malyshko, Teren' Masenko, Stepan Kryzhanivskyy, Mykola Hirnyk, Boryslav Stepaniuk, Hryhorii Donets' and Hryhorii Koval'. They demand that fifty Ukrainian poets omitted from the recently published four-volume anthology of Ukrainian poetry be reinstated in the anthology by the addition of a fifth volume. With an editorial comment by the Digest.

- A387. Levyts'kyi, Vasyli'.** "The literature of Ukraina"/ by Vasyli' Levytsky. Slavonic Nations of Yesterday and Today: Select readings and references on Russia, Poland, Czechoslovakia, Yugoslavia and Bulgaria. Ed. by Milivoy S. Stanoyevich. New York: H.W. Wilson, 1925. (The handbook series). 126-130.

"The modern literature of the Ukraina is scarcely a hundred and fifteen years old; it has passed through a speedy and successful development, and is today worthy of general attention," writes the author of this early survey article reprinted here from the New Age (London), 16. 219 (December 31, 1914). "It was in the eighteenth century that the Ukraina ceased to be politically independent," says Levyts'kyi, but the "nation that had come to grief politically was to be restored intellectually." The author discusses the revival of Ukrainian literature ushered in by Ivan Kotliarevskyy, as well as the role of Markiiian Shashkevych in Galicia and of Iurii Fed'kovych in Bukovyna. Shevchenko is credited with bringing about a "significant intellectual union" for "the people of Ukraina, which had been divided into four parts politically." Levyts'kyi calls Shevchenko "the greatest Ukrainian poet", speaks briefly of his "spirited chants", characterizes Haidamaky ("Bandits" in text) as "a splendid and a true memorial to those heroes who in 1768 prepared a St. Bartholomew's Eve at Uman for their Polish oppressors, and made a final attempt to shake off the foreign yoke and to gain freedom and independence for their native country." In Shevchenko's ballads, says Levyts'kyi, "the Ukrainian steppe, with the magic of its landscape, and its romantic traditions, is infused with fresh life." Biography of Shevchenko is not discussed, except for stating that he was "free only for twelve years of his life." The cult of Shevchenko in Ukraine is mentioned, as well as the activities since 1873 of "Shevtchenko Literary Society." After Shevchenko's death, says Levyts'kyi, "Galicia became the focus of intellectual life, and assumed the intellectual leadership for a lengthy period. The guiding spirit here was Ivan Franko who is still living." Franko is characterized by the author as imitating Heine's pessimism in his lyrics, attacking unmercifully "all empty patriotic show and middle-class prejudices" in his satires, as having brought about "a period of storm and stress in the intellectual life of his nation." "Nearly all the works of Franko and his great school", according to Levyts'kyi, "foster radicalism and free thought". In Levyts'kyi's view, "Franko's greatest merit lies in the fact that by his translations he made the great works of literature known to his people, and thus trained a whole generation." Of other writers, only Vasyli' Stefanyk is mentioned by name. "The youngest generation has emancipated itself completely from Franko's influence, and treads its own independent paths," concludes Levyts'kyi. [The writers' names are spelled in text as: Kotlarevsky, Shashkevych, Fedkovitch, Shevtchenko].

- A388. Levyts'kyi, Vasyli'.** "A sketch of modern Ukrainian literature."/ Vassil Levytsky. Ukraine (New York). 1.1 (April 1918): 33. Port.

"The modern literature of Ukraine is scarcely 120 years old; it has passed through a speedy and successful development, and is to-day worthy of general attention." Thus reads the beginning sentence of this article, an apparent, but unattributed revision of the author's "The literature of Ukraina" published originally in New Age (London) on December 31, 1914 [See A387]. Brief general information is given about the work of Ivan Kotliarevskyy, Markiiian Shashkevych, Iurii Fed'kovych, Taras Shevchenko, Ivan Franko and Vasyli' Stefanyk. The one page article is illustrated with the portrait of T. Shevchenko. Ukraine was "a monthly review of Ukrainian affairs and the problems of Eastern Europe" and was published by the Ukrainian Alliance of America.

- A389. Lewis, Robert.** "Shevchenko statue here unveiled by Eisenhower." Ukrainian Review (London). 11.2 (Summer 1964), Special Supplement: 2-3.

A news item about the dedication of Shevchenko monument in Washington, reprinted from The Sunday Star of June 28, 1964.

- A390. Libauer, Eugen.** "The cry died on his lips: revolutionary poems of young Ukrainian circulated illegally; opposition to the domination of Bolsheviks and Russians." Ukrainian Review (London). 12.2 (Summer 1965): 49-50.

A translation of a report by Eugen Libauer published originally in *Volksbote* (no.15 of April 15, 1965) and providing bio-bibliographical information on Vasyli Symonenko with a few brief quotations from his poems and from his diary.

- A391. Lindal, W.J.** "The Poetical Works of Taras Shevchenko." *Promin* . 6.3 (March 1965): 15-16.

Intended, perhaps, as a review of C.H. Andrusyshen's and Watson Kirkconnell's translations of Shevchenko's poetry [See ULE: Books and Pamphlets. 1890-1965, B59], this article seems more like a reaction to a first reading of Shevchenko. "A perusal of the whole of his poetical works is needed", says the author, "to grasp the universality of his philosophy and to appreciate the inspiration and awakening it has engendered in the Ukrainian people. The adverse conditions, under which he mostly wrote is an essential to the Shevchenko cult. His poetry must be read and interpreted in the light of what years of exile and years of military confinement must have exacted." Lindal quotes extensively from Shevchenko's poems and is especially impressed with "The Neophytes". "The Neophytes' merits a place beside other inspired poetry such as Dante's 'Divina Commedia', Milton's 'Paradise Lost', Bunyans 'Pilgrim's Progress' and Petursson's 'Passion Hymns'", says Lindal.

- A392. Lissauer, Frank.** "Glimmer of light? A first reading of Song Out Of Darkness." Ukrainian Review (London). 9.3 (Autumn 1962): 58-67.

The author's first impressions of Shevchenko derived from his first reading of Shevchenko's works in Vera Rich's translation. [For an annotation about Song out of Darkness see ULE, Books and Pamphlets. 1890-1965, B63]. Lissauer makes comparisons and parallels of Shevchenko with English and other West European poets, particularly with Heinrich Heine. Heine and Shevchenko are described by the author as "the first lyrical satirists."

- A393. "Literary criticism - an important sector of ideological work."** Digest of the Soviet Ukrainian Press. 8.6 (June 1964): 18-19. [Excerpts. Ukrainian original in Radians'ke literaturoznavstvo. 1 (January/February 1964) :3-8].

"There is a direct connection between the investigation of the national and international origins of literature and such an important sector of ideological work as the struggle against national isolationism and bourgeois nationalism" - says this editorial article and exhorts Soviet critics and literary experts to step up the struggle against the "Ukrainian bourgeois nationalists", especially now, on the eve of the 150th anniversary of Shevchenko.

- A394. "Literary matters."** Problems of the Peoples of the USSR. 20 (Winter 1963): 69.

A note about a recent questionnaire published in *Literaturna Ukraina* and about readers' letters complaining about the scarcity of Ukrainian books in the USSR.

- A395. "The literature. The Kievan era."** [The Illustrated Library of] The World and Its Peoples: USSR. New York: Greystone Press. 2 (1963): 322-326. illus.

The Kievan period is characterized as "early but brief flowering" of "Russian literature". The article discusses briefly folk literature, religious and historical translations, "original Russian writing", i.e. works by Ilarion, Monomakh, the Chronicles, etc . and "the first Russian masterpiece", i.e. *Slovo o polku Ihorevim*. According to this article, "*The Campaign of Igor* is a major literary work, comparable with *The Song of Roland* in Western culture. Halfway between epic and lyric and superior in both forms, it is the supreme achievement of Kievan culture."

**A396. "The Literature. Ukrainian literature." [The Illustrated Library of] The World and Its Peoples: USSR.** New York: Greystone Press. 2 (1963) :370-371. illus.

Origins of Ukrainian literature go back to the 14th and 15th centuries, says the anonymous author of this survey article. He discusses the work of Smotryts'kyi, Vyshens'kyi, Skovoroda as well as modern Ukrainian literature from Kotliarevs'kyi to Kotsiubyns'kyi. "Contemporary Ukrainian literature", in this author's view, "conforms to the propaganda purposes of Socialist Realism and is without literary merit." Page 369 contains a color photograph of the Kharkov monument to Taras Shevchenko, with an appropriate caption.

**A397. "Little-Russian historical poems." Saturday Review** (June 5, 1875): 730-731.

An unsigned early review article in a London weekly "review of politics, literature, science and art" of what is described as "Istoricheskaya Pyesni Malorusskogo Naroda (Historical Poems of the Little-Russian People). Edited with notes by V. Antonovich and M. Dragomanof. vol.1. Kief 1874." The review provides an extensive description and analysis of the Antonovych/Dragomanov collection, discusses songs "supposed to contain only 'mythical-religious' allusions", such as *koliadky*, where the editors see "traces of a cultus paid, not only to ancient deities, but also to early princes" and "poems of the Cossack Age", composed during the 16th and 17th centuries, but based on ancient materials. "Dealing with sorrows which are intelligible to all minds," says the author, "they possess a wide human interest." Specimens of a couple of *dumy* are provided in a condensed English translation to give some idea of their contents. The collection is praised as "an important work for which scholars are indebted to Professors Antonovich and Dragomanof." According to the author, "The volume now before us is the first installment of a work which, if it is completed in the same spirit in which it has been commenced, cannot fail to prove highly interesting and important." "... poetry of Little-Russia (Volhynia, Podolia, Ukraine, etc.) has not until very recently met with the attention it deserves." "... a critical edition of the popular poetry in which the South-West of Russia is so rich has long been a work to be desired, but not to be obtained. To Professors Antonovich and Dragomanof is now justly due the credit of having produced, at least in part, a collection of Little-Russian historical songs, in which the texts have been conscientiously tested and methodically arranged, while the critical portion of the work has been planned and executed in a systematic and scholarlike manner." The author's conclusion: "Let us trust that neither local jealousy nor official narrowness will impede the complete fulfilment of an undertaking which ought to be regarded as a meet subject for national pride."

**A398. "Little Russian poetry." Athenaeum.** 2444 (August 29, 1874): 270-271.

An unsigned review of what is described as "Chumatskiya narodnuiya pyesni (Popular songs of the chumaks). Ed. by J. Ya. Rudchenko (Kief) & Kobzar Ostap Veresai (The Singer Ostap Veresai, his music, etc.) Kief." "The popular literature of Little-Russia," says the author, "is full of interest to the comparer of folk-tales and folk-songs, as is to the philologist the dialect in which it is couched. But it remains as yet almost entirely unknown to all, but a few Russian specialists, no translations of any note having been made from it, we believe, into other than Slavonic languages, and no great encouragement having been given to its study even in Russia. A good Little-Russian dictionary is still a desideration, certain high influences, it is said, having delayed the publication of the lexicographical work of Afanasief-Chubinsky. However that may be, Little-Russian scholars have of late shown themselves unusually active, and among the results of their literary labours are the two publications which are now before us." After this introduction the author goes into considerable detail reviewing the two publications. Rudchenko is praised for "an excellent description" of *chumaky*, their manners and customs and "the relation which their real life bears to its poetical counterpart". A paraphrase of one of the *chumak* songs (no.27 in the Rudchenko book) is provided. The book on Ostap Veresai is extracted from the first volume of what is translated as "The Transactions of the South-West Section of the Imperial Russian Geographical Society". The biographical account of Veresai by A.A. Rusof is characterized as "interesting" and an analysis by N.V. Lisenko [i.e. Mykola Lysenko] as "a valuable article on his songs, from a musical point of view". Ostap Veresai's biography is related in the review with considerable detail. Veresai's collection is described as containing "six specimens of the *duma*, eleven 'songs of religious-moral character', and five 'satirical and humorous songs'". The author gives a brief synopsis of the stories told by three of the *dumy*: "Of the storm on the Black Sea", "Of the three sons" and "How three brothers fled from Azof". His conclusion is that the two books "reflect the utmost credit on the scholars to whose enthusiastic industry they are due. No similar

work is being done better in any part of the world at the present day than in Russia. This is all the more fortunate, inasmuch as scarcely anywhere else can so rich a field be found for the ethnologist and mythologist to explore."

**A399. Livesay, Florence Randal.** "The Ukraine and its song." Poetry. 14.1 (April 1919): 36-40.

Ukrainians, according to the author, "possess the greatest volume of folk-literature, next to the Serbians". The article attempts an analysis of the "kolomeyka" - "the latest-born of the Ukrainian folk-songs" and "the only branch of the national literature still in process of creation, enriched by every generation." Introductory paragraphs provide some background about "the new-old republic of Ukraina" with a ten-line quotation from Shevchenko's *Meni odnakovo* in an English translation.

**A400. Lo Gatto, Ettore.** "My goal - close relations between the Italian and Ukrainian people." Digest of the Soviet Ukrainian Press. 5.1 (January 1961): 21. [Excerpts. Ukrainian original in Literaturna hazeta (13 December 1960): 4].

Lo Gatto, the Italian Slavic scholar, visited Kiev in November 1960 at the invitation of the Association of Writers of Ukraine. Thirty years ago Lo Gatto wrote about Shevchenko for the Italian encyclopedia and presently he is translating some of Shevchenko's poems into Italian. Says Lo Gatto: "This work will be my gift of respect for Ukraine which I wish to honor in the person of Ukraine's poet on the 100th anniversary of his death."

**A401. "Love Ukraine."** Ukrainian Commentary. 4.5 (May 1955): 6.

An unsigned article about Volodymyr Sosiura and his poem *Liubit' Ukrainu* (Love Ukraine). The text of the poem is reprinted in English. The article and/or the poem are apparently reprinted or translated from Svoboda of May 7, 1955. Translation is not attributed.

**A402. Luckyj, George S. N.** "The battle for literature in the Soviet Ukraine: a documentary study of VAPLITE, 1925-1928." Harvard Slavic Studies. 3 (1957): 227-246.

The first scholarly study in English of VAPLITE, the Free Academy of Proletarian Literature, based on the unpublished records of this organization preserved among the private papers of Arkadii Liubchenko. Most leading members of this organization perished in the purges of the 1930's and Mykola Khvylovyi, the spiritual leader of VAPLITE, committed suicide in 1933. VAPLITE was the center of a heated literary discussion; it got into a serious conflict with the Communist party and had to be dissolved under pressure. Liubchenko papers, according to Luckyj, include minutes of meetings, letters from VAPLITE members, a literary diary and other documents which make it possible to reconstruct the history of this organization in considerable detail. [See also ULE: Books and Pamphlets, 1890-1965, B37].

**A403. Luckyj, George S.N.** "Is Shevchenko a symbol of universal freedom?" Comparative Literature Studies. 1.2 (1964): 143-151.

The question was posed by the editors of Comparative Literature Studies in connection with the "controversy in the American press concerning the merits of erecting a monument to Taras Shevchenko in Washington, D.C." Professor Luckyj of Toronto University was asked "to clarify this important point." Luckyj's answer to the question is "a qualified 'yes'. Qualified not so much because of any ambivalence in the poet's attitude to freedom, but because his critics, interpreters, and promoters have distorted his image." Because of these distortions, says Luckyj, Shevchenko appears as "the national hero of the Ukraine, the prophet of Ukrainian political destiny and the founder of modern Ukrainian literature", as a poet, however, he "has still to be rediscovered in his own country." Luckyj relates the "reasons for the creation of legends, myths and cults about Shevchenko" by providing some details of the poet's biography and by relating the clash between Shevchenko and the Russian critic Belinsky as an illustration of the political aspect of Ukrainian Romanticism. Luckyj quotes and analyses some of Shevchenko's poetry on universal supranational themes. Excerpts of Shevchenko's poetry are quoted in Clarence A. Manning's, Vera Rich's, C. Andrusyshen's and W. Kirkconnell's translations.

- A404. Luckyj, George S.N.** "Literary ferment in the Ukraine." /George Luckyj. Problems of Communism. 11.6 (November-December 1962): 51-55.

A report on what the author calls "a very lively debate" taking place on the pages of Soviet Ukrainian literary journals *Dnipro*, *Vitchyzna Prapor* and *Literaturna Ukraina*. The focus of the article is on the poets of the 1960's and their critics. Two stanzas from Drach's poem "Knife in the sun" (beginning: "Whatever am I for? Which road is mine?" and Korotych's poem "Pure art" (first line: "There is no need to submerge") are given in a literal English translation.

- A405. Luckyj, George S. N.** "A lyricist's record of the revolution: a note on the unpublished collection of verses by Volodymyr Sosyura." Canadian Slavonic Papers. 3 (1958): 103-108.

A review of a manuscript of Volodymyr Sosiura's poetry discovered by the author among the papers of Ukrainian emigré writer Arkadii Liubchenko (1899-1945).

- A406. Luckyj, George S.N.** "Shevchenko studies one century after the poet's death." Slavic Review. 21.4 (December 1962): 722-735.

There is a conspicuous absence of reliable works about Shevchenko, says Luckyj: "There are some excellent specialized studies on separate aspects of Shevchenko but no adequate portrait of the whole man." Luckyj enumerates some of the obstacles to serious Shevchenko scholarship: 1/"overpowering image, created by his countrymen, of Shevchenko as a national prophet and genius"; 2/"veritable cult of Shevchenko whose works are regarded by Ukrainians as scriptures..."; 3/ Shevchenko's "uncompromising nationalism". It is impossible, says Luckyj, "to ignore the political motivations or to minimize the damage that partisan scholarship has caused in this field." Luckyj provides a critical survey of the most important Shevchenko studies and focuses on the work of Ievhen Kyrlyuk, Marietta Shaginan, E.S. Shabliovs'kyi, D. Czyzhev's'kyi and the Shevchenko symposium edited by Volodymyr Miiakovs'kyi and George Y. Shevelov [See ULE: Books and Pamphlets, 1890-1965, B45].

- A407. Luckyj, George S. N.** "Ukrainian literature: the last twenty-five years." Books Abroad. 30.2 (Spring 1956): 133-140.

According to Luckyj, brilliant achievements of Ukrainian literature of the 1920's were brought to an end by bloody purges and a superimposition of socialist realism as an official style in the 1930's. A temporary relaxation of controls during the war years was followed by renewed restrictions in the late 1940's and early 1950's. Concurrently Ukrainian literature was developing also on Ukrainian territory outside of the USSR, especially in Western Ukraine, until 1939 under the jurisdiction of Poland. There were, in addition, active groups of Ukrainian writers in exile: in Poland proper and in Czechoslovakia. The exiles grew in number after the Second World War: they spread to Western Europe, to the United States, Canada and Australia and continue to produce and publish Ukrainian belles lettres and literary criticism.

- A408. Lutsiv, Luka.** "Literature." / Luke Luciwi. Ukrainian Arts /Comp. by Olya Dmytriw. Ed. by Anne Mitz. New York: Ukrainian Youth League of North America, 1952. 183-212.

"Any person who knows a nation's literature well will understand its spirit..." says Lutsiv, because literature speaks "to a man's mind as well as to his feelings and emotions." His essay is a historical survey of Ukrainian literature from the pre-Christian folklore and oral literature to the writings of Evhen Malaniuk. Quoting extensively from scholarly writings of the literary historian and writer Bohdan Lepkyi, Lutsiv discusses Ukrainian folk songs, *koliadky*, *shchedrivky*, early religious and secular literature and *Slovo o polku Ihorevim*. He goes on to provide an overview of the literary developments in the 16th-18th centuries focusing on religious sermons, Ivan Vyshens'kyi, the Cossack chronicles, Skovoroda and *dumy*. Compact characterizations are given for the writers of modern Ukrainian literature: Kotliarevs'kyi, Kvitka-Osnovianenko, Shevchenko, P. Kulish, M. Vovchok, Shashkevych, Nechui-Levyts'kyi, Myrnyi, Karpenko-Karyi, Franko, L. Ukrainka, Kotsiubyns'kyi and Stefanyk. Tychna, Ryl's'kyi, Khvylovyi, M.

Kulich and E. Malaniuk are mentioned briefly. A bio-bibliographical note about the author appears on p. 181.

- A409. Lymar, Iu.** "Commemoration of Shevchenko in New York." Digest of the Soviet Ukrainian Press. 5.5 (May 1961): 9-10. [Excerpts. Ukrainian original in Literaturna hazeta (31 March 1961): 2].

A news item on a Shevchenko evening organized by the League of American Ukrainians and the Ukrainian Workmen's Home, which took place on 26 March 1961 in Webster Hall, on the 11th Street in Manhattan. According to Lymar, "nearly a thousand members of the progressive Ukrainian organization" participated. The address was delivered by L. Tolopko, editor of Ukrainian News. Rockwell Kent, the American artist, and L. Kh. Palamarchuk, Minister of Foreign Affairs of the Ukrainian SSR also spoke.

- A410. Mackiw, Theodore.** "Taras Shevchenko, a champion of freedom. For the 100th anniversary of his death, March 10, 1861." Ukrainian Review (London). 8.2 (Summer 1961): 32-36.

Shevchenko's life and a brief analysis of some of his more popular poems.

- A411.** "The main theme is the present time. Party meeting of writers of Kiev." Digest of the Soviet Ukrainian Press. 2.13 (November 1958): 17. [Excerpts. Ukrainian original in Literaturna hazeta (16 September 1958): 1].

Discussions of the meeting focused on the need for more good books about modern life, "about the main hero of our era - the working man."

- A412. Makivchuk, Fedir.** "The deaf don't hear." Digest of the Soviet Ukrainian Press. 8.8 (August 1964) :18-19. [Excerpts. Ukrainian original in Radians'ka Ukraina. (11 July 1964): 4].

American senator Keating is assailed for his statement about attempts to prohibit Shevchenko observances behind the iron curtain.

- A413. "Maksym Rylsky, prominent Ukrainian poet, dies in Kyiv."** Ukrainian Review (London). 11.3 (Autumn 1964): 92.

A short unsigned obituary of Maksym Ryl's'kyi.

- A414. "Maksym Tadeyovych Ryl's'kyy."** Digest of the Soviet Ukrainian Press. 8.9 (September 1964) :16-18. [Excerpts. Ukrainian original in Literaturna Ukraina. (28 July 1964) :1-3].

Announcement of the death of Maksym Ryl's'kyi who - it is reported - passed away on 24 July 1964 after a long and serious illness. The announcement from the Council of Ministers of the USSR is accompanied by a short biography of Ryl's'kyi signed by 53 leaders of party, government and culture beginning with the names of N.S. Khrushchev and L.I. Brezhnev, by a news report about Ryl's'kyi's funeral on July 27th and the text of two farewell speeches, one by Dmytro Pavlychko, the other by Leonid Novychenko.

- A415. Maksymovych, Volodymyr.** "The Shevchenko centennial: the works and life of the greatest Ukrainian poet and freedom fighter". Ukrainian Review (London). 7.3 (Autumn 1961): 34-42.

A brief life of the poet and an analysis of some of his better known works.

- A416. Malanchuk, V.** "Party organization and the creative intelligentsia." Digest of the Soviet Ukrainian Press. 7.9 (September 1963): 14-16. [Excerpts. Ukrainian original in Komunist Ukrainy. 6 (June 1963): 52-58].

"Our creative workers", says the author, "firmly reject all talks about the need to abolish Party control of literature and art, and steps against the Leninist principle of socialist party culture." He mentions

disapprovingly a trend toward "formalism and abstractionism" in art, warns about too much zeal in the fight against the personality cult of Stalin and the negative phenomena of that period, about mistaking the rehabilitation of persons for the rehabilitation of their ideas, expresses reservations about the creative heritage of Les' Kurbas and Mykola Kulish. The author is secretary of the Lviv Industrial Oblast' Committee of the Communist Party of Ukraine.

**A417. Malaniuk, Evhen.** "The living Shevchenko." Ukrainian Review (London). 11.4 (Winter 1964): 39-41.

Shevchenko, according to the author, "cannot be learned. One either accepts him or does not." In the period prior to 1917, says Malaniuk, there existed in some Ukrainian intellectual circles "an incapacity to perceive [Shevchenko's] national prophecy", his "infallible clairvoyance", his "clearsighted prophetic vision". There was a class of people, in the author's view, who - while honoring Shevchenko officially- "deep in their hearts they were in complete agreement with Drahomanov, i.e. that although the *Kobzar* was effective at one time, now it was already an old-fashioned anachronism - nothing more than reading material for the 'simple people'. However, this "paralysed emotion", according to the author, was stirred to new life by the national revolution of 1917.

**A418. Malaniuk, Evhen.** "A replique." Ukrainian Review (London). 11.4 (Winter 1964): 42-46.

Shevchenko remains to this day "a force that compels growth" and has not yet been fully understood and appreciated in all his complexity, says Malaniuk. He finds "something suspect in revolutions against Shevchenko", singles out for special criticism P. Kulish and M. Khvylovyi, and engages in polemics with those who have characterized Shevchenko's verse as 'simple', 'rough-unkempt', 'uncultured' and the poet himself as a 'will-less person'.

**A419. Malaniuk, Evhen.** "Shevchenko and Ukrainian national idea." Ukrainian Review (London). 11.2 (Summer 1964): 38-55.

An analysis of "two attitudes to Ukrainian reality on the part of two sons of a people" - Hohol [i.e. Nikolai Gogol] and Shevchenko. Hohol's romanticism, according to Malaniuk, was quite unlike that of Shevchenko who "always knew how to keep a balance between myth and reality." Hohol followed the tradition of Kotliarevs'kyi, wrote parody and comedy. "To make oneself ridiculous... to disparage the history of one's country, one's own people including its culture and its myths," says Malaniuk, "was the accursed psychological pattern of Russophil renegades." Hohol, according to Malaniuk, "suppressed and sweetened his suicidal illusions with the help of laughter." Shevchenko, on the other hand, stirred "the memory of the national past", his crying and his anger, in the author's view, "swept through Ukraine like a purifying thunderstorm" and brought about the eruption of national consciousness in an enslaved people.

**A420. Malaniuk, Evhen.** "The way to the true Shevchenko." Ukrainian Review (London). 11.4 (Winter 1964): 27-38.

A polemic against the view of Shevchenko as a "peasant poet". To disprove that view, ascribed among others to M. Drahomanov, the author cites recollections of Shevchenko's contemporaries, the poet's diary and a few brief excerpts from Shevchenko's poetry (the latter - in Vera Rich's translation).

**A421. Malyshev, Iu.** "Socialist realism and innovation." /Yu. Malyshev. Digest of the Soviet Ukrainian Press. 9.8 (August 1965): 18-19. [Excerpts. Ukrainian original in *Kultura i zhyttia*. (24 June 1965): 2].

The author writes of "the dialectical unity of tradition and innovation". In Malyshev's view, "...modernists, who demonstratively deny tradition, automatically place themselves beyond true art..." and "Formalistic innovation is just as wingless and joyless as naturalism and artisanship. The new in art is not always synonymous with the beautiful and artistic..." He defends socialist realism from the attacks by modernists. Socialist realism, according to Malyshev, "...is not alien to the most varied forms and methods of artistic presentation of reality, on condition that they do not alter or deform the truth of life in a hideous way."

- A422. Malyshko, Andrii.** "Closer to human hearts." Digest of the Soviet Ukrainian Press. 7.2 (February 1963): 17-18. [Excerpts. Ukrainian original in Literaturna Ukraina (8 January 1963): 1].

The young literary aspirants, says Malyshko, should follow Ryl's'kyi's example of modesty; their motto should be *semper tiro*; they should toss aside "boastfulness, conceit and self-love". "The Western European modernistic spirit can only spoil their taste"; they have a lot to learn from famous Ukrainian artists, Honchar, Dovzhenko, Ianovs'kyi. Malyshko defends M. Vinhranovs'kyi, who has been "unjustly criticized" for his poem "Beloved" which the critic found difficult to understand. Malyshko clarifies the theme and imagery of this poem. He also discusses approvingly a poem about King Lear by Ie. Hutsalo and two poems by Ivan Drach ("Horse without rider" and "Funeral of the collective farm chairman").

- A423. Malyshko, Andrii.** "For the happiness and good of the people. Conference of the active creative intelligentsia and ideological workers of Ukraine." Digest of the Soviet Ukrainian Press. 7.5 (May 1963): 15-16. [Excerpts. Ukrainian original in Literaturna Ukraina (12 April 1963): 3].

Malyshko criticizes I. Drach for his lack of modesty and for having fallen under the influence of Yevtushenko and M. Vinhranovs'kyi, even though he considers them both gifted, talented poets.

- A424. Malyshko, Andrii.** "The highest string is in the human heart." Digest of the Soviet Ukrainian Press. 5.6 (June 1961): 4-5. [Excerpts. Ukrainian original in Literaturna hazeta. (28 April 1961): 2].

"There are now quite a few guardians and officials around our literature" says Malyshko "who, for reasons of their service career, are afraid to say a single bold or true word; they would like every book to be boring and straight as a telegraph pole, forgetting that our literature is an evergreen tree, and not a bare stump." "Distorters of the truth", according to Malyshko, "are no different than the eyewashers and fakers who are cheating our state. One group are economic eyewashers, and the other spiritual, eyewashers of spiritual life." Malyshko criticises Soviet Ukrainian literature for "disorders", "signs of backwardness", for failure to present matters in proper scale by overemphasising "technical-productive accessories" at the expense of "the truly heroic and noble human being with a fiery heart."

- A425. Malyshko, Andrii.** "The people agree wholeheartedly." Digest of the Soviet Ukrainian Press. 7.4 (April 1963): 13. [Excerpts. Ukrainian original in Literaturna Ukraina. (12 March 1963): 4].

"We should be ashamed," says Malyshko, "that there could have been a period of enthusiasm for formalistic distortions, and that some people were even afraid to oppose the abstractionists lest they be called traditionalists and backward..." He calls for "a congress of leaders of culture and art of all the socialist countries" which would be, in his view, "a powerful blow against the pervers of a hostile ideology."

- A426. Malyshko, Andrii.** "Taras Shevchenko" / Andrei Malyshko. USSR 10(73) (October 1962): 12-13. Port.

A general popular article on Shevchenko's life and work illustrated with a large color reproduction of Mykhailo Bozhii's painting "Oh, these thoughts of mine".

- A427. "The man whom peasants worship: an account of Taras Shevchenko's life from a 19th century British journal."** Ukrainian Life. 3.3 (March 1942): 8-12. Illus.

Reprint of an article by an unknown author originally published in All the Year Round on May 5, 1877 [See **A668**, "A South Russian poet"]. A brief editorial note raises the possibility of W.R. Morfill (1834-1909) being the author of this article, even though, it is claimed "its authorship [is] being credited by some to the younger Charles Dickens." "We reprint it in full", says the editor of Ukrainian Life, "and

except for the spellings of Shevchenko and Khmelnycky, without change in text or style." With three illustrations in text (Shevchenko portraits and Shevchenko's home).

- A428. Mandryka, Mykyta.** "The influence of Shevchenko on Bulgarian poetry." / M.J. Mandryka. Ukrainian Review (London). 11.1 (Spring 1964): 22-31.

A bibliographical essay on Shevchenko's translators and imitators in Bulgaria with special emphasis on the work of Ksenofont Raiko Zhinzifov, Liuben Karavelov, Petko Rachev Slaveikov and St. Chilingirov.

- A429. Mandryka, Mykyta.** "Ukrainian-Canadian literature." / M.I. Mandryka. Proceedings of the IIIrd Congress of the International Comparative Literature Association, Utrecht, 21-26. VIII. 1961. s'Gravenhage: Mouton, 1962. 306.

A one paragraph abstract of Mandryka's paper which was read at the Congress by J.B. Rudnyckyj.

- A430. Manning, Clarence A.** "The 'Caucasus' of Shevchenko." Ukrainian Quarterly. 16.4 (Winter 1960): 321-329.

Political developments in the Caucasus in the middle of the 19th century, and especially the Caucasian wars for independence headed by Shamil, the Imam of Daghestan, says Manning, were reflected not only in Shevchenko's poem "The Caucasus", but also in the works of such Russian writers as A. Pushkin, M. Lermontov and L. Tolstoy. The article points out and compares the Caucasian themes in the works of the four writers.

- A431. Manning, Clarence A.** "The democratic trends of Ukrainian literature." Ukrainian Quarterly. 1.1 (October 1944): 40-48.

Increasing interest in the common man has been an important characteristic throughout the development of Ukrainian literature, says Manning. Various writers, from Kotliarevskyi to Stefanyk, according to the author, differed in their approaches to the problem, but most of them emphasised "the democratic elements of life and thought."

- A432. Manning, Clarence A.** "English translations of Shevchenko". Ukrainian Commentary. 7. 1-3 (March 1958): 2-3.

A general survey of English translations of Shevchenko's poetry from William Richard Morfill (two stanzas of "The Testament" included in a review of an anthology in 1903) to Manning's own book of Shevchenko's Selected Poems (1945) [See ULE: Books and Pamphlets, 1890-1965, B64]. Some general information is provided about the work of E.L. Voynich, Percy Paul Selver, Florence Randal Livesay, Alexander Jardin Hunter, Percival Cundy, Arthur P. and Marion Moore Coleman. Other translators are mentioned briefly by name only. Precise bibliographical data is not given. With a reproduction of Shevchenko's self-portrait.

- A433. Manning, Clarence A.** "Florence Randal Livesay". Ukrainian Quarterly. 9.3 (Summer 1953): 217.

A half page obituary of Florence Randal Livesay (died July 28, 1953), a Canadian writer and newspaper woman who translated into English Ukrainian folksongs, the poetry of Shevchenko and Lesia Ukrainka, as well as Kvitka's novel Marusia. [See ULE: Books and Pamphlets, 1890-1965, B32, B35].

- A434. Manning, Clarence A.** "The influence of Bryullov on Shevchenko." Taras Shevchenko: zbirnyk dopovidei Svitovoho Kongresu Ukrains'koi Vilnoi Nauky dlia vshanuvannia storichchia smerty Patrona NTSh. Red.: B. Stetsiuk, B. Kravtsiv. New York: NTSh, 1962. (Zapysky NTSh, 176). 103-109.

"Despite the handicaps of his early upbringing," says Manning, Shevchenko "had by the time of his liberation from serfdom or shortly after become sufficiently educated and at home in society to move freely

wherever he wished and after his return from exile, he once more resumed so far as he wished his old position in society. It is very probable that much of this was due to the influence, advice and example of Karl Pavlovich Bryullov, perhaps the most widely acclaimed European artist of his day." Manning provides details of Briullov's life and traces Shevchenko references to Briullov in his diary and in his novel "The Artist".

