UKRAINIAN LITERATURE IN ENGLISH, 1980-1989
by Marta Tarnawsky
Books and Pamphlets

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A


Translation of the folk tale Pro pastukha, u iakoho bulo 99 ovets'.


Contents:

- Pavlo Tychina:
  Harps ringing, harps ringing.

- Enharmoniques: The Sun (Birds of paradise somewhere feed on). Wind (Bird - a river - greening legumes). Rain (The serpents writhe in someone's hand). Fog (Over swampland like spun milk fog goes).
- Pastels: I (Runs by a bunny). II (It has supped on hearty wine). III. Trills like flutes rang on horizons). IV. Oh, wrap me up well. Oh, wrap me. Tr. by Gladys Evans.
- The plough (Wind). Tr. by Walter May.
- On the square (In front of the church on the square). Tr. by Gladys Evans.
- Wind from the Ukraine (Nothing do I love so fine).
- La bella fomrina (By Tiber's side strolled Rafael).
- We live and toil communally (I. VI. X.) Tr. by Walter May.
- From In the cosmic orchestra: I (Blessed are). II. (I am a spirit, the spirit of eternity, of matter - the muscles that move the dawn). III ((In the great cosmic orchestra). V (Along eternity's steep bank). VI. (The earth goes circling round the sun). VIII (Humanity proclaims its creed). Tr. by Dorian Rottenberg.
- Tractor girl's song (Smoke and dust fly by from machines).
- One family feeling (My soul is deep, resilient, rich).
- Song of John Ball (They may be kings and courtiers). Tr. by Walter May.
- Funeral of a friend (The hues of eve had changed to wistful tones). Tr. by Gladys Evans.
- I grow strong (I am the folk, the Truth's my crown).
- Sword dance (We were received in Aberdeen). Tr. by Walter May.
- Maxim Rylsky:
  *** (Swallows now are flying, fly to try their wings).
  *** (Sign of Libra - sign of the new age).
- The competition (In sunny Florence once upon a time).
- Friendship (He made his scenic exit - mad King Lear).
- Chant of my native land (Blest be the wondrous day and time).
- Cup of friendship (Rings through lullabies when dusk has fallen).
- Fidelity (All was reflected in the placid stream. 2 (She touched with soft and gentle hand, so pleading). 3 (The joys of eventide are faint bells ringing).
- Pigeons over Moscow (The growth of Moscow gladdens the eye).
- Late nightingales (The spring has finished its wassailing).
- Wild carnations in the wood (In the wood near wild carnations).
Grapes and roses (A tired girl came home from fieldwork: then with hoe).
The bells of Avignon (Chimes rise and fall in Avignon).
Thirst: From the poem A vision (excerpt) (We thirst).
Fairy tale (A kindly fairy threw a golden ball). Tr. by Gladys Evans.
Vasil Chumak:
Spring hubbub (Little lily-cups clinked, dashed with rain).
May (Keep silent. Just stroll. Why the path? Take the gulley. The thicket.)
The call (Wake, no grousers).
Asters (What faded splendour).
Tempered poetry (Hammer). Tr. by Walter May.
Vasil Ellan-Blakitin:
Forward (Not a word that we're tired! Not a word about rest).
Hammer blows (Beating hammers, beating hearts).
Letter (I have come to say to you goodbye).
Forgive me (Forgive me love, little girl, I ask your grace). Tr. by Walter May.
Volodimir Sosyura:
Oh no, 'twas not in vain (Twas not in vain, oh no, the steppe with gunfire shuddered). Tr. by John Weir.
The red winter (O Lisichansk! Donetsk! My smoky factory).
*** (No one loved so before. In a thousand years once).
*** (As a night train goes rumbling afar). Tr. by Dorian Rottenberg.
*** (I recall the cherries ripening, swinging). Tr. by Gladys Evans.
To Maria (If all the loves on earth were blended into one). Tr. by John Weir.
Cornflowers (All over the field, you see blue cornflowers growing). Tr. by Gladys Evans.
A letter to my fellow-countrymen (In our cities and villages, forests and valleys, where once). Tr. by Dorian Rottenberg.
*** (Joy of victory and making a right-about). Tr. by Gladys Evans.
Love your Ukraine (As you love the bright sun, Ukraine you must love). Tr. by John Weir.
My Donbas (The long night's done, my Donbas... Love is in its heyday).
*** (Sunflower past the fence there, heavy head drooped long).
*** (Hear the nightingale - it's my land of nightingales).
*** (I love the ancient world of trees).
*** (What are trees whispering of within the evening darkness). Tr. by Gladys Evans.
Dmitro Zahul:
I gaze afar (I gaze afar on stormy seas).
Changing motifs (No poet is formed where rules tranquillity).
The trumpeter (It's not the archangel's Last Trump blasting).
The sun and the heart (O Sun on high! Such golden flaming light). Tr. by Gladys Evans.
Valerian Polishchuk:
First snow (A yellow leaf on the ground).
The Colossus of Memnon (When the sun emerged and bounded).
To my father (For glory and freedom and honour we die). Tr. by Walter May.
Mikola Tarnowsky:
To our brothers overseas (As spilled our people's woes across the planet).
My beautiful Ternopil (Ternopil! City of militant glory).
Let seed be sown ("Let seed be sown and grain be grown!" we say today).
Under my country's skies (Land of my birth, Ukraine, my motherland). Tr. by John Weir.
Ivan Kulik:
Sowing (Eyes flashing lightning we'll sow the horizon with stars).
Fifth letter (My son said yesterday: "You're old now, daddy).
Sixth letter (Well no, from ancient Balaklava). Tr. by Walter May.
Mikola Tereshchenko:
Light from the east (Down from beyond the meadows).
A girl from the Ukraine (I met a girl from the Ukraine).
Harvest (Clouds vanish beyond the horizon).
Kibalchich's testament (This night will be my last. Will I have time). Tr. by Dorian Rottenberg.
Pavlo Usenko:
Spring song (And today it is spring, just as then).
Letter (Our dear secretary-girl).
For our Ukraine (Our flasks of water).
I'll bind, embrace, and close entwine.
*** (Snowdrops all are gone).
My spring (My own perennial enchantress).
*** (From this earth I'll not be parted). Tr. by Walter May.
Mikhailo Yohansen:
- **(A new Atlantis arose from blue abyss).**
- The Commune (Do you really think that's a Commune).
- The Red Army (No White-Guard heroism here).
- Spring (On a winter poem where no word was seen).
- September (A September day is like a sword). Tr. by Gladys Evans.
- **Mikola Bazhan:**
  - The trooper's song (The troop cavalcade moved out, horses neighed). Tr. by Gladys Evans.
  - Hoffmann's night (Into a dark abyss, down steps worn-down, rough-carven).
  - The wind from the East (From A Stalingrad Notebook) (O turbulent east wind, you breathe and you smell).
  - The break-through (From A Stalingrad Notebook) (In houses knocked askew, shot through, bashed in).
  - The Cliffs of Dover (From English Impressions) (So here it is, that chalk so widely famous).
  - Before Michelangelo's statues (From Italian Encounters) (The rabid boiling of magma, eruptions of ore primeval), 2 (On great blocks of marble he chiselled the features), 3. Pieta (All' alien here to me: these towering vaults).
  - On Sardinia (From Italian Encounters) (Where heat-waves choke, where rusty grassblades poke), 2. (Peopleless wastes without end).
  - Second variation (From Stories of Hope: Variations on a theme from R.M. Rilke) (Through the worm-eaten pineboard partition, through rag-plugged crannies and cracks).
  - The gods of Greece (From Memories of Uman) (Clashing, sparkling, glistening).
  - Shostakovich: Seventh symphony (Ashes lay red. Ruins remained of homes).
- **Yevhen Pluzhnik:**
  - Lenin (Decades pass, in time's day-measured paces).
  - *** (I know that ploughshares are beaten out of swords).
  - *** (To learn wisdom - others don't employ).
  - *** (Night world in beauty wrought).
  - *** (Oh, when September golden comes to pass).
  - *** (Just a small town. But climb up the bell-tower).
  - *** (Night... a boat - like a silver bird).
  - *** (Blue madness yonder! With the sea beneath me).
  - *** (Evenfall. And seaward fog is rising). Tr. by Gladys Evans.
- **Olexa Vlizko:**
  - *** (Rich red blood, and my strength, open-handed).
  - Ninth symphony (Fire! Fire of superhuman love).
  - I speak for all: I (From towers tall we view the world), II (We shall not cry! To no pot-house fly), III (Oh yes! We'll grow! We'll grow and grow).
  - Ironic overture (With the stiff north wind from the mountains).
  - Roadstead (Beyond the silo - the lighthouse tower).
  - Ballad of "The Flying Dutchman" (The heavy cruiser goes out on her course). Tr. by Walter May.
- **Teren Masenko:**
  - To my mother's memory (Where the boundless Black Sea lies).
  - Premonition (I dreamt there was a heavy shower).
  - Meditation (I've lived half a century now). Tr. by Peter Tempest.
- **Vasil Misik:**
  - The spirit of today (Thus in Boyan's age too, no doubt).
  - Wormwood (Wormwood, I'm longing to know).
  - Cranes of Hiroshima (If you yourself were a physician).
  - The path (Who was the first with wary gait).
  - The planet (Our planet we must care for, doing).
  - *** (The twenties... Long those autumns were).
  - The heart of Burns (To singing his beloved's praises).
  - Chornotrop (A rare good fortune is yours).
  - The drop (It's dark in the room here from shelves overburdened).
  - Conscience (A man came along who said). Tr. by Peter Tempest.
- **Sava Holovanivsky:**
  - Maples (I would like to turn into a roadside maple).
  - Meeting sunrise on Chernecha hill (For a while on the hilltop we stood without whisper or murmur).
  - A song about my Ukraine (Where wide-spreading poplars bow low in a wind-storm).
  - Harkusha (That selfsame Harkusha who just came from battle back home).
  - Lady Godiva (I have travelled a lot and seen many a wonder). Tr. by Dorian Rottenberg.
- **Yevhen Fomin:**
  - Shchors (I see bold Shchors upon his horse).
  - Ocean etude (Ocean, for long you've not gladdened my vision).
  - Landscapes: I (There's a landscape - a slender pine), II (Above the cliff stand oaks, their heads like clouds), III (Above Taurian steppe the storm struck out). Tr. by Walter May.
  - The Dnieper (I know not how the Seine flows on with blueing waters). Tr. by Michelle MacGrath.
  - Golden Slavic soul (O golden Slavic heart and soul). Tr. by Walter May.
Eyes (Peoples' eyes may differ - dark or blue).
Autumn trumpets (The blazing leaf-fall lifts its voice).
Orioles (Orioles, orioles, birds that nest - out my way).
*** (Have you the knack of reading people's eyes). Tr. by Gladys Evans.