- A435. Manning, Clarence A.** "Ivan Franko". Ukrainian Commentary. 5.5-8 (May-August 1956): 3-4.

Excerpts from an address delivered at a concert held in Winnipeg on July 6, 1956 commemorating the 100th anniversary of Franko's birth. The position of "national leader and the national conscience", says Manning, came to Franko only after "long years of poorly remunerated toil as a poet, a writer, a critic, a scholar, a journalist, yes and even a politician." In *Zakhar Berkut*, says Manning, "under the guise of a historical novel he painted the picture of a prosperous democratic society ruled by the wisest of the people." In "Withered leaves", says Manning, "with rare lyric beauty he pictured the emotions of a sensitive soil." In his philosophical poem the "Death of Cain" "he showed how knowledge and life are both responsive to love". Moses, according to Manning, "reflected Franko's own conception of a democratic leader who must never yield to the inertia of the people or advance so far beyond them that they cannot follow."

- A436. Manning, Clarence A.** "The literary work of Ivan Franko". Ukrainian Quarterly. 12. 2 (June 1956): 118-125.

A general article on Ivan Franko's life and his contribution to Ukrainian literature.

- A437. Manning, Clarence A.** "The Moses of Ivan Franko". Ukrainian Quarterly. 2.3 (Spring 1946): 227-235.

The subject matter of Ivan Franko's long narrative poem *Moisei* presented against the background of the poet's life and the socio-political situation of the Ukrainian people. Twenty lines from the poem in W. Semenyina's translation are quoted on p. 233.[ Beginning with "Whoever wins the riches of the earth"].

- A438. Manning, Clarence A.** "Mykola Kulish and the Ukrainian Communists". Ukrainian Quarterly. 11.3 (Summer 1955): 256-263.

Life and work of Mykola Kulish and a discussion of three of his plays: *Narodnyi Malakhii* ("The People's Malakhii"), *Myna Mazailo* and *Patychna sonata* ("Sonata pathétique").

- A439. Manning, Clarence A.** "New England in Lesya Ukrainka's 'In the Wilderness'". Comparative Literature. 8 (1956): 136-141.

One of the principal sources for Lesya Ukrainka's dramatic poem *U pushchi*, according to Manning's theory, was Nathaniel Hawthorne's story "The Maypole of Merrymount".

- A440. Manning, Clarence A.** "Pasternak and Khvylovy." Ukrainian Quarterly 14.4 (December 1958): 348-356.

A parallel and a contrast between Boris Pasternak and his novel *Doctor Zhivago* and Mykola Khvylovyi and his novel *Val'dshnepi* ("The Woodcocks").

- A441. Manning, Clarence A.** "Personal and epic elements in Franko's *Moses*". Na poshanu simdesiatyrichchia narodyn Romana Smal'-Stots'koho. Red.: Vasyl' Lev, Matvii Stakhiv. New York: NTSh, 1963. (Zapysky NTSh, 177). 173-179.

Manning discusses the composition of Franko's poem *Moisei* and the epic, dramatic and lyrical elements in it. "Through the entire poem runs the fate of a people and of a great prophet. It is the stuff of which epics are made but that story and its parts are constantly adapted to the fate of the Ukrainian people and of Franko

himself. *Moses* is in a sense the culmination of Franko's work, the last fruit of his full maturity as he took the old legend and modified it under the influence of his own career and the rules of art. There is no inconsistency between the parts. There is merely the contrast between the spirit which can endure human opposition and the spirit of doubt and hesitation which must confront the man who withdraws with a consciousness that his own personality can accomplish alone what it could not do in the world of human struggle."

- A442. Manning, Clarence A.** "Poet laureate of Ukraine." ABN Correspondence. 12.2 (March/April 1961): 28-29.

An excerpt reprinted from Europe's Freedom Fighter: Taras Shevchenko, 1814-1861. [See ULE, Books and Pamphlets, 1890-1965, B87].

- A443. Manning, Clarence A.** "The relations of Russian and Ukrainian literature." Ukrainian Quarterly. 8.3 (Summer 1952): 201-207.

Ukrainian literature, says Manning, despite all the pressures of Russification throughout the history of Ukraine, has always been quite distinct from and never a slavish imitator of Russian literature.

- A444. Manning, Clarence A.** "Shevchenko and Pushkin's 'To the Slanderers of Russia'." Modern Language Notes. 59.7 (November 1944): 495-497.

In his poem "To the Slanderers of Russia" Alexander Pushkin used the metaphor of Slavonic streams flowing into the Russian sea. Shevchenko, according to Manning, employs Pushkin's metaphor in the introduction to his poem *Ieretyk* ("The Heretic"), but with a strikingly different connotation, challenging Pushkin's idea that Russia must be the ultimate home of all the Slavs.

- A445. Manning, Clarence A.** "Shevchenko in English literature." Nash Shevchenko: zbirnyk-al'manakh u storichchia smerty Poeta, 1861-1961 = Our Shevchenko: a Collection of Works Commemorating the Centennial of the Poet's Death, 1861-1961. Jersey City, N.J.: Svoboda, 1961. 122-125.

After some introductory notes about early interest in and translations from Shevchenko in German and French, Manning enumerates and discusses in chronological order Shevchenko interpreters and critics in English, i.e. W.R. Morfill, L.P. Rastorgoueff, E.L. Voynich, P.P. Selver, A. Honcharenko, F.R. Livesay, A.J. Hunter, P. Cundy, C.A. Manning himself, M. M. Coleman, M.S. Gambel[sic], V. Semenyna, A. Zahariychuk and H. Ewach. "The name and works of Shevchenko are becoming part of the intellectual heritage of the free world and this process has been accelerated since World War II and the arrival in the free world of many of the best Ukrainian scholars and writers. Yet the very closeness of the poet to the life and language of the people renders translation of his special power and appeal difficult," says Manning. The collection, edited by V. Davydenko and others, was issued as an annual almanac of the Ukrainian National Association and published in collaboration with the Shevchenko Scientific Society. Except for two articles in English, it is entirely in Ukrainian.

- A446. Manning, Clarence A.** "The Shevchenko monument." Promin. 5.8 (August 1964): 15-16. Illus.

About the unveiling of the Shevchenko monument in Washington, D.C. on June 27, 1964. Manning calls the Leo Mol's sculpture "a striking monument", one which reveals Shevchenko as "the proud and resolute fighter for human liberty drawn at the very height of his powers". He describes the crowd of "over 100,000 spectators, chiefly Ukrainian" present at the unveiling and says that "in all the history of the city of Washington there has been no gathering exactly like this where there has been a mass celebration of a leader of men, an inspirer of ideals who had dared to challenge an autocratic power with his pen and had achieved immortality as a fighter for liberty." Illustrated with a photo of the monument. Reprinted, apparently, from the newspaper Svoboda.

- A447. Manning, Clarence A.** "The Soviet interpretation of Ukrainian literature." *Ukrainian Quarterly*. 7.3 (Summer 1951): 203-210.

Soviet critics and literary historians, according to Manning, continuously attempt to prove a total historical dependence of Ukrainian literature on the Russian. Ukrainian literary classics are interpreted in a manner that overemphasises the Russian and minimizes all other influences with any evidence to the contrary either ignored or falsified.

- A448. Manning, Clarence A.** "Taras Shevchenko as a world poet." *Ukrainian Quarterly*. 1.2 (February 1945): 105-116.

Some poems of Shevchenko, according to the author, are "narrowly Ukrainian in scope" and "apply only to the conditions of his own time and place". Some of his poems "lose most of their value upon translation", says Manning. He feels, however, that the fundamental greatness of Shevchenko as a world poet rests upon the greater part of his work which reflects "a broadening and a deepening of Shevchenko's vision", achieves a direct universality and bears a message "not only to the passing generation, but to the world at large". The article is interspersed with some Shevchenko's poetry in the author's translation.

- A449. Manning, Clarence A.** "Taras Shevchenko, the poet of Ukraine." *Ukrainian Quarterly*. 20.2 (Summer 1964): 118-126.

A general article on life and work of Shevchenko and his significance for Ukrainian literature written on the occasion of the poet's 150th anniversary.

- A450. Manning, Clarence A.** "The trials of Ukrainian Communist literature." *Ukrainian Quarterly*. 6.3 (Summer 1950): 206-213.

On the basis of his analysis of some issues of the 1946 volume of *Dnipro*, the Soviet Ukrainian literary monthly, the author attempts to show the limitations and pressures to which the Ukrainian Soviet literature is subjected. Any favorable mention of differences between Ukraine and Russia, past or present, is considered a nationalist deviation, patriotism or too much local color is viewed as "national narrowness", etc. Historic themes, local color which would be acceptable in the works of Russian Soviet writers, says Manning, are received with suspicion and hostile criticism when they appear in the works of Ukrainian Soviet authors.

- A451. Manning, Clarence A.** "Ukrainian". *Encyclopedia of Literature*. Ed. by Joseph T. Shipley. New York: Philosophical Library. 2 (1946): 951-956.

An encyclopedic survey of the historic development of Ukrainian literature from the Kievan period to Tychyna and Korniichuk in Soviet Ukraine and B. Lepkyi in Poland. Skovoroda, Kotliarevs'kyi, Kvitka-Osnovianenko, Shevchenko, P. Kulish, M. Vovchok, M. Shashkevych, I. Franko, L. Ukrainka and Vynnychenko are singled out for special attention. Two Ukrainian writers are given additional "Biographical notices" at the end of v.2, i.e. Franko on p.1092 and Shevchenko on p. 1164. Both notes are initialed: C.A.M., i.e. Clarence A. Manning.

- A452. Manning, Clarence A.** "Ukrainian literature." In his *Twentieth-Century Ukraine*. New York: Bookman Associates, 1951. 168-185.

"By the first decade of the twentieth century Ukrainian literature was ready to break its original ethnographical bonds and stand out as a modern literature with its own aspirations and styles", says Manning. "The leading writers of the day, such as Lesya Ukrainka and Kotsyubinsky, shared in the literature of Western Europe." Both of these writers and Franko died at the beginning of the century, but the struggle for independence and later the period of Ukrainization brought new impetus for literary development. Manning discusses the literary revival in the 1920's, the Symbolists and the Neoclassicists who "sought support in the long history of civilization and culture" and the Futurists who "denied and rejected the past and were vague about the future" and characterizes the roles played in that literary revival by

Pavlo Tychyna, Mykola Zerov, M. Semenko, M. Khvylovyi, M. Kulish. The later thirties, according to Manning, presented a "depressing picture": "the new regime and the new literature boasted of brutality..." "The Tychynas and the Rylskys did their best to stifle their senses and so in Rylsky's *Marina...*" we have a grotesque vulgarization of all human qualities which reduces even the possibly sympathetic characters to monsters and turns the unsympathetic into devils in human form". Postwar Ukrainian Soviet literature is characterized by Manning as "even more schematic and sterile than it had been in the thirties..." Continuation of the earlier Ukrainian traditions and bonds with the West, according to Manning, were continued only in Western Ukraine and by the emigré writers.

- A453. Marchant, F.P.** "Taras Grigorievitch Shevchenko: an appreciation." Proceedings of the Anglo-Russian Literary Society 18 (May, June & July 1897): 5-12.

An introductory paper read before the Society by its president on May 4, 1897 to accompany a selection of translations from Shevchenko's poetry (pp. 13-21). Both the paper and the translations are based not on Shevchenko's original poetry, but on a Russian version of it by N.V. Gerbel. Writes F.P. Marchant: "...the critic of Shevchenko should be a master of the Little Russian dialect, but it is probable that the translators into Russian of Shevchenko's poems - in the edition of Mr. N.V. Gerbel - had a thorough insight into the spirit and ideas of the poet as well as his language, and that their efforts have produced approximate renderings of the original." The author relates the basic facts of the poet's life, states that "The Ukraine, the poet's native land, is the object of his love and desires throughout his works". He analyzes the ballads in some detail, believing that they "give us a good measure of the poet's power and real sympathies", but considers "The Gaidamak" (i.e. *Haidamak*) "the poet's masterpiece".

- A454. "Markiyan Shashkevych, 1811-1843:** poet and awakener of the Ukrainian national movement in Galicia." Ukrainian Review (London). 8.4 (Winter 1961): 90. Port.

An unsigned one page tribute to Shashkevych on the occasion of the 150th anniversary of his birth. With a black and white reproduction of his portrait.

- A455. "Marko Vovchok."** Ukrainian Commentary. 2.12 (December 1953): 7.

The unsigned article focuses on Marko Vovchok's relations with Panteleimon Kulish who, according to the author, began as an admirer of Maria as both a writer and a woman, but rebuffed, "got his 'sweet' revenge" by spreading a rumour "that Maria's wonderful Ukrainian short stories were really written mostly by her husband, Opanas Markovich." The author gives credit to Vasyl Domanytsky who, apparently, found conclusive proof that Opanas's Ukrainian was "clumsy and colourless", that he wrote letters in a stilted archaic Ukrainian, while Maria, on the other hand, spoke Ukrainian perfectly. Domanytsky, according to this article, also "proved conclusively that Maria was of Ukrainian origin."

- A456. "Marko Vovchok."** Nashe zhyttia = Our Life. 9.9 (September 1952): 18. port.

Unsigned half-a-page biographical note with portrait. Marko Vovchok's contribution to the emancipation of peasants from serfdom is sometimes compared to Harriet Beecher Stowe's role in the emancipation of the Negro slaves in America. But, claims the anonymous author, Marko Vovchok's Folk Tales "were written on a higher artistic level" than H.B. Stowe's Uncle Tom's Cabin.

- A457. Marshall, Herbert.** [Notes on T. Shevchenko in] Ira Aldridge: the Negro Tragedian / by Herbert Marshall and Mildred Stock. Carbondale: Southern Illinois University Press; London: Feffer & Simons, [c1958], 1968. 355 p. illus. (Arcturus Books).

Pages 104, 241-244 of this book are devoted to Shevchenko's meetings with Ira Aldridge and are interspersed with quotations from the memoirs of the years 1843-1863 by E.F. Yunge published originally in Russian in St. Petersburg in 1913. E.F. Yunge, who was a young girl at the time of those meetings, acted as an interpreter for Aldridge and Shevchenko. The book also contains a reproduction of Shevchenko's portrait of Shchepkin (p.233) and of a drawing by L.O. Pasternak depicting Shevchenko and Aldridge (p. 233).

- A458. Marshall, Herbert.** "Shevchenko in England." Digest of the Soviet Ukrainian Press. 8.4 (April 1964): 19-21. [Excerpts. Ukrainian original in Radians'ka Ukraina. (7 March 1964): 3].

Marshall gives a brief survey of the early Shevchenkiana in English, mentioning the 1877 article in All the Year Round [See "A South Russian poet", A668], the work of W. Morfill, E.L. Voynich, P. Selver, I. Franko, W.K. Mathews and V. Rich and speaks of his own encounters with Shevchenko's poetry. Marshall got interested in Shevchenko through his work on the biography of Ira Aldridge. Later he was asked to translate the poems of Shevchenko. "For two years *Kobzar* was my bible", says Marshall. "Day and night I absorbed the life, activities, poetry and language of Shevchenko, and the more I studied the originals, the more enthusiasm and inspiration came to me. This was a true poet of genius, worthy of a place among the great artists of the world - and almost unknown in my world!..." The fact that Shevchenko "had not gained his proper place in the English-speaking world", according to Marshall, can be ascribed to two factors: the translations done in the past, though sincere and executed intelligently, "were not in and of themselves, poetry or works of literature", and secondly, they were not published by outstanding publishers, not distributed through the regular channels of book distribution and consequently not reviewed in literary magazines. Marshall reports also that he himself has translated some twenty five poems of Shevchenko, including *Zapovit, Kavkaz, Son, Tarasova nich, Prychyynna*; that a book of these translations is to be published soon, that he would like to contribute to the popularization of Shevchenko by organizing exhibitions of his paintings in England and the United States, by arranging TV programs on Shevchenko, by producing "a feature film which would tell the extraordinary story of Ira Aldridge and Taras Shevchenko." The latter, for which Marshall and his wife have already written a screenplay, could be produced in 1967 on the 100th anniversary of the death of Ira Aldridge "in accordance with the proposal of the great Negro singer Paul Robeson."

- A459. Mathews, William Kleesman.** "The man and the symbol." / M.K. Mathews. ABN Correspondence. 12.2 (March-April 1961): 29-30.

An excerpt reprinted from Europe's Freedom Fighter: Taras Shevchenko, 1814-1861. [See ULE: Books and Pamphlets, 1890-1965, B87. See also same source, B42 and B43].

- A460. Mazurkevych, Oleksandr.** "The forgers will not dim the greatness of Taras Shevchenko." / O. Mazurkevych. Digest of the Soviet Ukrainian Press. 5.6 (June 1961): 11-12. [Excerpts. Ukrainian original in Komunist Ukrainy. 5 (May 1961): 75-84].

The author reviews recent observances of the 100th anniversary of the death of Taras Shevchenko. He reports new Shevchenko publications in Poland ("Shevchenko and Polish literature" by M. Jakubec [sic, i.e. Marjan Jakóbiec]), Bulgaria (a two-volume selected works of Shevchenko translated into Bulgarian by D. Metodiev), Romania (a Romanian translation of *Kobzar* with a "brilliant preface" by M. Sadovianu), Canada (selected works of Shevchenko translated by John Weir [See ULE, Books and Pamphlets, 1890-1965, B61]). However, he is irritated by the work on Shevchenko's "*Kavkaz*" by "the forger" Clarence Manning published in Ukrainian Quarterly [See A430], as well as by the activities of D. Chyzhevs'kyi and L. Bilets'kyi. "The forgers have become particularly active in connection with the popular observances of the 100th anniversary of T.H. Shevchenko's death", warns Mazurkevych, they are "distorting and twisting the very substance of Shevchenko's works, his ideas and creative method." What irritates Mazurkevych especially is that the Western literary scholars write of Shevchenko's idealism, his reliance on the Gospel and his hatred of Russian autocracy.

- A461. Mazurkevych, Oleksandr.** "Genius knows no boundaries." Digest of the Soviet Ukrainian Press. 6.4 (April 1962): 22-24. [Excerpts. Ukrainian original in Radians'ka Ukraina. (9 March 1962): 4].

About new Shevchenko publications in Canada issued by "the progressive forces of Ukrainians abroad" (P. Kravchuk's T.H. Shevchenko in Canada in Ukrainian, Little Taras by H. Polova [sic] in English [See ULE: Books and Pamphlets, 1980-1965, B49]), John Weir's new translations from Shevchenko [See ULE: Books and Pamphlets, 1890-1965, B61] and about how "bourgeois-nationalist chieftains" try to "use the great

fame of Shevchenko for their own purposes." Clarence Manning's article on Shevchenko's *Caucasus* published in the Ukrainian Quarterly [See A430] is denounced by Mazurkevych for, allegedly, "inflaming hostility among nations and war hysteria..." and the commemorative Shevchenko concert organized by the Canadian Ukrainian Committee in Windsor, according to the author, was meant "to disrupt the mass plans of the Association of United Ukrainian Canadians" and to "spread libel about Soviet Ukraine." Paul Martin who delivered the main address at the concert is called by the author "Diefenbaker's mouth-piece", "glorifier of pro-Americanism", "crazy Catholic", "well-fed monk", etc.

- A462. Mazurkevych, Oleksandr.** "In the workshop of a great artist." Digest of the Soviet Ukrainian Press, 3.12 (December 1959): 19-20. [Excerpts. Ukrainian original in Literaturna hazeta. (13 November 1959) :3].

Excerpts from a review of the book *Proza Panas Myrnoho 70-kh rr.* (The Prose of Panas Myrnyi in the 1870's) by Mykola P. Pyvovarov, published in 1959 by the Academy of Sciences of the Ukrainian SSR. Pyvovarov's book, according to the author, "offers a dignified rebuttal to the falsifiers abroad, the Ukrainian bourgeois nationalists who make every effort to detach and to isolate the process of development of critical realism in Ukrainian literature from its life-giving source: the works of Taras Shevchenko." D. Chyzhevskiy and M. Hlobenko are singled out for special attention, the former for his "thoroughly false" history of Ukrainian literature published in New York where, according to the author, he alleges that "realism appeared only after Shevchenko's death, and that it was a detrimental factor in Ukrainian literature", and the latter for his attempt of what the author calls "an artificial upset of the literary process" in the "anti-scholarly and crazily distorting 'Encyclopedia of Ukrainian Studies' published in New York and Munich."

- A463. "Meditations of an artist."** Problems of the Peoples of the USSR, 17 (March 1963): 70-71.

Literaturnaia gazeta of November 10, 1962 published excerpts from the diary of Oleksandr Dovzhenko. This unsigned article supplies some biographical data and quotations from the diary which testify to Dovzhenko's bitter reaction to Stalin's disapproval of his work. Dovzhenko's thought, according to this article, "was colored by a highly individual transcendental humanism, a kind of mystical identification with the people and with the forces he felt to be working for the people's welfare." His cinema style is characterized as "marked by a considerable use of surrealist symbolism and poetic imagery."

- A464. Miiakovskiy, Volodymyr.** "Volodymyr Doroshenko, 1879-1963." / Wolodymyr Mijakowskyj. Annals of the Ukrainian Academy of Arts and Sciences in the United States, 10. 1-2 (29-30) (1962-1963): 126-130.

An obituary article providing bio-bibliographical data about Volodymyr Doroshenko who is characterized as "a prominent Ukrainian bibliographer, literary scholar and political figure". Doroshenko died in Philadelphia on August 25, 1963 at the age of 83.

- A465. Miller, Donald L.** "A momentous meeting - Ira Aldridge and Taras Shevchenko." Ukrainian Quarterly, 20.2 (Summer 1964): 127-132.

Taras Shevchenko met Ira Aldridge, the American born black actor who was on a tour of Russia, in 1858 in St. Petersburg, in the home of Count Fedor P. Tolstoi. Even though the two men spoke through interpreters, says Miller, they had many things in common and became friends. Later Aldridge posed for a Shevchenko portrait, which has been preserved in a museum in Kiev.

- A466. Minchyn, B.** "From the history of international literary relations,"/B. Minchyn and T. Riznychenko. Digest of the Soviet Ukrainian Press, 5.2 (February 1961): 15-16. [Excerpts. Ukrainian original in Vsesvit 12 (December 1960): 117-118].

A review of Oleksa Zasenka's book *Marko Vovchok i zarubizhni literatury* (Marko Vovchok and foreign literatures). O. Zasenka, according to the authors of this review, "investigates the active contacts of Marko Vovchok with English, German, Hungarian, Danish and other literatures with a scholarly consciousness and accuracy", and makes a real contribution to literary scholarship by his discovery of Marko Vovchok's stories

written in French and two of her - heretofore unknown - critical articles written in Russian. The name of Pierre Jules Hetzel, Marko Vovchok's French collaborator and publisher, is transliterated erroneously by the Digest's translator as "Etzel".

- A467. Mirchuk, Ivan.** "Literature and science". In his Ukraine and Its People. Munich: Ukrainian Free University Press, 1949. 254-261.

First part of this encyclopedic article (pp.254-258) provides a concise history of Ukrainian literature from *Slovo o polku Ihorevim* to Ryl's'kyi and Korniiuchuk.

- A468. Mirchuk, Ivan.** "Theater". In his Ukraine and Its People. Munich: Ukrainian Free University Press, 1949. 262-267.

A substantial portion of this concise encyclopedic article is devoted to the development of Ukrainian drama.

- A469. Mirsky, Dimitri.** "The literature of Old Russia." In his A History of Russian Literature ; From the earliest times to the death of Dostoyevsky (1881). / Prince D.S. Mirsky. New York: A.A. Knopf, 1927. 3-25.

A substantial portion of chapter one of Mirsky's history deals with the Kievan period of Ukrainian literature, especially with *Slovo o polku Ihorevim* and the chronicles.

- A470. Mirsky, Dimitri.** "The literature of Old Russia." In his A History of Russian Literature; comprising A History of Russian Literature and Contemporary Russian Literature. /D.S. Mirsky. Ed. and abridged by Francis J. Whitfield. New York: A.A. Knopf, 1964. 3-17.

An abridged version of the 1927 edition. See annotation under **A469**.

- A471. Mirsky, Dimitri.** "Ukrainian literature"/ D.S.M. Encyclopaedia Britannica. 14th ed. London; New York. 22 (1929): 671-672. Bibliography.

This concise encyclopedic article of one half of a page deals with Ukrainian literature from the 16th to the early 20th century, from Ivan Vyshens'kyi to Mykhailo Kotsiubyn's'kyi. The author, however, recognizes the fact that Ukrainians have "claims to regard the Russian literature of the 11-13th century as Ukrainian". The initials D.S. M. are deciphered on the list of contributors as those of Prince Dimitri Mirsky, lecturer in Russian literature at King's College, London University.

- A472. Mirsky, Dimitri.** "Ukrainian literature"/ D.S.M. Encyclopaedia Britannica: a new survey of universal knowledge. Chicago; London: University of Chicago. 22 (1950): 671-672. Bibliography.

Text as in the 1929 ed. [See annotation under **A471**].

- A473. Mishchenko, Lina.** "Teaching a love for literature."/ Lina Mishchenko and Petro Sychenko. Digest of the Soviet Ukrainian Press. 7.2 (February 1963): 17. [Excerpts. Ukrainian original in Literaturna Ukraina (21 December 1963 [i.e. 1962]): 4].

Two teachers from Iasnohorodka , Makarivs'kyi raion, Kiev oblast', complain about programs of study approved by the Ministry of Education of the Ukrainian SSR which, allegedly, do not provide for the inclusion in the study of Ukrainian literature of such topics as *Slovo o polku Ihorevim* , Skovoroda and Ivan Vyshens'kyi.

- A474. "Monument to Shevchenko."** Ukrainian Commentary. 7.4-5 (April-May 1958): 1.

Editorial note announcing that "the Ukrainian Canadian Committee will mark the centenary of the death of Taras Shevchenko in 1961 by erecting a suitable monument in Winnipeg..." and that "permission has been

obtained from the Provincial Government to erect the monument on the grounds of the Manitoba legislature."

- A475. "A monument to the great bard."** Digest of the Soviet Ukrainian Press. 7.1 (January 1963): 20-21. [Full text. Ukrainian original in Radians'ka Ukraina (20 November 1962): 8].

Announcement of an all-Union competition for the best project of a Shevchenko monument to be erected in Moscow. The jury is headed by Moscow's chief architect M.B. Posokhin, and includes the Minister of Culture of the Ukrainian SSR R.S. Babiichuk, chairman of the Association of Artists of Ukraine V.I. Kasian and director of the Institute of Arts, Folklore and Ethnography of Ukraine, M.T. Ryl'skyi.

- A476. Morfill, William Richard.** "A Cossack poet"/ W.R. Morfill. Macmillan's Magazine. 53.318 (April 1886): 458-464.

An early attempt to introduce Taras Shevchenko to the English reading public. Basing his information on a two-volume original edition of Shevchenko's works published in Prague in 1876, the author provides a biographical detailed sketch of the poet and an appreciation of his work, calling Shevchenko "the national poet of the Malo-Russians" and "one of the last genuine minstrels".

- A477. Morfill, William Richard.** "Early Malo-Russian and White Russian literature"/ W.R. Morfill. In his Slavonic Literature. London: Society for Promoting Christian Knowledge, 1883. 101-113.

One of the earliest discussions of Ukrainian literature in a scholarly study in English. The book was issued in a series devoted to "the dawn of European literature" and published "under the direction of the Committee of General Literature and Education appointed by the Society for Promoting Christian Knowledge". According to the author's preface, it is only the second book on Slavonic literature ever published in English [the first one is referred to as "the work of Mrs. Robinson (Talvj), published in 1850, at New York", see A576.]. Morfill's work of 264 pages deals also with early Russian, Bulgarian, Serbian, Croat, Slovene, Polish, Bohemian, Wendish and Polabish literatures. "Early Malo-Russian and White Russian literature" is given a separate chapter (Chapter IV). "The Little Russians subject to the Tsar, together with the Rusniaks or Ruthenians, who constitute the bulk of the Austrian province of Galicia, amount to 16,370,000," says Morfill. Had Kiev remained the capital of Russia, says Morfill, "Malo-Russian would undoubtedly have become the national language". Morfill cites Drahomanov's report on Ukrainian literature presented to the literary congress in Paris in 1878, and mentions the fact that the works of Shakespeare are being translated "into Little Russian". Most of the chapter is devoted to a discussion of the early *dumy*, legends and folklore. Drahomanov is obviously the source of much of Morfill's information. An English rendering of what is described by the author as "a specimen of the elegance and simplicity of these Cossack songs" 22 lines of a *duma* beginning "By our sloboda (quarter, habitation) grows corn mingled with tares" is appended. Literature of Kievan Rus' and *Slovo o polku Ihorevim* are discussed in the chapter on "Early Russian literature (pp.70-71,78-85), but on p.105 the author admits to being aware of the fact that "according to some, "The Story of the Expedition of Igor" mentioned in the preceding chapter, is more properly Little Russian..."

- A478. Morfill, William Richard.** "The little Russian dialect, or Malorussian."/ W.R.M. Encyclopaedia Britannica: a dictionary of arts, sciences, and general literature. 9th ed. (American reprint). Philadelphia: J.M. Stoddart. 21 (1887): 118.

Appended to an article on Russian literature, this encyclopedic note of 89 lines discusses Ukrainian *dumy* and folk-tales edited by Drahomanov and others, as well as the work of Kotliarevs'kyi, Shevchenko, P. Kulish, Marko Vovchok and Iurii Fed'kovych.

- A479. Motorniuk, Ihor.** "Let it really be scholarly. We are discussing the 'History of Ukrainian Soviet Literature."/ Ihor Motornyuk. Digest of the Soviet Ukrainian Press. 9.9 (September 1965): 19-20. [Excerpts. Ukrainian original in Literaturna Ukraina. (27 July 1965): 1-3].

The recently published history of Soviet Ukrainian literature is criticized for its methods of analysis and appraisal of literary phenomena - methods that, in the author's view, are full of clichés and seem to follow a predetermined formula.

- A480. Myhal', Taras.** "Cain and lyric poetry." Digest of the Soviet Ukrainian Press. 7.6 (June 1963): 19-20. [Excerpts. Ukrainian original in Literaturna Ukraina (10 May 1963): 4].

Reaction to an anthology of Soviet Ukrainian poetry *Poety chumats'koho shliakhu* (Poets of the road of chumaks) published in Munich and edited by Bohdan Kravtsiv. Myhal's conclusion: "No works should come from the pen of Soviet writers which could be used as weapons by the enemy. In the era of the relentless ideological struggle no true poet ... can write non-political or neutral works..."

- A481. Myhal', Taras.** "Let us multiply the fine traditions. Notes on report and election meetings of the Lviv branch." Digest of the Soviet Ukrainian Press. 9.12 (December 1965): 24-25. [Excerpts. Ukrainian original in Literaturna Ukraina (22 October 1965): 2].

A meeting of the Lviv branch of the Association of Writers of Ukraine, according to Myhal', reported on accomplishments and problems of West Ukrainian writers. Shevchenko prizes were recently awarded to two Lviv writers: Hryhorii Tiutiunnyk (for the novel *Vyr* (Vortex)) and Iryna Vil'de (for the novel *Sestry Richyns'ki* (Richynsky sisters)). Among outstanding prose writers P. Inhul's'kyi, R. Bratun'. M. Tarnovs'kyi, O. Koronatova and I. Hrebeniuk were mentioned; among outstanding poets: D. Pavlychko, R. Bratun', A. Shmyhel's'kyi, M. Petrenko and V. Luchuk. Some young creative people, it was reported according to Myhal', "have fallen into the trap of mistaken searchings, artifices, and apolitical lack of subject. They imitate the worst examples of the once fashionable pseudo-modernistic poetry, which lacks simplicity, clarity of images, and depth of ideas and feelings." The author mentions disapprovingly the addresses of Hryhorii Kolisnyk who spoke of authoritarianism in Soviet Ukrainian literature and of Roman Kudlyk "who expressed a number of immature and muddled opinions." A new board of directors was elected at the meeting with Iryna Vil'de as chairman.

- A482. Mykhalevych, Oleksandr.** "Listening in on 1958..." Digest of the Soviet Ukrainian Press. 2.11 (September 1958): 14-15. [Excerpts. Ukrainian original in Literaturna hazeta (18 July 1958): 2-3].

A critical note on Leonid Pervomais'kyi's poem "Kazka" published in *Vychyzna* (May 1958, 143-146) with caustic remarks on M. Rudenko's article on Pervomais'kyi, the man. [See A580]. With a note by the Digest's editor.

- A483. "Mykola [sic] Yatskiy, Ukrainian writer."** Ukrainian Review (London). 9.1/2 (Spring/Summer 1962): 132.

An unsigned obituary of Ukrainian writer Mykhailo Iats'kiy, author of numerous novels and short stories, who died in Lviv at the age of 89.

- A484. Mykytenko, Oleh.** "A treasury of the people's wisdom." Digest of the Soviet Ukrainian Press. 3.11 (November 1959): 7-11. [Full text. Ukrainian original in Radians'ka Ukraina. (8 October 1959): 3].

According to the author, a systematic edition of Ukrainian pre-October literature planned to comprise 150 to 180 volumes has been started by the State Publishing House of Artistic Literature of the Ukrainian SSR. 26 volumes have been published between the end of 1957 and the Summer of 1959. The series is to go back to the time of Kievan Rus' and will include folksongs, *dumy*, fables, legends, *Slovo o polku Ihorevim*, old Rus' chronicles, works of I. Vyshens'kyi, Skovoroda, multi-volume collections of the main classics, as well as works of the less known writers hitherto unavailable to the reader. Mykytenko writes approvingly about the new "scientific approach" of the publishers. "It was time to end radically the practice of the past when the works of many pre-October writers were subjected to all kinds of abbreviations and corrections, and when numerous dialectical expressions which attested to the wealth of the Ukrainian

language were unthinkingly exchanged for general literary lexics. It was necessary to clean the works of 19th century writers from editorial accumulations of different periods, restore places deleted by tsarist censorship, and compare all works with the manuscripts again, in order to give the readers a true, the author's own, and not a so-called canonical text." The author complains about the lack of coordination on the part of the Chief Publishing Bureau of the Ministry of Culture, Ukrainian SSR, of the efforts of various publishing houses which work on Ukrainian classics and of inadequate small editions. "We believe", says the author, "that the time has come to give the central publishing houses of the Ukrainian SSR the right to determine the number of copies themselves with the approval of scholarly and community organizations."

**A485. Myshuha, Luka.** "The Soviets 'edit' Shevchenko." / Luke Myshuha. Trident. 4.3 (April 1940): 11-18.

On alleged Soviet distortions of Shevchenko's life and work in the 1939 edition of his *Kobzar* published in Kiev by the Academy of Sciences of the Ukrainian SSR. The article is based on a speech delivered by the author at the Shevchenko Commemoration concert in New York on March 10, 1940.

**A486. Mysnyk, Prokip.** "Vindication of personality or individuality?" Digest of the Soviet Ukrainian Press. 9.4 (April 1965): 16-18. [Excerpts. Ukrainian original in Literaturna Ukraina. (2 March 1965): 4].

A polemic with Ivan Dziuba's review article "Conscientious artistic research" published in *Radians'ke literaturoznavstvo* [See A156]. The author feels that Dziuba misinterpreted Iu. Mushketyk's main theme in his novel "A drop of blood" and that Dziuba praises Mushketyk for the wrong reasons. Mysnyk feels that Dziuba places "the person above society" and considers this allegation "an echo of the theory of anthropocentrism (man is the world) which was developed by the Renaissance humanists" and revived in the 1840's by "Max Stirner, one of the ideologists of anarchism." These "naive anarchist ideas", says Mysnyk, were later ridiculed by Marx and Engels. In this connection the author also mentions "existentialism with its counterposition of individual man to society and denial of any general principles of morality and its thesis that every man decides for himself what is to be considered moral and what immoral." Even though Mysnyk agrees that there is a need "to hold high the personality, honor and dignity of man" particularly at the present time where attempts are made to overcome "the remnants of the cultist disregard of man, and lack of discrimination in the means used to attain a lofty goal". He concludes that "The individual person is strong through the strength of its nation [sic], society, social concepts and ideals. In order to strengthen man by all possible means and develop him in this conviction, we must not dampen, but elevate the feeling of social duty, and nurture in the young generation a readiness for heroic exploits."

**A487. Negrych, Olenka.** "Be true to yourself." Promin . 3.2 (February 1962): 15-16. Port.

Lesia Ukrainka, according to the author, "emphasized that one cannot really be happy, if he is not honest with himself as an individual. The poetess contended that to be true to one's own nature was the basis of success in all other spheres of life." To prove her point, the author cites Lesia Ukrainka's works "Cassandra", "Martianus the Advocate", "Orgy" and "Forest Song".

**A488. Negrych, Olenka.** "Illia Kiriak." Promin . 2.7 (July 1961): 16-17.

A biographical article about Illia Kyriak, author of a 3-volume novel *Synny zemli*, issued also in an abridged English version as *Sons of the Soil* [See ULE: Books and Pamphlets, 1890-1965, B33]. Kyriak's novel, says Negrych, "is accepted as an authentic picture of the Ukrainian pioneer. It is not the work of pure imagination, based on reports and memoirs of others. It is an organic part of the life it paints, a document of truth coming from personal experience."

**A489. Negrych, Olenka.** "Lesia Ukrainka." Promin . 1.2 (February 1960): 13-14.

Negrych characterizes her article as "a brief biographical sketch of this remarkable personality with the hope that it will stimulate a further interest in Lesia Ukrainka's life and work."

- A490. Negrych, Olenka.** "Lesia Ukrainka's credos." *Promin* . 2.2 (February 1961): 21-22. Port.

The author discusses some of Lesia Ukrainka's poetry and drama which, in her view, represent the poet's "credo": "hope against all odds; strive until final victory is won; love your fatherland and be ready to sacrifice for it; love truth, justice and freedom... and above all be faithful to what you are."

- A491. Negrych, Olenka.** "Markian Shashkevich". *Promin*. 2.11 (November 1961): 15-17. Port.

A biographical sketch of Markiian Shashkevych with his portrait. "Perhaps his real achievement is his ability to sense the Ukrainian tragedy and in his almost supernatural ability to break, and inspire others to break, the chains of oppressors."

- A492. Negrych, Olenka.** "Marko Vovchok." *Promin*. 1.12 (December 1960): 19-20. Illus., port.

Biography of Marko Vovchok illustrated with her portrait and a photo of Opanas Markovych with his son Bohdan. Marko Vovchok, according to the author, "is interesting not only because she ranks as one of the best Ukrainian writers of the past century, but also because her works and her life itself reflect the Russian influence on the Ukrainian intelligentsia and the population as a whole."

- A493. Negrych, Olenka.** "Mother in Shevchenko's life and poetry." *Promin*. 2.5 (May 1961): 18-19.

"The Ukrainian mother," says the author, "was among his [ i.e. Shevchenko's] first subjects of interest and remained in the foreground of his poetry throughout his life."

- A494. Negrych, Olenka.** "Olha Kobylinska." *Promin*. 1.11 (November 1960): 19-20. Illus., port.

"Olha Kobylinska's novels and short stories are valuable not only for their literary interest," says the author. "Her ideas apply even today." "...the spiritual ideals she sets for the Ukrainian women are still worthy of attention." This biographical article discusses Kobylinska's relationship with Osyp Makovei and Lesia Ukrainka and is illustrated with Kobylinska's portrait and with a view of Kimpolung where she lived.

- A495. Negrych, Olenka.** "Ol'ha Kobylins'ka and her work." /O.N. *Promin* . 4.11 (November 1963): 16-17.

Review of Kobylinska's main books and the appraisal they received from critics. "Kobylinska is known as the first impressionist in Ukrainian literature," says the author. "She admirably portrayed the Ukrainian peasants and their exotic mountainous surrounding with feeling and artistry; she inspired and continues to inspire the Ukrainian women with her lofty conceptions of noble womanhood, and she had... a tremendous influence on the later Ukrainian literature..."

- A496. Negrych, Olenka.** "The prophet of Ukraine." *Promin* . 2.3 (March 1961): 17-18. Port.

An appreciation on the occasion of the 100th anniversary of Shevchenko's birth. "The *Kobzar* , like only a few other truly inspired books of prophetic literature, became the source of original ideas. Its infinite subject matter and various interpretations of it have made the *Kobzar* a favourite source of quotations for supporting numerous points of view. Because of the poet's rich capacity to see problems from many angles, because of his interest in life ranging from individual to universal levels, because of his poetic genius, it is very difficult, if not impossible, to assign him to a definite, clear-cut category."

- A497. Negrych, Olenka.** "Shevchenko's song in Canada." *Promin* . 3.4 (April 1962): 14-15.

About the unveiling of the Shevchenko monument in Winnipeg and the speech delivered on this occasion by John Diefenbaker, Prime Minister of Canada.

**A498. Negrych, Olenka.** "Taras Shevchenko." *Promin* . 1.3 (March 1960): 13-16. Illus., port.

A biography of Shevchenko illustrated with his selfportrait and a picture of the Imperial Academy of Art in St. Petersburg where he studied.

**A499. "New books by known authors."** *Nashe zhyttia = Our Life*. 13.4 (April 1956): 18.

An unsigned note about two recently published novels: *Dalekyi sviit* by Halyna Zhurba and *Khreshchatyi iar* by Dokiia Humenna.

**A500. "New Canadian author describes despot's rule."** *Ukrainian Digest*. (July-August 1953): 21-22. Port.

About Nicholas Prychodko who, according to this article, "won wide acclaim with his biographical book illustrating Soviet Siberian prison life..." With Prychodko's black/white portrait.

**A501. "A new freeze in Ukrainian literature."** *Problems of the Peoples of the USSR*. 16 (December 1962): 62.

The unsigned article reports on recent Soviet criticism of Ukrainian writers: Borys Antonenko-Davydovych (for his novel "Behind the screen"), Ivan Dziuba (for having "in a public speech in Lvov distorted the true state of Soviet literature and made politically harmful statements"), Valerii Shevchuk ("for having portrayed his heroes as individualists, isolated from the community and for writing under the influence of Western modernists") and Volodymyr Drozd ("for modernistic style, for not conforming to the rules of socialist realism"). The article also notes that Liubomyr Dmyterko, "the Ukraine's leading censor", and the Association of Writers of Ukraine are responsible for recent staff changes of Ukrainian literary journals *Dnipro*, *Vitchyzna* and *Literaturna Ukraina*.

**A502. Nikolyshyn, D.** "Nationalism in the literature of Soviet Ukraine." *Trident*. 3.10 (October 1939): 6-12; 3.12 (December 1939): 44-49; 4.1 (January-February 1940): 36-41; 4.2 (March 1940): 39-43.

A broad panorama of Ukrainian literature in the Ukrainian SSR in the first two decades of Soviet rule. The four-part article emphasises the work of those writers who at one time or another were condemned by the Soviets as nationalistic and quotes liberally from the official Soviet critical sources. The article is one of the earliest, possibly the earliest known English language report on this period of Ukrainian literary history, covering the decades of new literary movements, of bright new talents, of the literary discussion and of the tragic purges that followed.

**A503. Novokhats'kyi, Mykhailo.** "What to publish and how?"/ Mykhailo Novokahtskyy [sic]. *Digest of the Soviet Ukrainian Press*. 8.11 (November 1964): 18-20. [Excerpts. Ukrainian original in *Literaturna Ukraina* (25 September 1964): 1-4].

The publishing house *Khudozhestvennaia literatura* , according to the author, published in the last 18 years in Russian more than 240 works of Ukrainian authors with a total printing of 18.5 million copies. There is, however, in Novokhats'kyi's view, a need for "a single well-conceived plan of publication" and better coordination of publishing. The author calls for Russian translations of such Ukrainian writers as Skovoroda, Shashkevych, Hlibov, Rudans'kyi, Staryts'kyi, Pavlyk, Kobryns'ka, Borduliak and others.

**A504. Novychenko, Leonid.** "A challenge of the truth (Some foreign surveys of Ukrainian Soviet literature)." *Digest of the Soviet Ukrainian Press*. 4.2 (February 1960): 10-13. [Excerpts. Ukrainian original in *Vitchyzna*. 12 (December 1959): 175-186].

Ukrainian studies in the West, according to the author, are "a shameless falsification of the present and past of the Ukrainian people, of its literature, art and all culture". Novychenko is irritated by "four books about the traitor Mazepa" published by "nationalist historians on dollar-paid jobs", reprints of some Soviet

Ukrainian writers - Khvylovyi's *Val'dshnepy* (Woodcocks) ("a counter-revolutionary nationalist novel full of insults upon Soviet reality"), Pidmohyl'nyi's *Misto* (The City) ("a typical of the same sort of 'blackmail' decadent naturalist literature"), writings of Ivchenko, Iurii Ianovs'kyi's *Chotyry shabli* (Four Swords) (chosen, according to Novychenko, because of "an ideological immaturity" of the author, who subsequently denied this early work). Singled out for a special attack, however, are George Luckyj's Literary Politics in the Soviet Ukraine (1917-1934) [See ULE: Books and Pamphlets, 1890-1965, B38] and the history of Ukrainian literature (in Ukrainian) by V. Radzykevych published in 3 vols. in Detroit in 1955-1956. The main purpose of both books, according to Novychenko, is to show that present Ukrainian Soviet literature "is in a state of complete decay..." "...caused by the 'persecution' on the part of the Communist Party and cunning of 'Moscow imperialism'." "Libel against the Communist Party and its Leninist nationality policy, and against the friendship among the Soviet peoples - this is the main purpose of both books..." Foes of socialist realism, says Novychenko, utilize "the same dull approach: they compare the literature of the 1920's with that of the following periods in order to prove that whereas in the 1920's there was a flowering, during subsequent years there was an alleged decay of Soviet literature, explained - of course - by the fact that writers had the Marxist Leninist ideology 'imposed on them by force' along with the method of socialist realism." Novychenko considers this concept "the obvious idiocy."

- A505. Novychenko, Leonid.** "IV. Congress of Writers of Soviet Ukraine. Some problems of Ukrainian Soviet criticism and literary expertness. Address by Leonid Novychenko." Digest of the Soviet Ukrainian Press, 3.4 (April 1959) :10-11. Excerpts. Ukrainian original in Literaturna hazeta. (15 March 1959): 2-3].

Novychenko spoke about "distortions", "falsifying writings of nationalistic marauders" in the USA and Western Europe. Singled out for critical attention were Clarence Manning, George Luckyj, Hans Koch, D.Chyzhev's'kyi. Also a survey was provided of what the author considers valuable research works on literature that have appeared recently in the USSR, especially new studies on Franko, Shevchenko, Lesia Ukrainka, M. Kotsiubyn's'kyi, P. Myrnyi and M. Vovchok.

- A506. Novychenko, Leonid.** "Ivan Drach - the freshman of poetry." Digest of the Soviet Ukrainian Press, 6.11 (November 1962): 6-7. [Excerpts. Ukrainian original in Literaturna Ukraina (18 September 1962): 2-3].

Some critics regard Ivan Drach as "'the old master' of modern young poetry", while others, says Novychenko, accuse him of all kinds of "isms". According to Novychenko, "The matter is much more simple: the poet is just starting and he is searching, searching persistently and sometimes with difficulty, as real poets would be likely to do." Drach's poem "Thirst" reminds the author of a similar poem "Craving" by M. Ryl's'kyi.

- A507. Novychenko, Leonid.** "The light of militant humanism." Digest of the Soviet Ukrainian Press, 8.4 (April 1964): 23. [Excerpts. Ukrainian original in Radians'ka Ukraina (29 February 1964): 2].

Soviet Ukrainian critic assails two books on Shevchenko published in the West by Ukrainian emigre authors. V. Barka's *Pravda Kobzaria*, according to Novychenko, "makes an attempt to adapt the work of Shevchenko to the propaganda of modern pseudo-democracy and evangelical 'meekness of the spirit'..." Barka alleges, says Novychenko, that "the idea of revolutionary violence was expressed by the poet only in *Haidamaky*. And after that the poet allegedly took to the road of 'Christian humanism'." D. Dontsov's *Nezrymi skryzhalj Kobzaria* (The Invisible Tables of the Comandments of Kobzar) treats Shevchenko, in Novychenko's words, as a "mystic of the Cossack knighthood."

- A508. Novychenko, Leonid.** "Shevchenko and they..." Digest of the Soviet Ukrainian Press, 5.4 (April 1961): 3-5. [Excerpts. Ukrainian original in Literaturna hazeta. (7 March 1961): 1-3].

A reaction to U.S. Congressman Flood's speech on Shevchenko in the House of Representatives on 23 January 1961 and to the publication of *Europe's Freedom Fighter, Taras Shevchenko, 1814-1861* [See ULE: Books and Pamphlets, 1890-1965, B87]. "Bourgeois nationalists", according to Novychenko, are using

Shevchenko as "a tool in 'the cold war'". "Last September the then President of the USA Eisenhower signed a resolution authorizing the erection in Washington of a monument to 'the Ukrainian poet and national leader, Taras Shevchenko'." Novychenko claims that "the question of national independence was understood by the greatest poet of Ukraine quite differently than by the authors of the Congressional resolution and by Eisenhower 'himself'" and that Shevchenko's yearning for a "new and righteous law" of George Washington "can be well understood only in connection with the concrete historical conditions of that time..."

- A509. Novykov, Mykhailo.** "Revolutionary and atheistic." Digest of the Soviet Ukrainian Press. 8.7 (July 1964) :24-25. [Excerpts. Ukrainian original in Literaturna Ukraina. (27 May 1964): 11.

The author, a Lenin Prize winner, assails C.A. Manning for presenting Shevchenko as a religious man (both in a special chapter in his book of Shevchenko translations [see ULE, Books and Pamphlets. 1890-1965, B64], reprinted later in Europe's Freedom Fighter, Taras Shevchenko, 1814-1861 [see *ibid.* B87] and in the US published symposium Our Shevchenko [See A445] which alleges - in connection with the erection of a Shevchenko monument in Washington - that "Washington will get Shevchenko and Ukraine will have her own Washington with his righteous law.")

- A510. Nud'ha, Hryhorii.** "A new edition would be worthwhile." Digest of the Soviet Ukrainian Press 5.2 (February 1961) :17-18. [Full text. Ukrainian original in Literaturna hazeta (13 January 1961): 4].

A plea in a letter to the editor for a facsimile reprint or a new edition of Ukrainian songs edited by M.A. Maksymovych, published originally in Moscow in 1827.

- A511. Odarchenko, Petro.** "Academic freedom and national culture: Study of Ukrainian literature in the USSR." Academic Freedom Under the Soviet Regime; a symposium of refugee scholars and scientists who have escaped from the USSR, on the subject, "Academic freedom in the Soviet Union as a threat to the theory and practice of Bolshevik doctrine". Conference at Carnegie Endowment for International Peace Building, United Nations Plaza, New York, April 3-4, 1954. Munich: Institute for the Study of the History and Culture of the USSR, 1954. 82-87.

There is no academic freedom in the USSR, says Odarchenko, "but mass enslavement of the individual's soul and intellect." The author provides specific examples of how "the Bolsheviks were not satisfied with sentences of life imprisonment and hard labor" for intellectuals in the first pogrom of the 1929-1930, but how they "also had to debase the dignity of man, discrediting and compromising these people and their ideas". Specific examples are given of how scholars follow the Communist Party instructions in interpreting literary works and writers and how the guidelines to superimpose a pro-Russian orientation on Ukrainian literature result in distortions that sometimes border on the ridiculous.

- A512. Odarchenko, Petro.** "Soviet interpretation of a Ukrainian classic.\*/ Petro Odarchenko. Annals of the Ukrainian Academy of Arts and Sciences in the United States. 1.2 (Fall 1951): 164-168.

A review article of a three-volume Russian edition of the works of Lesia Ukrainka, edited by M. Ryl'skyi, N. Braun and A. Deich and published in Moscow in 1950. According to Odarchenko, "there is an obvious attempt to manipulate the translation for political purposes". To prove his point, he analyzes the text of the poem "Robert Bruce"; provides a number of examples of "falsification and tendentious omissions" from the poet's correspondence; indicates the biased selectivity of works chosen for translation and criticises the pro-Russian and anti-Western distortions in the editors' interpretation of Lesia Ukrainka's views.

- A513. Odarchenko, Petro.** "The struggle for Shevchenko: Shevchenko in Soviet interpretation." Annals of the Ukrainian Academy of Arts and Sciences in the United States. 3.3/9 (Spring 1954): 824-837.

About the fluctuations in the official Soviet attitudes toward Shevchenko from 1917 to 1953. The article is based on a paper read at the Shevchenko Conference organized jointly by the Ukrainian Academy of Arts and Sciences in the U.S. and the Shevchenko Scientific Society in New York on March 14, 1954.

**A514. "Ode to an honest coward." Problems of the Peoples of the USSR. 18 (June 1963): 56.**

An unsigned note about Ivan Drach's poem of the same title. The poem, published originally in the literary magazine *Prapor* (in January 1963?), according to this note, "ridicules those who grovel before the Party authorities" and brought about an angry reaction from L. Dmyterko. 17 lines of a literal line by line translation of the poem (beginning with "You murdered your horizon, poisoned the sky") follows the note.

**A515. "The old story." Ukrainian Commentary. 1.7 (September 1952): 7.**

An unsigned news item about an article published in *Radians'ka Ukraina* of 25 June 1952, which attacks the Institute of Ukrainian Literature at the Academy of Sciences of the Ukrainian SSR for "gross nationalistic misrepresentations." The attack, according to the editor, was provoked by the publication of a complete works edition of Ivan Kotliarevskiy.

**A516. Olena, M. "Shevchenko meets an American: with a sketch of the poet's life." Ukrainian Review (New York). 1.1 (March 1931): 12-13. Illus.**

About Shevchenko's friendship with Ira Aldridge, a prominent American black actor who toured Russia with a company playing "Othello" and met the Ukrainian poet through Count Fedor Tolstoi in St. Petersburg in 1858. "Few facts are known of the odd acquaintanceship, except those which have been handed down in the writings of Aldridge", says the author. Shevchenko painted a portrait of his friend ("which until recently hung in the Tretiackoff Galleries in Moscow", says Olena) and, according to the author, "presented him with a portrait of himself which is believed to be in possession of Aldridge's daughter, now living in London." The article is illustrated with a black and white photograph of Shevchenko.

**A517. "Olena Kisilevska." Nashe zhyttia = Our Life. 10.10 (November 1953): 22.**

An unsigned biographical article with a focus on Kysilevs'ka's political activities.

**A518. "Olena Teliha." Nashe zhyttia = Our Life. 10.2 (February 1953): 22. port.**

A brief biographical note with a black and white portrait. "Like a spark ignited from heaven she came in sight in a rainbow, only to be trampled upon by the brutal boot of the Gestapo." No literary works of Teliha are discussed or mentioned.

**A519. "Olena Teliha (1907-1942)" /S.S. Nashe zhyttia =Our Life. 19.2 (February 1962): 16-17.**

Teliha's "innate perception and understanding of the tender and compassionate spirit of a woman allowed her to introduce into her works certain moving tones and nuances unknown then in the hard rhythms and measures prevalent then in current poetry. Her zeal and enthusiasm, garlanded by magical charm, also found full expression in her verses," writes the author of this article written to mark the 20th anniversary of the death of Olena Teliha at the hands of Gestapo in Kiev. A full page portrait of Teliha appears on the cover of the journal.

**A520. "Oles Honchar, the present head of the Soviet Ukrainian Writers' Union." Ukrainian Review (London). 7.1 (Spring 1960): 59-61.**

At the 4th Congress of the Writers' Union of Ukraine held from March 10 to March 14, 1959 in Kiev Mykola Bazhan has been replaced by Oles' Honchar as president. The article provides information on both writers with negative comments on their political role.

**A521. "On the eve of the All-Union Meeting of Young Writers. A questionnaire: What ideas are you going to take to Moscow with you?" Digest of the Soviet Ukrainian Press. 6.12 (December 1962): 16-17. [Excerpts. Ukrainian original in Literaturna Ukraina (26 October 1962): 3].**

Ievhen Hutsalo, Volodymyr Drozd, Vitalii Korotych, Petro Skunts' and Vasyl Symonenko provide brief answers to the question posed, speaking of their hopes of meeting young writers of other Soviet republics at the forthcoming conference in Moscow.

- A522. "On the 100th anniversary of the death of T.H. Shevchenko. The Bard who lives forever."** Digest of the Soviet Ukrainian Press, 5.4 (April 1961): 1. [Excerpts. Ukrainian original in Komunist Ukrainy, 2 (February 1961): 51-56].

A tribute to Shevchenko, "the pride and glory not only of the Ukrainian but of all the multinational Soviet culture", who "led Ukrainian literature onto the broad highway of universal artistic growth..."

- A523. "One poem."** Nashe zhyttia = Our Life, 16.3 (March 1959): 15.

A note about the 1859 Shevchenko poem "To my sister" ("*Sestri*"). The note, though unsigned, is obviously based on the article "1859 rik" by Natalia Ishchuk-Pazuniak published in the Ukrainian section of the same issue.

- A524. Onyshchenko, K.** "Study of literature - an important field of ideological work." / K. Onyshchenko & M. Iurchuk. Digest of the Soviet Ukrainian Press, 5.4 (April 1961): 8-9. [Excerpts. Ukrainian original in Komunist Ukrainy, 2 (February 1961): 89-94].

The establishment of Radians'ke literaturoznavstvo, a journal in Ukrainian devoted to Soviet studies of literature, is proof that the Communist Party pays a great deal of attention to scholarship, say the authors. "Thanks to the aid of the Party, Ukrainian Soviet writers were able to wage a successful fight against the ideology of Ukrainian bourgeois nationalism, against bourgeois decadent trends and directions in art, against all sorts of manifestations of vulgar sociology and for the victory of the principles of socialist realism and communist partisanship in literature." The article praises Radians'ke literaturoznavstvo for having published articles by O. Bilets'kyi (no.1, 1957; no.6, 1958) which defend socialist realism and expose "the falsifying and anti-scholarly character of books by foreign authors: Clarence Manning and W. Chamberlain"; by I. Bass (no.3, 1959) which criticizes severely V. Doroshenko's Velykyi kameniar published in Winnipeg in 1956; and by Ie. Kyrlyuk (no.1, 1961) which was directed at the "Falsifiers of the great heritage" of Shevchenko. The journal, however, is chastized for having published in its no.4, 1959 issue an article by S. Shakhovskiy "From the stream of literary life", in which the author, allegedly, "forgetting Lenin's thesis about the existence of two cultural trends in every national culture under capitalism, actually proposes to give a place in the history of literature to writers without regard to the social-political and artistic importance of their works."

- A525. "An open and businesslike talk. Meeting of the Poetry Commission of the Association of Writers of Ukraine."** Digest of the Soviet Ukrainian Press, 9.2 (February 1965): 17-18. [Excerpts. Ukrainian original in Literaturna Ukraina, (5 January 1965): 4].

On the agenda: a critical discussion of poetry collections published by Molod' in 1964. Highly praised by several participants (M. Dolenho, L. Novychenko, I. Drach) was Zemne tiazhinnia by Vasyl' Symonenko.

- A526. Orel, V.** "Letters from Kuban." Digest of the Soviet Ukrainian Press, 6.7 (July 1962): 22. [Full text. Ukrainian original in Literaturna Ukraina, (15 June 1962): 4].

Two news items reporting on 1/. an opening of the Shevchenko department in the Otradnaia Historical Regional Museum, and 2/. popularity of Ukrainian books in Otradnaia and other areas of the Kuban'.

- A527. Orshan, Iaroslav.** "The influence of Taras Shevchenko." /by Yaroslav Orshan. Trident, 4.10 (December 1940): 8-10.

A chapter in a longer article entitled "Ukrainian political thought during the past hundred years". Shevchenko, according to the author, presented a clear ideal of political independence for Ukraine and has had an unparalleled impact upon the development of the national consciousness of Ukrainians.

- A528. Orshan, Yaroslav.** "The role of Lesia Ukrainka."/ Yaroslav Orshan. Trident. 5.5 (June 1041): 25-26.

Chapter 10 of a longer article entitled "Ukrainian political thought during the past 100 years." Interpretation of Lesia Ukrainka's political views based on the ideas of Dmytro Dontsov who called her "the poetess of the Ukrainian risorgimento" and claimed that "she contributed an intensity to national ideology that no other writer approached."

- A529. Oryshchuk, Maria.** "Women's rights and women journalists." Promin . 5.6 (June 1964): 15-16. Ports.

About women journalists and writers in Ukraine in the 1853-1911 period and the publication of Pershyi vinok in 1887. Illustrated with portraits of two women writers: Nataliia Kobryns'ka and Hanna Barvinok.

- A530. Ostriany, D.** "The great Ukrainian thinker and revolutionary democrat." Digest of the Soviet Ukrainian Press. 5.4 (April 1961): 2-3. [Excerpts. Ukrainian original in Komunist Ukrainy. 2 (February 1961): 71-81].

"Unlike Feuerbach and the French leaders of the 18th century enlightenment whose materialistic views were passive," says the author, "the views of Shevchenko... are imbued with ideas of liberation. The Bard's philosophical thoughts are organically united with the idea of the need for a revolutionary break with the old social conditions." The author engages in polemics with "the American-German forgers of the works of Shevchenko and their hirelings, the Ukrainian bourgeois nationalists," and attempts to disprove their allegations that Shevchenko condemned the union of Ukraine with Russia, that he wished to see Ukraine as a free democracy. Shevchenko's lines "When will we get our Washington with new and righteous laws?" expressed progressive ideas of his time, says the author, but they do not reflect the present day social situation in the USA, where "all the righteous laws... have been buried", where "there exists a reign of the most highhanded reactionary social forces, ruthless enslavement of the workers, and racial and national discrimination."

- A531. "Our literary heritage."** Nashe zhyttia =Our Life. 9.3 (March 1952): 17.

An unsigned one-page article with a focus on Shevchenko, Franko and Lesia Ukrainka. "Ukrainians have a literary heritage of which they can be justly proud. Whether folk-poets or learned literary artists all of our writers communicate messages of pride in the past and hope for the future of their country," writes the anonymous author.

- A532. "Our talents - to the people! Report and election party meeting of Kiev writers."** Digest of the Soviet Ukrainian Press. 7.12 (December 1963): 14-15. [Excerpts. Ukrainian original in Literaturna Ukraina (5 November 1963): 4].

Iu. Zbanats'kyi reported on prominent new novels published in 1963 (Honchar's Tronka , Le's Khmel'nyts'kyi , Pervomais'kyi's Dykyi med ("Wild honey") and others), new plays written and performed, new writers admitted to membership in the Association of Writers of Ukraine. He expressed concern about those "who have embarked on the trackless paths of pseudo-innovation, formalistic trickery" and who "committed grave errors by placing themselves in contradictory position to writers of the older generation" giving thus "an opportunity to the Ukrainian bourgeois nationalists of the imperialist camp to take advantage of some ideologically unclear works." He voiced satisfaction that a majority of the authors, and especially M. Vinhranovs'kyi, L. Kostenko and Ie. Hutsalo, "not only admitted their mistakes, but are making attempts to redefine their views and correct the errors by practical effort." Iu. Zbanats'kyi was re-elected secretary of the Party Committee.

- A533. "Outstanding Soviet literary expert."** Digest of the Soviet Ukrainian Press. 1.1 (July 1957): 7. [Abstract. Ukrainian original in Literaturna hazeta. (7 May 1957): 3].

About Mykola Hudzii on the occasion of his 70th birthday.

- A534. Ovcharenko, Maria.** "Stress in Ivan Franko's poetry." Annals of the Ukrainian Academy of Arts and Sciences in the United States. 8.1/2 (25/26) (1960): 121-140.

A linguistic study which concludes that the stress system of Franko's poetry reflects the blending of the Central and West Ukrainian language variants. The article is based on a paper read originally at a meeting of the Shevchenko Scientific Society in New York commemorating the Franko centennial on May 12, 1956.

- A535. "Over 250 titles.** Interview with director of the State Publishing House for Literature of Ukraine, R. Chumak. Digest of the Soviet Ukrainian Press. 8.2 (February 1964): 18-19. [Excerpts. Ukrainian original in Literaturna Ukraina (17 December 1963): 2-3].

R. Chumak lists a number of authors whose books are to be published during 1964. Among those mentioned are O. Honchar (*Tronka*), M. Stel'makh (*Khlib i sil'* (Bread and salt); *Pravda i kryvda* (Truth and injustice)), H. Tiutiunnyk (*Vyr* (The Whirlpool)), O. Dovzhenko (*Poema pro more* (Poem of the sea)), L. Pervomais'kyi (*Dykyi med* (Wild honey)), as well as a 3-vol. symposium on Shevchenko's universal greatness, a 3-vol. collection of M. Kotsiubyns'kyi's works, a 2-vol. collection of documents and memoirs on Hrabovs'kyi, a ten-vol. edition of Lesia Ukrainka, the first fundamental 8-vol. edition of the works of M. Staryts'kyi, translations from Shakespeare, Boccaccio, Omar Khayyam and other writers.

- A536. Panch, Petro.** "About the work of the auditing committee of the Association of Writers of Ukraine. Address by Petro Panch." Digest of the Soviet Ukrainian Press. 3.4 (April 1959) : 9-10. [Excerpts. Ukrainian original in Literaturna hazeta. (13 March 1959): 1].

About literary journals and magazines published by the Association of Writers of Ukraine: *Vitchyzna*, *Zhovten'*, *Prapor*, *Sovetskaia Ukraina*, *Vsesvit* and *Literaturna hazeta* and about plans for the publication of a Ukrainian literary magazine in foreign languages on the pattern of Soviet Literature.

- A537. Panch, Petro.** "The rivers at spring flood." Digest of the Soviet Ukrainian Press. 9.1 (January 1965) :18-19. [Excerpts. Ukrainian original in *Molod' Ukrainy*. (28 November 1964) : 1].

"I am very happy..." writes Panch, "that the young writer Yevhen Hutsalo refuses to copy blindly the style of his predecessors, even the talented ones, but persistently seeks new means of an even more vivid embodiment of thoughts into artistic images. The same can be said of Ivan Drach..."

- A538. Parkhomenko, M.** "Taras Shevchenko and the champions of the cold war." Digest of the Soviet Ukrainian Press. 5.2 (February 1961) : 3-4. [Excerpts. Ukrainian original in *Radians'ka kul'tura* (29 December 1960) : 3].

The article is a reaction to the U.S. Senate's resolution permitting the erection of a monument to Taras Shevchenko on public grounds in the District of Columbia. The idea of a Shevchenko monument in Washington should be welcomed, says Parkhomenko, but the motives of the U.S. Senate are questionable. Lev Dobriansky is mentioned by name as one who advised the U.S. Senate to act "to spite Moscow".

- A539. "Party principle comes first."** Digest of the Soviet Ukrainian Press. 9.3 (March 1965) : 19-20. [Excerpts. Ukrainian original in Literaturna Ukraina . (9 February 1965) : 1-4].

An editorial report on a meeting of critics in the Association of Writers of Ukraine held February 5, 1965. It was planned to be a discussion of literary criticism published recently in *Literaturna Ukraina* and

*Vitichyzna*, but "discussion grew beyond the set plans." According to this report, problems with literary criticism include the following: "the number of articles and reviews has sharply dropped", "the theoretical standard of many critical articles is so low that it cannot even be considered mediocre". Marharyta Malynovs'ka, a young critic from Lviv, according to the report, has been unjustly accused "of being too sharp in her criticism". Ivan Dziuba, on the other hand, in his analysis of Iurii Mushketyk's novel *Kraplia krovi* (A Drop of Blood) in *Radians'ke literaturoznavstvo* [ "Conscientious artistic research", See A156 ] - in the editorial's words - "asserts some erroneous principles" in that "he defends some kind of independence of the individual from society." Dziuba's thesis was discussed at length at this meeting. Among those who spoke on this subject the editorial names D. Kopytsia, P. Morhaienko, L. Sanov, S. Kryzhaniv's'kyi, V. Ivanysenko, V. Kozachenko and Ie. Sverstiuk. Sverstiuk, according to the editorial, "delivered a speech full of general, absolutely subjectivist phrases." Expertness in criticism, runs the conclusion, "must necessarily be combined with adherence to Party principle." L. Kopylenko expressed a view that the editors and authors of the history of Ukrainian Soviet literature published by *Naukova dumka* in 1964 lost sight of this basic principle "when they made some loose allegations in the evaluation of the works of some writers."