Ivan Virhan:
Warrior's glory (A mortal wound beneath his breast). Tr. by Walter May.
To Olenka (Walking again through fields rolling).
Girl with a balloon (Through pale blue streets amidst the crowd thick milling). Tr. by Michelle MacGrath.
End of summer (No longer combines rumble on the steppe-lands).
The red guelder-rose tree (How fine here for me, the red guelder-rose tree).
Poplar down (One white ball of poplar down). Tr. by Walter May.
*** (When yesterday I came to you in darkness). Tr. by Michelle MacGrath.

Abram Katsnelson:
Confession (I'm getting greedier and greedier for beauty).
*** (In our villages steep obelisks).
A ballad about a globe (The school was closed. In classrooms horses whinnied).
I'm earth (Fair curls peeped from beneath the saucy beret).
A maple leaf on the asphalt (A fancy- shaped, five-fingered maple leaf). Tr. by Dorian Rottenberg.

Andriy Malishko:
Motherland (You have raised me up since childhood's day).
The stork (He comes here flying from a distant strand).
Trumpeter (A cherry-red glow foretells a fine dawn of day).
The carpenters (The carpenters spanned with their bridges the Dnieper).
Katya (She went out quite early, before the sun-rising).
The Grey (A horse, called "The Grey", an old battery nag).
The word (At times above the crowd it sounded out).
*** (I lived not those years stuck behind a stone-deaf solid wall).
Of desert heat and dust I don't complain. Tr. by Walter May.

Valentina Tkachenko:
Forests (A pine drips needles on the trail).
Story of a dove (When parting from you hurt in painful measure).
Mountain profiles (These mountains pictures call to mind).
Autumn's just beginning (From the clouds with rich donations).
Snowfall (Heavy the snowfall last night that came falling). Tr. by Gladys Evans.

Oleksandr Levada:
The appointed hour (The appointed hour strikes plain).
Cosmonaut's monologue before Lenin's mausoleum (Again dawn calls, with impetuous pitch).
Four Yaroslavnas (Out of the trembling darkness). Tr. by Walter May.

Platon Voronko:
In the name of your sweet freedom.
Partisan ballad (Devilish night).
I am he who burst the dams.
Rain has passed.
"Beloved field" (In Albert Hall they sang "Beloved Field").
Sleepless nights (All the words I've sorted long ago). Tr. by Walter May.
Swan-flight (I know not if a swan sings, as they say). Tr. by Gladys Evans.
*** (Here sat Boyan. He must have sat just here). Tr. by Walter May.

Vasil Shvets:
The wind gone grey (And there is silence, soundless still). Tr. by Michelle MacGrath.
A girl from Moscow (The girl from Moscow sleeps - my darling Lida).
*** (The immortelle protects the marjoram). Tr. by Walter May.
Snow (Over fields midst the wheat of cold winter). Tr. by Michelle MacGrath.
The moon is rocking (To you in legend or tale I am calling).
Demeter (In its own time the cruel course of seasons). Tr. by Walter May. Stepan Oliynik:
The "emperor" ("Last autumn, so well my old tractor I'd driven).
A bit too crafty (Late one night a puffing train). Tr. by Dorian Rottenberg.
Our mothers (Let's remember, dearest children). Tr. by Mary Skrypnyk.

Oleksandr Pidsukha:
Mother rocked me in my cradle.
One in age (Father, you and I are one in age).
*** (Blessed is he, who the silver line).
*** (Specially for me, and on my birthday too).
Early spring (The sky is clear, and pure as a tear). Tr. by Walter May.

Yaroslav Shporta: Zaporizhya (Greetings to you, Zaporizhya, steel-clad).
Ballad about light (To his motherland Gurgen came back).
Ballad about a small seed (Upon our fire-swept soil's dry crust).
• The book with steel pages (Each word in that book I should like now to properly know). Tr. by Walter May.

• Rostislav Bratun:
  - Volyn song to the accordion (Wherever I have travelled).
  - Remember (No, the blood-stained secret can't be hidden).
  - *** (Should you go out and leave the city).
  - Lilies-of-the-valley make a landing (Do not trample).
  - Fairy tale about my town (Out of the night sailed Castle High). Tr. by Walter May.

• Viktor Kochevsky:
  - Landing night (Pale-blue Gelendzik came to see off the Black Sea squadron).
  - In your name there are seven letters (In the quiet fire-glow of morning).
  - Conversation with the sky (Upon two birches).
  - Barev, my Armenia (Like some wide rainbow, which supports the sky). Tr. by Walter May.

• Anatoliy Kosmatenko:
  - Philoxenes and Dionysus (In those past days, when crowds of flattering lackeys). Tr. by Walter May.
  - The Golden Gates (A scrounger suddenly found out). Tr. by Michelle MacGrath.
  - Essence and effervescence (In order to study human natures). Tr. by Walter May.

• Zakhar Honcharuk:
  - Pigeon dawn (In the window).
  - Zaporozhian oratorio (From the poem *Titan*: (I'll play the organ).
  - Adriatic aquarelles (The sun comes up behind the hills), II (Thin and sharp-pointed as a spear), III (In hospitable Cetinje).
  - Pastorale (My thoughts are browsing).
  - Newton's binomial equation (My memory singles out your voice). Tr. by Dorian Rottenberg.

• Dmitro Pavlichko:
  - Mount Ararat (How Mt. Ararat calls with its sails), II (I flew up to that mountain of ice).
  - *** (From what source is this web due).
  - Nostalgia (That woman haunts me. Always standing there). Tr. by Gladys Evans.
  - Hands (Look closely at your hands. Look near). Tr. by Michelle MacGrath.
  - Oswiecim (From Oswiecim I will not return). Tr. by Walter May.
  - In Hemingway's house near Havana (I went in and my spirit stood still). Tr. by Michelle MacGrath.
  - Lighthouse (Whose heart is that). Tr. by Walter May.
  - The heart of the matter (And for my coffin wood shall never want). Tr. by Michelle MacGrath.

• Ernesto Che Guevara: I (Like smoke upon the earth Guevara fell), II (Well, burn him then, or give him to the ants). Tr. by Walter May.

• Vasil Bondar:
  - The first from the left in the line (Came the hiss of barbed wire and clanking of iron).
  - *** (Oh, how I'd like to have two hearts... Look you).
  - The Italian (We were walking phantoms or their shadows). Tr. by Gladys Evans.

• Mikhail Klimenko:
  - My orchard (This orchard).
  - Awakening (How fine to wander where the snow is thawing).
  - Polissya . Tr. by Walter May.

• Mikhail Tkach:
  - Son, the ducks are flying (At daybreak a mother).
  - Mirage (I gazed into the mirror of Baikal). Tr. by Mary Skrypnyk.
  - Living earth (It's war). Tr. by Walter May.
  - O beautiful ash trees. Tr. by Mary Skrypnyk.
  - Taras' dream (O blessed dreamlet, thought-child so long lying). Tr. by Gladys Evans.

• Tamara Kolomiysiets:
  - The cranes' sorrow (Two broad wings has a crane and a nest in the marsh). Tr. by Dorian Rottenberg.
  - The girl white-washed the cottage.
  - *** (Morning comes on grey steeds prancing).
  - To a mother (When you rock your children without rest). Tr. by Mary Skrypnyk.
  - On the hill of Batu Khan (As fair Kiev golden lay). Tr. by Michelle MacGrath.

• Volodimir Brovchenko:
  - The veterans were returning from the war (When the veterans returned from the war).
  - *** (Again the steppe arises from the depths).
  - *** (Beneath the plum-tree "Uhorka"). Tr. by Mary Skrypnyk.

• Yevhen Letyuk:
  - Who's stirring the stars around up there (Who's stirring the stars around up there with a hand as big as a shovel).
  - *** (I've seen high wires trailing, torn loose by Big Gun battle spells). Tr. by Gladys Evans.

• Stanislav Strizhenyuk:
  - The sunflower (Once a lad and a sunflower grew up). Tr. by Dorian Rottenberg.
  - Odessa (A dry lagoon). Tr. by Walter May.
  - White gull seagull (The wind is weeping at our parting).
  - Mamayev mound (Some dreams more bitter far than wormwood bite). Tr. by Michelle MacGrath.
The field (An AN-2) Tr. by Dorian Rottenberg.

Volodimir Luchuk:
Dawn (I ran to darkness cold and chilling deep).
Ballad of the hands outstretaching (And I bless all the hands held outstretaching).
In sun encircled (So full of life and love in sun encircled).
The sun (Scooping, palms cupping, deep waters). Tr. by Michelle MacGrath.

Volodimir Kolomiyets:
Vernal dowry (Fill the vernal cup a-brimming). Tr. by Gladys Evans.
The arms of Venus de Milo (In the statue hides the centuries' secret).
A soldier's medals (Beneath the glass, in their green frame). Tr. by Walter May.
*** (The sun is now my visitor).
Spiky thoughts or heart of a hedgehog (And fingers brushed keyboard, a woodland seeking). Tr. by Michelle MacGrath.

Mikola Sinhayivsky:
My native land (If not for you, my woods and fields).
Daily bread (The sun in the window - an omen gay).
*** (Underneath the Polissian sky). Tr. by Dorian Rottenberg.

Mikola Karpenko:
*** (The weight of years' upon my back I feel).
*** (Like water, minute after minute).
*** (You remember how we loved to listen).
Once I dreamed (Once I dreamed that the earth was all rubble and smoke).
While Vesuvius sleeps (Vesuvius awakes - Pompeii's gone). Tr. by Dorian Rottenberg.

Vitaliy Korotich:
Eternity (A person's age can't be defined).
Traces (It's you who passed here. Melting snow).
Autumn geese in Koncha Ozerna (Leaving the imprints of their feet upon the barren sands).
The old minstrel (Ah, people, lead me there, across the square).
Summer in Kutaisi (How early blooms this year the linden tree).
The painter Pirosmani's self-portrait (I hear quite well - stop shouting at me, stop). Tr. by Dorian Rottenberg.

Robert Tretyakov:
Pull of the heart (What marvels grand and glorious rose).
*** (Oh no, no infant cradles then).
*** (My father has a wound that's old).
Portraits (For scientist or poet comes a time).
*** (Carpathian beech, steppeland Lombardy poplar). Tr. by Gladys Evans.

Vasil Simonenko:
Millstones (Those everstraining hands). Tr. by Gladys Evans.
*** (Native land of mine! My mind is brighter). Tr. by Michelle MacGrath.
A mother's entreaty (Out of dreamy mist arise wings of rosy swans). Tr. by Mary Skrypnyk.
*** (Ever shall I bless despite the sorrow).
*** (Awake your new Magellan, fine Columbus). Tr. by Michelle MacGrath.