**A540. Pavlychko, Dmytro.** "Rebel with a cause" / by Dmytro Pavlychko. Unesco Courier. 17.[6] (June 1964) : 11-12. Illus., port.

The Unesco Courier in this issue commemorates the 150th anniversary of Shevchenko's birth by publishing Pavlychko's and Roger Caillois' [See A74] articles, extracts from Shevchenko's poetry, his diary and his novel "The Painter" and reproductions in black and white of eleven Shevchenko drawings and paintings. There are, in addition, a full page portrait of Shevchenko by Illia Repine [sic], a small self-portrait of Karl Brüllow [sic] and three scenes of St. Petersburg, one of which is a 19th century engraving. Pavlychko's article comes first and has a brief editorial introduction about Shevchenko and his anniversary.

In his essay Pavlychko relates the story of Shevchenko's life, stressing at the end Shevchenko's friendship with Ira Aldridge which, in Pavlychko's view, testifies to "The full breadth of Shevchenko's vision". Of Shevchenko's poetry Pavlychko singles out for special attention "The Dream" written in 1844 which Pavlychko calls "an explosive poem", "powerful enough to shake the palaces of the mighty on the Neva embankment". "The Dream", says Pavlychko, was Shevchenko's first truly revolutionary poem. It expresses all his innermost feelings and convictions: his grief as a Ukrainian, the indignation of his social conscience, his love of life and the caustic bitterness of a man who prefers death to slavery." According to Pavlychko, "No one, before or after Shevchenko, has drawn so complete and true a picture of the Russian empire of the czars as he, no one has ridiculed as he did its mendacious and sham magnificence or penetrated so deeply into the hearts of the enslaved peasant masses and the minds of the city slum-dwellers." Shevchenko, says Pavlychko, "tore the shroud of hypocrisy from the Russian monarchy, and revealed exploitation, and lawlessness, vice and chauvinism, stupidity and falsehood." Twenty-one lines from "The Dream" are quoted in an unattributed translation. The back cover of this issue has a full page black and white illustration showing the sculptor Michael Khudas with his large statue of Shevchenko.

**A541. "The peasant poets of Russia."** Westminster Review. 114. 225; n.s. 58.1 (July 1880) : 63-93.

An unsigned review article discussing Shevchenko's *Kobzar* ( 2v. Prague, 1876), A. V. Koltzov's *Stikhotvoreniia* (Moscow, 1863) and M.V. Lomonosov's *Sochineniia* (St. Petersburg, 1847). The part on Shevchenko appears on pp. 85-91. Shevchenko is characterized as "the celebrated Cossack poet" who "loves to describe the wild fury of the Cossacks in their old independent days", a poet who "Gathered into his verse many of the most striking legends of the Ukraine" and whose poems contain "the popular superstitions and customs of his countrymen" which makes them "full of national colouring, and racy of the soil." This, says the author, explains the great charm Shevchenko poems have "for all Southern Russians, by whom his memory is regarded with idolatry." Shevchenko's life and his funeral are described in considerable detail, while no "detailed criticism of the writings of Shevchenko" is attempted.

This review article, though unsigned, is attributed by many to William Richard Morfill [See

Shevchenkiivs'kyi slovnyk (Kiev: URE, 1977), v.2, p.8.; Ivan Dubyts'kyi & Roman Smal'-Stots'kyi: "Shevchenko v angliis'kii movi. Povne vydannia tvoriv Tarasa Shevchenka Varshava: Ukrains'kyi naukovyi instytut, 1938, v.15, p.12].

- A542. Pedaniuk, Ivan.** "Ukrainians at home demand more foreign authors published in Ukrainian."/I.M. Pedanyuk. Ukrainian Review (London). 12.3 (Autumn 1965) : 71-72.

Translated excerpts of an article published originally in Vsesvit [1 (January 1965) : 145-146].

- A543. Petrachkov, M.** "The universal greatness of the Bard." Digest of the Soviet Ukrainian Press. 8.2 (February 1964) : 23-24. [Excerpts. Ukrainian original in Radians'ka Ukraina (8 January 1964) : 4].

The author, executive secretary of the Ukrainian SSR's Committee on UNESCO affairs, writes about a concert in honor of Shevchenko, organized by the Ukrainian delegation to UNESCO in Paris, in the UNESCO building on Place Fontainois on the 23rd of November 1963 and about UNESCO Courier's publication of articles on Shevchenko in 1961 [See A36], as well as the planned UNESCO publications for 1964, especially the 2-vol. French edition of Shevchenko's works presently under preparation.

- A544. Petrov, Victor.** "Ukrainian 'intellectual' victims of Bolshevik terror." Ukrainian Review (London). 2.4 (December 1955) : 17-24; 3.2 (June 1956) : 46-59; 3.4 (December 1956) : 17-25.

The three-part article was translated from the Ukrainian text published originally in Ukrains'ka literaturna hazeta (Munich) [1.2-6 (August - December 1955)]. According to the author, political persecutions of Ukrainian writers in the early 1930's in the USSR, repressive police measures which led to the actual physical extermination of a great number of them and the effective elimination of literary groups and movements made it possible for the party itself to take over a complete control of literature. As a consequence, says Petrov, literary activity in Soviet Ukraine "ceased to be a 'liberal profession', a profession of personal choice and individual initiative", and Soviet literature became a "disciplined and stifled literature with limited themes determined by party directives." Primarily a report on and an analysis of the decade of terror, the article provides also masterful silhouettes of Ievhen Pluzhnyk, Hryhorii Kosynka and Mykola Khvylovyi.

- A545. P'ianov, Volodymyr.** "The colorful rainbow." Digest of the Soviet Ukrainian Press. 5.11 (November 1961) : 7-9. [Excerpts. Ukrainian original in Literaturna hazeta . (10 October 1961): 1-2].

On the occasion of a visit to Kiev of Cuban president Osvaldo Dorticos Torrado, who - according to P'ianov - spoke with "love and respect of Ukraine, our literature and language." The article focuses on international ties and contacts of contemporary Ukrainian Soviet literature.

- A546. Pidhainy, S.O.** "Portraits of Solowky exiles". The Black Deeds of the Kremlin: a White Book. 1. Book of testimonies. Toronto: Ukrainian Association of Victims of Russian Communist Terror, 1953. 326-367. Ports.

Memoirs of a former prisoner of the Soviet concentration camp on Solovetski islands provide a series of brief silhouettes of fellow prisoners, among them a number of Ukrainian writers and literary scholars: Ievhen Shabliovs'kyi, Petro Hrebinnyk, Mykola Zerov, Pavlo Fylypovych, Ievhen Pluzhnyk, Les' Kurbas, Mykola Kulish, Oleksa Slisarenko, Klym Polishchuk, Geo Shkurupii, Marko Voronyi, Hryhorii Epik, Myroslav Irchan, Antin Krushel'nyts'kyi. With black and white portraits of Zerov, Fylypovych, Pluzhnyk, Kurbas, Kulish, Slisarenko, Shkurupii and Irchan.

- A547. Pidhornyi, M.V.** "Let us live and create for the people, in the name of the victory of Communism. / Address of Comrade M.V. Pidhorny at the Conference of active creative

intelligentsia and ideological workers of the Republic on April 9, 1963." Digest of the Soviet Ukrainian Press. 7.5 (May 1963) : 14-15. [Excerpts. Ukrainian original in Radians'ka Ukraina (10 April 1963) : 1-2].

In his address Pidhornyi warns against "subversive" propaganda from "class enemies" in the West and criticizes writers and artists who "falling under the influence of bourgeois propaganda, imitated the worst examples of the work of Ehrenburg, Nekrasov, Yevtushenko and Voznesensky, and began to put out ideologically doubtful and confused works." According to Pidhornyi, "Ukrainian bourgeois nationalist counter-revolutionary leaders abroad" use the works of Drach, Vinhranov'skyi, Dziuba and other writers and interpret them in their own favor. Pidhornyi ridicules Drach's poem "The ballad of the laundered pants" and chastises M. Vinhranov'skyi for his address to the conference which, in Pidhornyi's view, "lacked self-criticism and was contradictory".

**A548.** "Piesni Ukrainskie, wydane przez P. Maxymowicza, w Moskwie, 1834. (Songs of Ukraine, published by Maxymowicz, at Moscow, 1834)." Foreign Quarterly Review. 26.52 (October 1840 - January 1841) : 266-289.

This review article of *Ukrainskie narodnye pesni*, edited by Mykhailo Maksymovych and published in Moscow in 1834, may be the earliest known essay on Ukrainian literature in a serious English journal. The article is unsigned and its author remains unknown. The contents and the views expressed, however, as well as the Polonized bibliographical data for a book published with a Russian title page, seem to indicate that the author must have been a Pole, or that the whole essay may have been a translation from some Polish source. Pages 266-274 of the article provide background information about the history of the Cossacks with extensive quotations from the writings of the Russian historian Polevoi, the Polish historian Gnorowski, and the Swiss historian Müller. "Who those Cossacks were, who, after having entirely lost their independence and their freedom, have yet bequeathed to posterity the indestructible marks of nationality, their original customs and manners, and their poetry, is a question... that yet remains to be solved.", says the anonymous author. In his view, "It was not till after the passions which had so long divided the Ukrainians and the Poles had been quenched in the blood of several generations, that the latter turned with sympathy to their former subjects, and to this sympathy, the offspring of their common misfortune, the people of Ukraine will be indebted for the preservation of their history and literature, the two strongholds of their crushed nationality." The article claims that among the 3,000 songs of Ukraine published by Maksymovych, some were originally collected by Chodakowski, "a Pole who devoted his life and fortune to the subject." The collection itself is appraised with enthusiasm: "These songs, some of which might more properly be called epic poems, if skilfully arranged in proper order, joined to an ancient poem on the expedition of Igor, a Russian Duke, the work of an unknown author, might fairly take place by the side of the Niebelungen, if not indeed by that of the Ilias itself." The author provides a critical analysis of the contents, form and imagery of the *dumy* included in Maksymovych's collection with extensive quotations from the works themselves (rendered in English prose). The full text of the following *dumy* or folk songs are included in the article in poetic rhymed (but unattributed) translations: "When the Hetman John Swiergowski", "The wind is sighing, the grass makes moan", "The storm shakes the forest, and fierce winds are striving", "Sentrawa (The aged woman went weeping, weeping)", "Oh do not thou go to their feast by night" and "The Flights of the three brothers from Azoff (Dark clouds give not forth those specks in the sky)". The author has a modest, critical view of his own translations: "We regret our inability," says he, "to preserve in the translations the beauty, harmony and energy of the originals."

According to the author, "Many of the songs published by Maxymowicz were composed by Polish nobles settled in Ukraine." The author writes also of the influence of Ukrainian songs on Polish literature: "The element of Ukrainian poetry has since been transfused into modern Polish literature, to the very great advantage of the latter. Four Polish poets of no ordinary genius have divided amongst them the spiritual domain of Ukraine; Zaleski and Olizaroski are singing her beauty and ancient freedom: Goszczynski has pictured her horrors, whilst Maczewski [sic] chose the widest field for himself - that of her sorrow." Here the author obviously has in mind the so called "Ukrainian school" in Polish literature, the poets Bohdan Zaleski, Tomasz August Olizarowski, Seweryn Goszczynski and Antoni Malczewski.

**A549. Pikkiiev, Iu.O.** "Among the Leningrad scholars of Ukrainian literature."/ Y.O. Pikkiiev. Digest of the Soviet Ukrainian Press. 5.9 (September 1961) : 19-20. [Excerpts. Ukrainian original in Radians'ke literaturoznavstvo . 3 (May/June 1961) : 154-156].

A report on research in progress on Ukrainian literature by scholars living in Leningrad, i.e. M.K. Piksanov, V.P. Adrianova-Perets, I.P. Ieriomyn, I.Ia. Aizenshtok, V.M. Kropyvnyts'kyi, O.P. Mohylians'kyi, Ie.P. Brandis and others.

**A550. Piper, Jean Wolcott.** "Heroic poet of Ukraine". Nashe zhyttia =Our Life. 18.4 (April 1961): 16. illus.

News item about the coming unveiling of a statue of Lesia Ukrainka in the Cultural Garden of Cleveland, Ohio. The project of the monument by the sculptor Mykhailo Chereshniovsky is shown in illustration.

**A551. Piper, Jean Wolcott.** "Ukraine's world freedom singer - Taras Shevchenko." Nashe zhyttia =Our Life. 18.3 (March 1961) : 16-17.

"There has been no other world poet whose entire life was devoted to singing against human slavery," says the author of this article written on the occasion of the centennial of Shevchenko's death. Europe's Freedom Fighter: Taras Shevchenko [See ULE: Books and Pamphlets, 1890-1965, B87] is called "the first Western government publication in honor of any Ukrainian hero."

**A552. "Plenum of the Board of the Association of Writers of Ukraine."** Digest of the Soviet Ukrainian Press. 2.6 (April 1958) : 19-20. [Excerpts. Ukrainian original in Literaturna hazeta. (4 March 1958) : 3].

Participants in the Plenum complain about small editions of Ukrainian literary works being printed in Soviet Ukraine. With an editorial comment by the Digest's editor.

**A553. "A poem travels around the world."** USSR. 4/91 (April 1964) : 55.

An unsigned article about foreign language translations of Taras Shevchenko's poem *Zapovit* .

**A554. Poltorats'kyi, Oleksii.** "A book about Lesia Ukrainka for the Russian readers."/ O. Poltorats'kyi. Digest of the Soviet Ukrainian Press. 6.10 (October 1962) : 10-11. [Excerpts. Ukrainian original in Literaturna Ukraina (31 August 1962) : 3].

A review of Lomikamen": povest' o Lese Ukrainke by Aleksander Iosipovich Deich published by Detgiz in Russian in an edition of 30,000 copies. This biographical novel about the Ukrainian classic writer, according to the author, focuses on only three years in the life of Lesia Ukrainka, 1900 to 1902 - the years considered "the most vivid, most interesting and most characteristic."

**A555. Poltorats'kyi, Oleksii.** "Handicraft monument."/ O. Poltorats'kyi. Digest of the Soviet Ukrainian Press. 8.5 (May 1964) : 22-23. [Excerpts. Ukrainian original in Prapor. 3 (March 1964) : 96-100].

About the Shevchenko monument in Winnipeg "erected to the poet by his and the Ukrainian people's worst enemies - the bourgeois nationalists" and the "as yet unfinished monument" to be built in Washington. The Winnipeg monument is described thus: "On a high pedestal embellished with fairly decently executed bas-reliefs on themes of the works of Shevchenko, you will see, seated on a chair, an exhausted old man, his head hung low in sadness..." Photographs of the proposed monument in Washington published in the foreign press make Shevchenko look, in the author's view, "like a playboy with soft hands." Despite the fact that the Winnipeg monument was erected by nationalists, Soviet delegations or tourist groups, says Poltorats'kyi, place wreaths by the monument to honor the poet and "this makes the nationalists mad..."

- A556. Poltorats'kyi, Oleksii.** "Let us build contacts with literatures of the world." / O. Poltoratsky. Digest of the Soviet Ukrainian Press. 2.10 (August 1958) : 4-6. [Excerpts. Ukrainian original in Literaturna hazeta (24 June 1958): n.p.].

On the occasion of the first issue of Vsesvit published in July 1958. With an editorial comment by the Digest editor.

- A557. Poltoratskyi, Oleksii.** "UNESCO and Ukrainian culture." / O. Poltoratskyi. Digest of the Soviet Ukrainian Press. 6.12 (December 1962) : 1-4. [Full text. Ukrainian original in Literaturna Ukraina (23 October 1962) : 1-2].

Report of the chairman of the Information Commission of the National Committee of the Ukrainian SSR on UNESCO about his Commission's proposals for UNESCO observances of the 150th anniversary of Shevchenko's birth to be celebrated in 1964.

- A558. Poncet, André Francois.** "Shevchenko, an apostle of freedom". Ukrainian Review (London). 11.2 (Summer 1964) : 36-37.

A biographical sketch of Shevchenko by a member of the *Academie francaise* published originally in Le Figaro on March 12, 1964.

- A559. "Presentation of a prize."** Digest of the Soviet Ukrainian Press. 9.12 (December 1965) : 25. [Full text. Ukrainian original in Literaturna Ukraina (5 November 1965) : 1].

Mykola Ostrovs'kyi Literary Prize for the best literary work about the life of a Soviet youth was awarded on November 2, 1965 to Iurii Mushketyk for his novel *Kraplia krovi* (A Drop of Blood). This annual prize is awarded jointly by the Central Committee of the Komsomol and the Association of Writers of Ukraine.

- A560. "Professor Mykola Hlobenko."** Ukrainian Review (London). 4.3 (Autumn 1957) : 82. Port.

An unsigned obituary with a full page portrait of Mykola Hlobenko (1902-1957), Ukrainian emigré literary historian and scholar.

- A561. "Professor Volodymyr Derzhavyn - renowned Ukrainian scholar."** Ukrainian Review (London). 11.3 (Autumn 1964) : 90-91.

An unsigned obituary of Volodymyr Derzhavyn, Ukrainian literary scholar, critic and translator who died in West Germany on March 1, 1964.

- A562. "The proposed T.H. Shevchenko monument in Washington."** Digest of the Soviet Ukrainian Press. 8.1 (January 1964) : 23-24. [Full text. Ukrainian original in Literaturna Ukraina (3 December 1963) : 4].

A correspondent of the Washington Post, according to this news item, asked L.Ie.Kyzia, UN Permanent Delegate of the Ukrainian SSR, about his opinion on the proposed Shevchenko monument to be built in Washington. Commemorating T. Shevchenko abroad is "sincerely appreciated by the Soviet people," said Kyzia. It "should be regarded as a sign of deep respect for the great son of Ukraine and for the entire Ukrainian people by the American people." But Kyzia "firmly condemned the attempts of the enemies of the Soviet Union in the USA" to use the monument "as a tool of the 'cold war'", "as a means of inflaming hostility toward the Soviet people."

- A563. Pryhara, Maria.** "To improve book sales" / Maria Pryhara and Natalia Zabila. Digest of the Soviet Ukrainian Press. 3.1 (January 1959) : 22-24. [Excerpts. Ukrainian original in Literaturna hazeta (5 December 1958) : 2].

About shortcomings in the distribution of books in Ukrainian with special emphasis on Ukrainian children's literature.

- A564. Radchenko, V.** "The conference of writers for children. Time demands and sets responsibilities." Digest of the Soviet Ukrainian Press, 4.1 (January 1960): 9. [Excerpts. Ukrainian original in Literaturna hazeta (1 December 1959): 2]

According to the author: "Development of our children's literature is thwarted by a lack of criticism...We know that in Moscow and Leningrad there are special Buildings of Children's Literature... But here, in Ukraine, during the post-war years we have not even compiled a single bibliographic index, not to mention more serious theoretical articles or reviews, or some thematic recommendations for certain age groups of children. ... The older generation remembers that in the 1920's there was a great wealth of plays for children, great activity in children's stage groups..."

- A565. Raymond, Ellsworth.** "Literature." Encyclopedia Americana. New York: Americana. 27 (1957): 259.

A note of 39 lines in a longer article on Ukraine. The text is a revised and abbreviated version of the one in the 1947 ed. of this encyclopedia [See "Language and literature", A366]. A number of misspellings and errors remained uncorrected. Lesia Ukrainka is still listed among the fiction writers of the 1930's.

- A566. "The rebel."** Problems of the Peoples of the USSR. 25 (Autumn 1965): 3.

An unsigned one-page article used as an introduction to translated excerpts from Vasyl' Symonenko's diary and poetry which follow on pp.4-7 (diary), pp.8-9 (poetry). Symonenko is characterized as "an unusual Soviet writer" whose "political radicalism is undisguised", who "confronts the regime with an open visor". "The passion of his social indictment gets through to the most obtuse reader", says the author. "Moreover, as a non-Russian, a Ukrainian, he adds a national pathos to the general charge". Yevtushenko and Dudintsev, according to the author, "are essentially benevolent critics-reformers", while Symonenko, "was a revolutionist at the barricades" who "was not warring against the abuses of Communism but against Communism itself."

- A567. Rechmedin, Valentin.** "The heart of creative work." Digest of the Soviet Ukrainian Press. 8.9 (September 1964): 18-21. [Full text. Ukrainian original in Molod' Ukrainy (9 August 1964): 3].

The author writes disapprovingly of young Soviet Ukrainian writers who pay homage to modernism and consider Hemingway, Remarque, Pasternak and Whitman as their literary models. There is a reference to "several sad-looking booklets of young Ukrainian poets living in the United States" and a claim that some poetry-cycles of beginning poets published recently in Literaturna hazeta seem to contain "an echo of the same meaningless and soulless ravings from overseas." He chastizes the young poets for "a spirit of egocentrism, egoism and misanthropy which characterize the poets of the imperialist world" and rejoices that "Under the effect of friendly criticism of the public, listening with their hearts to the voice of the Party to create a literature of high ideal brilliance and purity and artistic perfection, the young writers quickly saw their errors and firmly embarked on the road of creative work useful to the Party and the people." Rechmedin reviews positively three small collections of young Soviet Ukrainian poets: Volodymyr Pidpalyi, Vasyl' Borovyi and Mykola Lykholdid noting "with sincere joy that their poems do not have a trace of the so-called modernistic or 'the 60's' trends, which not so long ago alarmed our young orchard of literature." A few lines of poetry of the three poets are quoted which the Digest renders in literal translations.

- A568. Rechmedin, Valentin.** "Tributes to a poet." USSR. 10/73 (October 1962): 13.

Popularity of Shevchenko as judged by the number of monuments and place names in his honor. According to the author, there are some 140 memorials to Shevchenko in Ukraine; more than 160 institutes, libraries and theaters and 340 collective farms bear his name. Some 190 towns and villages are named in honor of the poet and there are at least 775 Shevchenko streets in Soviet cities.

- A569. "Reds in Kiev assault U.S. Ukrainians honouring Shevchenko." Ukrainian Review (London). 11.1 (Spring 1964): 101.**

An unsigned one half of a page news item about Mykola Bazhan's article published in the April 16, 1963 issue of *Literaturna Ukraina* denouncing the pamphlet Europe's Freedom Fighter: Taras Shevchenko, 1814-1861 published as official document by the U.S. Congress. [See ULE: Books and Pamphlets, 1890-1965, B87].

- A570. "A reviewer's notebook." Freeman, 3. 74 (10 August 1921): 526-527.**

"The morning mail brings an appeal for Ukrainian Relief", writes the anonymous author of this article, "and sets me thinking of an evening five years ago last October, when I discovered that a poet can actually be the central fact in the life of a whole people. It was at the Ukrainian congress in Cooper Union; and the poet, who had been dead for half a century, was Taras Shevchenko." "Later I informed myself about the poet (some of whose work has been charmingly translated by Mrs. Voynich, the author of "The Gadfly") and I found that the Ukrainian movement had indeed sprung out of this one man's life and influence. Never was there a more exact confirmation of Shelley's belief that poets are the unacknowledged legislators of the world." The author provides biographical data in considerable detail - much of it based, apparently, on Shevchenko's autobiography and other Ukrainian and Russian sources, with an obvious, though unacknowledged, debt to Ethel L. Voynich's biographical introduction in her book of translations Six Lyrics from the Ruthenian of Taras Shevchenko published in 1911 in London [See ULE: Books and Pamphlets, 1890-1965, B90]. The author says of Shevchenko's arrest: "He had been on the point of going to Italy... and it is probable that if he had done this he would have entered the sphere of Mazzini and the other leaders of European liberalism and would thus have given the Ukrainian political movement two generations ago the international importance it has scarcely yet attained. On the other hand, nothing he might have accomplished in Europe could have signified half so much in the spiritual life of his people as the legend of his years in Siberia." The author claims that after Shevchenko was released "he was devoured by scurvy and a hopeless drunkard, with brain dimmed and confused, and he was no longer able to create anything. Forbidden to settle in Ukrainia, he returned to St. Petersburg, where he continued to live for a few miserable years as a ward of the Tolstoy family." He quotes Turgenev who wrote about Shevchenko: "We literary men received him with friendly sympathy. But he was cautious and would scarcely ever open out to anyone... he seemed rough and hardened. The expression of his eyes was mostly sullen and suspicious, but now and then came a delightful smile." The article is unsigned. Van Wyck Brooks is the first name listed among the six editors of this New York weekly. Reprints and/or abbreviated versions of this article usually appear under Van Wyck Brooks's name. [See A64].

- A571. Revutsky, Valerian. "Faust in the 'new' role in the USSR."/V. Revutsky. The New Review . 5.1/18/ (March 1965): 11-20.**

A critical analysis of Oleksandr Levada's play *Faust i smert'* . The play was presented for the first time during the Third Ukrainian Art Festival in Moscow in December 1960 and achieved an immediate success. Levada's drama, dealing ostensibly with man's flight into space and concerned with "the image and disposition of time", is placed by Revutsky in the context of the Faust legend in literature.

- A572. Revutsky, Valerian. "The prophetic madman: 'The People's Malakhii' - a play by Mykola Kulish." Canadian Slavonic Papers. 1 (1956): 45-58.**

An analysis of Kulish's *Narodnyi Malakhii* together with a review of the play's background, of its performance by the Les' Kurbas's theater *Berezil'* in 1928-1929, and of the heated critical discussion that followed.

- A573. Revyuk, Emil. "Representative men." Snowyd, D. Spirit of Ukraine: Ukrainian contributions to world's culture. New York City: United Ukrainian Organizations of the United States, 1935. 126-144.**

Brief articles on "representative figures" whom the author considers to be "the individuals who characterize the ideals of the past and present generations of Ukraine". Such distinction is bestowed on the following Ukrainian writers: the unknown author of *Slovo o polku Ihorevim* (the subchapter is entitled: "Social ideal of 'The Word of Ihor's Legion', 126-128), Skovoroda (129-132), Shevchenko (134-137), Franko (137-139) and L. Ukrainka (139-143). One separate subchapter is devoted to Nicholas Gogol and Marie Bashkirtseff, both of whom are characterized as representative of those Ukrainians who "tried to run away from themselves by breaking away from their native inherent character". Credit for the authorship of these articles is given in the preface only.

**A574. Revyuk, Emil.** "The Ukrainian literary contribution". Snowyd, D. Spirit of Ukraine; Ukrainian contributions to world's culture. New York City: United Ukrainian Organizations of the United States, 1935. 48-71.

An attempt at a general appraisal and characterization of Ukrainian literature from the "literature of the old Kiev principality" to the writings of Kotsiubyns'kyi and Vynnychenko. The author quotes A.S. Arkhangelsky who characterized the pre-17th century Ukrainian literature as "the connecting link between Russia and the West". He discusses briefly the work of Kotliarevs'kyi, the father of modern Ukrainian literature, Kvitka ("the first author of a book in which the hero, the heroine, and most of the characters are 'common' peasants"), Shevchenko ("one of the most romantic figures in literature"). Other writers are mentioned with brief comments about the general state of Ukrainian literature under Russian rule (where it was actively persecuted) and under Austria (where it was more free to develop). A separate subchapter is devoted to a discussion of oral literature. "The general human appeal of the Ukrainian folk-literature has been recognized by the popularity of Ukrainian tales and the admiring comments of foreign writers and critics", says the author. Revyuk is named as author of the article in the preface only.

**A575. Rich, Vera.** "The *Caucasus* of Shevchenko." Ukrainian Review (London). 6.1 (Spring 1959): 45-48.

"...in spite of its universal themes of grief and oppression", says V. Rich, Shevchenko's English interpreter and translator, "the *Caucasus* remains an essentially personal and particularized expression of these themes..." and "for a full appreciation of the poem, we must understand the circumstances under which it was written." She describes some of the biographical background for the poem written in 1845 and then proceeds to analyze the poem itself. In the varied patterns of rhyme and rhythm, says Rich, "Shevchenko has found a medium that will express both deep emotion and biting sarcasm that unites flowing lyricism and bold colloquialism." *Caucasus*, according to Rich, is outstanding as "a structural triumph". "Shevchenko has organized his material into three main themes, each related to the others and to the whole poem as the movements of a symphony are inter-related." "The first movement centers around the theme of everlasting suffering under oppression." The second movement focuses on one oppressor and one victim and the poet "becomes a cynical commentator" of the Caucasian war. The third movement is a lyrical mourning for his friend: the poet becomes identified with the suffering on a deeper, personal level. Pages 49-53 of the same issue contain Vera Rich's translation of the poem ("The Caucasus (Mountains beyond mountains)").

**A576. Robinson, Therese Albertine Louise von Jakob.** [Notes in] Historical View of the Languages and Literature of the Slavic Nations; with a sketch of their popular poetry/ by Talvi. With a preface by Edward Robinson. New York: George P. Putnam, 1850. xv, 412 p.

This 1850 treatise is, apparently, the earliest comparative scholarly study of Slavic literatures published as a book in the English language. The author, whose pseudonym Talvj (corrupted here on the title page to "Talvi") is derived from the first letters of her full maiden name, Therese Albertine Louise von Jakob, and whose dates are 1797 to 1870, was a German-born philologist and writer who spent the early years of her life in "the southern provinces" of Russia and in St. Petersburg, and authored, in addition to the Historical View..., such works as Volkslieder der Serben (1825), Versuch einer geschichtlichen Charakteristik der Volkslieder germanischer Nationen (1840), the novels Heloise (1850) and Die Auswanderer (1852). Talvj married Edward Robinson (1794-1863), an American Biblical scholar, author of Biblical Researches in Palestine (1841) and other works and the editor of American Biblical Repository. It was in the latter, in the

issues for April and July 1834, that the original version of Talvj's treatise on the languages and literatures of the Slavic nations was first published.

Ukrainian literature in Talvj's book is not given a separate chapter, but is discussed in several places under different headings. In Part II, Eastern Slavi, Chapter 1, History of the Russian language and literature, a little over a page is devoted to "The Malo-Russian, the language of the South of Russia..." [50-51]. "This dialect", says Talvj, "is especially rich in national songs. Many of them are of peculiar beauty, touching *naïveté*, and a poetical truth which far outshines all artificial decorations." Talvj is aware that "there exists in it a travesty of the Aeneid, written by J. Kotliarevski... although a foreigner is less able to appreciate its peculiarities and beauties..." Part IV. Sketch of the popular poetry of the Slavic nations [354-366], includes a discussion of the "ballads" "sung by the population of Malo-Russia", including the "historical ballads *Dumi* or *Dumki*." The author speaks of the "immense number of ballads" which "have originated in the rich and fertile steppes of the Ukraine", of their deep melancholy character "that finds vent in a great variety of sweet, elegiac, melodies." She quotes from a German translation [*Volkslieder der Polen*, gesammelt und übersetzt von W.P. (Leipzig 1833), which, according to Talvj, should have been called "Songs of the Ruthenian People in Poland"] to give the following characteristic of these songs: "these are the after-pains of whole generations; these are the sorrows of whole centuries, which are blended in one everlasting sigh!". A few "characteristic specimens" of Ukrainian folk poetry are given, apparently in Talvj's own rhymed English translations. They include: "On the murder of Yessaul Tshurai (O eagle, young gray eagle)" [359-360]; "Lament for Yessaul Pushkar (There flows a little river)" [360-361]; "Song of the Haidamack (Gladly would I to the war)" [362]; "Sir Sava and the leshes (With the Lord at Nemirov)" [363-364]; "The love-sick girl (Winds are blowing, howling)" [365-366] and "The dead love (White are thou, my maiden)" [366]. Early Ukrainian literature, that of the Kievan Rus', including the *Slovo o polku Ihorevim*, is discussed briefly in the sub-chapter on the "First period" of Russian literature [52-55].

**A577. Rokotov, Timofei.** "Literature and art in liberated Lwow: From a traveler's diary." International Literature. 3 (March 1940): 82-93. Illus.

A reportage on the cultural life in Lviv, newly "liberated" by the Soviet forces, with a survey of Ukrainian, Polish and Jewish literary life and theater.

**A578. Romanenchuk, Bohdan.** "Ten years of Soviet literature in Ukraine." Ukrainian Quarterly. 6.3 (Summer 1950): 246-252.

Falsehood and perfidy of Soviet literature, says the author, can be proven through the study of its characters which tend to be unreal and impossible, all black or all white. This, according to Romanenchuk, deprives Soviet literature of "all actual and artistic truth and even plausibility." This thesis is illustrated by citations and analysis of certain works of A. Kornichuk, Iu. Ianov's'kyi, V. Sobko, O.Honchar, I.Senchenko, N. Rybak and O. Il'chenko.

**A579. Rozumnyj, J.** "M. Kociubyn's'kyj (1864-1964)." Zhinochyi svit= Woman's World. 16.6 (186) (June 1965): 13.

An article on the occasion of Mykhailo Kotsiubyn's'kyi's centenary. According to the author, Kotsiubyn's'kyi was "one of the most prominent prose writers of the Modern School of Ukrainian literature..." who "was able to reconcile two important factors in the life of a writer: an artist's duty to his art, and his duty to his people." In Rozumnyj's view, Kotsiubyn's'kyi was "a great humanist"; he strove for renewal of life - a life free from balast, banality and triviality." "He was an impressionist and a psychologist who was able to transmit the heights of human experience. He strove to recreate ...every pulsating beat of the human soul both in moments of ecstasy and tragedy." "As a psychologist, he skillfully examined the poignant, paradoxical emotions during moments of human tragedy." Kotsiubyn's'kyi's works, says Rozumnyj, "are not broad canvasses with complicated plots, but rather short acquerelles of nature, psychological studies that probe human sensitivity and emotion both with beauty and dignity."

**A580. Rudenko, Mykola.** "The road to the top." Digest of the Soviet Ukrainian Press. 2.9 (July 1958): 21. [Excerpts. Ukrainian original in Literaturna hazeta. (16 May 1958): 2].

About Leonid Pervomais'kyi, on the occasion of his 50th birthday; a personal memoir. With a note by the Digest's editor.

- A581. Rudnyckyj, J.B.** "Burns and Shevchenko". In his *Berns i Shevchenko*. Winnipeg: Ukrainian Free Academy of Sciences, 1959. (Slavistica, No.35). 30.

Brief English summary of a 32-page pamphlet in Ukrainian. Rudnyckyj's comparison of works of Robert Burns and those of Taras Shevchenko was published on the occasion of Burns's 200th anniversary.

- A582. Rudnyckyj, J.B.** "The first Canadian literary appreciation of Shevchenko. *Zhinochyi svit = Woman's World*. 14.3 (159) (March 1963): 15.

About F.L. Tilson's article on Shevchenko's life and work published in vol. 14 of the *University Magazine* in Montreal in 1915, on the occasion of the poet's 100th anniversary of birth. J.B. Rudnyckyj calls this "the first learned appreciation of Shevchenko" in Canada, mentions the possible influence of the British scholar W.K. Morfill and quotes extensively from Tilson's article. Neither title of Tilson's article nor additional bibliographical details are provided. [But see A721].

- A583. Rudnyckyj, J.B.** "The first English translation of L. Ukrainka." *Promin* . 4.7 (July 1963): 19.

The "very first translator" of Lesia Ukrainka dramas, according to Rudnyckyj, was C.E. Bechhofer who included Lesia Ukrainka's "The Babylonian Captivity" in his translations of *Five Russian Plays With One from the Ukrainian*, published in New York by E.P. Dutton in 1916. Rudnyckyj quotes from Bechhofer's view of Lesia Ukrainka's work expressed in the foreword and gives one passage from the drama as an illustration of Bechhofer's translation. The translation itself is appraised by Rudnyckyj as "a well-styled rendering of L. Ukrainka's poetical word". Bechhofer, says the author, "is adequate in his translation and at the same time tries to reproduce L. Ukrainka's stylistic peculiarities. It is in particular evident in the biblical archaisms... and in the names of characters..., as well as those of places..."

- A584. Rudnyckyj, J.B.** "Foreword". *I. Franko i Frankiana na zakhodi: staty i materialy z pryvodu stolittia narodyn, 1856-1956 = I. Franko and Frankiana in the West: a Jubilee Symposium, 1856-1956*. Ed. by J.B. Rudnyckyj. Winnipeg: Shevchenko Foundation, 1957. (Ukrainian Free Academy of Sciences. Series: *Ucrainica Occidentalia*, IV (2)): 5-6.

"Franko's contribution to several fields of humanities is possibly superior to his writings as an author of belles lettres," says the editor of this "jubilee symposium" whose contents (mostly in Ukrainian, with only one contribution in English) is described in this foreword.

- A585. Rudnyckyj, J.B.** "The Leipzig edition of Shevchenko, 1859." In Rudnyts'kyi, Iaroslav. *Shevchenkiiana na zakhodi: pershe vydannia Shevchenka na zakhodi. Z nahody storichchia, 1859-1959*. Winnipeg: Ukrainian Free Academy of Sciences, 1959. (*Ucrainica occidentalia*, 6/4/): 5-7.

According to the author, a booklet containing seven Russian poems of Pushkin and six Ukrainian poems of Shevchenko published in 1859 by Wolfgang Gerhard in Leipzig, Germany, was the first publication of Shevchenko's poetry in Western Europe. The English language introduction to this 1959 reprint of the Shevchenko portion of the booklet comments on both this particular edition and on Shevchenko in general.

- A586. Rudnyckyj, J.B.** "Problems of the contemporary Shevchenkology". In his *Naiblyzhchi zaydannia Shevchenkoznavstva*. Winnipeg: UVAN, 1958. (Ukrainian Free Academy of Sciences. Series *UVAN Chronicle*, No.16): 5.

English summary of the author's 32-page Ukrainian pamphlet. Rudnyckyj makes a series of suggestions for actions to be undertaken to mark the one hundredth anniversary of the publication of Shevchenko's *Kobzar* in 1960 and the one hundredth anniversary of the death of Shevchenko in 1961.

- A587. Rudnyckyj, J.B.** "Taras Shevchenko (1814-1861)." Povne vydannia tvoriv Tarasa Shevchenka, t.1. Poezii 1837-1842 rr. Za red. Pavla Zaitseva. 2 dop. vyd. 3. naklad. Z peredmovoiu Iar. Rudnyts'koho. Chicago: M. Denysiuk, 1962. xiii-xxvi.

Rudnyckyj speaks of Shevchenko as "a national prophet and flaming patriot" who "did more than any other figure in Ukrainian literature in rousing the national self-consciousness and pride of his people and in stimulating their efforts to a revolutionary activity in achieving the status of a modern nation." After some bibliographical history of the early editions of Shevchenko's poetry collections, the author discusses Shevchenko's "national ethos and pathos", his interest in the past, in the Cossack Ukraine, his pan-slavic idealism, his universality as a "poet of liberty, truth, love and democratic ideas." Rudnyckyj takes issue with Turgenev's statement that Shevchenko had "read little" and "knew even less", and cites a number of scholars who have proven Shevchenko's knowledge of the masterpieces of the world literature, including the ancient classical Greek and Latin texts and the Bible - all of which were sources of his poetic inspiration. The article quotes some of Shevchenko's poetry in English translation, notably "Dig my grave and raise my barrow" (Tr. by E.L. Voynich), "Embrace then, brothers mine" (Tr. by A.J. Hunter) and excerpts from "Caucasus" ("High mountains on mountains with clouds e'er surrounded" (Tr. by C.A. Manning).

- A588. Rudnyts'kyi, Mykhailo.** "We need a sensitive and strict conscience."/M. Rudnyts'kyi. Digest of the Soviet Ukrainian Press, 5.7 (July 1961): 10-11. [Excerpts. Ukrainian original in Literaturna hazeta . (16 May 1961): 3].

There is a need for critics to be more severe and more demanding, in order to raise the qualitative standards of Soviet Ukrainian literature, says Rudnyts'kyi. "Our readers must not be permitted to lose faith in their own literature. They should not 'look for something new' in the works of the bourgeois writers just because they cannot find it in the works of their authors: interesting subjects, sharp conflicts, tense plots, fertile imagination and philosophical thoughts."

- A589. Rusova, Sophia.** "In memory of Michael Drahomanov: Impressions of the great man by an eminent women's leader." Ukrainian Life, 2.10 (October 1941): 6-7; 2.11 (November 1941): 6-7. Ports.

According to the editor of Ukrainian Life, this is "a freely translated and shortened version of memoirs by the late Sophia Rusova". It is published with Rusova's and Drahomanov's portraits and a brief editorial note. Drahomanov is described by Rusova as a man "who fascinated his audience not only by the strength of his talent as a speaker, but also by the depth of his knowledge, the frankness of his thoughts and the unexcusable honesty of his convictions." According to Rusova, "Drahomanov's great learning, his many-sided talents, did not interfere with his gay, lively disposition." He "electrified his listeners" with his "truly fascinating enthusiasm." Drahomanov is also described as a loving husband: "The Drahomanovs both belonged to the species of monogamists...". Drahomanov, says Rusova, exercised a great moral influence on his contemporaries.

- A590. Ryl's'kyi, Maksym.** "Cultural progress of the Ukrainian people"/ Maxim Rylsky. USSR, 8(1957): 11-13. Illus.

A brief article on the popularity of art, music, literature and the theater in present day Soviet Ukraine. With eight black and white illustrations, including the author's portrait.

- A591. Ryl's'kyi, Maksym.** "In an atmosphere of friendly cooperation: notes from the International Congress of Slavists."/ Maksym Rylsky. Digest of Soviet Ukrainian Press, 2.13 (November 1958): 19. [Excerpts. Ukrainian original in Literaturna hazeta, (9 September 1958): 1].

About Ukrainian themes at the 4th International Congress of Slavists held in Moscow, especially about O. Bilets'kyi's paper on Ukrainian literature among other Slavic literatures, and Ryl's'kyi's own paper on Ukrainian historical epics.

- A592. Ryl's'kyi, Maksym.** "The Muse and fashion." Digest of the Soviet Ukrainian Press, 6.8 (August 1962): 17-18. [Excerpts. Ukrainian original in Literaturna Ukraina . (22 June 1962) :3-4].

Ryl's'kyi poses a provocative question: "Is it absolutely necessary for a prominent artist to be accessible to all?" "A chase after popularity," says Ryl's'kyi, "sometimes turns into a chase after fads." "...longevity is an inherent feature of real works of art", while, on the other hand, warns Ryl's'kyi, "deliberate innovation sometimes unexpectedly turns into an imitation of "the latest fashion..."

- A593. Ryl's'kyi, Maksym.** ""Mykola Zerov - poet and translator."/Maksym Ryl's'kyi. Digest of the Soviet Ukrainian Press, 9.4 (April 1965): 13-14. [Excerpts. Ukrainian original in Zhovten' 1 (January 1965): 78-86].

Writes Ryl's'kyi: "Unjustly and criminally repressed during the period of the Stalin personality cult, the brilliant literateur, critic, poet and translator Zerov, had been expunged from Ukrainian literature for many years, none of the younger people read him or could have read him, and so, to those who heard his name, it remained with the biased tag of 'neoclassicist.'" ... "Although our treatises state that the Ukrainian 'neoclassicists' allegedly proclaimed the cult of 'pure art', I declare with full responsibility that no member of the group had ever raised this slogan, neither Zerov, nor Fylypovych, nor Dray-Khmara, nor the Ryl's'kyi of that period." ... "The esthetic platform which united them was their love of words, strict form and the great heritage of world literature..." Zerov's lectures on the history of Ukrainian literature always attracted a huge audience, says Ryl's'kyi; he was brilliant as a lecturer and speaker. According to Ryl's'kyi, "even people who were fairly cool toward Zerov's original poetry, considered him a flawless translator. His translations of the Roman poets will retain their recognition and esthetic value for a long time to come. One can take any attitude toward the poets of the French 'Pleiade'... the French 'Parnassists'...but the fact that he was the first to acquaint the Ukrainian readers with them, and that he did it in wonderful translations, cannot fail to be recognized as a serious achievement of Mykola Zerov. The translation heritage of Zerov constitutes a considerable asset in our culture, the importance of which can hardly be denied." ... "His treasure is considerable, and it would have been greater if tragic circumstances had not snatched him from our ranks at the very zenith of his creative development," says Ryl's'kyi.

- A594. Ryl's'kyi, Maksym.** "A necessary and useful matter." Digest of the Soviet Ukrainian Press, 4.5 (May 1960): 16-17. [Excerpts. Ukrainian original in Radians'ka Ukraina (27 March 1960): 3]

About the collection of selected works of Mykola Voronyi (1871-1942), published under the editorship of H. Verves with a foreword by O. Bilets'kyi. The terms 'modernism' and 'decadence' in application to Voronyi, says Ryl's'kyi, "could be applied only with great reservations... Voronyi was not closely associated with 'Young Muse' organization nor with the editors of 'Nova khata'..." Ryl's'kyi feels that "the selection of Voronyi's poems should have been more generous and bolder" and objects to the omission from the book of a "once well-known poem 'Yevshan-zillia'..."

- A595. Ryl's'kyi, Maksym.** "The poetry of Taras Shevchenko"/ Maxim Rytsky and Alexander Deitch. USSR, 4/91/ (April 1964): 54-55. Illus.

Excerpts from the book Taras Shevchenko issued by the Moscow Progress Publishing House in honor of the 150th anniversary of Shevchenko's birth, interspersed with long quotations from the poems *Zapovit* ("The Testament"), *Son* ("The Dream") and *Kavkaz* ("Caucasus") and illustrated with a reproduction of the 1859 Shevchenko photograph.

- A596. Ryl's'kyi, Maksym.** "Shevchenko's new word."/Maksym Ryl's'kyi. Digest of the Soviet Ukrainian Press, 8.4 (April 1964): 17-19. [Excerpts. Ukrainian original in Radians'ka Ukraina . (9 March 1964): 3-4].

"...there is no poet in the world who would be so important in the life of his people as Shevchenko," says Ryl's'kyi. "...all Ukrainian history, from the middle of the 19th century, cannot be imagined and cannot be conceived without Shevchenko." According to Ryl's'kyi, "Shevchenko brought the new word into Ukrainian

literature. There are very few among the world's titans of whom this can be said so firmly, so assuredly and so fully." The article, written on the occasion of Shevchenko's 150th anniversary, singles out *Haidamaky*, as a work that has no precedent in world literature.

- A597. Ryl's'kyi, Maksym.** "Shevchenko's poetic outlook." Digest of the Soviet Ukrainian Press. 5.4 (April 1961): 1-2. [Excerpts. Ukrainian original in Komunist Ukrainy . 2 (February 1961): 57-61].

We must speak of Shevchenko as a poet of the people, says Ryl's'kyi, "in the same sense that we speak of Pushkin, Mickiewicz, Beranger and Petefi. Here the term 'of the people' approximates the terms 'national' and 'great'..."

- A598. Ryl's'kyi, Maksym.** "White spots on the chart of our culture. Who will publish Virgil's *Aeneid* in Ukrainian translation?" Digest of the Soviet Ukrainian Press. 6.12 (December 1962): 17. [Full text. Ukrainian original in Literaturna Ukraina (26 October 1962): 2].

A plea for the publication of Virgil's *Aeneid*, translated into Ukrainian by M. Bilyk, which was deleted from the publishing plan of L'viv University Press by order of the Ministry of Higher and Special Secondary Education of the Ukrainian SSR.

- A599. Ryl's'kyi, Maksym.** "A word about Lesya Ukrainka." / Maksym Ryl's'kyi. Digest of the Soviet Ukrainian Press. 7.9 (September 1963): 11-12. [Excerpts. Ukrainian original in Literaturna Ukraina (2 August 1963): 1-3].

A tribute to Lesya Ukrainka, in Ryl's'kyi's view, "not only the greatest woman-writer in the world, but one of the most original poets in the world...", on the occasion of the 50th anniversary of her death. The "Promethean line" developed in her playwriting, says Ryl's'kyi, "is the acme of Lesya's creativeness." He detects elements of drama even in her earliest poems and claims that Lesya Ukrainka "had a dramatic concept of the world." The article is interspersed with brief quotations from Lesya Ukrainka's poems in a literal English translation. There is a brief note from the Digest's editors.

- A600. "Sculptor of the modern Ukrainian nation: on the one hundredth [sic] anniversary of the birth of Ivan Franko; editorial."** Ukrainian Quarterly. 12.2 (June 1956): 101-109.

Present day Ukrainian revolutionary nationalism is viewed in this unsigned editorial as a consequence of the dynamic national rebirth at the turn of the century and the leadership role of Ivan Franko in that national revival.

- A601. "The Second Plenum of the Board of the Association of Ukrainian Writers."** Digest of the Soviet Ukrainian Press. 4.3 (March 1960): 11-12. [Excerpts. Ukrainian original in Literaturna hazeta (19 January 1960): ??].

Report on the plenum held in L'viv January 12-14. In his opening address O. Honchar, chairman of the Association of Writers of Ukraine, called on writers to follow the rich traditions of the classics and stay away from "'pastel' novels from which it is clear that even some of our young authors, instead of analyzing living phenomena, sometimes fall under the influence of bookishness and hackney writing, and sacrifice their creative powers to barren ethnographic and folklore excavations."

- A602. Sedyk, A.** "Resolutions of the Plenums of the CC CPSU and CC CP Ukraine - Facing life." Digest of the Soviet Ukrainian Press. 7.8 (August 1963): 22-23. [Excerpts. Ukrainian original in Molod' Ukrainy (6 July 1963): 2].

V. Lientsov, a young poet from Simferopol, author of a book entitled "The sky, buildings and we", is criticised for "ideologically immature" works, "with artificial constructions", and for "juggling of words for the sake of words". O. Kil'chevs'ka from Sevastopol is criticised for her poetry which, in the author's view, is detached from life, full of "formalistic trickery" where "riddles are substituted for images" and where the

hero is weak and powerless and the world dark and hopeless. Critics are admonished to pay attention to such young writers and set them straight both ideologically and stylistically.

- A603. Segel, H.B.** "Censorship and literature: Russia, Poland and the Ukraine." Slavic and East European Journal. 16.3 (Fall 1958): 222-230.

Superimposed censorship, according to the author, can have a definite influence on literary style and composition. Writers become more conscious of their craftsmanship, they begin to cultivate deception, evasion, mystification. Censorship, on the one hand, poses a real challenge to the writer's skill, but can also involve a number of dangers, including the danger of being seriously misunderstood by readers, says Segel. The author discusses the work of the Russian writer Nikolai Leskov, of the Polish poet Adam Mickiewicz, and devotes about one half of his article to Ukrainian literature, especially to the work of Lesia Ukrainka.

- A604. "A Seminar in esthetics."** Digest of the Soviet Ukrainian Press. 9.3 (March 1965): 20-21. [Full text. Ukrainian original in Literaturna Ukraina. (2 February 1965).

Brief news item about a writers' seminar on "Realism and modernism" led by L. Novychenko. Papers were read by D. Bilous, P. Zahrebel'nyi, V. Korotych, Iu. Mushketyk and I. Drach.

- A605. "Serving the people - a writer's supreme duty."** Digest of the Soviet Ukrainian Press. 1.1 (July 1957): 7. [Abstract. Ukrainian original in Radians'ka Ukraina. (24 May 1957): 2].

About the Third Plenum of Soviet Writers in Moscow.

- A606. Shabliovs'kyi, Ievhen.** "National peculiarities of Ukrainian literature."/Yevhen Shabliovs'kyi. Digest of the Soviet Ukrainian Press. 3.6 (June 1959): 8-11. [Excerpts. Ukrainian original in Vitchyzna 5 (May 1959) :163-178].

According to Shabliovs'kyi, "It is important to find not only those factors which relate Ukrainian literature to that of other nations. No less important is the other side of the question: what was it peculiar and original that Ukrainian literature contributed to the general Slavic and world treasury of artistic expression, and what is the peculiarity of its esthetic contribution?" The author takes issue with "bourgeois-nationalist" literary scholars (S. Iefremov, M. Hrushevs'kyi, A. Nikovs'kyi, B. Lepkyi) for their theory of classless Ukrainian society and culture, which - in their view - made Ukrainian culture "thoroughly democratic", because class and national interest were appearing as indivisible. Complete unity of the national and social and the democratic nature of Ukrainian literature is a bourgeois nationalist idea, says Shabliovs'kyi. He calls these concepts "anti-scientific and anti-popular." Shabliovs'kyi further claims that "Discovering the national specifics of Ukrainian literature means first of all researching the peculiarity of the Ukrainian historical process... ..Ukrainian nation was over a period of centuries among the oppressed nations... ..Ukrainian literature, being a literature of an oppressed nation, grew exclusively under difficult conditions of discrimination and colonial oppression, obliged to overcome the greatest obstacles on the road of its development. The history of Ukrainian literature...can be compared, as noted by Academician O.I. Biletsky, to a martyrology, the like of which cannot be found in the history of any other much-abused Slavic literature... ..No other nationally-oppressed Slavic nation (Czechs, Poles, Bulgarians and others) had to fight as much for the very existence of their nation... And once a separate nation is 'non-existent' - can one speak of its independent culture?..."

- A607. Shamota, M.** "National elements of art and a feeling for the present." Digest of the Soviet Ukrainian Press. 4.2 (February 1960): 7-10. [Excerpts. Ukrainian original in Komunist Ukrainy . 12 (December 1959): 38-48].

"Whether a work is 'more national' or 'less national' depends on the circumstance how deeply it depicts the life of the people and to what extent it shows a true understanding of the people's interest," says Shamota. In the author's view, "The Russian language is becoming like a second native language of the broad masses of the Soviet peoples, which in no measure infringes upon the rights of the basic national languages and

the cultures erected on their foundations." D. Pavlychko is singled out by Shamota for criticism for an untitled poem published in the 'Day of Poetry' collection in which the following lines appear: "...human hearts will not be warmed by the sound of a strange tongue in the mouth of a renegade who within himself blew out the native word as if it were a fire that had been glowing in his soul since the childhood..." Pavlychko is accused of "inexcusable vigilance and suspiciousness toward other languages." According to Shamota: "...no matter how you try to interpret these lines of Pavlychko, you cannot fail to see that in them the problem of language is not being solved in the only correct way as life indicates, but apart from life, by muddled thoughts, and hence erroneously..."

- A608. Sharleman, M.** "The 'Song of Igor' from the aspect of natural science." Ukrainian Review (London). 10.3 (Autumn 1963): 38-61.

An analysis of *Slovo o polku Ihorevim* "from the point of view of a student of natural sciences" with special regard to the fauna of Ukraine. A two-page bibliography on *Slovo* is added in the appendix.

- A609. Shayan, Wolhodymyr.** "Mykhaylo Kotsyubynsky; on the centenary of his birth: b. 17th September 1864 - d. 25th April 1913." Ukrainian Review (London). 11.3 (Autumn 1964): 69-72.

Kotsyubynsky, in the author's view, is "a challenge for the modern novelists of Europe", because he has "a complete answer to the problems and defeatism of the modern European existentialism." Kotsyubynsky, says Shayan, "clearly sees the action of power of Fear in the broad world of both the human affairs and human psyche. But for him Fear never becomes a kind of metaphysical absolute as for the modern existentialists."

- A610. Shcherbak, Iurii.** "Mephistopholes [sic] and the servants of the queen." Digest of the Soviet Ukrainian Press. 9.2 (February 1965): 19-21. [Excerpts. Ukrainian original in Literaturna Ukraina (29 December 1964): 2-3].

A review of the novel *Svitliana* by Mykhailo Tkachuk published in 1963 in L'viv. The novel, according to the reviewer, was written by "an exceptional, nay, genius parodist who decided to collect within a relatively brief space (of 185 pages) all the errors of our fine literature and ridicule them: backwardness, primitivism, speculation and political slogans, conforming to the needs of a rapidly expiring agriculture propaganda ("The queen of fields"), making fools of heroes, etc."

- A611. Shevchenko, Taras.** "Delights of the engraver's art. A page from the diary of Shevchenko, June 26, 1857." Unesco Courier. 17.[6] (June 1964): 12, illus.

"Here is how I have decided to arrange my life...", wrote Shevchenko in his diary. "First of all I must no longer think about painting..." "Already, in the past, I was never an outstanding painter, and thus even less so today. The greatest virtuoso may become a common or garden balalaika player if he lets ten years go by without practising his art. So I had better give up any idea of painting. I hope, though, to devote myself entirely to engraving. I believe that to achieve this goal I must limit my daily needs to strict essentials and concentrate entirely on the study of this art." And farther "...I will return to my beloved Ukraine where life is so pleasant, and there I will start work on my engravings." "...I now prefer engravings to all other fine arts. And not without reason. A good engraver spreads what is educational and beautiful throughout the community."

- A612. Shevchenko, Taras.** "Diary of T.G. Shevchenko: excerpts." International Literature. 3 (March 1939): 76-91.

Translation of selections from Taras Shevchenko's diary with three pages of notes and commentary. Neither translator nor author of commentary are indicated.

- A613. Shevchenko, Taras.** "I was born the son of a serf: an autobiographical sketch of Taras Shevchenko's early life." Ukrainian Life. 3.3 (March 1942): 6-7.

According to a brief editorial note: "... an autobiographical account written on February 18, 1860 upon the request of the editor of the Russian periodical *Narodnoe chtenye* (Reading for the People)." Translator not indicated. [See also annotations under A615 and A616].

**A614. Shevchenko, Taras.** "Shevchenko's autobiography: a letter to the editor of the journal 'Narodnoye Chteniyе'." *Ukrainian Review* (London). 8.2 (Summer 1961): 36-40. Ports.

A translation of Shevchenko's autobiographical letter illustrated with the 1843 Shevchenko's self-portrait and with Iulian Butsmaniuk's portrait of the poet. Translator of the letter not indicated. With an editorial footnote on the Russian poet V.A. Zhukovskii. [See also annotations under A615 and A616].

**A615. Shevchenko, Taras.** "Shevchenko's autobiography. Being a letter to the editor of *Narodnoe Chtenye* (Reading for the People)." / Translated by P. Selver. Shevchenko, Taras. *Povne vydannia tvoriv*. Varshava: Ukrains'kyi Naukovyi Instytut. 15(1938): 61-65.

At the request of the editor of the Russian newspaper *Narodnoie chtenie*, Shevchenko gave what he called "a concise account of the actual course of my life". This autobiographical letter was written on February 18, 1860 and tells in considerable detail the story of Shevchenko's childhood and his experiences as a servant pupil of parish sacristans, as a lackey to an estate-owner, as a hireling to the guildmaster Shiryayev in St. Petersburg and finally the story of how he became a free man. His first sacristan-teacher is described by Shevchenko as "the first despot I ever met, and my whole life long he filled me with loathing and contempt for every kind of coercion practised by one man upon another." Shevchenko says that his first literary attempts "had their beginning on those clear moonlit nights in the Summer Garden" [in St. Petersburg], but he does not discuss his poetry. Neither does he mention his exile, except for a hint about "a succession of wasted years".

**A616. Shevchenko, Taras.** "Shevtchenko's autobiography. Being a letter to the Editor of *Narodnoe Chtenye* (Reading for the People)." / T. Shevtchenko. *Anthology of Modern Slavonic Literature in Prose and Verse*. Translated by P. Selver. With an introduction and literary notes. London: Kegan Paul, Trench, Trubner; New York: E.P. Dutton, 1919. 61-70.

In this 348 page early anthology of Russian, Ukrainian, Polish, Czech and Serbian prose and Russian, Ukrainian, Polish, Czech, Serbo-Croatian and Slovene poetry Ukrainian prose is represented by Shevchenko's autobiographical letter written in 1860 and Ukrainian poetry by four Shevchenko poems. This may well be the first publication of Shevchenko's autobiography in English. The literary note on Shevchenko on pp.338-339 reads as follows:

"Shevtchenko, Taras (1814-1861). The greatest of Ukrainian poets. From his early years he was familiar with the rich store of Ukrainian folk-song, and it was from this source that he derived both the variety of his rhythms and the strength and purity of his language. In the easy unstudied directness of his poetry, Shevtchenko may be compared with Burns, whom he recalls also in the unhappy circumstances of his life, during which he suffered serfdom, imprisonment and persecution. Besides his poems and drawings, Shevtchenko also produced an autobiographical novel entitled "The Artist".

The four translations of Shevchenko's poetry appear on pp.204-207; they are "Drowsy the waves", "See fires ablaze", "If, lordlings, ye could only know" and "Legacy". The introduction concentrates on "the distribution of the Slavs in Europe" (Ukrainians are estimated at 31 million) and on the main characteristics of Slavonic languages. [See also annotation under A615].

**A617. "Shevchenko celebrations abroad: as reported in the Soviet Press."** *Ukrainian Review* (London). 11.3 (Autumn 1964): 87-88.

An unsigned review of reports published in *Radians'ka Ukraina* and *Literaturna Ukraina* (Kiev) and *Nashe slovo* (Warsaw) on activities connected with commemoration of Shevchenko's 150th anniversary outside of the Soviet Union, e.g. publications by UNESCO, recollections by Herbert Marshall, Shevchenko's English translator, Shevchenko celebrations in Poland, Czechoslovakia, Bulgaria, Mongolia, North Korea, Canada, USA, Australia and Yugoslavia.

**A618. "Shevchenko holiday." Ukrainian Commentary. 1.2 (April 1952): 6.**

A short unsigned article about Shevchenko on the occasion of the annual commemoration. "What Shakespeare is to England and Burns to Scotland, Whitman to America and Molière to France - Shevchenko is to Ukrainians", says the anonymous author.

**A619. "Shevchenko: menace to Russian imperio-colonialism." Ukrainian Quarterly. 20.2 (Summer 1964): 101-107.**

An editorial written on the occasion of the unveiling of the Taras Shevchenko monument in Washington, D.C. According to the article, Shevchenko has become so powerful a symbol for Ukrainians everywhere that even the Soviet Russians have been unable to ignore him. The article discusses Soviet attempts "to create an 'upside-down' Shevchenko with the aid of their double-talk vocabulary" and especially the difficulties of Soviet interpreters with Shevchenko's lines "When shall we receive our Washington with a new and righteous law?"

**A620. "Shevchenko resolution No.174." Horizons. 6.1 (9) (1965): 52-53.**

A communiqué of the Ukrainian Student Federation of America calling on Ukrainian students in the USA to actively support H.J. Resolution 174 introduced by Congressman Dulski of New York proposing the issuance of "Shevchenko Champion of Liberty" postage stamp.

**A621. "Shevchenko statue in Washington". Ukrainian Review (London). 8.1 (Spring 1961): 85.**

Text of "Public Law 86-749 authorizing the erection of a statue of Taras Shevchenko on public grounds in the District of Columbia." [See annotation under A744].

**A622. "Shevchenko statue symbol of independence to all captive nations." ABN Correspondence. 15.4 (July-September 1964): 23.**

Excerpts from a speech by U.S.Senator Morton at a Shevchenko jubilee banquet in Washington's National Guard Armory [no date given, no first name]. Morton called Shevchenko monument in Washington "a political element which can well act as a catalyst to bring forth a new era of freedom to humanity".

**A623. "Shevchenko statue unveiled in Washington." Ukrainian Review (London). 11.2 (Summer 1964): 99.**

A half a page news item, unsigned.

**A624. "Shevchenko, Taras." Columbia Encyclopedia. 2d ed. New York: P.F. Collier, 1950. 1812.**

A note of 13 lines.

**A625. "Shevchenko, Taras." Columbia Encyclopedia. 3d ed. Ed. by William Bridgwater and Seymour Kurtz. New York: Columbia University Press, 1963. 1947.**

19 lines of bio-bibliographical data.

**A626. "Shevchenko, Taras Grigoryevich." McGraw-Hill Encyclopedia of Russia and the Soviet Union. / Ed. by Michael T. Florinsky. New York: McGraw-Hill Book Co., 1961. 511. Port.**

34 lines of bio-bibliographical information, with portrait.

**A627. Shevchuk, Vasyi'. "Profitable meetings." Digest of the Soviet Ukrainian Press. 9.8 (August 1965): 22-23. [Full text. Ukrainian original in Literaturna Ukraina . (2 July 1965): 2].**

A news report about a visit to Bratislava and Prague of three Ukrainian literary scholars: O.Ie. Zasenko, M.S. Hrytsiuta and V.I. Shevchuk. The visitors were hosted by the Institute of World Literatures and Languages of the Slovak Academy of Sciences and by the chair of Russian and Ukrainian at the Faculty of Philosophy of Charles University. Scholarly papers were presented, Ukrainian-Slovak and Ukrainian-Czech literary relations were discussed, consultations were given to young students and translators of Ukrainian literature. The Soviet Ukrainian scholars, according to this report, were much impressed by the practices of Slovak publishing houses, which make it possible to publish 75,000-80,000 copies of a literary work in a population of only 3.5 million.

- A628. Shevelov, George Y.** "Edvard Strikha: the history of a literary mystification." American Slavic and East European Review. 14.1 (February 1955): 93-107.

The story of Edvard Strikha - a mythical poet created in the late 1920's by the Ukrainian writer Kost' Burevii. Strikha, according to Shevelov, ridiculed the literary trends of futurism and constructivism by publishing his parodies - unrecognized as such - in the journals of these literary movements.

- A629. Shevelov, George Y.** "On Teofan Prokopovic as writer and preacher in his Kiev period."/Jury Serech. Harvard Slavic Studies. 2 (1954): 211-223.

The author examines critically the tragicomedy *Vladymyr* and some of Teofan Prokopovych's sermons. He takes issue with critics who claim that *Vladymyr* is or could be "an apotheosis of Peter". Despite Teofan's address to Mazepa in the prologue, Shevelov feels that "it was not political factors as such which are foremost in the drama, but religious ones..." Teofan Prokopovych, according to Shevelov, was "a bitter enemy of catholicism and the Uniate Church" and "the pagan priests who appear in *Vladymyr* represent not the Orthodox clergy... but a caricature of the Uniate clergy." Shevelov concludes that "both *Vladymyr* and Teofan's sermons of 1705 and 1706 belong in the sphere of the Ukrainian literature of the second half of the seventeenth century and do not display any special interest in Peter and his reforms."

- A630. Shevelov, George Y.** "Stefan Yavorsky and the conflict of ideologies in the age of Peter I." / Jurij Serech. Slavonic and East European Review. 30 (1951-1952): 40-62.

An essay on the historical role of Stefan Iavors'kyi, an 18th century Ukrainian church leader, and his relations with Peter the Great, Tsar of Russia. Shevelov takes issue with some prevalent views about Stefan Iavors'kyi. "The assertion that Yavorsky was a reactionary who had set his face against the europeanisation of Russia is without foundation," says the author. "No one has quoted or could quote any words of his justifying the old Muscovite order, as such words are nonexistent. The struggle between Stefan and Peter's adherents did not arise from that, but was fought on the issue of whether the Russian state should be all-comprehensive, swallowing up the church, or whether the church should have at least internal liberty. Yavorsky never championed the rights of the individual as such, but, objectively speaking, the freedom of the church, leaving a part of life outside the directives of the state, would have furthered the freedom of the individual..." Shevelov analyzes Iavors'kyi's "panegyric sermons", and says: "... the tradition of the Ukrainian baroque style in the sermons of Stefan Yavorsky not only corresponds to his upbringing and cultural background, but to the spirit and matter of the sermons themselves. It was a sort of lyric poetry in style and content, whereas a leading article was asked for. The style of Yavorsky's sermons was also, whether he willed it or not, a manifestation of his disagreement with the style of Peter's regime..."

- A631. Shevelov, George Y.** "A study of Soviet Ukrainian literature." Canadian Slavonic Papers. 1(1956): 102-106.

A review article of George S.N. Luckyj's Literary Politics in the Soviet Ukraine, 1917-34 published in New York by Columbia University in 1956.[See ULE: Books and Pamphlets, 1890-1965, B38]. Luckyj's work, according to Shevelov, is an indispensable introduction to the history of Soviet Ukrainian literature. It combines, says the reviewer, "careful documentation with penetrating analysis, concreteness with generalization, and objectivity with ability to evaluate facts." Confrontation of published sources with data

extracted for the first time from archives discovered and published by Luckyj himself along with his scholarly thoroughness, says Shevelov, "enables Luckyj in most cases to shun any bias, either that of Soviet sources or that typical of the emigrés' approach." Shevelov considers Luckyj's introductory chapter "the most vulnerable" part of his work and takes issue with a number of Luckyj's statements about the pre-Soviet traditions of Ukrainian literature.

- A632. Shevelov, George Y.** "Trends in Ukrainian literature under the Soviets." / Yuriy Sherekh. Ukrainian Quarterly. 4.2 (Spring 1948): 151-167. Illus.

A historical-critical survey of the post World War I renaissance of Ukrainian literature and the varied literary movements which flourished in Ukraine in the 1920's. The main focus is on Pavlo Tychyna ("idealistic pantheist", "the most prominent Ukrainian poet of the twenties"), Mykola Khvylovyi (preacher of "active romanticism" who expressed his views with "an extraordinary power, pathos and sarcasm") and Mykola Kulish ("Such dramas as *Narodny Malakhy* and *Sonate Pathetique* could easily mark a new epoch in the theatrical life of the world"). Brief characterizations are given for M. Semenko, M. Zerov, A. Liubchenko, I. Ianovskiy ("passionate romanticist") and V. Pidmohyl'nyi ("perhaps the best novelist of the day"). Other writers are mentioned briefly. The essay is illustrated with a full page black and white photograph of a group of VAPLITE writers taken in 1926.