Boris Oliynik:
*** (On jagged rocks they bound him in duress). Tr. by Gladys Evans.
Bachelor's ballad (I flew off like a handsome devil). Tr. by Walter May.
*** (From where the ages sleep in tombs along the Nile). Tr. by Gladys Evans.
*** (The years now no longer speed by as wild horses swift run)
Song about mother (She richly sowed cornfields of life with the years of her living). Tr. by Michelle MacGrath.
*** (I'd have always lain peaceful as ages passed by). Tr. by Gladys Evans.
My debt (I am in debt, that I was born Ukrainian).
The lesson (excerpt from the poem) (All around just as is should be). Tr. by Walter May.

Ivan Drach:
The ballad of the sunflower (The sunflower once was all arms and legs).
Women and storks (Women in August differ. They're different women).
The ballad of Karmelyuk (They bound him tightly, with ropes they secured him).
The mystery (A funeral there was, and speeches).
Maria of the Ukraine - No.62276 from Oswiecim to the Chornobil Nuclear Power Station (Maria Yaremivna leads us beyond Yaniv station).
In the society of the bumble-bee (The bee that bumbled yesterday now quiet lies).
The Korolis-welders (This wonderful double family fascinated me).
A girl's fingers (Heavens, how many groans in fingers). Tr. by Peter Tempest.

Hanna Svitlichna:
Father (Father walks among beds in the garden).
Joy (Out in the yard on a snowladen twig).
Red blizzard (Again October's blizzard blows).
The colour print (I lay awake and in the quiet of home). Tr. by Dorian Rottenberg.
Mikola Vinhranovsky: Sistine Madonna (Mined by Hitler, below in the black cellar's water piled).
To my sea (The time has come to meet again).
On the golden table (The crimson cliff o'er the world's abyss). Tr. by Walter May.
The first lullaby (Sleep, my little baby, lulla-bye). Tr. by Dorian Rottenberg.
Star prelude (Evening hay filled the sea scent spray). Tr. by Michelle MacGrath.
Roman Lubkivsky: Golden sowing (The Hammer and Sickle - a Star which won't dim). Tr. by Walter May.
The sweetbriar (The girls and boys run off to school). Tr. by Dorian Rottenberg.
The parable of passing time (A boy's young hands try hard to capture passing time). Tr. by Michelle MacGrath.
*** (And when in the last attack he fell). Tr. by Walter May.
Viktor Korzh:  
Land of my fathers (The window in the shadow burns with roses).
Wild thyme (How resounds the height).
Flowers of memory (Children of post-war years don't forget). Tr. by Walter May.
Faith (Blackest leaves of trees in slumber deep). Tr. by Michelle MacGrath.
Petro Skunts:  
Birthtime (Ah, that we never should have known such times).
A ballad in a trench-coat (A common night. Just night. No special date).
Hoverla (Oh, help me to retrace your destiny). Tr. by Dorian Rottenberg.
Irina Zhilenko:  
Speak to me of fields (The break of dawn... The cool of morning tethers).
Spring (The spring is here. On breathing in bark moisture).
Self portrait (This moment now is mine. And no one ever); 2 (Around my brow streams out a violet aura). Tr. by Gladys Evans.
Petro Osadchuk:  
*** (My Ukraine begins and extends).
*** (I awoke from the nightingales' song at dawn). Tr. by Dorian Rottenberg.
Volodimir Zabashtansky:  
Faith in man (Men need metal and clothing and bread).
The stone-hewer (Uncle Ivan, if you'll kindly permit me).
Sonny (In this world he hasn't yet a worry). Tr. by Dorian Rottenberg.
Leonid Talalai:  
Song (The branches dripped).
Girl with buckets (Girl with buckets).
Eluard's word (To find one word out of millions). Tr. by Dorian Rottenberg.
Svitlana Yovenko:  
On translating poetry (Are not our human cares identical).
Woman (Men I have never envied).
In defence of Goethe's late love (Who was it said love's light will perish). Tr. by Peter Tempest.
Petro Perebiynis:  
My heirlooms (I try for size). Tr. by Gladys Evans.
A master-craftsman's love (I bow to you).
The earth's palette (If your spirit is dead, nought will save you).
Glazed horses (A grey-haired potter at the market offers). Tr. by Dorian Rottenberg.
Volodimir Zatulyviter:  
Birth debt (The bird-cherry rejoices, meeting May Day).
A theory of wings (Arise, O Father! Ploughs fly back to fields).
Rodin: a sonnet (I learn from stone. It's only now at last).
The stellar message (Constellations illumine the heavens). Tr. by Dorian Rottenberg.

An unsigned editorial note says that "this anthology covers the past 65 years representing 73 Soviet Ukrainian poets of different generations in all of their thematical, technical, and temperamental diversity". With bio-bibliographical notes and black and white portraits for each poet in the anthology. For identifications of individual titles see Index.

Translation of the novel Za shyrmoiu. Translator's preface on p. 7 provides some bio-bibliographical data about the author who was a victim of Stalinist terror and spent many years in a Soviet labor camp. A brief "dictionary" of medical, Uzbek and Ukrainian terms is added on p. 173.

Translation of the novel Smert'. Introduction (p. 5-7) by Dmytro Chub.

A collection of personal letters written by the poet Mykhailo Drai-Khmara to his family from the Soviet labor camps in 1936 (19 letters), 1937 (22 letters) and 1938 (8 letters), supplemented with his wife's memoir, and his daughter's introductory and concluding articles about Drai-Khmara as a poet. Includes fragments of Drai-Khmara's poetry in translation. Illustrated with family portraits. Oksana Asher, the poet's daughter, has written extensively about her father in Ukrainian, English and French. Among her English language writings is the 1959 book A Ukrainian Poet in the Soviet Union [see ULE: Books and Pamphlets, 1890-1965 B3] and a series of articles in the Ukrainian Quarterly in 1957 [see ULE: Articles in Journals and Collections, 1840-1965 A17, A18, A19].

B


Translation of the short story Shmatok pyroha.


A richly illustrated tourist guide to places in Ukraine associated with the life and work of Taras Shevchenko, the national poet. The text is mainly in Ukrainian, but major English summaries are provided at the end of individual chapters. All captions for illustrations (including maps) are bi-lingual, Ukrainian and English. The English summaries appear in the book at the following pages: pp. 14-17 (general introduction); p. 27 (Moryntsi); pp. 48-49 (Krylylivka, now called Shevchenkov); p. 63 (Pedyrivka, Tarasivka, Khlypnivka, Maidanivka, Borovykovke, Zelena Dibrova); p. 73 (Vilshana, Budyschche, Verbivka, Voronivka); p. 83 (Zvenyhorodka, Hudzivka, Kniazha, Kozats'ke); p. 91 (Spola, Burty, Lebedyn); p. 101 (Lysianka, Ryzne, Rusalivka); p. 123 (Uman', Tal'ne); p. 141 (Korsun-Shevchenkivs'kyi, Harbuzyn, Stobiliv, Kvitky); p. 153 (Horodyshche, Miiliv); p. 159 (Smila) (Kamianka, Lysianivka, Zhabotyn); p. 177 (Mel'nyky, Medvedivka); pp. 184-185 (Subotiv); p. 195 (Chyhyryn); p. 213 (Cherkasy); p. 219 (Moshny); p. 223 (Zolotonosha); p. 227 (Moisivka); p. 233 (Prokhorivka); p. 241 (Mezhyrich, Pekari, Khmil'na); p. 251 (Kaniv); pp. 260-262 (Taras Shevchenko Museum in Kaniv). Place names sometimes appear in a slightly different spelling (e.g.Chilihirin, Lisyanka); here they are transliterated directly from the Ukrainian according to the accepted standard.


Contents:

- Introduction.
- The woodcocks [excerpt] / Mykola Khvylovy.
- The radio ham / Hryhoriy Epik.
- The provocateur / Geo Shkurupiy.
- Kostryha / Arkadiy Liubchenko.
- The sailor [excerpt] / Yuriy Yanovsky.
- In the infirmary / Valerian Pidmohylny.
- Stone grapes / Oleksa Slisarenko.
- Politics / Hryhoriy Kosynka.
- Notes of a flunky / Ivan Senchenko.
- The journey of the learned doctor Leonardo and his future mistress, the beautiful Alceste, into Slobodian Switzerland [excerpt] / Mike Yohansen.
- Doctor Seraficus [excerpt] / Viktor Domontovych.
- Sirko / Oles Dosvitny.
- Along the broken road / Mykhailo Ivchenko.
- The life and deeds of Fedko Huska / Yukhym Vukhal.
- My autobiography / Ostap Vyshnia.
- Shadows of forgotten days / Borys Antonenko-Davydovych.
- Notes on the authors.

In his introduction George Luckyj characterizes the 1920's as "the golden decade of modern Ukrainian literature" with "an unprecedented-ed outburst of creativity". For the first time, according to Luckyj, poetry which had always predominated in Ukrainian literature was "rivalled by some excellent prose writers". The present collection of the decade's prose includes different genres: the short story, excerpts from novels, reportage, and an essay-monologue and is, in Luckyj's words, "striking in its diversity, its multifaceted rather than unified character." The introduction provides critical comments on each of the works included in the collection. Brief bio-bibliographical data about the authors is given on pp. 265-266.

Contains translations of: Val'dshnepy [an excerpt] by Mykola Khvylyovi.

- Radioamator by Hryhorii Epik.
- Provokator by Geo Shkurupii.
- Kostryha by Arkadii Liubchenko.
- Maister korablia [an excerpt] by Iurii Ianovs'kyi.
- Chome ozero [an excerpt] by Volodymyr Gzhytskyi.

Contents: Oles Berdnyk's science fiction / Walter Smyrniw.

- A journey to the antiworld.
- The alien secret (an excerpt).
- Two abysses.
- The Constellation of Green Fish.
- A chorus of elements.
- The apostle of immortality.

Translations of Podorozh v antysvit, Katastrofa [an excerpt], Dvi bezodni, Suziria zelenykh ryb, Khor elementivand Apostol Bezsmertia. With the author's b/w portrait on p. 6.

Smyrniw, in his introduction, considers Berdnyk to be the leading figure of Ukrainian science fiction and characterizes him as "a writer endowed with an unusual imagination", "unorthodox and provocat-ive." Main themes of Berdnyk's science fiction, according to Smyrniw, are "man's quest for immortality, contacts with alien life forms from distant regions of space, man's extraordinary journeys through inner and outer space, dreams and accomplishments of bold individuals who dare to deviate from the prevailing patterns in life and perception of reality, and accounts of dissident scientists who challenge or reject the established scientific precepts and through their radical approaches achieve quite extraordinary results." Smyrniw discusses Berdnyk's novels Shliakhy tytaniv, Strila chasu, Dity bezmezhzhia and Zorianyi korsar.


Contents: In the land of the living lights. • The singing gossamer: The silvery little man. • The bogy. • The flying trees. • Adam. • Nina. • Gawker and marble. • The long-legged doctor. • The singing gossamer. • Everything sails away.

Translation of Zemlia svitliachkiv. Zvuk pavutynky.


Contents:

- Introduction / Mark Rudman (7-14).
- I. Three dimensional love: One (1. When you stretch out in the shade. 2. drained of memory. 3. On summer afternoons). Two (1. Stretched on a fallen vine. 2. you anticipate. 3. Sensing her footsteps). Three (1. You will dream that birch-white leaves). Two (1. You will dream that whitewashed walls. 3. I always dreamt of her body). Four (1. Spreading the night. 2. you rip off your damp shirt. 3. Water foamed under the rocks). Five (1. She'll lean over, inhale you. 2. merciful sister. 3. She was bending). Six (1. When petals freckle her face. 2. her body. 3. A patch of light). Seven (1. She'll spread her voice, embrace. 2. you enter. 3. As she sang quietly). Eight (1. When her image shakes your senses. 2. when your senses are pummeled. 3. When the sun fell ). Nine (1. When night sneaks a glance. 2. when the night falls. 3. Her face shone). Ten (1. Her long back. 2. her body. 3. The coolness of the evening). Eleven (1. She'll shed the night's percale. 2. tearing apart her cotton dress. 3. In the monastery). Twelve (1. You'll dip your brow in white. 2. you fade. 3. The next afternoon). Thirteen (1. She will fill you, rock you. 2. every morning and night the same. 3. On the third day).
Fourteen (1. Your voice will thicken in your mouth. 2. having rubbed your face. 3. I looked for her).

Fifteen (1. She will scoop out. 2. you embezzle your feelings. 3. Did her beauty startle the moon).

Sixteen (1. You will gasp. 2. the heat. 3. A final silence) / M.R.

II.

The blood of the forests (Here the wind soaked the oak-bark) / M.R.

Graves (They tumble across the ages) / D.I.

Stone women (Sunk to their thighs in graves) / D.I.

The blind bandura players (They go through the steppes) / M.R.

A noon (Under the hot sun) / D.I.

Third fall (Sun withers) / D.I.

The evening (Fever scorches the earth) / M.R.

III.

Embattled garden (They both are lonely in the garden) / D.I.

Letters (We are strangers) / M.R.

A fairy tale (Once upon) / D.I.

Prescriptions for solitude (1. When you are gone. 2. When I think of you. 3. Swallowing. 4. Restless. 5. I try. 6. All signs) / M.R.

Rue (November stars) / D.I.

A single woman (In a trunk she stored)/ D.I.

Married couples (The years snuff out) / M.R.

Almost a lullaby (Mommy, will the sun sleep on that pine) / M.R.

A journey after loves (1. ripe years redden ahead. 2. flowers wither. 3. my memories are like spasms. 4. all roads led to you. 5. I choked on your body. 6. I gave myself away. 7. my life is torn into strophes. 8. now I stand in the wind) / D.I.

A nun (Into the black silk) / M.R.

For my mother (1. For everything. 2. With hands. 3. Tears streaming from. 4. I've seen an icon over her head. 5. And I brought her) / D.I.

Old age (So few memories) / D.I.

Look into the faces of dead poets (The cheek bones protrude) / D.I.

Five poems on one theme (1. Whoever can smell. 2. Whoever can taste. 3. Whoever has eyes. 4. Whoever has a voice. 5. Whoever has ears) / D.I.

You came (without knowing why you'll leave) / M.R.

IV.

The green light in Aschaffenburg (Rooftiles shrink under green moss) / M.R.

Landscapes (Landscapes pass through you) / M.R.

Snapshots from airports (1. A little girl. 2. A boy. 3. A woman. 4. An old man) / M.R.

A snapshot with my sons (I stand in an uncertain pose) / M.R.

Late spring (In 1980) / D.I.

Taxco (Time pauses halfway up) / M.R.

A short journey (1. Virginia. 2. South Carolina. 3. Georgia) / M.R.

The stone and spring (Spring lightning strikes) / D.I.

A lamp (brightens) / D.I.

A lake (The lake) / M.R.

A mirror (Every day you disfigure) / M.R.

With brief notes about the author and the translators on p. 101. Cover design by Wongi Sul. "Praise for the poetry of Bohdan Boychuk" (by David Ignatow and Sven Birkerts) and the author's b/w photo appear on the back cover.

"Boychuk is not a cosmopolitan poet," says Mark Rudman in his introduction. "No matter how closely observed his poems about Ukrainian peasant life, myth, and ritual may seem, they were written from a distance of time and space... Desire in Boychuk's work includes a concealed longing for his mother country. The early mythic poems are both metaphysical and deeply personal..." According to Rudman, "Boychuk is an existential poet with a religious edge: his vision of life is spun out of the absence of religion, the absence of god. He interrogates "the creator" about the meaning of his creation yet trembles in front of the unknown..." Rudman considers "Three Dimensional Love" "the central triumph of the book and one of the great modern poetic sequences". On the back cover Ignatow calls Memories of Love "a book of deliverance" and Birkerts says that "Bohdan Boychuk's poems resound with the music of sorrow suffered and sorrow surpassed." For identifications of individual titles see Index.


A free adaptation for children of the Ukrainian folk tale Rukavychka. Described on the inside of the book jacket as "a dramatic and beautiful picture book" with illustrations that "are full of visual delights and details faithful to the Ukrainian tradition from which the story comes."


Contents: About the author / Yuri Tkach. • Dreams of New Guinea. • In the land of our dreams. • On the road to Kundiawa. • In the township of Minj. • Across Mount Ialibu to Mendi. • On the road to Mount Hagen. • Off to the Maclay Coast. • From the biography of Myklukho-Maklay. • By road to Garagassi and Bongu. • Farewell, Papua New Guinea.

- Pered namy omriiana kraina. • Idemo do Kundiavy. • U mistechku Mindzh. • Cherez Mont Ialibu do sela Mendi. • V dorozi do mista Mont Hagen. • Do berehiv Myklukhy-Maklaia. • Vantazhnym avtom do Garagasi ta Bongu. • Proshchai Papua, Nova Gvinei! Note about the author almost identical to the one in B016.

B015. Chub, Dmytro. Shevchenko the Man: the intimate life of a poet. / Tr. from the Ukrainian by Yuri Tkach. Toronto; Chicago; Melbourne: Bayda Books, 1985. 159 p. illus., port.

Translation of a series of biographical essays on Taras Shevchenko published originally under the title Zhyvyi Shevchenko. "The aim of this book", says the author in his foreword, "is to give readers of various nationalities an insight into the private life of Taras Shevchenko: what he was like, his tastes, views, likes and dislikes, his character and wit, his romantic interludes and attempts at marriage, his love for his language and his people and his hatred of his oppressors." The back cover of this paperback edition has a brief note by Marko Pavlyshyn describing the book as "a lively and informative introduction to Shevchenko's life and age".

Contents: Foreword. • A brief biography. • Shevchenko the man. • A small chest of poems. • The attackers and defenders of Shevchenko's works. • Foreigners about Shevchenko. • The women in Shevchenko's life. • Ingenuity, wile and adventures. • Shevchenko and children. • Knowledge of languages, literature and writers. • Love for Ukraine and hatred of enemies. • Favourite songs. • The poet's arrest. • Along the paths of captivity. • The tiger hunt. • Shevchenko on stage. • Hopes and meetings. • On the wings of fame. • In Ukraine again. • A new edition of the Kobzar. • Illness and death. • Glossary. • About the author.


Contents: About the author / Yuri Tkach. • Farewell Pompeii. • The Australian bear. • Pursued by death. • Aborigines live near us. • Snake island. • An incident at work. • Those who go about in lap-laps. • Conversations with a Papuan. • This happened in Australia. • The baby crocodile. • Alla. • A nocturnal encounter. • In the bush. • Youko. • Hop-hop, the domesticated kangaroo.

Translation of the collection published originally under the title Tse trapyllosia v Avstraliy supplemented with additional travelogue sketches and a brief biographical note about the author. Dmytro Chub whose real name is Dmytro Nytchenko (born 1906) lives in Australia and is the author of a number of books in Ukrainian (poetry, short stories, travelogues, biographical studies, reminiscences). The translator is not named, but it is, apparently, Yuri Tkach. For identifications of individual stories see Index.


Translation of V lisakh pid Viaz'moiu, a book of war memoirs by the Ukrainian writer Dmytro Nytchenko who writes under the pseudonym Dmytro Chub. Translator not indicated.


The translation, by Vadim Kastelli, is from the Ukrainian, but the title in the colophon is identified only in Russian as Chelovek iz lageria "di-p". The authors are identified as Vladislav Vasil'evich Chubenko and Iakov Mendelevich Tumarkin. The cover design is by T. Smoljakova. The book is characterized by the publisher in the following words: "The documentary story about the hard times of a youngster from a Carpathian village who fell under the influence of the bourgeois Ukrainian nationalists and thus became an accomplice of the enemies of the Ukrainian people. During the Great Patriotic War 1941-1945, he was deported to Germany and having been recruited by the British Intelligence Service was sent to the Soviet Union as a spy...."


A parallel text edition (Ukrainian and English) of the collection Vyidy, vyidy sonechko, with music arrangements by L. Revuts'kyi, M. Krasiev, M. Dremliaiu, Ia. Stepovyi, K. Stetsenko, H. Kompaniets', O. Andriieva, M. Verykivs'kyi, V. Rozhdestvens'kyi, V. Kosenko, V. Stupnyts'kyi and A. Kolomiets'.

Contents:
- In the woods grow red berries (=Oi iest' v lisi kalyna).
- Through the garden Galya went skipping (=Halja po sadochu khodyla).
- Come out, come out, Sun-beaming (=Vyidy, vyidy, sonechko).
- Jolly Goosie ganders (=Veseli husy).
- Belling hounds racing (=Oi dzvory dzvoniat').
- Shuffle-shuffle (=Dyby-dyby, dyby-dyby).
- Now the winter's gone away (=Oi mynula vzhe zyma).
- Little birdies merrily (=Shchebetala ptashechka).
- The willow deck (=Verbovaia doshchechka).
- Goat am I, angry-eyed (=ia koza iarai).
- On the hill rye growing (=Oi na hori zhyto).
Gray old spider, hairy spider (="Pavuk siryi, volokhatyi").

Two big roosters (="Dva pivnyky").

Once lived a crane (="Buv sobi zhuravel'").

Reaper-boy, sickle-boy (="ZhENCHYCHOK-brenchychok").