- A633. "Shevtchenko, Taras Grigoryevitch."** New International Encyclopaedia. 2d ed. New York: Dodd Mead, 1935. 20 (1935): 823.

28 lines of bio-bibliographical information.

- A634. "Shevtchenko, the greatest of the Little Russians."** American Review of Reviews. 49.6 (June 1914): 739-740. port.

The unsigned article in this "international magazine" edited by Albert Shaw quotes extensively from "the leading liberal journal of Moscow, the *Ruskiya Vvedomosti*," and from a biographical article on Shevchenko published in *Ryetch* of St. Petersburg. According to the Moscow journal, Shevchenko "was a national poet not only by the form and substance of his numerous works, not only because he served his people with his songs, fought for their rights... He was a national poet because he not only served his people, but also led them, and raised them to a higher level..." Says the editor of the New York review: "His countrymen, the Ukrainians, or Little Russians, had planned to celebrate this year the centenary of the birth of this man who did so much for their nationality. The Czar's government, however, has forbidden any celebration, knowing well how such commemoration would revive the nationalistic liberty loving spirit of the Little Russians." The article is illustrated with a black and white photograph of Shevchenko with the caption: "Taras Shevtchenko, the famous Little Russian poet and nationalist."

- A635. Shlapak, Dmytro.** "False positions." Digest of the Soviet Ukrainian Press. 8.5 (May 1964): 14-17. [Excerpts. Ukrainian original in *Radians'ka kul'tura*. (15 March 1964): 2].

A critical review article on N. Kuziakina's 2-volume outline of Ukrainian Soviet dramaturgy published by Radians'kyi pys'mennyk in 1958 and 1963. According to Shlapak, the outline "contains basic faults of an ideological, methodological and strictly professional nature." Among the basic faults of Kuziakina's book Shlapak mentions her "impudent wish to debunk the creative style of some leading playwrights, and primarily of O. Korneichuk...", her notion "that it was only the 1920's which 'gave a unique peculiarity' and a 'flourishing of creative forces' in playwriting...", her belief that writers "can merely state complex problems to their contemporaries without expressing their own opinion." In Shlapak's view, Kuziakina's work "lacks a feeling of Party responsibility and takes a subjectivist and aesthetic position."

- A636. Shnaider, Borys.** "Notes on the coverage of 'Short Literary Encyclopedia' / Borys Shnyder. Digest of the Soviet Ukrainian Press. 7.2 (February 1963): 19-21. [Full text. *Literaturna Ukraina* (15 January 1963): 4].

A review of vol. 1 of the Russian *Kratkaia literaturnaia entsiklopediia* and its coverage of Ukrainian literature. The author considers the present edition a great improvement over the previous edition, is pleased that the encyclopedia restores to literature some names hitherto excluded (e.g. Vasyl' Bobyns'kyi), but criticizes the encyclopedia for "insufficient exposition of the artistic specifics of literary phenomena and their esthetic nature."

- A637. Shul'hyn, Oleksandr.** "A man who wrote and made history: a short sketch of Michael Hrushevsky's life and work"/ by Alexander Shulgin. Ukrainian Life. 3.5 (May 1942): 6-7, 11.

A reprint of an article whose original source is given as the Slavonic and East European Review of July 1935. [See A638].

- A638. Shul'hyn, Oleksandr.** "Mykhailo Hrushevsky (1866-1934)."/ A. Shulgin. Slavonic and East European Review. 14 (1935-36): 176-181.

An obituary of Mykhailo Hrushevsky who is characterized by the author as "the first President of the democratic republic of Ukraine" and "the greatest historian of Ukraine". "Among the works of Hrushevsky one cannot fail to place by the side of his masterly History of Ukraine the five volumes of his History of Ukrainian Literature, in which he develops in an even more fascinating way the ideas which are scattered over the nine volumes of his History. He finds much room for folklore, popular songs and anything which expresses the spirit and beliefs of Ukrainian people", says the author.

- A639. Shumeyko, Stephen.** "Ivan Franko." Ukrainian Quarterly. 1.3 (June 1945): 251-261.

A bio-bibliographical article with an emphasis on the details and conditions of the writer's life.

- A640. Shumeyko, Stephen.** "Ukrainian literary tradition." Ukrainian Quarterly. 1.4 (September 1945): 365-375.

A general survey of Ukrainian literary development from the era of the oral tradition to the early 20th century in the Ukrainian SSR and in Western Ukraine.

- A641. Shumeyko, Stephen.** The Ukrainians. Literary tradition." Propamiatna knyha = Jubilee Book of the Ukrainian National Association in commemoration of the Fortieth Anniversary of Its Existence. Ed. by Luka Myshuha. Jersey City, N.J.: Svoboda, 1936. 482-489.

A survey of the historical development of written Ukrainian literature from the ecclesiastical and secular writers of the Kievan period to Kotsiubyns'kyi, Panas Myrnyi and Vynnychenko in the early 20th century. There is a separate two-page subchapter devoted to oral literature, which discusses Ukrainian folk-songs.

- A642. Shumylo, Mykyta.** "Hryhorii Skovoroda." Digest of the Soviet Ukrainian Press. 4.9 (September 1960): 18-19. [Excerpts. Ukrainian original in Literaturna hazeta . (9 August 1960): 3-4].

Praising the recent publication of the sketch Hryhorii Skovoroda by Pavlo Mykolaiovych Popov (State Literary Publishing House of Ukraine), the author calls for the publication of a complete collection of philosophical and literary works of Skovoroda translated from the old bookish language into modern Ukrainian.

- A643. Sichynsky, Volodymyr.** "Shevchenko as an etcher and painter." Ukrainian Quarterly. 5.4 (Autumn 1949): 347-355. Illus.

Shevchenko's literary fame has tended to obscure his important achievements in the realm of painting and etching, says Sichynsky. He presents Shevchenko as a founder of modern synthetic realism in the art of Eastern Europe, as an innovator and master whose works show "independence, precision of method,

originality in form and the technique of their execution". Illustrated with four black and white reproductions of Shevchenko's paintings.

- A644. Siedykh, Dmytro.** "From the narrow home into the wide world." / Dmytro Syedykh. Digest of the Soviet Ukrainian Press. 9.8 (August 1965): 19-20. [Excerpts. Ukrainian original in Literaturna Ukraina . (18 June 1965): 2].

A polemic with Ivan Dziuba over his views expressed in discussing Vasyl' Holoborod'ko's poetry in an article in Dnipro (no.4, 1965). Siedykh considers Holoborod'ko to be a talented and original young poet, but feels that Holoborod'ko's poetry was used by Dziuba to express Dziuba's own esthetical and philosophical ideas on modern poetry with which Siedykh disagrees. The following expression of Dziuba's is singled out for particular critical attention: "In the poetic acceptance of the world and in metaphoric thinking there are always present the elements of world acceptance and expression of 'primitive' and 'naive' man. This does not mean a return to primitive thinking, but a rebirth on a higher plane of some of its precious moments, and particularly power of feeling and imagination and peculiar association.... ..Our 'technical' age is characterized by a rationalistic dryness, a certain hesitation of feeling, a nivelation or 'alienation', according to an expression of Marx. Modern science raises from limbo and shame and 'rehabilitates' many views and conjectures of the past. Beliefs, sorcery and astrology have hidden in them rules which find a scientific justification today." Siedykh criticizes these basic tenets of Dziuba's for being "devoid of any social signs", for taking the Marxian concept of alienation "outside of the context of time and space" and for mistakenly, in his opinion, claiming that views and conjectures of the past can be 'rehabilitated' by science. Ihor Dzeverin's article against Dziuba published in Literaturnaia gazeta of 15 May 1965 is also mentioned, but not discussed.

- A645. Siehs, Karl.** "An example or warning? Ukrainian national communist writer, Mykola Khyvlyovy." Ukrainian Review (London). 12.1 (Spring 1965): 41-52.

Mykola Khyvlyovy, in the author's view, "a convinced Communist and also a convinced Ukrainian", "what is known today as a national revisionist", remains "practically unknown in the West". Siehs discusses Khyvlyovy's views about the need for a European orientation and independent development of Ukrainian literature and provides brief commentaries on Khyvlyovy's short stories "Puss in Boots", "I". "The Sentimental Story", "Inspector General", "Ivan Ivanovych" and a slightly longer discussion of the novel "Woodcocks".

- A646. Siehs, Karl.** "Lesya Ukrainka. To commemorate the 50th anniversary of her death (February 26, 1871-September 1, 1913)". Ukrainian Review (London). 10.3 (Autumn 1963): 73-86.

Lesia Ukrainka is presented in this article as a direct precursor of the Europeanization trend in Ukrainian literature, as a prototype of a Ukrainian writer and literary scholar oriented to the West. The author expresses his regret that translations of Lesia Ukrainka's work into other languages, including English, were slow in coming, as well as his hope that her reputation continues to grow both at home and abroad. The article is interspersed with excerpts from Lesia Ukrainka's poetry in English translation (The name of the translator not indicated).

- A647. Siehs, Karl.** "Olga Kobyljanska, 27.11.1863-21.3.1942: a portrait." Ukrainian Review (London). 11.3 (Autumn 1964): 60-68.

Nature and Olha Kobyljanska's native surroundings are, in the author's view, "the only sources by means of which one can interpret her contradictory personality on the basis of one common denominator." Life, work and personality of the writer are placed in the context of the decisive factors which shaped them, i.e. the natural beauty of Bukovyna, ethnographical and economic conditions, the women's movement of her time and the influences of German culture.

- A648. Siehs, Karl.** "Shevchenko in the eyes of his contemporaries." Ukrainian Review (London). 11.2 (Summer 1964): 56-75.

A study of Shevchenko's personality based on numerous, sometimes contradictory, testimonials of his friends and people who knew him. Three pages of bibliographical notes are appended. The article ends with the full text of Shevchenko's *Zapovit* in Vera Rich's translation.

- A649. Simovych, Vasyl'.** "A brief survey of Ukrainian literature." Ukrainian Review (London). 11.2 (Summer 1964): 76-80.

An account of the history of the early period (988-1454) and the middle period (1454-1798) in Ukrainian literature, from the beginnings in folklore and religious writings of the Kievan Rus' to the work of Hryhorii Skovoroda.

- A650. Skaba, Andrii.** "Communist education of the workers is the most important task of party organizations." / A. Skaba. Digest of the Soviet Ukrainian Press. 7.9 (September 1963): 16-17. [Excerpts. Ukrainian original in Komunist Ukrainy. 5 (May 1963): 24-34].

The fight "against the harmful consequences of the personality cult" became "the trend of fashion", says Skaba, secretary of the Central Committee of the Communist Party of Ukraine, and "some artists are enthusiastic about such phenomena as repressions, wantonness, and lawlessness which occurred during the period of the cult of Stalin." Skaba is concerned about the repertory of Ukrainian theaters which "succumbed to the trend of fashion" and mentions disapprovingly such plays as "People and years", "Before the harvest", "The Palace", focusing on M. Rudenko's "On the bottom of the sea". Skaba also speaks of deviations in art and music: "Formalism and abstractionism must be pulled out by the roots the minute they appear and start growing in the artistic field. To bow our heads to these forms of bourgeois ideology is nothing less than to retreat from principles of partisanship and popularity of Soviet art."

- A651. Skaba, Andrii.** "Plenum of the Central Committee CPSU." / Address of the Secretary of the CC CP Ukraine, Comrade A.D. Skaba. Digest of the Soviet Ukrainian Press. 7.8 (August 1963): 2-3. [Excerpts. Ukrainian original in Radians'ka Ukraina (20 June 1963): 3].

In his speech Skaba singles out Ukrainian poets I. Drach, M. Vinhranovs'kyi and L. Kostenko whose works "were gladly republished by the Ukrainian nationalist scum abroad", because they, allegedly, "permitted themselves to assume a politically negligent attitude toward literary activities", "engaged in bravura of disrespect for social themes, deliberately accentuated attention to pseudo-important problems of living, and delved into the bourgeois souls of people who were far removed from creative work."

- A652. Slavutych, Yar.** "Marko Vovchok: a Ukrainian scourge of Russian serfdom. (On the centenary of her "Tales of the Common People"). Ukrainian Quarterly. 14.4 (December 1958): 363-367.

An analysis of Marko Vovchok's *Narodni opovidannia* which first appeared in 1858, with some biographical notes about the author.

- A653. Slavutych, Yar.** "Modern Ukrainian poetry, 1900-1950." In his Moderna ukrains'ka poezija, 1900-1950. Philadelphia: America, 1950. 61-71.

English summary of the author's survey of the schools and trends of modern Ukrainian poetry. The Ukrainian text, illustrated with poetry quotations and twenty portraits of modern Ukrainian poets, appears on pp.7-58.

- A654. Slavutych, Yar.** "The poetry of Mykhaylo Orest and its background." Ukrainian Review (London). 3.2 (June 1956): 43-44.

An abstract of a Ph.D. dissertation submitted to the University of Pennsylvania in 1955. Mykhailo Orest, a contemporary Ukrainian poet who lived in exile, was the author of a number of poetry collections published in the West, as well as a translator into Ukrainian of modern French and German poetry.

- A655. Slavutych, Yar.** "Russian Communists practice genocide on Ukrainian writers." Black Deeds of the Kremlin: a White Book. 1. Book of Testimonies. Toronto: Ukrainian Association of Victims of Russian Communist Terror, 1953. 386-401.

According to Slavutych, some 200 Ukrainian writers, literary scholars, philologists and artists perished or were sent to concentration camps in the first three decades of Soviet Russian rule in Ukraine. Appended to the article is a list of names of those who 1/were executed, 2/committed suicide, 3/were exiled to concentration camps and 4/returned after a term of imprisonment or exile. Black and white portraits of selected Ukrainian writers are dispersed throughout the book, i.e. the portraits of M. Khvylovyi, M. Ivchenko, S. Iefremov, H. Kosiachenko, M. Zerov, P. Fylypovych, Ie. Pluzhnyk, L. Kurbas, M. Kulish, O. Slisarenko, G. Shkurupii, M. Irchan, D. Zahul, I. Kulyk, D. Fal'kivs'kyi, H. Kosynka, B. Antonenko-Davydovych, O. Dosvitnii, I. Mykytenko, V. Polishchuk, Ia. Savchenko, M. Semenko, V. Iaroshenko, M. Iohansen. There are, in addition, portraits of Ukrainian writers living in the West: I. Bahrianyi, Y. Slavutych and O. Hai-Holovko who are authors of testimonies included in the volume.

- A656. Slavutych, Yar.** "The Shevchenko monument in USA: on the centenary of Taras Shevchenko's liberation from exile." Ukrainian Review (London). 5.3 (Autumn 1958): 60-61.

A report on the unveiling of Alexander Archipenko's bust of Shevchenko at the Ukrainian National Association's estate *Souizivka* on June 16, 1957.

- A657. Slavutych, Yar.** "The Ukrainian literary renaissance of the 1920's." Ukrainian Review (London). 4.1 (Spring 1957): 9-22.

A survey article on the work of what the author categorizes as Soviet Ukrainian "symbolists", "neo-classicists", "neo-romanticists", "impressionists", "expressionists" and "futurists" active in one of the most productive decades in the history of Ukrainian literature. The article includes as illustrations excerpts of Ukrainian poetry in translation, including four complete poems, namely: two untitled sonnets from "Deluge" by Iurii Klen (Translated by V. Shayan), "White acacias" by V. Sosiura (translated by M. Trommer) and "Dreams from my heart" by Ie. Pluzhnyk (translated by Y. Slavutych).

- A658. Slavutych, Yar.** "The Ukrainian woman writer under Soviets." Nashe zhyttia =Our Life. 10.9 (October 1953): 21.

"An Ukrainian woman writer under the Soviets," says Slavutych, "is deprived of freedom to choose the themes for her writings, to select a style, just as the Ukrainian woman is despoiled of her God given natural obligation - mainly to take care of her family."

- A659. Slipchuk, Petro.** "He will live in the hearts of the people forever. Mass meeting at the tomb of T.H. Shevchenko in Kaniv." /P. Slipchuk & Ia. Bohorad. Digest of the Soviet Ukrainian Press. 5.7 (July 1961): 7-8. [Excerpts. Ukrainian original in Radians'ka Ukraina . (23 May 1961): 1-3].

A news report by the paper's two special correspondents. The mass meeting was part of the observances of Shevchenko's 100th anniversary and the participants were people from various provinces of Ukraine, from other republics of the USSR and from abroad. Speakers at the mass rally included Mykola Bazhan, V.V. Shcherbyts'kyi, Oles' Honchar and the Russian writer A.V. Sofronov.

- A660. Slipchuk, Petro.** "Let's not forget the main issue." /P. Slipchuk. Digest of the Soviet Ukrainian Press. 6.10 (October 1962): 7-9. [Excerpts. Ukrainian original in Radians'ka Ukraina (24 August 1962): 3].

The author is unhappy that "criticism does not always uncover shortcomings and faults in the work of individual writers from the standpoint of Party principles." He criticizes *Vychyzna* for having published critical articles by I. Dziuba and others "which only introduced confusion and obscurity into appraisals of the literary process and its phenomena." Some articles by I. Dziuba, according to Slipchuk, "sounded nihilistic and superficial notes in appraising the works of our prominent Soviet writers." Also, I. Dziuba,

in Slipchuk's view, "incorrectly evaluated the creativeness of a group of young writers, roundly praised everything written by them, including their errors..." The author criticizes *Literaturna Ukraina* for publishing 'ideologically and artistically immature works' and *Dnipro* for the article "In the poetic cosmos" by I. Svitlychnyi [See A690], which "praises without reservation" poetry of I. Drach, V. Korotych, M. Vinhranovs'kyi and M. Synhais'kyi. Critics S. Kryzhanivs'kyi and L. Sanov, says Slipchuk, "are doing a disservice to the young writers by heaping excessive praise on them." L. Sanov is credited for coining the term "poets of the sixties" - which, in Slipchuk's view, was uncalled for and irresponsible.

**A661. Smal-Stocki, Roman.** "The stature of Shevchenko in the past and present." *U stolittia smerty Tarasa Shevchenka. In Memory of Taras Shevchenko on the Centenary of His Death, 1861-1961*. Philadelphia: Shevchenko Scientific Society, 1962. 9-17.

The opening address given by the author at the World Congress of Free Ukrainian Scholarship commemorating the one hundredth anniversary of the death of Shevchenko and held in New York on March 17, 1961. Against the background of what the author calls "the present ideological crisis", Shevchenko is presented by Smal-Stocki as a believer in "freedom as the supreme value" and in the "everlasting values of Christianity", as well as a fighter "against the new Russian imperialism and colonialism".

**A662. Smal-Stocki, Roman.** "Taras Shevchenko (1814-1861)." *Povne vydannia tvoriv Tarasa Shevchenka*. t.1. Poezii 1837-1842. Za red. Pavla Zaitseva. 2. dop. vyd. Chicago: M. Denysiuk, 1959. ix-xvi.

Shevchenko's greatness, says Smal-Stocki, "can be grasped only with a proper understanding and background of the history of Ukraine and of all Europe, and, above all, of his own tragic and rather short life story." Smal-Stocki proceeds to provide a sketch of Ukrainian history and a biography of Shevchenko and singles out for special attention Shevchenko's points of contact with things American: his excitement about Robert Fulton's steamboat, his meeting with the Negro actor Ira Aldridge and his yearning for "the new and just law" of George Washington.

**A663. Smal'-Stots'kyi, Stepan.** "Shevchenko's mind and thought." / Stepan Smal Stockyj. *Annals of the Ukrainian Academy of Arts and Sciences in the United States*. 2.2/4 (Summer 1952): 227-238.

About Shevchenko's role in the Ukrainian national revival. Translation of an article written in 1914 which was originally published in the author's *T. Shevchenko: Interpretatsii* (Warsaw: 1934). "Shevchenko's works glow with external truth, everlasting beauty, and most profound goodness. They are constantly revived by their own power, generating fresh thoughts, awakening new life. This power is indeed magical, for it moves the souls and consciences of Shevchenko's countrymen so deeply that their hearts are fired in spite of their stony indifference, so that a never ceasing revolution is created in their thinking, their understanding, and their conduct." Smal'-Stots'kyi speaks of Shevchenko's courage and moral sense, of his outrage at social and national injustice and deep compassion for humanity, of his integrity and spiritual independence.

**A664. Smolych, Iurii.** "The damned give up" / Yuriy Smolych. *Digest of the Soviet Ukrainian Press* 8.11 (November 1964): 21-24. [Excerpts. Ukrainian original in *Literaturna Ukraina* (6 October 1964): 2, 4].

The story - from the Soviet point of view - of the lump of earth from Shevchenko's grave in Kaniv brought to the U.S. by Platon Stasiuk, treasurer of the Shevchenko Memorial Committee, with the idea of having it placed under the Shevchenko monument about to be built in Washington. The lump of earth was rejected by the Memorial Committee and was eventually returned to Kaniv by Platon Stasiuk, who resigned from the Memorial Committee as a protest.

**A665. Smolych, Iurii.** "Greetings, Moscow." *Digest of the Soviet Ukrainian Press*. 4.12 (December 1960): 1-2. [Excerpts. Ukrainian original in *Literaturna hazeta* . (11 November 1960): 1].

The author considers the "Ten Days of Ukrainian Literature and Art" about to be opened in Moscow as "a report given to the entire Soviet people."

- A666. Smolych, Iurii.** "Third Congress of Soviet Writers. Life demands this. Address by Yuriy Smolych." Digest of the Soviet Ukrainian Press. 3.7 (July 1959): 4-5. [Excerpts. Ukrainian original in Literaturna hazeta . (29 May 1959): 3].

The author criticises the Moscow literary newspaper Literaturnaia gazeta for its neglect of the non-Russian Soviet literatures. Says Smolych: "...articles published in Literaturnaia gazeta refer to the experience of literatures of the nations of the USSR only on ceremonial occasions, and hence superficially, and only in report articles in connection with national holidays, jubilees, congresses, conferences, etc."

- A667. Sosiura, Volodymyr.** "Not from these sources."/ Volodymyr Sosyura. Digest of the Soviet Ukrainian Press. 8.5 (May 1964): 25-26. [Full text. Ukrainian original in Literaturna Ukraina. (31 March 1964) :4].

A reaction to the article "Shevchenko - the Bard of Freedom" by Anré [sic] Francois-Poncet published in what the author calls "the French bourgeois newspaper Figaro" on 12 March 1964. Francois-Poncet, says Sosiura, is favorably disposed toward Shevchenko, but uses the occasion of the poet's 150th anniversary "to launch an attack against Soviet Ukraine" and relying on reactionary nationalist sources, describes Ukraine as an oppressed and dependent country.

- A668. "A South Russian poet."** All the Year Round. 18. n.s. 440 (5 May 1877): 220-224.

One of the earliest articles about Taras Shevchenko published in English. The periodical has a subtitle: "a weekly journal conducted by Charles Dickens." The article is unsigned, i.e. an editorial one. At the time of its publication, Charles Dickens, the novelist, who had established the journal, was no longer alive and All the Year Round was edited by his son, Charles Dickens the younger. The article, written in a popular style, provides a historical background about the political and social situation of Ukraine and some biographical details about Shevchenko, citing from the poet's autobiographical writings. In spite of the misleading title, the author seems to be well informed about the differences between Ukrainians and Russians, the Ukrainian and Russian languages and the Ukrainian aspirations to political freedom. Shevchenko, according to the author, dreamed about the emancipation of the serfs, but also of an ideal republic where "all the Slav states would form a grand federation; the Ukraine should be once more independent, its Cossacks as free as in the old wild days - free, but not savage as of yore". There is practically no discussion of Shevchenko's poetry, but references are made to an edition of his works published in Prague and to some French and English prose translations. The author makes no attempt to appraise Shevchenko as a poet. "Strong or weak Chevchenko has stirred the heart of several millions of people; and so he has another claim on our attention, besides the share which he had in settling the serf-question..." "...What ever you may think of him as a poet, he has made such a name for himself that you ought to know something about him." Even though no direct credits or acknowledgments are given, the article is obviously based on Emile Durand's essay "Le poète national de la Petite-Russie: Chevchenko" published in Revue des deux mondes [46, 3.période, 15 (1876): 919-944]. See also the abridged version of Durand's article by John Austin Stevens ["Chevtchenko - the national poet of Little Russia"] published in the Galaxy [22.4 (October 1876): 537-543; See annotation under A679].

- A669. "Soviet writers indignant over Western 'scoop' on Symonenko."** Ukrainian Review (London). 12.3 (Autumn 1965): 72.

Translated excerpts from an article published originally in Literaturna Ukraina (27 April 1965, p.2). Vasyli Symonenko is described as "a true patriot... and Communist" and the popularity of his heritage abroad as "provocative tricks of our enemies" and deceitful falsifications of the poet's thoughts.

- A670. Stakhiv, Matvii.** "Social and economic ideas of Ivan Franko."/Mathew Stachiw. Ukrainian Quarterly. 12.2 (June 1956): 134-143.

About Franko's socio-economic views and his involvement with the Ukrainian Radical and later with the Ukrainian National Democratic political parties.

- A671. Starchuk, Orest.** "Ivan Franko: a Ukrainian interpreter of Shakespeare." Canadian Slavonic Papers. 2 (1957): 106-110.

About Franko's role as a Shakespearean scholar, translator, editor and promoter of Shakespeare's works among the Ukrainians.

- A672. Starynkevych, Ie.** "Notes on the modern Ukrainian drama." Digest of the Soviet Ukrainian Press. 4.1 (January 1960): 20-21. [Excerpts. Ukrainian original in Radians'ka kul'tura . (22 November 1959): 2,3].

"Why," asks the author, "is the picture of the class enemy brought out so often in the modern drama; the enemy who wishes to harm the Soviet people in their constructive activities? Is such a conflict really the most important under our circumstances?" The author sees a trend among Soviet Ukrainian playwrights toward repetitive basic plots involving a class enemy, a trend which, in his view, "causes some apprehension."

- A673. "Statistics and literature."** Problems of the Peoples of the USSR. 6 (1960): 57.

An unsigned note combining the anonymous author's reaction to Oleksandr Levada's poem "Faust and death" published in Literaturna hazeta (issue no.17 of 1960) - a poem in which, in the author's view, "The poet sings the praises of the human spirit, of the sacrifices made by man on the road to progress, his restlessness, his searchings and his courage" - with an outrage that the number of copies of books printed in Ukrainian is between 3 and 5 thousand, with 10-15,000 printings being an exception.

- A674. Stavys't'kyi, Oleksii.** "As in life." Digest of the Soviet Ukrainian Press. 5.8 (August 1961): 3-4. [Excerpts. Ukrainian original in Vitchyzna . 6 (June 1961): 190-196].

"A work of art is not a simple pasting together of facts from reality..." says Stavys't'kyi. "The dangers of flightless naturalistic literalness and boring verbiage will always show where there is a lack of deep artistic plan..." The novels of Vasyl' Kucher, Iurii Smolych and D. Bedzyk are singled out as examples of works that are weak artistically, despite intricacies of plot, significance of events described and immensity of material collected.

- A675. Steciuk, B.** "Ukrainian literature." Guide to Ukrainian-American Institutions, Professionals and Business. Comp. & ed. by Wasyl Weresh. New York: Carpathian Star, 1955. 30-36.

A historical survey article from the early Kievan period to contemporary emigré Ukrainian literature. Writers are listed in general groupings according to such literary movements as "classicism", "romanticism", "realism", "modernism", "symbolism", "neoclassicism". A considerable number of names are listed, with dates, titles of major works and occasional brief characterizations.

- A676. Steinbeck, John.** "A wreath of glory." Digest of the Soviet Ukrainian Press. 8.7 (July 1964): 23. [Full text. Ukrainian original in Literaturna Ukraina (27 May 1964): 15].

A brief letter from John Steinbeck which begins: "Would it be possible to braid in some more words into the wreath of Shevchenko's glory, a glory which all the world recognizes without any reservation?" Apparently, a response to an invitation to participate in the celebrations honoring Shevchenko's 150th anniversary.

- A677. Stel'makh, Mykhailo.** "Let us offer our whole heart to the people." From the address by Mykhailo Stelmakh." Digest of the Soviet Ukrainian Press. 3.5 (May 1959): 2. [Excerpts. Ukrainian original in Literaturna hazeta (17 March 1959): 3].

"We, Soviet writers," says Stel'makh, "have lately been hearing a lot of attacks by nationalist renegades... To those gentlemen who dream of seeing over our heads 'the sun in a wreath of shrapnels', we, Soviet writers, are answering passionately and angrily." The quote is from a poem by the emigré Ukrainian poet Bohdan Kravtsov.

- A678. Stets'ko, Iaroslav.** "Under their banners we shall be victorious! Speech by Jaroslav Stetzko at the reception in Washington on the occasion of the unveiling of the Shevchenko monument." Ukrainian Review (London). 11.3 (Autumn 1964): 13-15.

Stets'ko spoke as a former Prime Minister of a Ukrainian government and expressed his thanks to U.S. Presidents Eisenhower and Truman for honoring the great son of Ukraine and to Ukrainians in the USA for making the erection of the Shevchenko monument possible. He characterized the celebrations as "a powerful anti-Russian demonstration". "Their banners" refers to Shevchenko and Mazepa.

- A679. Stevens, John Austin.** "Chevtchenko - the national poet of Little Russia; arranged from the *Revue des deux mondes*.." Galaxy. 22.4 (October 1876): 537-543.

The earliest known account of Taras Shevchenko's life and work in the English language. The poet's biography, though incomplete, is discussed in considerable detail. A number of his works are commented on with extensive prose translations of "Marianne", "Evening" and "Hamaliia" as illustrations. Shevchenko's heroic poems are described as being "full of brilliancy and extraordinary verve and power". The poet whose chief subjects are said to be miseries and horrors of serfdom, according to the author, sings of these "as one inspired. His pity and his fury lift him above the common plane". 'Marianne', says the author, is the best example of Shevchenko's "graceful style and Homeric description and the most charming of the picturesque poems of Little Russia." Shevchenko, in the author's opinion, "if not of the universal importance some of his countrymen consider him, is yet a poet great enough for his fame to cross the frontiers of his nation and to spread over Europe." Even though J.A. Stevens' name appears prominently at head of title, the article, in fact, is an abridged English version of Emile Durand's essay "Le poète national de la Petite Russie: Chevtchenko" which appeared in *Revue des deux mondes* [46. 3 période, 15 (1876): 919-944] on the occasion of the 1876 two-volume edition of Shevchenko's *Kobzar* published in Ukrainian in Prague.

- A680. "Stolen belief."** ABN Correspondence. 16.3 (June-July 1965): 5-6.

The sub-title of this brief article reads: "Vasyl Symonenko, an angry young poet from Soviet Ukraine--Indictment of the Communist state." The article is, apparently, a translation of an item published originally in *Le Nouveau Rhin français* (Colmar, March 17, 1965).

- A681. Strauss, Wolfgang.** "Poet and rebel."/ W. Strauss. ABN Correspondence. 16.3 (June-July 1965): 1-4.

Interspersed with excerpts from his diary and from his poetry in English translation, the article describes Vasyl' Symonenko (1935-1963) as a "truly revolutionary" poet, whose verses "accusing, warning, demanding resistance, spread in a manner undreamed of" in the USSR and became "the inspiration of the young". Symonenko's portrait in black and white appears on the cover of the issue.

- A682. Strauss, Wolfgang.** "A poet rebels: Vasyl Symonenko's works spread illegally." Ukrainian Review (London). 12.2 (Summer 1965): 47-50.

Translation of an article published originally in German in an unspecified issue of the *Sudetendeutsche Zeitung*. The author does not attempt to provide a literary analysis of Symonenko's work, but is "fascinated by the fact that such revolutionary poetry directed against the Soviet Russian dictatorship and disseminated illegally exists at all" and considers the dead poet's popularity as "evidence of intellectual and political unrest, of general dissatisfaction, of the great malaise of the Ukrainian population."

- A683. Strauss, Wolfgang.** "The Symonenko case." Ukrainian Review (London). 12.4 (Winter 1965): 35-37.

The publication of Vasyl Symonenko's poetry and diary in the Ukrainian emigré journal *Suchasnist'* and in the emigré newspaper *Shliakh peremohy* provoked a furious reaction in the Soviet Ukrainian press, a protest declaration of the late poet's mother and arrests of some fellow-writers accused of disseminating the material. The whole affair was covered widely by the West German press. The article provides a survey of this coverage with excerpts quoted from *Rheinischer Merkur* (14 May 1965), *Allgemeine Sonntagszeitung* (9 May 1965), *Volksbote* (10 April 1965), *Le Nouveau Rhin français* (17 March 1965). Additional reports on the Symonenko affair that are mentioned appeared in *Deutsche Wochenzeitung* (16 April 1965), *Süddeutsche Zeitung* (26 March 1965) and *Demokratisch-Konservative Korrespondenz* (21 April 1965).

- A684. Strawniak, Vera.** "And I had wished so little..." Trident Quarterly. 1.4 (Winter 1960-1961): 7-13.

An article about women in the life of Taras Shevchenko, interspersed with brief excerpts of Shevchenko's poetry in English translation.

- A685. Strel's'kyi, V.** "The Leninist Party principle in historical research." Digest of the Soviet Ukrainian Press. 4.8 (August 1960): 14-16. [Excerpts. Ukrainian original in *Komunist Ukrainy*. 5 (1960?): 35-44].

According to the author, "...serious errors can be committed by forgetting the tenets of the Leninist principle of partisanship..." As examples of such "errors" he cites the article "From the stream of literary life" by S. Shakhovs'kyi (*Radians'ke literaturoznavstvo*, 4 (1959)) which, according to Strel's'kyi, proposes to find a personal place for each writer in the history of literature irrespectively of ideology, and also attempts "to repaint M. Drahomanov into a revolutionary democrat" and to "exaggerate the very modest literary merits" of A. Chaikovs'kyi.

- A686. Strykovs'ka, T.** "The all-embracing heart of Prometheus. A solemn meeting dedicated to the 150th anniversary of the birth of the Great Bard." / T. Strykovs'ka, P. Kosolapov & B. Lukianov. Digest of the Soviet Ukrainian Press. 8.4 (April 1964): 13-14. [Excerpts. Ukrainian original in *Radians'ka Ukraina*. (10 March 1964) :1-2].