Land of the poppy vale (="Krai dolyny mak").

Song of Spring time (="Iahilochka").

Patter, raindrops (="Idy, idy, doshchyku").

Maiden of Podillya (="Des' tut bula podolianochka").

Sunshine's creeping, through streets peeping (="Khodyt' sonko po vulytsi").

Tabby-gray, my puss-cat (="Kotyku siren'kyi").

Missis Bob-White Quail came (="Pryletila perepilon'ka").

Waters brimming over (="Rozmylysia vody").

Summertime we wait for (="Iak dizhdemo lita").

Nightingale parson, pardon, pardon (="Soloveiechku, svatku, svatku").

Crane-Old Scratch - Bustle of spring (="Shum").

Maiden Cornelia (="Divka lavdoshka").

Princelet (="Korol'ok").

Ivan boy-o (="Ivanchyku-bilodanchyku").
Contents:
- Foreword / Governor General of Canada.
- Preface / Dorothy Livesay.
- Introduction / Jaroslav B. Rudnyckyj.
- The translations of Florence Randal Livesay: *The dumy* [intro.: pp. 18-22]:
  - Vasko.
  - The flight of the three brothers from Azov.
  - Escape of Samilo Keeshka.
  - Baida.
  - Olea Popovich.
  - Marusia Bohuslava.
  - Cossack Nechai.
  - Captive mothers.
  - Hanja Andiber.
  - The dying kobzar.
  - The devil fallen in love; a Zaporogian Cossack legend / by Storozhenko.
  - Song of the forest / by Lesia Ukrainka.
- *Traditions and folklore: The religion of ancient Ukraine in the light of archeology and folklore.* [pp. 129-133]
- *Art* [p. 134].
- *Hutzulian ornament* [pp. 134-135].
- National song of the Hutzuls.
- *Ukrainian literature* [pp. 136-138].
- *Fragments from Ukrainian anthology* [pp. 138-140].
- *The witches and russalki of the Ukraine* [pp. 140-141]
- *The rusalki* [p. 142].
- *Song* [p. 143].
- Kolada or Christmas song.
- *Kolomeyki.*
- I sat spinning, spinning.
- Frolic song (Oh, thou beauty, sweetheart).
- Zaporogian Cossack (Falls the rain, falls the rain).
- The red-haired wife (I would go along the forest).
- The black-browed Katerina.
- Violin (Violin in village roadway).
- Petrus (Petrus I love, love him so well) / by Kotlarevsky.
- The floating barque (A barque is floating).
- On the greenwood hill.
- The widow (A young widow I have loved).
- The widow (Oi, beneath the wooded hill-top).
- Oh, Sivaya Zazulenchka (Oh, my gray one, Zazulenchka).
- By the river (A little Kniahynia, a lovely little queen).
- Warning: Poppies (Poppies redly blooming in the fields).
- The carefree maiden (I am singing, dancing, singing).
- *Ukrainian dance in Canada.
- *Wedding customs and songs* [pp. 155-170].
- Marusenka's wedding (Oh, my father, dear soul).
- The orphan.
- Florence Randal Livesay / by Louisa Loeb [includes a poem "Whisper of Spring (Proveseegn) (The orchard slept in snow) by Paul Crath in F.R. Livesay's translation].
- Glossary.
- Bibliography.

A collection which includes translations from Ukrainian poetry, prose, and drama as well as articles and comments on Ukrainian literature and folklore and biographical material about Florence Randal Livesay. Among the translations are several dumy, koliadky and other folksongs, Storozhenko's short story Zakokhanyi chort and Lesia Ukrainka's drama Lisova pisnia.

The preface (pp. 11-12) is by the translator's daughter, Dorothy Livesay, a Canadian poet, who relates, how her mother, charmed by the songs of her immigrant Ukrainian maids, learned to read Ukrainian and began to translate Ukrainian folk songs and poetry. Jaroslav B. Rudnyckyj in his introduction (pp. 13-14) calls Florence Randal Livesay "the first English Canadian to offer English-speaking fellow Canadians the treasures of Ukrainian folktales and literature in general." Louisa Loeb' essay on Florence Randal Livesay (pp. 172-196) gives an extensive detailed biography of the pioneer translator who was born in 1874 in Compton, Quebec and died in Toronto in 1953. The essay also provides a profile of F.R.L. as "A champion of Ukrainian culture" - presented against a panorama of Ukrainian-Canadian life. To distinguish the translator's introductions and commentaries from texts translated, the former are marked in the contents by an asterisk (*) and paging is indicated.

Contents: Introduction / Stanley Kunitz.

Part One: Sunflower (The sunflower had arms and legs). / Tr. D.H.
Babi Yar (July 22 1966 at five in the afternoon). / Tr. D.H.
Old man Hordij (The dark stops me at the doorway). / Tr. P. S.
Bread (Crack the egg. Glaze the loaf). / Tr. P. N. & M.R.
The pail (I am - zinc is my form. And I contain - cherries). / Tr. S.K. & Gregory Orr.
The Hula-hoop (I fly through crowds of hot-eyed women). / Tr. P. S.
Pen (My firetipped scalpel). / Tr. P. N. & M.R.
Pine tree (The old tree vibrates like a stretched bass-string). / Tr. P. S.
La Strada (La strada, a saber of curved steel). / Tr. P. N. & M.R.
The word (The cello gutters out. The contrabass). / Tr. P. N. & M.R.

Prokofiev's sonata. I. (Blue chorales carry the heart).
II. (Tired soccer players).
III. May the road to eternity be paved).
IV. (Let me tap this branch, the violin's bowstick, and decant).
V. (I love his black firestorms).
VI. (Touched by your music, my seventeen-year-old girls). / Tr. P. N. & M.R.
Synthesis (Banquet of storm. Thunder rolls). Tr. P. N. & M.R.
A girl's fingers (God, what cries inhabit fingers). Tr. P. S.
The cranberry -rose (I don't know. I don't know where waves). Tr. D.H.

Dialogue of the genes: I. (The gene for hazel eyes dominates).
II. (Who am I, you ask, who am I?). Tr. P. N. & M.R.

Part Two: Forest (A gale subdues the trees). Tr. P. S.
Wings (Through forests and jungles, crisscrossing the sea). Tr. P. N. & M.R.
The only one (Of all your fantasies). Tr. D.H.
Father (Where tons of sugar beets rock in the wind). Tr. P. N. & M.R.
Why, do you think... (Why, do you think, I pick up my pen?). Tr. D.H.
Spinoza (Taught and overtaught). Tr. P. S.
Woman and sea ( Sea, I came out of you. Sea, I return to you). Tr. P. N. & M.R.
White candle (Somewhere on the floor of my nights). Tr. Carol Muske.
Work and leisure (One room on the left). Tr. P. S.
from Triptych about words (How do I know my own words). Tr. P. N. & M.R.
August (August, a golden wing, turns to ash). Tr. P. N. & M.R.

Knife in the sun: Prologue (My years tread on my heels).
Open the heart (I threw my white cape and bright scarf).
Stranger (I come from the underworld. Like it or not).
I (Quiet! I'll drink).
Funeral of the head of a collective farm (They carried him with their knotty hands).
Invisible tears of a wedding (Hey, make a circle, travelers! Give them a drink!).
Studio portrait: Ukrainian horses over Paris (This breathing world was not molded by God). Tr. D.H.

Notes to the poems.

"Drach's mind generates so much light that he is capable of making even the homeliest objects radiant," writes Stanley Kunitz in the introduction. He finds in Drach's work "a vein of Slavic mysticism... not always distinguishable from a romantic drift towards afflatus and murkiness. The best of his poems begin with brilliant perceptions, or concrete instances, and climb, with an explosion of images, towards the realm of the transcendent."

This book of translations originated "as a workshop project in the graduate writing program of the School of the Arts at Columbia University and continued, as a voluntary commitment, for an extended period thereafter." The introduction acknowledges the assistance of Bohdan Boychuk and Jaroslav Rozumnyj, who supplied the literal translations from the Ukrainian.

The book includes 17 full-page woodcuts by Jacques Hnizdovsky in text plus a woodcut used for the book's cover. A brief note about Drach appears also on the back cover of this paperback edition. For identifications of individual poems see Index.
**Translation of Holos zemli**, a novel consisting of 31 brief chapters and dated Winnipeg 1937. There is a preface by Michael Ewanchuk and a note about the translator on pp. 5-6. Says Ewanchuk in his preface: "Ewach's major work in literature is this short novel which has autobiographical content when the writer presents us with life of the Ukrainian settlers on the Eastern Slopes of the Duck Mountains... The story takes place in Garland, Manitoba..."


The first English language study of Oleksandr Potebnia (1835-1891), an outstanding Ukrainian linguist and literary scholar. According to Fizer, Potebnia "not only greatly affected literary and linguistic scholarship in the Russian Empire and later in the Soviet Union, but, arguably, inaugurated formalist and structuralist theories in this century". The multilingual bibliography (pp. 141-160) lists works by and about Potebnia, as well as related sources.

Contents:
- Preface.
- Introduction.
- Ch.1. The essential being of the work of poetic art.
- Ch.2. The structure of the work of poetic art.
- Ch.3. The modality of poetic forms.
- Ch.4. Functional determination of the work of poetic art.
- Ch.5. Potebnja's theory: axiomatic system or a set of observational propositions.
- Conclusion.
- Bibliography.
- Index.

**B031. Franko, Ivan.** The Hedgehog and the Rabbit. The Vixen and the Crab. Tr. from the Ukrainian by Mary Skrypnyk. Ill. by Valentin Hordiychuk. Kiev: Dnipro, 1982. unpaginated, col. illus.[incl. 7 full page].

Translations of the fables Zaiats' i izhak and Lysychka i rak.


Offprint from the Memoirs of the Shevchenko Scientific Society, v. 198 published as Ivan Franko: The Artist and The Thinker[cf. B051]. Translation of the complete text of Franko's long poem Ivan Vyshehns'kyi. Rudnytzky's introductory article "Ivan Franko's Dramatic Poem Ivan Vyshehns'kyi: an interpretation" appears on pp. 167-177. Franko, according to Rudnytzky, was fascinated by the life and work of Ivan Vyshehns'kyi and wrote, in addition to the long poem, five scholarly articles on the subject. The poem itself might have been influenced, in addition to the historical Ivan Vyshehns'kyi and his work, also by Shevchenko's poem Chernetsev's and Conrad Ferdinand Meyer's verse cycle Huttens letzte Tage says Rudnytzky. He characterizes Franko's narrative poem as "a drama of a human soul and its quest for salvation." The structure of the poem, according to Rudnytzky "is essentially that of a five act play". The work, like a traditional play, has "a division into five acts and a prologue, a turning point which occurs approximately in the middle of the work (Canto VI), a well developed dialogue which enhances the work's dramatic tension, a dramatic climax and a denouement, and even three classical unities." Tatchyn's translation of the poem covers pp. 178-212 and begins with the lines "Like a greenstone tetrahedron" (Canto 1).


Contents:
- Acknowledgments.
- Introduction.
- Ivan Vyshensky in the context of history.
- Ivan Vyshensky (Like a pyramid of verdure).
- Ivan Franko's religious Weltanschauung / Louis J. Shein.
- Yahweh and Yahwism in the poem Moysey by Ivan Franko / Oleksander Dombrovsky.
- Moses (O People mine, divided, deathly tired).
- Lordly jests (Go on and jest; God keep you, children).
- Fox Mykyta (Spring arrived at last; resplendent).

Includes translations of the full text of the poems Ivan Vyshehns'kyi, Moisei, Pans'ki zharty and Lys Mykyta. With a note about the translator and his photo on the back cover. Franko's portrait appears as the frontispiece; there is an additional half-page note about Franko at p. [149]. The translator's introduction (pp. 1-6) provides some historical and bio-bibliographical background and some comments about the translations. Shein's article (pp. 23-28) makes the claim that "Franko's literary, social and political activities were deeply rooted in his religious Weltanschauung whose source was the Bible." Dombrovsky focuses on Franko's anthropomorphic and naturalistic depictions of deity and the demonological elements in Moisei.

Translation of the fable Farbovanyi lys.


**Contents:**

- [Introductory note].
- “Paver of the way”/ Fedir Pohrebennik.
- [Poems]: Spirit of revolt (Deathless spirit of revolt).
- Pavers of the way (I dreamed a wondrous dream. Before my eyes unfolded).
- To the comrades from prison (One by one all the shackles we’re shedding).
- From the prisoner’s dock (My judges, pass your sentence now).
- Decree against famine (Famine struck the Persian nation).
- A parable about foolishness (One time a foolish hunter).
- The emigrants (If to your ears, deep in the night, should come).
- The fortune teller (“Read my future, sloe-eyed gypsy”).
- [Prose]: Oleksa Dovbush settles an account [A chapter from the novel *Petrii i Dovbushchuky*].
- A tale about prosperity
- The serf’s bread [Slightly abridged]
- Forests and pastures
- The budget of the beasts.
- Les’s widow’s household.
- The pencil.
- Penmanship.
- The constitution for pigs.
- To the light [Slightly abridged].
- The plague.
- Borislav is laughing [excerpts].

Pohrebennyk’s article provides some biographical data and general descriptions of Franko’s main literary publications. “The more we study Franko’s heritage, the more convinced we become of its lasting importance not only to Ukrainian literature but to the belles-lettres of the world”, says Pohrebennyk.

All prose pieces have brief notes by the translators. For identifications of individual titles see Index.


**Contents:**

- The Donkey and the Lion.
- How past favors are forgotten.
- The Vixen and the Crane.
- The Vixen and the Crab.
- The Fox and the Blackbird.
- The Hedgehog and the Rabbit.
- The Kingbird and the Bear.
- The Wolf as a reeve.
- The Rabbit and the Bear.
- Three sacks of cunning.
- The war between the Dog and the Wolf.
- Godmother Vixen.
- The Crow and the Snake.
- The painted Fox.
- The Wolf, the Vixen, and the Donkey.
- How the animals brought the people to court.
- A fable about fables.

Translation of Koly shche zviri hovoryly. For identification of individual fables see Index.


**Contents:**

- The Donkey and the Lion.
- How past favours are forgotten.
- The Vixen and the Crane.
The Fox and the Blackbird.
The Hedgehog and the Rabbit.
The Wolf as a Reeve.
The Vixen and the Crab.
The war between the Dog and the Wolf.
Godmother Vixen.
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The Kingbird and the Bear.
The Wolf, the Vixen, and the Donkey.
The painted Fox.
The Crow and the Snake.
Three sacks of cunning.
How the animals brought the people to court.
A fable about fables.


B039. Grabowicz, George G. The Poet as Mythmaker: a study of symbolic meaning in Taras Ševčenko's poetry based on concepts borrowed from structural anthropology of Claude Lévi-Strauss and Victor Turner. Cambridge, MA: Distributed by Harvard University Press for the Harvard Ukrainian Research Institute, 1982. x, 170 p. (Harvard Ukrainian Research Institute Monograph series). A systematic analysis of the symbolic nature of Shevchenko's poetry based on concepts borrowed from structural anthropology of Claude Lévi-Strauss and Victor Turner. Grabowicz argues that "myth constitutes a fundamental code of Ševčenko's poetry", that Shevchenko is both a "myth-carrier" and a "mythmaker". Shevchenko's treatment of history, says Grabowicz, is "fundamentally mythical". Ukraine in Shevchenko's mythical thought, according to Grabowicz, is an idealized state of existence, a utopia which existed in the past and is to be resurrected in the future, a community of love and ideal equality without structure, authority or hierarchy. This idealized Ukraine in Shevchenko's poetry, says Grabowicz, "merges into a vision of an ideal humanity."


Translation of the novel Nich i den' with the translator's preface (v-vi), introduction” (vii-xiii), notes (235-238) and a bibliography covering works by and about Gzhyttsky up to 1979 (239-242). The following is the translator's characterization of the novel: "Night and Day is the third novel in a trilogy tracing the life of Mykola Stepanovych Haiievsky, both a self-portrait of Gzhyttsky and of a Galician intellectual of the first half of the twentieth century. The title of the first part, Into the Wide World, conveys the entrusting by Haiievsky of his fate to the nascent Soviet Union, and that of the second part, Great Hopes, reaffirms, with accompanying evil omens, his faith in the future of the Soviet Union. The title of the third part, Night and Day, conveys several possible ideas: the disillusionment of imprisonment and exile followed by renewed hopes (explicit in the final words), the constant unremitting and repetitive sequence of night and day in the North, with overtones of Gzhyttsky's love of nature, the white nights and 'black days', the more general implications of the inseparability of good and evil and the great power of fate and, though this is most certainly an exaggeration, the relations between man and woman, a theme given prominence throughout the trilogy and particularly so in this third part with its setting in the camps. The original Ukrainian titles of the first two parts of the trilogy are U svit shyrokyi and Velykyi nadii.

Unattributed translation of Poiedynok z dyiavolom. The memoirs of the Ukrainian poet Hai-Holovko focus on his adventures in Austria and Germany immediately after World War II where he was caught by and eventually escaped from the Soviet officials of the Repatriation Commission. No bio-bibliographical information about the author is provided.
Chapter 1 (pp. 43-175) and parts of Chapter 2 (pp. 184-192) of this textbook deal with the literature of Kyivan Rus'. In his introduction Dmitry Likhachev discusses the peculiarities, literary conventions and traditions of the old literature, and its medieval historicism, its patriotism and says: "The reader should bear in mind that the Russia of the tenth to thirteen centuries was not yet modern Russia, and the Russians of the same period were the Eastern Slavs as a whole, the ancestors of the modern Russians, Ukrainians and Byelorussians..." The author of the first chapter entitled "The Literature of Kievian Russia (Eleventh to Early Thirteenth Centuries)" is Oleg Tvorogov. He surveys and analyzes the first translations of the Byzantine and Bulgarian books, the earliest original literature: chronicles, sermons, lives of the saints, the Kyiv Crypt Patroicon, the pilgrimage of Abbot Daniel and, in considerable detail, Slovo o polku Ihorevim, which in this translation is called "The Lay of Igor's Host". Chapter 2 entitled "Literature of the Second Quarter to the End of the Thirteenth Century" was written by Lev Dmitriev. Among the materials discussed in this chapter are the "Galich-Volhynian Chroniclez" (Halyts'ko-volyns'kyi litopys) and "The Supplication of Daniel the Exile" (Moleniie Danyla Zatochnyka). The book is richly illustrated with reproductions of illuminations from medieval manuscripts and frescoes, as well as contemporary photographs of medieval churches. There are extensive bibliographical references after each chapter, and, in addition, two separate bibliographies of Russian and foreign works arranged by topics of individual chapters.

Translation of the novel Sobor. With Leonid Rudnytzky's introductory article: "Oles' Honchar: the man and his mission" (pp. vii-xiii) and "Explanatory notes" (pp. 303-308). Cover design by Yuri Hura. Full page b/w photo of Oles' Honchar on p. v.

In his introductory article Rudnytzky characterizes Honchar as an author with an "almost religious reverence for the glorious past of his nation, a finely-tuned social consciousness, and a warm, vibrant love for his fellow man..." The novel Sobor was first published in 1968 and was severely criticized by Soviet critics. Rudnytzky calls it Honchar's masterpiece, "a multi-faceted work of art that addresses numerous contemporary problems in the Soviet Union and their impact on the individual and on the collective." It is, says Rudnytzky, "a human interest story dealing with real people as well as with abstract concepts, with individual hopes and dreams as well as with societal concerns and aspirations."

Translation of Liudyna i zbroia. Author's portrait, a drawing, in army uniform. Unsigned "About the author" note on p. 5. Seven full page b/w illustrations in text.

Translation of Bereh liubovi. Iu. Barabash in his introductory essay "An uninterrupted advance" (pp. 5-10) surveys Honchar's novels Praporonostsi, Liudyna i zbroia, Tsyklon, Tavria, Perekop and Tronka and finds some recurring themes: the war, love of life, "affirmation of spiritual beauty", keen attention paid to moral problems, faith in man's spiritual resilience. Another of Honchar's major themes is that of history, the continuity of time, says Barabash. "Honchar's man is always a historical man, a person profoundly conscious of being personally involved in mankind's history and in his people's heroic past." Honchar, according to Barabash, has a rare "combination of integrity and dynamism" to remain true to himself while changing constantly.

How Ivan Went to See the Sun; Ukrainian folk tales. Tr. from the Ukrainian by Anatole Bilenko. Ill. by Rafael Bagautdinov, Valentina Melnichenko, Lyudmila Mitchenko, Olga Yakutovich and Florian Yuryev. Kiev: Dnipro, 1989. 259 p. illus. col. illus. [21 full page].

Contents: Kotihoroshko.
- The realm of stone.
- Mamariha the Cossack.
- The czar of the sea.
- How Ivan went to see the sun.
- Mare's head.
- The poor man and the raven czar.
- The magic egg.
- Ivan the peasant's son.
- The fountain of youth.
- The poor man's fortune.
- Ivan Holik and his brother.
- The seven rook brothers and their sister.
- The true friend.
- Kirilo Kozhumyaka.
- Iron wolf.
- Herasim's dream.
- The poor man and his sons.
The fearless lad.
- Ivan -of-the-winds.
- Petro and the king's trusty sword.
- The lad who gave the sun, the moon and the stars back to the people.
- The mountain that reached to the sky.
- Czarevich Ivan and the beautiful maiden.