A report of three TASS correspondents about a commemorative meeting on the occasion of Shevchenko's 150th anniversary. The meeting was held at the Bolshoi Theater in Moscow, apparently on the 9th of March, and was attended by members of the Politburo and the government of the USSR (including Brezhnev, Kosygin, Suslov and others), official delegations from the Soviet republics, members of the diplomatic corps, and two relatives of the poet: D.F. Krasvts'kyi and A.P. Shevchenko. Participating in the program were Nikolai Tikhonov, chairman of the All-Union Shevchenko Jubilee Committee, Russian Leningrad poet Alexander Prokofiev, the Kazakh writer Habit Musprepov and the chairman of the official Ukrainian delegation, O. Korniiichuk. Korniiichuk announced a resolution of the official UkSSR Committee to award the Shevchenko Prize to Nikita S. Khrushchev.

- A687. Styranka, Myroslav.** "The cultural resurgence in Ukraine." Ukrainian Review (London). 10.2 (Summer 1963): 3-9.

"Obvious departure from socialistic realism" of the young writers of Ukraine, "their national pathos and colour", as well as their influence on the older generation of writers is, in the author's view, a hopeful indication that "the Party's cultural dictatorship" in the USSR is "starting to collapse before our very eyes." The article includes the author's prose translation of a 15-line poem by Mykola Vinhranovs'kyi entitled "Ukrainian prelude" ("Your face is pure as that of Hope").

- A688. Svarnyk, I.** "Let us continue the 'good evening' series." Digest of the Soviet Ukrainian Press. 6.1 (January 1962): 10-11. [Full text. Ukrainian original in *Literaturna hazeta* (12 December 1961): 2].

A popular series of small format inexpensive paperbacks was started four years ago, says the author. It included selections of classical and modern prose, mostly by Ukrainian writers. The article expresses a complaint that whereas in 1958 and 1959 the booklets in this 'Good evening' series were printed in 50,000-65,000 copies, in 1961 the printings were reduced to 5,000-15,000 copies, despite reader demand. A note from the editors of *Literaturna hazeta* appended to the article chastises the bookselling agency Ukrknyhtorh, allegedly responsible for the situation, and cites other examples of "miserly small printings."

**A689. Sverstiuk, Ievhen.** "The flame of the Bard's ideas." / Yevhen Sverstyuk. Digest of the Soviet Ukrainian Press. 8.5 (May 1964): 23-24. [Excerpts. Ukrainian original in *Khliborob Ukrainy*. 2 (February 1964): 24-25].

"As a poet of absolute truth," says Sverstiuk, "Shevchenko never avoided the sharp corners in clarifying history and relations among peoples, because the smoothing over and embellishment does not lead to understanding and to the eradication of mistakes." ... "A revolutionary knows no bounds in his love and devotion to the people, but he is ruthless in his hate towards the internal slavery, sown by the despot-tsars in all the layers of society." ... "Shevchenko had many such times of sorrow for his enslaved nation. He saw hundreds and thousands of nobles and would-be nobles, mongrels and werewolves, who shunned their poor nation, which had given them life, and who strove to cover up their background, just so that it would be easier for them to walk on the beaten track of the slaves."

**A690. Svitlychnyi, Ivan.** "In the poetic cosmos. Polemic notes on the works of the young." Digest of the Soviet Ukrainian Press. 6.5 (May 1962): 5-8. [Excerpts. Ukrainian original in *Dnipro*. 4 (April 1962): 144-152].

The poetic complexity of I. Drach and M. Vinhranovs'kyi, says Svitlychnyi, was interpreted by some as "deliberate mannerism"; their attempts at originality were considered a "simple lack of modesty". Svitlychnyi takes issue with the critics Ivan Savych and M. Sheremet who attack Drach and Vinhranovs'kyi for being immodest and "abstractly cosmic." Increasing " 'cosmism' among young poetic talents", says Svitlychnyi, can be attributed "to the national spiritual uplift, the spirit of freedom and unfettering which began to appear in our life following the historical 20th Congress of the Party..." However, the term is relative, says Svitlychnyi. "To call poetry cosmic only because it features heavenly lights and cosmic attributes would be superficial in every respect." Svitlychnyi analyzes Drach's poem "Knife in the sun" to prove that there is a clear social trend in this poem about a cosmonaut flying into space, that the poem is not "cosmic" at all, but earthy and true to life.

**A691. Svitlychnyi, Ivan.** "A man comes to the countryside." Digest of the Soviet Ukrainian Press. 5.6 (June 1961): 1-4. [Excerpts. Ukrainian original in *Vitchyzna*. 4 (April 1961): 162-177].

Many Soviet Ukrainian novels, says Svitlychnyi (and names novels by M. Rudenko, Iu. Zbanats'kyi, A. Moroz, V. Zemliak, V. Kucher, M. Shapoval, P. Orovets'kyi, O. Andreiev, D. Hranin) are written according to a standard formula: an educated person seeking a place in life goes to a backward collective farm and finds his mission by fighting bureaucracy, bad management and indifference, and bringing about a complete turnabout. This, says Svitlychnyi, is but a variant of a similar formula of ten years ago, where the hero was a demobilized soldier coming home from the war. "How could it happen," asks Svitlychnyi, "that after a period of a little more than ten years our literature, although not literally, nevertheless has repeated some artistic failure of the past?"

**A692. Swoboda, Victor.** "First recital of Ukrainian poetry in English." Ukrainian Review (London). 6.4 (Winter 1959): 91.

A report on a recital of Ukrainian poetry in English translations presented by the Anglo-Ukrainian Society at Caxton Hall, Westminster, on May 28, 1959. Twenty-two poems by various authors were read, most of them in Vera Rich's translation. The Ukrainian poets represented were: Shevchenko, Franko, Lesia Ukrainka, Fed'kovych, Oles', Fylypovych, Zerov, Drai-Khmara, Klen, Orest, Antonych and Ol'zhych.

- A693. Swoboda, Victor.** "Shevchenko and Belinsky." Slavonic and East European Review. 40.94 (December 1961): 168-183.

A study of Shevchenko's relationship with the Russian literary critic Vissarion Grigor'evich Belinskii (1811-1848). Contrary to the view prevalent in Soviet literary scholarship, Belinskii, according to Swoboda, was barely acquainted with Shevchenko personally and was positively and consistently hostile to all attempts at literary writing in the Ukrainian language. The Soviet view is based in part on an anonymous review of Shevchenko's *Kobzar* published in *Otechestvennye zapiski* in May 1840, which in Swoboda's opinion, was erroneously attributed to Belinskii and which is inconsistent with other Belinskii's writings on Shevchenko and on other Ukrainian writers of the time.

- A694. Swoboda, Victor.** "Shevchenko and censorship." Ukrainian Review (London). 8.1 (Spring 1961): 13-22; 9.1/2 (Spring/Summer 1962): 25-32.

A two-part detailed and documented study of the tsarist Russian and Soviet censorship practices with respect to the various editions of Taras Shevchenko's poetry. According to Swoboda, beginning with the first (1840) edition of *Kobzar*, Shevchenko's published works have been heavily censored. It was only after the 1905 revolution brought a temporary relaxation of tsarist Russian censorship, says Swoboda, that the first complete and uncut edition of Shevchenko's extant poetry was published in St. Petersburg in 1907. A few years later, however, censorship reappeared. There was, says Swoboda, a series of full uncensored editions in the years of independence and during the first two decades of Soviet rule. Beginning with 1950, however, a new trend became evident: unlike the older tsarist editions where the fact of censorship was openly and specifically acknowledged, new Soviet editions frequently provide altered or cut versions of Shevchenko's poetry without any justification or explanation to the reader. The appendix contains the original Ukrainian text of two poems that are frequently banned by Russian censors, namely "Za shcho my liubymo Bohdana?" and "Iakby to ty, Bohdane p'iany..."

- A695. Swoboda, Victor.** "Some recent Shevchenkiana from the American continent."/ V. Swoboda. Slavonic and East European Review. 43.100 (December 1964): 179-188.

A critical review article which discusses the following publications: the quadrilingual selection of Shevchenko's poetry *Poems. Poesies. Gedichte* edited by G.S.N. Luckyj and published in Munich in 1961 [See ULE: Books and Pamphlets, 1890-1965, B58]; the symposium *Taras Sevcenko. 1814-1861*, edited by V. Mijakovskij and George Y. Shevelov and published in the Hague in 1962 [See ULE: Books and Pamphlets, 1890-1965, B45]; Vasyi Barka's *Pravda Kobzaria* (published in New York in 1961); and George S.N. Luckyj's article "Shevchenko studies one century after the poet's death" in the Slavic Review of December 1962 [See annotation under **A406**].

- A696. Sydoruk, John P.** "'Moses' of Ivan Franko." Ukrainian Quarterly. 13.2 (June 1957): 159-167.

The plot in Ivan Franko's poem, according to the author of this article, revolves around three conflicts in the life of Moses, the Hebrew leader: the conflict of Moses with his people, with himself and with God. The article was read as a paper at a meeting of the American Association of Teachers of Slavic and East European Languages in New York on December 30, 1954.

- A697. Symonenko, Vasyi'.** "From Symonenko's diary." Problems of the Peoples of the USSR. 25 (Autumn 1965): 4-7. Port.

Entries from Vasyi' Symonenko's diary dated 18 and 19 September 1962; 8,16, 21 October 1962; 21 June 1963, 6 and 22 July 1963; 3,5 and 20 September 1963. "I have learned to be insincere", says the author in the earliest entry, "Lying is probably my profession". Hypocrites, says Symonenko, "are trying to turn Marxism into a religion and a procrustean bed for science, art, and love." And further: "I can't stand official, patented, well-nourished wisdom"... "Realism' has won another victory - not by works, of course, but by administrative measures." ... "To lose one's courage is to lose one's human dignity, and dignity I prize above all else. Even above life itself." A black and white portrait of the author appears on p.4.

- A698. "Taras Shevchenko."** *Nash Shevchenko: zbirnyk-al'manakh u storichchia smerty Poeta, 1861-1961 = Our Shevchenko: a Collection of Works Commemorating the Centennial of the Poet's Death, 1861-1961.* Jersey City, N.J.: Svoboda, 1961. 121.

A one-page reprint of an editorial from The Ukrainian Weekly published originally on March 9, 1934. "A close scrutiny of Shevchenko's personality and works discloses that the outstanding characteristic about him, one which is responsible for his greatness, was his character and with it his love for his people," writes the anonymous author. The collection, edited by V. Davydenko and others, was issued as an annual almanac of the Ukrainian National Association and published in collaboration with the Shevchenko Scientific Society. Except for two articles in English, it is entirely in Ukrainian.

- A699. "Taras Shevchenko."** Ukrainian Commentary. 7.1-3 (March 1958): 1.

A brief editorial note.

- A700. "Taras Shevchenko."** Ukrainian Commentary. 3.3 (March 1954): 4.

Reprint of an article which appeared originally as an editorial in the Winnipeg Free Press, of March 11, 1954. The article speaks of the cult of Shevchenko in Ukrainian-Canadian families, mentions the biography of Shevchenko published in All The Year Round in 1877 and, in this connection, makes a misleading claim that Shevchenko's "...poems were widely translated, and Charles Dickens found inspiration in Shevchenko's poetry." [see annotation under "A South Russian poet". A668].

- A701. "Taras Shevchenko."** New Review. 1.1 (November 1961): 3-4.

An unsigned one-page editorial commemorating the centenary of Shevchenko's death.

- A702. "Taras Shevchenko (1814-1861)."** *Nashe zhyttia =Our Life*. 21.3 (March 1964): 15.

An unsigned biographical article with quotations from D. Doroshenko, C.A. Manning and other sources. An insert entitled "Monument inscription" gives the lines from Shevchenko's poem "The Caucasus" (in Vera Rich's translation) to be inscribed on the Shevchenko monument in Washington, D.C. Fragment of the monument appears on the cover of this issue.

- A703. "Taras Shevchenko, 1814-1861."** Ukrainian Commentary. 2.3 (March 1953): 1.

An editorial on the occasion of Shevchenko's anniversary which states that "...since the establishment of the Iron Curtain by the Russian Communists, the commemorative services are being confined to the democratic countries of the west, as the totalitarian regime will not tolerate even poetical aspirations for liberty, equality and fraternity." The article stresses that Shevchenko writings contributed to the abolition of serfdom in the Russian empire and that Shevchenko as well as the French Revolution and Napoleonic wars were the main influence on the Brotherhood of St. Cyril and Methodius organized in Kiev in 1845 or 1846.

- A704. "Taras Shevchenko (1814-1861)."** Trident Quarterly. 1.4 (Winter 1960-61): 1.

One page editorial - a dedication of this Trident Quarterly issue to Shevchenko on the occasion of the 100th anniversary of his death. The dedication consists of the poet's portrait (a reproduction of a painting by Bozhii, unattributed) and an excerpt from Franko's essay on Shevchenko, published originally in the Slavonic Review in 1924 [See A194]. Neither source nor author of the excerpt are indicated.

- A705. "Taras Shevchenko (9.3.1814-10.3.1861)."** Ukrainian Commentary. 5.3-4 (March-April 1956): 1.

An editorial relating the views of W.K. Matthews on the comparison of Shevchenko and Robert Burns.

- A706. "Taras Shevchenko in Georgia."** Ukrainian Review (London). 12.2 (Summer 1965): 72-73.

An unsigned article about a bibliography of Shevchenko's works translated and published in the Georgian language and of the literature about the poet in Georgian. The bibliography under review, covering the period of 1861 to 1961, was issued by the Central Library of the Georgian Academy of Sciences. Precise bibliographical data about the publication are not given.

- A707. "The Taras Shevchenko Memorial Prize."** Ukrainian Review (London). 9.1/2 (Spring/Summer 1962): 33-42.

The prize, founded by the Shevchenko Centenary Committee in Great Britain, was offered to English speaking poets for the best poem "on some theme connected with liberty or human rights." The winners were: Michael Butler, 1st prize for the poem "Mauthausen 1960"; Kenneth Wlaschin, 2nd prize for "Guilt"; Paul Greene, 3rd prize for "Though I am one"; Michael Horowitz, 3rd prize for "Bartok"; and David H.W. Grubb (best poem by poet under 21 years of age) for "They have said that I must not write". The winning poems appear on pp. 35-41. The prize-giving ceremony was held on March 3, 1962 in London.

- A708. Tarnawsky, George.** "For the 100th anniversary of the death of Taras Shevchenko." Horizons 5.1/8 (1962): 31-38.

"It is for the poets and literateurs of other nations to judge Shevchenko as an artist; Ukrainians are incapable of it," says the author. "We can't judge them [i.e. Shevchenko's poems] as works of art, because for us they have ceased to be art and have become an integral part of our 'being Ukrainian.'" "Like latter-day surrealists..." claims Tarnawsky, Shevchenko "would submerge himself in the subconscious of his mind..." and "he would bring up with an almost atavistic faithfulness the jewels of the national poetic language, many of which were not yet present in the folklore." This brief essay serves as an introduction to a series of Vera Rich's translations from Shevchenko and to a sampling of Ukrainian folk songs translated by Patricia Kilina, the latter, in the author's view, being "an example of the rich soil from which Shevchenko's poetry has sprung." A note about the author appears on p.84.

- A709. Tarnawsky, Marta.** "Creator of modern Ukrainian literature"/ Marta Tarnavsky. Nashe zhyttia =Our Life. 21.9 (October 1964): 19-20.

An article on Ivan Franko with a focus on his views on Marxism, on his preoccupation with the theme of a national leader "frequently misunderstood and isolated", on the rich and varied subject matter of his lyric and epic poetry, novels, short stories, plays, satirical writings and works for children and on selections of Franko's works that are available in the English language.

- A710. Tarnawsky, Marta.** "Monuments and books"/ Marty. Nashe zhyttia =Our Life. 18.8 (September 1961): 16.

Two monuments to Ukrainian poets were unveiled in 1961: a Shevchenko monument in Winnipeg and a Lesia Ukrainka monument in Cleveland, Ohio. "Monuments, however, are not enough. They only emphasise the necessity of books," says the author of this article. "There is no substitute for the study of the poetic works themselves, in original, if possible, in translation, if necessary..." "Books alone provide true knowledge and understanding, reach a wide audience, and exert an influence both lasting and profound." The Shevchenko centennial will be wasted, says the author, "if no representative English Shevchenko collection or Shevchenko study should appear". She expresses her satisfaction that Lesia Ukrainka's works have been published in a "very fine representative edition" Spirit of Flame [See ULE, Books and Pamphlets, 1890-1965, B85].

- A711. Tarnovs'kyi, Mykola.** "About our countrymen.)/ Mykola Tarnovsky. Digest of the Soviet Ukrainian Press. 3.5 (May 1959) :6. [Excerpts. Ukrainian original in Literaturna hazeta (3 April 1959): 4].

About Iurii Kosach, whose letter to the IV. Congress of Soviet Ukrainian writers is published in the same issue. "Reading the letter of Yu.M. Kosach....," says Tarnovs'kyi, "we can note with pleasure that the writer

is already capable of distinguishing between the real and the abstract...Recognizing the value of Ukrainian Soviet writers... and giving their due to the great of world literature....Yuriy Kosach arrives at negation of modern bourgeois literature..."

- A712. Tarnovs'kyi, Mykola.** "Against the forgers of Ukrainian literature."/ Mykola Tarnowskyi. Digest of the Soviet Ukrainian Press. 6.9 (September 1962): 21-22. [Excerpts. Ukrainian original in Komunist Ukrainy 6 (June 1962): 90-92].

A review of a book "Foreign forgers of Ukrainian literature" published in Kiev by the State Publ. House of Literature in 1961. The reviewer praises the author for exposing "Ukrainian bourgeois nationalists as rabid enemies of Ukraine and of the Ukrainian people", for exposing "the impotence of these subhumans who are trying to assume the pose of 'literary experts'..." and who attempt to show the world Ukrainian literature "in a distorted light." A number of Ukrainian emigré writers and literary scholars are mentioned in this negative context: Dontsov, Malaniuk, Samchuk, Lavrinenko, Chyzhevs'kyi, Hordyns'kyi, Sherekh, Pelens'kyi. Also some non-Ukrainian Westerners: Matthewson [sic] Manning, Slonim Ehrlich.

- A713. Tarnovs'kyi, Mykola.** "Among friends and enemies."/ Mykola Tarnovs'kyi. Digest of the Soviet Ukrainian Press 8.4 (April 1964): 21-22. [Excerpts. Ukrainian original in Literaturna Ukraina (9 March 1964): 15].

"Ukrainian progressive organizations in the United States and Canada", such as the League of American Ukrainians and the Association of United Ukrainian Canadians, says the author, commemorate Shevchenko annually with concerts, lectures, readings and exhibits. There are, however, in both the United States and Canada, according to Tarnovs'kyi, large numbers of "Ukrainian bourgeois nationalists" who "dislike the unity of progressive peoples favoring friendship with the Soviet Union" and "are ready to do anything to keep alive the 'cold war'..." In connection with the building of the Shevchenko monument in Washington, the author chastises Congressman John Lesinski for stating publicly that "such a monument is necessary in order to facilitate the struggle against 'communist Russia'", and mentions disapprovingly other members of the U.S. Congress (Jones, Bentley, Javits) and "Ukrainian monsters of the Dobriansky type." He relates also that the "Ukrainian bourgeois nationalists" responsible for the erection of the monument refused to accept a clod of native soil from the Shevchenko grave in Kaniv which was brought over by Platon Stasiuk, the treasurer of the monument committee, with the idea of building it into the monument, as a symbol.

- A714. Tel'man, I.** "Failure of operation P. & S." Digest of the Soviet Ukrainian Press. 2.4 (February 1958): 16-17. [Excerpts. Ukrainian original in Literaturna hazeta (17 December 1957): 4 and (20 December 1957): 4].

A "response" to Ukrainian emigre writers association "Slovo" which sent a telegram to the Second Congress of Writers of the USSR demanding an explanation of why 223 writers have disappeared from Ukrainian literature (Works of 259 writers were being published in 1930 and only 36 out of that number after 1938). Emigre writers are ridiculed and no real explanations are provided. With an editorial comment by the Digest.

- A715. "Ten-Day Festival of Ukrainian Literature and Art in Moscow."** Problems of the Peoples of the USSR. 8(1961): 60-61.

The festival held in November 1960 is described in this news item as "a grandiose affair", with a series of theatre performances, concerts, recitals, exhibitions, films, new operas and ballets. "Primary applause", according to this report, went to a performance by a Lviv theatre ensemble of Levada's dramatic poem "Faust and Death".

- A716. "They are well known in the Ukraine."** USSR. 10/73 (October 1962): 46,60. Ports.

Register of celebrities of the Ukrainian SSR which includes black and white photographs of the writers Iryna Vil'de, Andrii Malyshko and Maksym Ryl'skyi with a brief descriptive paragraph about each.

- A717. Thorp, Vivian.** "Dr. Alexander Granovsky, prominent Ukrainian-American." Trident. 4.9 (November 1940): 4-13. Port.

The article stresses Oleksandr Hranovs'kyi's activities and contributions as professor of entomology and biology and as a leader of Ukrainian-Americans. The fact that he "had to his credit several volumes of poetry, some short stories" is mentioned, but his literary work is not discussed.

- A718. "Thoughts on our women authors."** Nashe zhyttia =Our Life. 16.2 (February 1959): 15.

Reflections about the role of Ukrainian emigré woman writer based on Oleksandra Zhyvotko-Chernova's paper read originally at a literary evening in New York on 11 October 1958. The first part of that paper, in Ukrainian, appears on pp.3-4 in the same issue of the journal.

- A719. Tikhonov, Nikolai.** "In mankind's recognition - immortality.\*/ Mykola Tykhonov. Digest of the Soviet Ukrainian Press. 8.3 (March 1964): 17-18. [Excerpts. Radians'ka Ukraina (9 February 1964): 3].

Chairman of the All-Union Shevchenko Jubilee Committee responds to questions posed by the editors of Radians'ka Ukraina. Tikhonov speaks about the international significance of Shevchenko, the planned commemorative publications to be issued in 1964, as well as the planned International Shevchenko Forum in Kiev and Kaniv in which some 60 foreign writers are supposed to participate.

- A720. Tikhonov, Nikolai.** "You are welcome." Digest of the Soviet Ukrainian Press. 4.12 (December 1960): 2-3. [Excerpts. Ukrainian original in Literaturna hazeta (11 November 1960): 1].

A Russian writer welcomes Ukrainian writers on the occasion of the Ten Days of Ukrainian Literature and Culture opening in Moscow. A number of Ukrainian writers are mentioned by name with brief characterizations of their work.

- A721. Tilson, F.L.** "Taras Shevchenko." University Magazine. 14 (February 1915): 76-83.

Shevchenko centenary celebrated by Ukrainians in 1914 gave the stimulus to this biographical essay on Shevchenko which - as far as can be determined at this time - may be the first serious article on Ukrainian literature published in a scholarly Canadian journal. "The story of his rise from a poor serf boy to a place of the highest honour among his people as an artist and poet, and the blighting of his genius by the jealous hand of Russia just as it was about to enter upon its most promising period", says the author, "is one that in tragic interest is surpassed by few." The detailed biography is interspersed with excerpts of Shevchenko's poetry: the complete text of the poem "Winter" (Thy youth is over; time has brought) is given in E.L. Voynich's translation; twelve lines of "Learn from other men, my brethren" have been translated by "Mr. Sherbinnin"; other excerpts are, apparently, in Tilson's own translation. The author compares Shevchenko to Robert Burns: "As Burns portrayed the life and gave expression to the mind of the Scottish peasant folk, the poet serf of the Dnieper voiced the heart cries of his countrymen for liberty, peace, and enlightenment. Shevchenko was the first Ruthenian to write with the object of making the Ruthenian language great, and to him alone has its greatest strength and beauty been revealed." In Tilson's view, however, "Shevchenko is not the poet of the serfs of the Dneper [sic] country only. He is a prophet of truth and a champion of liberty, whose outlook is universal and whose message is for the world."

- A722. "Time's tribute to Ivan Franko."** Ukrainian Commentary. 5.9-12 (September-December 1956): 4.

A news item reprinted from Time of July 16, 1956 about two celebrations in Winnipeg of the 100th anniversary of Ivan Franko's birth, one organized by the Ukrainian Canadian Committee which, according to Time, represents "some 90% of Canada's 500,000 citizens of Ukrainian descent", and a rival one organized by the pro-Communist Association of United Ukrainian Canadians. Franko's daughter, Anna

Kluchko, "a refugee from Communism who now lives in Toronto", was invited to both, but "refused to take part in the Red-sponsored celebration." "Had my father lived", Time quotes Mrs. Kluchko, "the Communists would have killed him, as they have killed others, or would have sent him to Siberia, as they did my brother."

- A723. "To the great Bard - dignified respect. A word to Ukrainians, to the Ukrainian community in the United States and the 'Shevchenko Memorial Committee'."** Digest of the Soviet Ukrainian Press 8.1 (January 1964): 21-23. [Excerpts. Ukrainian original in Literaturna Ukraina (29 November 1963): 3].

A letter to Ukrainians living in the United States signed by 34 prominent cultural leaders of the Ukrainian SSR, with an editorial comment from Literaturna Ukraina. While welcoming the building of Shevchenko monument in Washington, D.C. to commemorate the 150th anniversary of Shevchenko's birth in 1964, the letter condemns "the malicious attempts of the enemies of the Soviet Union" to use this occasion for "anti-Soviet propaganda purposes."

- A724. "To the great son of Ukraine. Unveiling of the Shevchenko monument in Moscow."** Digest of the Soviet Ukrainian Press 8.7 (July 1964): 15-19. [Excerpts. Ukrainian original in Radians'ka Ukraina (11 June 1964): 1-2].

The unveiling of the Shevchenko monument in front of the "Ukraina" hotel in Moscow took place on 10 June 1964 in the presence of USSR party and government leaders, guests from the German Democratic Republic led by Walter Ulbricht, prominent civic and literary personalities. This news report quotes at length from the speeches of N.S.Khrushchev (who did the official unveiling), P.Iu.Shelest and N.S. Tikhonov. Khrushchev and other leaders, according to Radians'ka Ukraina, complimented the authors of the monument, "the young Ukrainian sculptors" M.Ia. Hrytsiuk, Iu.L. Syn'kevych, O.S. Fuzhenko and the architects A.O.Snytsarov and Iu.A.Chekaniuk for their work on the Shevchenko monument.

- A725. "To the holiday of Taras."** Digest of the Soviet Ukrainian Press 8.7 (July 1964): 21-22. [Full text. Ukrainian original in Literaturna Ukraina (30 May 1964) :7].

A news item about foreign writers and cultural leaders from Romania, Italy, Switzerland, France, German Democratic Republic, Poland, Hungary, Czechoslovakia, Great Britain, Canada, India, Cuba, Japan and Mongolia arriving "to take part in the international forum of cultural leaders" to be held in honor of the 150th anniversary of the birth of Taras Shevchenko.

- A726. "To the Soviet people, report and election. Party meeting of Kiev writers."** Digest of the Soviet Ukrainian Press 5.7 (July 1961): 9-10. [Excerpts. Ukrainian original in Literaturna hazeta (9 June 1961): 1].

Among the topics discussed at this meeting: the establishment of an annual Shevchenko prize by the Council of Ministers of the Ukrainian SSR; new achievements of Soviet Ukrainian writers (Lenin prize awarded to M. Stel'makh; Tychna nad Malyshko proposed for 1962 Lenin prize; Honchar praised for his novel "Man and arms", etc.); problems with small editions and poor distribution of Ukrainian books.

- A727. Tomorug, Myroslava. "Gregor, Joseph. Der Schauspielfuehrer."** Horizons 2.1-2 (2-3) (Fall-Spring 1956-1957): 119-120.

A review of Joseph Gregor's work published in 5 volumes in Stuttgart, by A. Hiersemann, in 1953-1956. The review focuses on one chapter in Gregor's work covering Ukrainian drama (v.4, pp.307-317). According to the reviewer, it is "the first study of Ukrainian drama in a world survey of dramatic literature, which treats the Ukrainian drama as a unique element, independent and complete in its form, and incomparable to the dramatic literature of any other European country." The uniqueness of Ukrainian drama, according to Gregor, is that it is a "drama without a stage, a drama almost without literature", where folk-motives are unified with fairy land romanticism. According to Tomorug, Gregor discusses dramatic works of

Kotliarev's'kyi, Shevchenko, Franko, L. Ukrainka, Tobilevych and Korniiichuk, but he fails to consider the work of M. Kulish, M. Staryts'kyi, M. Kropyvnyts'kyi or Kvitka-Osnovianenko.

**A728. Torin, Vladimir.** "Alexander Korneichuk." International Literature. 4/5 (1939): 122-123.

A silhouette of Oleksandr Korniiichuk whose dramas are described as dealing "with the burning questions of the day from the point of view of the Communist party."

**A729. "A treasured record."** Ukrainian Commentary. 2.5 (May 1953): 1-2.

An editorial review of Watson Kirkconnell's article "Ukrainian Canadian literature" published in the magazine Opinion in 1947. [See A302]. Kirkconnell is also praised for having done "a very commendable service by writing articles on Ukrainian literature in Canada in his books Canadian Overtones and Twilight of Liberty, and by including his own translations of Ukrainian-Canadian verses in his Canadian Overtones." [See A298, A303].

**A730. Trembicky, Walter.** "The Taras Shevchenko stamps." Ukrainian Quarterly. 20.2 (Summer 1964): 164-170.

A detailed philatelic description of Taras Shevchenko stamps from the first one issued on August 27, 1920 by the Ukrainian National Republic to the Soviet series commemorating the 150th anniversary of the poet's birth issued by the USSR on March 9, 1964.

**A731. Trofymuk, Stepan.** "Illustrations or comprehension? (We are discussing the 'History of Ukrainian Soviet Literature')." Digest of the Soviet Ukrainian Press 9.10 (October 1965): 15-17. [Excerpts. Ukrainian original in Literaturna Ukraina 7 September 1965): 2].

The two-volume history of Soviet Ukrainian literature published in 1964 and edited by such experts as O. Bilets'kyi, Ie. Kyrlyliuk, L. Novychenko and S. Kryzhaniv's'kyi - in the view of this author - should not be belittled, for it is a considerable improvement over the history published earlier. However, the future eight volume history of Ukrainian literature already in the planning stages, says Trofymuk, "should not become an expanded variation of the two-volume edition", but should be "a truly scholarly exposition of the great and complex literary process." The recently published 2nd volume of the history under discussion here is criticized by Trofymuk for inadequate treatment of Western Ukrainian literature of the 1918-1939 period, for insufficient use of primary archival sources (e.g. of the journal Novi shliakhy), for important omissions (e.g. Bohdan Ihor Antonych).

**A732. Tvardov's'kyi, V.** "Don't rob Prometheus."/V. Tvardov's'kyi. Digest of the Soviet Ukrainian Press. 7.10 (October 1963): 16-17. [Excerpts. Ukrainian original in Molod' Ukrainy (25 August 1963): 3].

The writer, lecturer of the Ivano-Frankiv's'ke Pedagogical Institute, takes issue with views expressed by Ivan Dziuba in his article "Fighter of the new life" [See A157]. Even though Lesia Ukrainka "hated Russian autocracy" - says Tvardov's'kyi - "she was able to distinguish the Russia of the princes and industrialists from the Russia of Pushkin and Chernyshevskiy." Tvardovskii calls Dziuba's interpretation "tendentious and one-sided". Molod' Ukrainy provided an editorial comment in support of Tvardov's'kyi's position.

**A733. Tychyna, Pavlo.** "Be true to the great idea to the end." Digest of the Soviet Ukrainian Press. 7.2 (February 1963): 18-19. [Excerpts. Ukrainian original in Radians'ka Ukraina (27 December 1963, i.e. 1962): 3].

"...there are some among the young poets who do not understand what it means to be an innovator. They have neither theme, nor form, nor mood... they are just twisting around like skaters pirouetting on ice...", says Tychyna. "The young", in his view, "do not win a place in literature by attack and spear, but by diligent work and rejection of all ideological vacillations and, most important, political direction of their creative activities..."

- A734. Tychyna, Pavlo.** "Our works must be highly artistic, and within the ideological line. From the address by Pavlo Tychyna. Digest of the Soviet Ukrainian Press. 3.5 (May 1959) 2-4. [Excerpts. Ukrainian original in Literaturna hazeta (20 March 1959): 2].

Tychyna sharply criticizes Dmytro Pavlychko for his imitations of the Persian classic poet Omar Khayyam. Rubaiyat, Omar Khayyam's quatrains, "transposed into our atomic age and our epoch of building Communism," says Tychyna, "sounds too pessimistic in Pavlychko's interpretation and, to put it bluntly, ridiculous..." Pavlychko's every verse, according to Tychyna, "can be interpreted at will. And this is what our enemies are looking for..."

- A735. "Ukraine - always young."** Digest of the Soviet Ukrainian Press 8.12 (December 1964): 16. [Full text. Ukrainian original in Literaturna Ukraina (25 September 1964): 4].

A news item about an article with the above title by the Polish writer Jerzy Jedrzejewicz, published in the Warsaw journal Nasza Kultura. On his recent trip to Kiev and L'viv Jedrzejewicz met young Ukrainian writers and was much impressed by their literary achievements. Jedrzejewicz concluded that the Ukrainian literature of the young generation "is not a repetition or imitation of the old, but a mirror of those moral trends which are now pursued by the Ukrainian community." The writers that impressed Jerzy Jedrzejewicz were novelists and short story writers H. Tiutiunyk, Ie. Hutsalo, R. Ivanychuk, Iu. Koval and the poets: I. Drach, L. Kostenko, T. Mel'nychuk, Liudmyla Skyrda and O. Lupii.

- A736. "Ukrainian literature."** Columbia Encyclopedia. 2d ed. New York: P.F. Collier, 1950. 2031-2032.

A note of 38 lines covering Ukrainian literature from the 16th century to M. Kropyvnyts'kyi.

- A737. "Ukrainian literature."** Columbia Encyclopedia. 3d ed. Ed. by William Bridgwater and Seymour Kurtz. New York: Columbia University Press, 1963. 2191.

An encyclopedic note of 67 lines providing an overview of Ukrainian literature from the 11th century to the present.

- A738. "Ukrainian Writers' Ass'n in Exile meets in New York."** Promin. 6.2 (February 1965): 15.