**B048. How the Carpathian Mountains Were Born** A Ukrainian legend / Tr. by Mary Skrypnyk. Ill. by Nadia Kirilova. Kiev: Dnipro, 1984. 25 p. [Col. illus., incl. 18 full page].

Translation of Iak vynykly Karpaty.


Translation of Vershnyky. An unsigned note "About the author" and his portrait opposite the title page. The note characterized The Horsemen as "an established classic", as a novel with "the distinctive features of an epic" about the Civil War, "its known and unknown heroes, and the burning aspirations of the people for freedom and a new, happy life."

**Contents:** The double ring. • Childhood. • The boat in the sea. • The barefoot battalion. • A letter to eternity. • The long road home. • A way of armies. • Adamenko.


Translation of the collection Dva maistry; kazky.

**Contents:**
- The Little Hare's story-book.
- How Baby Nightingale lost his voice.
- Crocodile tears.
- The wolf who had to wear glasses.
- The bear-cub becomes a boxer.
- The sea captain’s pipe.
- The curious sunray.
- Two craftsmen.
- My friend little screw.
- The autumn tale.
- Baby Dolphin and Yurko the Boy.
- The silver boat.
- The golden cage.
- The night alarm.
- The elephant and the little mouse.
- The lazy hippo.
- The orange and the sun.
- Little elephant learns to dance.
- The Bear-cub and the North star.
- The same old story.
- The magic wand.


Selected papers in English or Ukrainian delivered at two scholarly conferences held in honor of Ivan Franko in New York on 9 November 1976 and 6 June 1977 sponsored by the Shevchenko Scientific Society and the Alumni Association of the Ukrainian Free University, Munich, Germany.

**Contents of the English language material:**
- From the editor.
- The effect of Ivan Franko’s world view on his aesthetic principles / Wasyl Jaszczun.
- Franko’s dramatic works: a reappraisal / Leonid Rudnytzky.
- Ivan Franko’s impact on the study of Slavic folklore / Wolodymyr T. Zyla.
- A note on Franko’s prose / Valentina Kompaniec-Barsom.
- Rhythm in Ivan Franko’s early poetry / Dan B. Chopyk.
Franko's contribution to onomastics / Anna Vlasenko-Bojcun.
- Ivan Franko's dramatic poem 'Ivan Vyshensky': an interpretation / Leonid Rudnytzky.
- 'Ivan Vyshensky' / Tr. into English by Roman Orest Tatchyn.

Jaszczun (pp. 1-15) analyzes "the effect of Franko's world view on his aesthetic principles" and criticises various Soviet Franko scholars for their "distorted and tendentious appraisals of Franko's Weltanschauung." Rudnytzky (pp. 36-46) places his critical analysis of Franko's plays in a comparative context and argues that Franko's "entire dramatic oeuvre can be viewed as a product of Franko's quest to create a national repertory for a national Ukrainian theater." Zyla (pp. 47-58) discusses Franko's contributions to Slavic folklore study, his views about the origin of byliny, his interest in the history of the Russian folk theater, his scholarly contacts with Polish, Russian, Czech, Bulgarian and Serbo-Croatian folklore specialists. Kompaniec-Barsom (pp. 59-64) writes about "an astonishing diversity of themes, genres, subjects, images and characters" of Franko's prose, and claims that his short stories show that "he possessed a rare artistic skill at grasping and developing a moment of crisis and in synthesizing all the components of the story so as to produce a single artistic effect." Chopyk (pp. 65-76) discusses Franko's versification techniques and provides graphic representations of rhythm profiles of some of Franko's poems. Vlasenko-Bojcun (pp. 120-127) discusses Franko's scholarly articles on onomastics which dealt with the origin of the name boiko, with Ukrainian surnames and nicknames and with Ukrainian vestiges in Transylvania. The volume contains also a full translation by Roman O. Tatchyn of Franko's long poem Ivan Vyshens'kyi and Rudnytzky's interpretation of the poem. [For annotation see offprint B032].


Contents:
- Acknowledgments.
- A note on transliteration.
- I. Introduction.
- II. The formative years.
- III. Early efforts.
- IV. Zvenigora.
- V. Arsenal.
- VI. Earth.
- VII. Ivan.
- VIII. Aerograd.
- IX. Shchors.
- X. Michurin.
- XII. Conclusion.
- Appendix 1: A Dovzhenko chronology.
- Appendix 2: Dovzhenko credits.
- Notes.
- Bibliography.
- Index.

Dovzhenko, says Kepley, "is at once the lyrical poet and the modern polemicist, the spokesman for tradition and the advocate of revolutionary change". For all the films analyzed (with the exception of Zvenyhora) Dovzhenko was not only the director, but also the scriptwriter. Kepley's book is an attempt "to grasp the topical nature of Dovzhenko's fiction films and to explore just how the films might have drawn much of their richness from specific historical circumstances." By using the methodology derived from the literary theorists Pierre Macherey and Terry Eagleton, Kepley's study places Dovzhenko's films in their original historical contexts, showing how he drew on particular issues of the moment and shaped such material into dramatic form. The book has 22 illustrations from Dovzhenko's films, two Dovzhenko satirical cartoons and his self-portrait which serves as the frontispiece.


Translation of Shliakh bez zupynok: povisti.

Contents: A measure of death. • The unhappy living and the happy dead. • How about that? • A measure of life.


Contents:
- Foreword / George S.N. Luckyj. - Preface / Myroslav Shkandrij.
- Introduction: Mykola Khvylov'ovy and the Literary Discussion / Myroslav Shkandrij.
- Glossary of acronyms, terms and abbreviations.
- Polemical pamphlets by Mykola Khvylov'ovy: Quo vadis?: Author's foreword.
- On "Satan in a barrel", or on graphomaniacs, speculators and other Prosvita-types (A first letter to literary youth).
The fascination of Khvyl'ovyi's writings, says George Luckyj in his foreword, lies in Khvyl'ovyi's "extraordinary mixture of Marxism, nationalism, universalism and pro-Europeanism." His pamphlets have left "an indelible mark" on Ukrainian intellectual history and, according to Luckyj, "Their impatience with native Philistinism and red prosvita alone has earned them a permanent place of honour. So has their thrust toward intellectual independence from dogma."

Shkandrij's lengthy introduction (pp. 1-26) provides a socio-political background for the literary discussion of the 1920's and analyzes Khvyl'ovyi's pamphlets in some detail. According to Shkandrij, "On Satan in a barrel" was Khvyl'ovyi's response to an article published in Kultura i pobut (30 April 1925) where the author, H. Iakovenko, expressed his view that "proletarian literature ought to be elementary and simple, but healthy and useful..." Khvyl'ovyi, says Shkandrij, "ridiculed Iakovenko as a representative of all that was uncultured, boorish and humiliatingly backward in Ukrainian society ", where would-be writers "unable to provide anything worthy of the name literature... substitute ideological debate for artistic competence." The second and third pamphlets ("On Copernicus of Frauenburg..." and "On waters of demagogy..." are expositions of Khvyl'ovyi's own ideas on literature. They are characterized by Shkandrij as "a passionate exhortation to Ukrainian youth to set demanding goals, to study and to create a new movement in art that befitted a young nation and a historic social revolution." Among the ideas advanced by Khvyl'ovyi were a Western orientation, a future "Asiatic renaissance" - a political and cultural revival of once oppressed Asian countries in which Ukraine as a once oppressed nation on the boundary between East and West would play a special role, and art as the highest vocation, the product of human genius, "not to be understood as the propagation of convenient political slogans, but as the playful composition of profound ideas and complex imagery." These ideas were developed further in Khvyl'ovyi's later pamphlets, and became the ideological foundations of VAPLITE, the Free Academy of Proletarian Literature. "Although his first two series of pamphlets, Quo vadi? and Thoughts Against the Current, elicited a startling response with over 600 books, pamphlets and articles in the first year of the Discussion", says Shkandrij, "it was his third series "Apolohety pysaryzmu" ("Apologists of Scribbling"), which caused the greatest sensation." In the third series the problem of Russian chauvinism was attacked openly and Khvyl'ovyi's exhortation to Ukrainian literature was not to be a slavish imitator of Russian literature, but "to flee as quickly as possible from Russian literature and its styles."

"Ukraine or Little Russia", Khvyl'ovyi's unpublished treatise which brings his ideas to their final conclusion, appears in the book in Shkandrij's "partial reconstruction... based entirely on quotations contained in hostile reviews..." and the arrangement of these fragments "rest upon the recollection of Hryhorii Kostiuk, who read the treatise when it circulated among the student body at Kharkiv University in the twenties."


Contents:

- Introduction.
- Puss in Boots / Tr. by N.B. Jopson and D.S. Mirsky.
- My self (Romantica) / Tr. by C.H. Andrusyshyn.
- A sentimental tale / Tr. by C.H. Andrusyshyn.
- The inspector-general / Tr. by G. and M. Luckyj.
- Ivan Ivanovich / Tr. by G. and M. Luckyj.
- His secret (Reminiscences) / Arkady Lyubchenko.


- Ia (Romantyka).
- Sentymental'na istoriia.
- Revisor.
- Ivan Ivanovych and an abridged translation of Arkadii Liubchenko's reminiscences about Khvyl'ovyi originally entitled Ioho taiemnytsia.

The back cover of the paperback edition has the following note: "Mykola Khvylovy was the shining light of Soviet Ukrainian literature. But in the early 1930s the Communist Party began a campaign of terror against Ukrainian peasants and intellectuals. Khvylovy shot himself in despair and disillusionment, but not before he left us these stories which chronicle his progress from talented revolutionary to bitter cynic. Stories from the Ukraine is the study of a failed idealism. Its picture of growing disenchantment with totalitarian society is as

A collection of 56 Ukrainian folk songs recorded in Western Canada in 1963-1965, with music, parallel Ukrainian and English texts, an 11-page introduction, and explanatory notes after each folk song.