A news item based on the report in the Ukrainian daily Svoboda about a meeting of the Ukrainian Writers' Association Slovo. The meeting took place on December 26 and 27, 1964 and elected a new executive board headed by Hryhory Kostyuk.

- A739. "Ukrainian writers request."** Ukrainian Commentary. 4.6 (June 1955): 3.

About a telegram sent by the Ukrainian Writers Association in Exile Slovo to the All-Union Congress of Soviet Writers held recently in Moscow. The telegram demands an explanation about the disappearance from the literary scene after 1930 of 223 Ukrainian writers. Of the 223, apparently, 17 were executed, 8 committed suicide, 175 were arrested and deported, 16 disappeared without leaving a trace and only 7 died natural deaths.

- A740. "Ukrainians."** New International Encyclopaedia. 2d ed. New York: Dodd, Mead, 1935. 22 (1935): 629. Bibliography.

21 lines of this unsigned encyclopedic article are devoted to Ukrainian literature from Kotliarevs'kyi to Tobilevych. In addition, the following sentence appears in the beginning of the text: "The early literature of Kievite Russia (see *Russian literature*) was largely Ukrainian literature."

- A741. "Ukrainka, Lesia."** Columbia Encyclopedia. 3d ed. Ed. by William Bridgwater and Seymour Kurtz. New York: Columbia University Press, 1963. 2191.

17 lines of bio-bibliographical information.

- A742. "Ukrainka, Lesya".** McGraw-Hill Encyclopedia of Russia and the Soviet Union. / Ed. by Michael T. Florinsky. New York: McGraw-Hill Book Co., 1961. 588. Port.

12 lines of bio-bibliographical information, with portrait.

- A743. "Under the sign of principled criticism. Report of the general meeting of the writers of Kiev." Digest of the Soviet Ukrainian Press. 8.12 (December 1964): 15-16. [Excerpts. Ukrainian original in Literaturna Ukraina (13 November 1964): 1-2].**

Iu. Zbanats'kyi, secretary of the party committee, reported on accomplishments of the past year. More than 400 new titles of prose and poetry have been published in Ukraine. The books considered by him to be best are *Sestry Richyns'ki* (The Richynsky Sisters) by Iryna Vil'de and *Husy-lebedi letiat'* (The Geese and Swans are Flying) by Mykhailo Stel'makh. Both have been submitted for the Lenin and Shevchenko Prizes, according to Zbanats'kyi. Iu. Dol'd-Mykhailyk expressed dissatisfaction with the design and distribution of Ukrainian books. The meeting elected a new party committee: V. Kozachenko was elected secretary of the party committee, M. Zarudnyi and D. Pavlychko - deputy secretaries.

- A744. United States. Congress.** "Public law 86-749; Joint resolution authorizing the erection of a statue of Taras Shevchenko on public grounds in the District of Columbia." United States Statutes at Large containing the laws and concurrent resolutions enacted during the second session of the eighty-sixth Congress of the United States of America 1960 and proclamations and proposed amendment to the constitution. Vol. 74 in one part. Washington: U.S. Government Printing Office, 1961. 884.

Congressional authorization "to place on land owned by the United States in the District of Columbia a statue of the Ukrainian poet and national leader, Taras Shevchenko." The Secretary of the Interior is "directed to select an appropriate site". The site and design are to be "subject to the approval of the Commission on Fine Arts and the National Capital Planning Commission." The erection of the statue must begin within five years of this resolution and the statue is to be erected "without expense to the United States." This joint resolution of the Senate and House of Representatives [H.J.Res.311] was approved on September 13, 1960. It begins with the following tribute to Shevchenko: "Whereas throughout Eastern Europe, in the last century and this, the name and works of Taras Shevchenko brilliantly reflected the aspirations of man for personal liberty and national independence; and Whereas Shevchenko, the poet laureate of Ukraine, was openly inspired by our great American tradition to fight against the imperialist and colonial occupation of his native land....."

- A745. "U.S. Public Law 86-749** authorizing the erection of a statue of Taras Shevchenko on public grounds in the District of Columbia." ABN Correspondence. 12.2 (March- April 1961): inside front cover.

Text of the law. Shevchenko's portrait appears on the cover of the issue. See annotation under **A744.**

- A746. "U.S. Public Law 86-794** [sic] authorizing the erection of a statue of Taras Shevchenko on public ground [sic] in the District of Columbia." ABN Correspondence. 15.2 (March-April 1964): 5.

Text of the law only. The correct number of the Public Law is 86-749. See annotation under **A744.**

- A747. "Urgent and painful matters." Digest of the Soviet Ukrainian Press. 5.2 (February 1961): 22-23. [Excerpts. Ukrainian original in Literaturna hazeta (13 January 1961): 2].**

A report on the joint meeting of the Presidium of the Association of Writers of Ukraine and of the Organization Bureau of the Association of Cinematographic Workers of the Ukrainian SSR. According to

this report, over 40 writers work for motion pictures in the Ukrainian SSR and during the past two years 20 feature films were made with scenarios authored by Ukrainian writers. Among the problems discussed at the meeting: need to improve the artistic and ideological standard of feature films, "lack of proper respect for writers who come to work in motion pictures", need to train and recruit cinema playwrights and editors, very tight time schedules in the production of films, "frequent instances of unqualified interference of editors with author's scenarios...", etc.

**A748. Uzwyshyn, Evhen.** "Shevchenko and religion." *Promin* . 3.1 (January 1962): 18-19.

This essay was awarded the Ukrainian Women's Association Scholarship at the University of Manitoba. "The critics of the poet, whether they were Roman Catholic, Greek Orthodox, or Protestant, agreed that Shevchenko was fundamentally a religious man," says the author. "At different phases of Shevchenko's life he was thought of as an atheist by those who were in that sect. Apparently they misread his poetry, since Shevchenko concealed his own thoughts to satisfy the censor board."

**A749. Vanina, Iryna.** "Ukrainian Shakespeare." *Digest of the Soviet Ukrainian Press*. 8.6 (June 1964): 19-21. [Excerpts. Ukrainian original in *Literaturna Ukraina* (24 April 1964): 4].

A survey of Ukrainian translations of Shakespeare from 1865 translation of the first act of "Hamlet" by Pavlo Svii (Pavlyn Sventsits'kyi) to a recent three-volume collection of works of Shakespeare published in his jubilee year. The author is a senior instructor at the Karpenko-Karyi Institute of Dramatic Art in Kiev.

**A750. Vartanov, Grigori.** "Main line of growth". *Digest of the Soviet Ukrainian Press*. 2.7 (May 1958): 15-17. [Excerpts. Russian original in *Sovetskaia Ukraina*. 2 (February 1958): 153-156].

Review of literary successes of the past year in Ukrainian literature. The focus is on M. Stel'makh's *Krov liuds'ka - ne vodytsia* (Human blood is not water), O. Honchar's *Perekop*, Iu. Smolych's *Myr khatam, viina palatsam* (Peace to huts) and V. Zemliak's *Ridna storona* (The homeland). With an editorial comment by the *Digest*.

**A751. Vedin, Vsevolod.** "Taras Shevchenko prizes". *USSR*. 10/73 (October 1962): 14. Ports.

Vedin, a Novosti Press agency correspondent, reports a conversation with Oleksandr Korniiuk, prize committee chairman, about the first three Shevchenko awards instituted by the Ukrainian SSR. The prizes were awarded to Pavlo Tychyna, Oles' Honchar and Platon Maiboroda. With black and white photographs of the three prize recipients.

**A752. Verbyts'kyi, A.** "To be published in Moscow." *Digest of the Soviet Ukrainian Press*. 5.3 (March 1951 [sic, i.e. 1961]): 11-12. [Excerpts. Ukrainian original in *Literaturna hazeta* (17 January 1961): 1].

A news report on forthcoming Russian translations from Ukrainian literature to be published by "Goslitizdat" and "Sovetskii pisatel". The writers enumerated in the article include Ukrainian classics (Kotliarevs'kyi, Shevchenko, Martovych, Cheremshyna, Kobylians'ka et al.) and contemporary Ukrainian Soviet authors (Ia. Bash, O. Il'chenko, Ivan Le, I. Mykytenko, P. Panch, M. Rudenko, M. Ryl's'kyi and others).

**A753. Verbyts'kyi, P.** "Conclusions and prospects. Notes from the 4th International Congress of Slavists."/ P. Verbytsky. *Digest of the Soviet Ukrainian Press*. 3.2 (February 1959): 18-20. [Excerpts. Ukrainian original in *Prapor*. 12 (December 1958): 101-109].

A detailed report on Oleksandr Bilets'kyi's paper on Ukrainian literature delivered at the 4th International Congress of Slavists in Moscow in September 1958. With an editorial note by the *Digest*.

- A754. Verves, Hryhorii.** "Ukrainian literature and Slavs." Digest of the Soviet Ukrainian Press. 2.14 (December 1958): 16-18. [Excerpts. Ukrainian original in *Vitchyzna*. (September 1958): 178-185].

About Ukrainian influences on Russian culture, especially in the 17th and 18th centuries. With a note by the Digest's editor.

- A755. Vincenz, Andre de.** "Recent Ukrainian writing." / A. de Vincenz. Survey. 46 (January 1963): 143-150.

Vincenz, a lecturer in Polish and Ukrainian at the University of Heidelberg, writes about the short-lived thaw in Ukrainian literature (1956-1958), about the rehabilitation of some writers previously considered taboo, about the reflection of this somewhat relaxed intellectual atmosphere in the press. He provides a survey of news items and articles digested from *Literaturna hazeta*, *Radians'ka kul'tura*, *Mystetstvo*, *Radians'ke literaturoznavstvo*, *Vitchyzna*.

- A756. Vinhranovs'kyi, Mykola.** "Sleepless art with a hundred eyes." Digest of the Soviet Ukrainian Press. 6.5 (May 1962): 16-20. [Excerpts. Ukrainian original in *Molod' Ukrainy*. (13 & 14 April 1962): 2, & 2-3].

"I cannot remember a single picture of the Kiev studio in recent years", says Vinhranovs'kyi, "which would make an imaginative and original production of actual problems of our time." The author accuses the Ukrainian cinema of producing films patterned after "Mosfilm" and ridicules unimaginative scenario writers.

- A757. "Vinnichenko, Vladimir."** Columbia Encyclopedia. 3d ed. Ed. by William Bridgwater and Seymour Kurtz. New York: Columbia University Press, 1963. 2257.

20 lines of bio-bibliographical data on Volodymyr Vynnychenko as a writer and political leader.

- A758. "The voice of the creative new generation.** Young authors on the All-Union Conference." Digest of the Soviet Ukrainian Press. 7.1 (January 1963): 17-20. [Excerpts. Ukrainian original in *Molod' Ukrainy* (5 December 1962): 2].

A report of a discussion on problems of contemporary Ukrainian literature held in the editorial offices of *Molod' Ukrainy* in preparation for the All-Union Conference of Young Authors which is to take place in December in Moscow. B. Antonenko-Davydovych spoke of the need to elevate the critical standards for Ukrainian literature and praised the young generation for "rehabilitating our literature". The works of Korotych, Drach and Symonenko gained prestige and popularity due to their "sincerity and uncompromising attitude", said Antonenko-Davydovych. V. Korotych spoke of the necessity to oppose false sincerity which underestimates the intelligence of the reader- an attempt to impose simplicity in the name of the people. M. Vinhranovs'kyi said that the meeting itself is a proof that "life is getting cleansed from the stifling odors of the personality cult." Ivan Kushtenko spoke of the need for qualified teachers of literature. Mykola Kholodnyi said that "Now is the time to publish the entire spiritual heritage of the 1920's..." Valerii Shevchuk, Mykhailo Sirenko, Anatolii Sedyk and others discussed the problem of highly intellectual literature vs. literature for the average reader.

- A759. "Volodymyr Vynnychenko."** Ukrainian Quarterly. 7.1 (Winter 1951): 88. Port.

An unsigned one page obituary with a small portrait of Volodymyr Vynnychenko (1880-1951) providing some information on his life and political activity. The obituary calls Vynnychenko "the most brilliant Ukrainian writer", but gives no data on his literary work.

- A760. Volozheninov, Oleh.** "Words of anger and contempt." Digest of the Soviet Ukrainian Press. 4.2 (February 1960): 7. [Excerpts. Ukrainian original in *Literaturna hazeta*. (12 January 1960): 3].

About Rostyslav Bratun's book of pamphlets *Krapka bez i* (The undotted i) in which, according to the author, "In words of anger and contempt the writer castigates the nationalist marauders who hug the foreign garbage dumps and in helpless venom hiss at the Soviet authorities, pour slops on our people and social order."

- A761. Volyniak, Petro.** "The execution of writers in December 1934"/ P. Wolyniak. The Black Deeds of the Kremlin: a White Book. 1. Book of testimonies. Toronto: Ukrainian Association of Victims of Russian Communist Terror, 1953. 376-380. Ports.

Bio-bibliographical notes on Oleksa Vlyz'ko, Dmytro Falkivs'kyi and Hryhorii Kosynka who were executed by the Soviets on December 14, 1934, together with another Ukrainian writer, Kost' Burevii who is subject of a separate article by his daughter Oksana Burevii [See A70]. With black and white portraits of Fal'kivs'kyi and Kosynka.

- A762. Vytanovych, Ilyia.** "Political views of Ivan Franko." Ukrainian Quarterly. 12.2 (June 1956): 126-133.

Ivan Franko's evolution as a social and political thinker.

- A763. "WFUWO literary contest."** Nashe zhyttia =Our Life. 19.3 (March 1962): 18.

Brief news item about prizes awarded by the literary contest of the World Federation of Ukrainian Women's Organizations. 23 writers participated in the contest. Sofiia Parfanovych, Olha Lytvyn and Anna Peshko were the recipients of the first, second and third prizes respectively.

- A764. Waschuk, M.** "Shevchenko prophet of Ukraine." Holos Molodi = Youth Speaks. 5.1 (Spring 1951): 32-33.

A report on the highlights of Genik-Berezowski's lecture at the University of Toronto Slavic Department. Genik-Berezowski, according to this report said: "No other Slavic writer became as popular among his compatriots as did Taras Shevchenko among the Ukrainian people. He became their prophet, and an apostle of the highest and most beautiful ideals... Perhaps no other writer in all Slavdom left so profound an influence on his own and future generations."

- A765. "We are asking 'Soyuzdruk'".** Digest of the Soviet Ukrainian Press. 9.8 (August 1965) :26-27. [Full text. Ukrainian original in Literaturna Ukraina (9 July 1965): 4].

A complaint letter about the unavailability in retail distribution of the journal of literary criticism Radians'ke literaturoznavstvo. The letter is signed by H. Verves, V. Herasymenko, A. Ishchuk, Ie. Kyrlyuk, Iu. Martych, T. Masenko, Ie. Shabliovs'kyi.

- A766. Welyhorskyj, Ivan.** "English echoes in the stories of Taras Shevchenko." Ukrainian Quarterly. 12.4 (December 1956): 360-364.

During his exile in the fortress of Novopetrovsk, according to the author, Shevchenko wrote some 20 stories in Russian, nine of which have survived. The references in these stories to Sir Walter Scott, Charles Dickens, Shakespeare, Oliver Goldsmith, Jonathan Swift, Daniel Defoe and other English writers, in the author's view, testify to Shevchenko's familiarity with English literature.

- A767. "Where can one buy the magazine *Prapor*?"** Digest of the Soviet Ukrainian Press. 2.3 (January 1958): 12. [Excerpts. Ukrainian original in Literaturna hazeta. (1 November 1957): 2].

About readers' complaints and inadequate distribution of the literary-art magazine *Prapor* and other Ukrainian journals. With an editorial note by the Digest and a supplied title: "Obstacles in dissemination of Ukrainian literature."

- A768. Whishaw, Francis B.** "Songs of Ukraina by F. Randall Livesay." Proceedings of the Anglo-Russian Literary Society 77 (October, November, December 1916): 87-88.

Review of Songs of Ukraina with Ruthenian Poems by Florence Randal Livesay published in London and New York in 1916. [See ULE. Books and Pamphlets. 1890-1965, B35]. Says Whishaw: "In this little book is to be found the very spirit of the Ukraine with all its fascination, its joy and sorrow, its intense human interest and charm."

- A769. Wister, Sarah B.** "Ballads and bards of the Ukraine." Lippincott's Magazine of Popular Literature and Science. 16 (December 1875): 724-729.

Wister's article is based on what the author calls "a very curious paper on the Ukraine" by Alfred Rambaud published in the Revue des deux mondes. (The French title and journal citation of Rambaud's article are not given). About half of the article discusses historical background, focusing on the colonization of the territory which had been "almost depopulated between the tenth and fifteenth centuries by the incursions of Tartars and other wild tribes", and on the appearance of Cossacks "who formed a sort of military order", "took the name of Zaporogues", "...renounced allegiance to all sovereigns, owning no authority but that of their ataman (hetman) or elective chief; their sole object in life was hostility to the Mussulman, and when all Christendom made peace with Turkey, they refused to come to terms and carried on an independent warfare."

"The early ballad poetry of the Ukraine..." says the author "...turns principally on the exploits of the Zaporogues or the sorrows of captivity." "Like all truly native poetry, it is song: the airs, like those of the genuine ballads of every country, are monotonous, limited to a narrow range of notes in a minor key, but susceptible of an infinitude of modulations and inflections and returns to the major which give extraordinary variety and expression to the simple melody. There are always two strains - the first a sort of *recitative*; the second a distinct musical phrase: the singer regulates the measure according to his interpretation of the words, and introduces *ad libitum* cries or sobs which defy annotation, but add greatly to the dramatic power of the chant. The instrument which accompanies the voice is called the *bandoura* or *kobza* ..." "The ballads are called *doumas*, and even those celebrating warlike feats are melancholy, while those which recall the laments of captives and exiles have a wonderful pathos." The dums of Samuil Kishka and Marusia Bohuslavka ("Samuel Kochka" and "Marouzia Bogouslavka" in text) are retold in considerable detail, with a few lines of the text rendered in an indirect translation from the French. "These sad and sanguinary ballads", says the author, "have been handed down from generation to generation and age to age by the *kobzars* or harpers of the Ukraine, a strange and now almost extinct class." "In former times the minstrel was often warrior too..." claims the author and quotes in an English translation "the death-song of one of these troubadours of the steppes", "the finest fragment" from A. Rambaud's article. At the archaeological congress in Kiev in August 1874 Rambaud saw Ostap Veresai, "one of the few surviving bards, perhaps the last." A detailed description of Ostap Veresai follows with detailed biographical information about the old *kobzar* (covering his marriages, etc.) and a report of a "very striking" scene of recitation held one evening in the gardens of Kiev university. "Not only the common people, familiar as they were with the *doumas*, and the singer himself, who had sung them hundreds of times, were moved to trembling and tears by the well-known lays, but the large circle of literary and accomplished hearers were as strongly affected as any. No one applauded: a deep and speaking silence followed the song, testifying to the emotions it had awakened." "Besides the heroic *doumas* of the Ukraine," Veresai, according to the author, knew others "founded on Bible stories and lives of the saints, songs of adventure, moral verses, and some immoral ones, too, or at least very free-spoken." Veresai, according to Rambaud, considered song a divine gift, and not a human invention.

- A770. Woycenko, Olha.** "Commemorating two great ones." Promin . 4.11 (November 1963): 15, illus.

About Lesia Ukrainka and Ol'ha Kobylans'ka, with a plea to publish their works in English, to donate their works to libraries, to encourage study and translation of their works. Illustrated with a photo of Lesia Ukrainka with Ol'ha Kobylans'ka taken in 1901.

- A771. Woycenko, Olha.** "Power of the creative word (On English translations of Shevchenko)." *Promin* . 4.3 (March 1963): 12-13.

"...one of the main necessities of our cultural life to-day is the need for adequate translations of our literary works into world languages," says the author. She provides a brief bibliographical survey of "what has been done so far in the field of Shevchenko's translations in English" and mentions, in this connection, the work of W.K. Morfill, E.L. Voynich, A.J. Hunter, C.A. Manning, J. Weir, V. Rich, as well as books written or edited by L. Myshuha, G. Luckyj and L. Luciw. Shevchenko translations by W. Kirkconnell and M. Lazechko-Haas' "poetical interpretations of Shevchenko's works under the title "The Cranberry and the Thorn" are mentioned as being still in manuscript form.

- A772. Woycenko, Olha.** "Shevchenko's cult in Canada." *Promin* . 5.3 (March 1964): 15-16, illus.

An article written on the occasion of the 150th anniversary of Shevchenko's birth. Annual commemorative meetings and concerts, naming of community halls and schools in honor of Shevchenko, the reprinting of his works, the Shevchenko monument erected in Winnipeg, the massive manifestations - all testify to a continuing cult of Shevchenko among Ukrainians in Canada. The article is illustrated with a Shevchenko sculpture by O.O. Bryzhunov and a view of the poet's monument in Kaniv.

- A773. "The writers are joining."** *Digest of the Soviet Ukrainian Press*. 9.1 (January 1965): 14-15. [Excerpts. Ukrainian original in *Literaturna Ukraina* (1 December 1964): 1].

According to this news item, the Association of Writers of Ukraine has established a committee for the sponsorship of school libraries under the chairmanship of Stepan Oliinyk. A recent organizational meeting of this committee decided that some 544 libraries are to be sponsored and supplied with modern and classical Ukrainian literature, as well as with literatures of the Union and of foreign nations. Oliinyk suggested that writers should do this as a gift in honor of the 50th anniversary of the October revolution.

- A774. "Writers' errors criticised. Faults in children's literature."** *Ukrainian Review* (London). 4.2 (Summer 1957): 91.

Two news items under the general heading: "Reports from the Ukrainian SSR." The first reports about the meeting of the presidium of the Writers' Union of Ukraine held May 3, 1957 at which the journal *Vitchyzna* was censured for having committed "grave errors". The second reports on a conference for authors of children's books held in Kiev at the beginning of the year.

- A775. "Writers in the service of the dictatorship."** *Problems of the Peoples of the USSR*. 3(1959): 59-60.

A news report on the Fourth Congress of Union of Writers of Ukraine held in March 1959, a congress which, in the words of the anonymous author of this report" passed off in an atmosphere of dull officialdom".

- A776. "Writers, publishers and propaganda of books."** *Digest of the Soviet Ukrainian Press*. 5.10 (October 1961): 3-4. [Excerpts. Ukrainian original in *Literaturna hazeta* (5 September 1961): 4].

Report on a meeting of writers, publishers and book dealers organized by the Association of Writers of Ukraine and the management of "Ukrknyha". Topics under discussion included "the need of propaganda of Ukrainian literature in foreign languages", need of better book advertizing in general, the number of Ukrainian books printed, etc.

- A777. "Yanovsky, Yury Ivanovich."** *McGraw-Hill Encyclopedia of Russia and the Soviet Union*. / Ed. by Michael T. Florinsky. New York: McGraw-Hill Book Co., 1961. 614.

7 lines of bio-bibliographical information about Iurii Ianovs'kyi.

**A778. "The young rebels." Problems of the Peoples of the USSR. 14 (June 1962): 73-74.**

Certain young writers in Ukraine - Ivan Drach, Lina Kostenko, Mykola Vinhranovs'kyi, Vitalii Korotych, Ievhen Hutsalo [Yevhen Hutsal in text] - according to this unsigned article are "creating a stormy controversy", and Drach's symbolic poem "The knife in the sun" especially "enraged the Party critics". In the poem, says the anonymous author, "the poet travels about the Ukraine with the devil and, through the character of a grief-crazed mother, depicts the tragedy of the Ukrainian people". The views of two Soviet critics who attacked Drach for this poem, Nikolai Sheremet and Dmitri Grinko, are quoted in the article.

**A779. "Young Ukrainian poetess." Nashe zhyttia =Our Life. 22.11 (December 1965): 23. port.**

An unsigned biographical note, with portrait, of Vira Vovk.

**A780. "Young voices - Vitalii Korotych." Digest of the Soviet Ukrainian Press. 6.9 (Sept. 1962): 14-15. [Excerpts. Ukrainian original in Molod' Ukrainy (22 July 1962): 3].**

Vitalii Korotych's debut in Molod' Ukrainy in 1958, claims this unsigned editorial note, already showed his "original world outlook", "a peculiar tempo and architecture of his poems", "profound dynamics of ideas and philosophical generalizations." Presently Korotych is the author of two published collections, with a third one to be issued in 1963. Recently admitted to membership in the Association of Soviet Writers of Ukraine [sic], he is going to be a delegate to the 8th World Festival of Youth in Helsinki. Korotych's poem "Twentieth century" is appended to the digested article in a literal English translation (not attributed).

**A781. "Yurii Vukhnal'"/ Dmytro N-ko. The Black Deeds of the Kremlin: a White Book. 1. Book of Testimonies. Toronto: Ukrainian Association of Victims of Russian Communist Terror, 1953. 385.**

A page-long bio-bibliographical note on Iurii Vukhnal' (real name: Ivan Kovtun), a popular writer-humorist of the 1920's who was arrested and apparently perished in a Soviet concentration camp.

**A782. Yuzyk, Paul. "Taras Shevchenko." Ukrainian Digest. (March 1953): 2-4. Illus.**

Radio talk given over CKY Winnipeg on March 8, 1953. "There is scarcely a Ukrainian community or organization in Canada that does not pay tribute to the immortal poet..." says Yuzyk. He gives the biography of Shevchenko, stating that Shevchenko's life "reflects in part the tragic life of his people." "He did appeal to his countrymen to break the chains of bondage," says Yuzyk, but Shevchenko was not "a forerunner of the Communist revolution", as the Soviets try to depict him. In his "Epistle", according to Yuzyk, Shevchenko appealed to the whole Ukrainian nation "to bring about a good understanding between all classes". According to the author, "...Shevchenko's whole work is impregnated with the high idea of love and mercy, which is entirely alien to the communist mentality." The article is illustrated with an unattributed drawing based on Shevchenko's self-portrait.

**A783. Yuzyk, Paul. "Ukrainian literature." In his The Ukrainians in Manitoba: a social history. Toronto: University of Toronto Press, 1953. 127-143.**

Half a century of "enormous production in Ukrainian Canadian literature", claims Yuzyk, "has left only negligible traces on Canadian literature as a whole." In his opinion, this "is owing not to its lack of merit - for there is much that is of high literary value - but chiefly to the fact that its works have been written in the Ukrainian language which has been unknown to Canadian critics" and also due to the fact that most of these writings have appeared in the press, rather than in books. Yuzyk claims that "the greater part of Ukrainian Canadian literature has been produced and published in Manitoba." He classifies the authors of Ukrainian Canadian belles-lettres and literary scholarship into five groups: 1) "untutored and mostly self-educated pioneer authors who arrived in Canada before the First World War" (Teodor Fedyk, Semen Kowbel, Michael Kumka, Wasył Kudryk, Ivan Novosad, Dmytro Hunkiewich, Apolinar Nowak, Ivan Pawchuk); 2) "the European-trained emigrés who came to Canada after the First World War" (Mykyta Mandryka,

Andrew Gospodyn, Katherine Novosad, Metropolitan Ilarion, P. Macenko, A. Koshetz; 3) "Canadian-born or Canadian-educated literati of Ukrainian extraction" who have written in Ukrainian (Honore Ewach, Stephen Doroschuk, Michael Krypiakovich, Semen W. Sawchuk, Sigmund Bychinsky and John Bodrug); 4) Canadian-born and/or educated literati who have written in English: Myra Lazechko-Haas, William Paluk, C.H. Andrusyshen, Honore Ewach, Nicholas Hunchak and Vera Lysenko; and finally 5) Anglo-Saxon translators and interpreters of Ukrainian literature (Alexander J. Hunter, Percival Cundy, Watson Kirkconnell). Yuzyk discusses separately Ukrainian-Canadian poetry, fiction and non-fiction, drama, English language translations and interpretations of Ukrainian literature and provides concise biobibliographical sketches for a large number of Ukrainian-Canadian writers.

- A784. Zahrebel'nyi, Pavlo.** "Let us give our young people the best books."/*Pavlo Zahrebel'nyi. Digest of the Soviet Ukrainian Press.* 9.2 (February 1965) :18-19. [Excerpts. Ukrainian original in *Literaturna Ukraina* (8 January 1965): 1-2].

Noting with dismay that imagination of Soviet youth seems to be captured by "alien influences, tastes and ideas", Zahrebel'nyi calls for elimination of "primitive thinking, opportunism in depicting life, and impoverishment of the world of feeling" in Soviet Ukrainian literature and notes with satisfaction that some young writers "are attempting to break with thoughtless rhyme-making... poverty of thought, nauseatic didactic tendencies and sentimental catching of words."

- A785. Zahrebel'nyi, Pavlo.** "Three drops of sorrow"/ Pavlo Zahrebelnyi. *Digest of the Soviet Ukrainian Press.* 5.8 (August 1961): 4-5. [Excerpts. Ukrainian original in *Literaturna hazeta* (23 June 1961): 4].

The three drops of sorrow are three critical articles published in *Viichyzna*: "A man comes to the countryside" by I. Svitlychnyi [See A691], "The great power of example" by L. Korenevych [See A326], and "As in life" by O. Stavtys'kyi [See A674]. Zahrebel'nyi is "surprised at the ominous enthusiasm of the editors of *Viichyzna* with which they "attack our literature..."

- A786. Zasenka, Oleksa.** "Ukrainian classic poetry in Bulgarian." *Digest of the Soviet Ukrainian Press.* 5.5 (May 1961): 22-23. [Excerpts. Ukrainian original in *Viichyzna* 2 (February 1961): 180-187].

A review article of an anthology of Ukrainian poetry published in Bulgarian in Sofia in 1959. According to this article, the anthology is a volume of 442 pages and contains translations of 135 works of 20 Ukrainian poets of the 19th and early 20th centuries; the selections and bio-bibliographical notes are based on the first and second volume of the anthology of Ukrainian poetry published in Kiev in 1957 and the introduction, which in Zasenka's words "provides a concise and studiously well argued review of the development of Ukrainian poetry from the earliest times to the eve of the Great October socialist revolution" is by Simeon Russkiev. Zasenka expresses a regret that not all important poets found a place in this anthology and lists 14 names of those who have been omitted (such as Borovykovs'kyi, Metlins'kyi, P. Kulish, Hrinchenko, Samiilenko, Makovei, Oles' and others).

- A787. Zbanats'kyi, Iurii.** "Even the moon opened its heart."/*Yuriy Zbanatsky. Digest of the Soviet Ukrainian Press.* 4.1 (January 1960): 7-8. [Excerpts. Ukrainian original in *Literaturna hazeta.* (27 November 1959): 1-2].

"The most bothersome shortcoming" of Soviet Ukrainian writers, according to Zbanats'kyi, "is their neglect to reveal the spiritual life of their heroes, their desires, their growth and thoughts. What happens in our stories", says Zbanats'kyi, "goes mostly like this: a man lived a quiet and undisturbed life without thought, when suddenly, some earth shaking event...causes the hero to grow not from day to day, but like the giant from the fable, to grow in seconds, and then everything immediately becomes known and complete." Mykola Rudenko's "The last sword" is mentioned as a novel whose heroes "are fine and wise people, they act with vigor and want to do some good... But for some reason they think very little, they feel very little. They avoid talk and thinking where it would be well to think and to think well..."

**A788. Zelinskii, K.L.** "Literature." Information USSR: an authoritative encyclopaedia about the Union of Soviet Socialist Republics. Ed. and comp. by Robert Maxwell. Oxford: Pergamon Press; New York: Macmillan, 1962. 571-585. Bibliography.

"Soviet literature is multi-national and multi-linguistic [sic], but at the same time forms a single whole. The literature of the peoples of the USSR has a new quality in its Socialist ideological content," claims Zelinskii. Consequently, Ukrainian literature in this article is not treated in a separate subchapter. National literatures are given brief characterizations under historical periods and it is here that some of the outstanding Ukrainian authors and their literary works are enumerated side by side with Belorussian, Armenian, Azerbaijani, Georgian, Lithuanian, Estonian, Latvian and other authors of the peoples of the USSR. The main focus, however, is on Russian literature. Information USSR is a translation of v.30 of the Great Soviet Encyclopedia, with some additions.

**A789. Zhytnyk, Volodymyr.** "Evenings of French poetry." Digest of the Soviet Ukrainian Press. 9.8 (August 1965): 21-22. [Full text. Ukrainian original in Literaturna Ukraina (6 July 1965): 4].

About two literary evenings in Kiev (May 26 and June 17) which were devoted to the reading of French poetry in Ukrainian translations. Among the participants and/or translators, according to this report, were H. Kochur, Mykhailyna Kotsiubyn'ska, Oleksa Novyts'kyi, M. Bazhan, V. Kozachenko, Borys Ten, I. Drach, S. Iovenko, Ludmyla Skyrda, L. Herasymchuk, Halyna Verhanov's'ka, M. Ryl's'kyi, as well as Emile Crube of Paris and Vira Vovk of Rio de Janeiro. The translators and/or participants read the poetry of St. John Perse, Jean Prevert, Paul Eluard, Apollinaire, Aragon, Pierre Emmanuel, Raymond Queneau.

**A790. Zuiyev's'kyi, Oleh.** "Mykhaylo Orest-Zerov, 1901-1963"/ Oleh Zujewskyj. Annals of the Ukrainian Academy of Arts and Sciences in the United States. 10.1-2(29-30) (1962-63): 144-145.

An obituary of a prominent Ukrainian emigré poet, translator of Stefan George, Rainer Maria Rilke, Charles Leconte de Lisle and other West European poets. Mykhailo Orest died on March 12, 1963 in Augsburg, West Germany, of a heart attack.

**A791. Zyla, Wolodymyr T.** "Ideological background of Shevchenko's *Hamalia*"/W.Zyla. In his Ideini osnovy Shevchenkovo 'Hamalii'. Winnipeg: UVAN, 1958. (Ukrainian Free Academy of Sciences. Series: Literature, No.4): 20-21.

Shevchenko's poem *Hamalia*, according to the author of this two-page English summary of his 23 page Ukrainian pamphlet, "presents one of the finest pictures of Cossack's honor, his love for freedom, and his readiness to liberate his brothers from Turkish captivity". The poem, says Zyla, is "an open defence of the Ukrainian Cossacks who were dishonored, deprived of Christian ideals, put on the same level as simple knights who fought 'for money and drink' by the prejudicial [sic] Russian view in Shevchenko's time."

# General Index

## *Please note:*

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