Contents:

- Preface.
- Part I. An introduction to the Ukrainian folk ballad in Canada.
- Part II: Ukrainian folk ballads recorded in Canada: The family circle: The mother works against her son’s beloved.
  - Grebenjuska rode off to fight in a great war.
  - 2. A kozak rode off to fight in a gruelling war.
  - 3. A mother had a son whom she married off at an early age.
  - 4a. Down by the green grove.
  - 4b. Down by the green grove.
  - 5. There once lived a widow who had one son.
- The unwilling daughter as a hapless bride:
  - 6a. What are you doing mother, what are you drinking.
  - 6b. An elderly mother was walking through the garden.
  - 7. Is it possible, dear mother, to love a man one doesn’t like.
  - 8a. A father had one daughter.
  - 8b. There was a mother who had a daughter.
  - 8c. In the field there’s a grave-mound.
- The wife takes her own life:
  - 9. He drank away the sheep because of whiskey.
- The husband slays his wife:
  - 10a. When Vasył’ goes to the tavern.
  - 10b. This one night, at midnight, before the cocks had begun to crow.
  - 10c. Late last night, before the cocks began to crow.
  - 11. O your red cranberry tree, do not bend so to the ground.
- Incestuous relationships:
  - 20. On a hill, up on a hill there were soldiers riding.
  - 21a. In the field stands blackthorn berry trees - there aren’t anymore except that one.
  - 21b. High up on a hill.
- From the Turkish cycle:
  - 22. There is a field while Roman was ploughing.
- II. Among lovers and paramours: Maidens in and out of love:
  - 23. In the city market square.
  - 24. Once a young fellow was ploughing in the green field.
  - 25. As Ivan walks along the Danube he plays upon his flute.
  - 26. Handzja went into the green grove.
  - 27. Up by the green grove.
  - 28. O Ivan, dear Ivan.
  - 29. I shall go for water to the stream.
  - 30. Marusja would sit in the cherry orchard.
  - 31a. Three kozaks came riding up.
  - 31b. The sun is red both when it rises.
  - 32. Whither are you riding and departing, O young kozak?
  - 33a. There by the forest, there by the grove.
  - 33b. There in the square, at the market place.
  - 34. In a field there stood a tavern.
  - 35. In the city of Jaroslav a shocking thing happened.
  - 36. O in the forest grows a small oak-tree.
Social inequality:
- 37. There in the city a disgraceful thing happened.
- 38. In Horodyn'ci town at the fair a wonderful dance is going on.
- 40. A star did fly o'er the middle of the sea.
- 41. [When] the red cranberry tree bloomed forth all in white.

The fatal accident:
- 42. In Horodyn'ci-town at the fair Vasyl' had drunk his fill.
- 43. I shall go into the garden and pick some flowers.
- 44. I'll go outside.

The suicidal lover:
- 45. O the evening draws near.
- 46. Through the wood, through the wood there's a well-worn path.
- List of the singers and their ballads.

Bibliographical notes.

Appendix: A classified index of Ukrainian folk ballads recorded in Canada.

Index.


A translation of Smutno kolyshut'sia sosny. The publication was designed by Maria Holinaty and produced by the Graduate Graphic Design Department, Tyler School of Art, Temple University. A brief note identifies the translation as one done by a group of students (including Maria Holinaty) at Rutgers University. The designer's objective, as stated, was "to incorporate another translation to this work: the dimension of the visual language".


Translation of Iaroslav Mudryi.


A rhymed verse translation of Braty-misiatsi.


Translated from the Ukrainian.

Contents:
- [Introduction] / Vasyl Yaremenko.
- Fata Morgana / Tr. by Arthur Bernhard.
- Pe Koptyor / Tr. by Victor Ruzhitsky.
- The witch / Tr. by Oles Kovalenko.
- The chrysalis / Tr. by Victor Ruzhitsky.
- At a high price / Tr. by Lari Prokop and Olexiy Solohubenko.
- On the rocks.
- The duel.
- Apple blossoms.
- Laughter.
- He is coming / Tr. by Abraham Mistetsky.
- Persona grata / Tr. by Anatole Bilenko.
- Intermezzo.
- The dream.
- The birthday present.
- The horses are not to blame / Tr. by Abraham Mistetsky.
- In praise of life / Tr. by Lari Prokop and Olexiy Solohubenko.

Translations of the following stories:
- Fata morgana.
- Pe koptyor.
- Vid'ma.
- Lialechka.
- Dorohoiu tsinoiu.
- Na kameni.
- Poiedynok.
- Tsvit iabluni.
The introduction by Vasyl Iaremenko provides a critical silhouette of Kotsiubynskyi with brief characterizations of the works included in the book. Kotsiubynskyi is a realist, claims the author, and his realism "lies in his new attempts to expand expressive endeavors by creatively employing modernistic methods, especially impressionism." Iaremenko also writes about Kotsiubynskyi's satirical methods which "permitted the writer under conditions of strict censorship to clearly express his ideas" and of his association "with the beginning and development or romantic elements in Ukrainian classical literature." "Remaining a writer-realist", says Iaremenko, Kotsiubynskyi's "creatively used romantic methods as well as modernistic."


Translation of the short story *Ialynka.*


Translation and adaptation of an excerpt from the novel *Tini zabutykh predkiv.*


Rubchak's essay is a major critical study of Kotsiubynskyi's art. Rubchak writes of the "conflict between a sense of duty, bordering on self-sacrifice and the barely repressed longing to escape the demands of other people into the unbounded freedom of poetic reverie" as a major force in Kotsiubynskyi's life and "a dialectical pattern for many of his stories." He hypothesizes that for Kotsiubynskyi, a person of calm reserved exterior who had "a profound sense of loneliness", "the openly passionate spirits of the Hutsuls" represented perhaps "an externalization of his own secretly passionate nature, thus promoting an emotional and creative catharsis, and some miraculous rebirth." The basic thematic structure in Kotsiubynskyi, says Rubchak, is the "triangle of the dreamer, his catalyst, and the world." Rubchak finds and analyzes this basic structure in a number of Kotsiubynskyi's stories. *Shadows of Forgotten Ancestors,* according to Rubchak, is not a "departure from Kotsiubynskyi's usual style and thematic concern", as claimed by some critics, but "a confirmation and even a synthesis of the philosophical and psychological interests which occupied Kotsiubynskyi throughout his mature career." The pastoral and sociological aspects of the novel, according to Rubchak, are "a dynamic canvass that serves as a backdrop for Kotsiubynskyi's triangular structure of opposing forces - the poet's thirst for the ultimate horizons of existence, catalyzed by an outside force of inspiration, versus the cruelly inhibiting horizons of the world." The "mysterious, magical power of the poetic word" is "the music of Satan": art as a pact with the devil, says Rubchak, is a frequent motif not only in Hutsul mythology, but also in Western literature.


Translation (by Ronald Vroon) of *Istorìia drevnerusskoi literatury,* originally published in Russian in 1977. Most of the introductory material, and the whole first part of Kuskov's book entitled "Literature of the medieval Russian state in the 11th and 12th centuries" (pp. 57-140) deal with the literature of Kyivan Rus'. Separate chapters discuss "The Tale of Bygone Years", "The panegyric sermon", "Vladimir Monomakh's Instruction", "Hagiography", "The Pilgrimage of Abbot Daniil", "The Lay of Igor's Host", "Translated literature", "Military tales" and "Didactic tales". The introduction gives an overview of the scholarship on the old literature, discusses the basic themes, genres, artistic method, periodization, etc.


At head of title: "Commemorating the One Thousandth Anniversary of the Baptism of Rus'."

Translation of the lives of the saints from *Kyievo-pechers'kyi pateryk* The "Foreword by Saint Polkarp the Hagiologist" is from the *Pateryk* itself; there is no introductory material from either the publisher or the translators, except for a brief note appended to the table.
of contents. According to this note, "narratives relating to the building of the monastery church, the painting of its ikons and certain miracles which had occurred in the monastery" which are also part of the Pateryk, were not included in this translation because, in the opinion of the translators, these "were merely extracted from the lives of the various Saints which appear in the Paterikon, and so they were repetitions of information already given." The copyright of this edition is held by the Monastery of All Saints of North America, of which the translators are archimandrite (Puhalo) and hieromonk (Novakshonoff). The following statement appears on the title page: "This volume is lovingly dedicated to all those monastics whose martyred blood continues to witness to the Ancient Faith of Christ in the face of the godless power which has enslaved the lands of Rus'.


Contents:

- Editorial statement.
- Preface by Sir Dimitri Obolensky [p. xvii].
- Abbreviations.
- Introduction by Muriel Heppell [p. xvii-lii].
- Map.
- The Paterik of the Kievan Caves Monastery [p. 1-230].
- Bibliography.
- Index of Biblical references.
- Index of Greek terms.
- Index of Slavonic terms.
- Index.

Described by Obolensky as "a collection of stories, mostly stemming from the eleventh and early twelfth century, about monks who lived in the Kievan Caves Monastery", the Kyievo-peekers'kyi pateryk, according to Heppell, its translator and the author of the introduction, "is concerned not only 'with the spiritual struggles and aspirations of the monastery's inhabitants' and "provides a wealth of details about the monastery as a religious institution", but "because its monks were intimately involved in the political and social life of the city of Kyiv, it also furnishes interesting glimpses of life beyond the monastery's walls." Heppell provides a detailed analysis of the contents and literary form of the Paterik and discusses its authorship and the history of the text's transmission. The English translation of the Church Slavonic text is based on what the translator calls "the essential critical edition", i.e. Kyievo-peekers'kyi pateryk, edited by D. Abramovych and published in Kyiv in 1930.


Translation of the novel Syny zemli. "Second printing". Translator not indicated. First edition was published in 1959. [For annotation see ULE: Books and Pamphlets, 1890-1965, B33].


Translation of Kryven'ka kachechka.


This is a large format, illustrated, parallel text edition: Ukrainian and English. An introduction by Valerian Revutsky (pp. 7-10) appears only in Ukrainian; Preface by James Reaney (p. 11) - only in English. The Ukrainian text of the play is printed side by side with the English translation on the same page. Notes (p. 90-91) appear also in both languages. The book is illustrated with 9 full page b/w drawings (portraits of Prince Volodymyr, Princess Olha, Prince Sviatoslav, Malusha, etc). A map of Kyivan Rus’ is used as endpapers. The drama is written in prose, except for prologues to each of the three acts, which are in verse.


A study of the various texts devoted to the Saints Boris and Gleb in the medieval literature of Kyivan Rus’. The study was conceived as "a test case, illustrating the potential of a protogeneric approach and providing a concrete picture of the writing process in the Kyivan period." From the standpoint of the protogenetic theory, according to the author, "the process of literary analysis...begins with the identification of a work's socio-cultural context, its provenance, and its probable function for the community."


Says Likhachov in the preface to this English edition of his Velikoe nasledie: "Out of the thousand years during which Russian literature has existed, at least seven hundred years belong to the period we conventionally call "Old Russian", and out of these seven hundred
years three hundred belong to the period when the Old Ukrainian, Old Byelorussian, and Old Great Russian literatures were not yet distinguishable from each other. More than half of Likhachov's book is devoted to the literature of Kyivan Rus, with separate chapters on such topics as "Hilarion's Discourse on the Law and Grace"; "The Tale of Bygone Years", "The Writings of Prince Vladimir Monomakh", "The Lay of Igor's Host", and "The Supplication of Daniel the Exile". In discussing the old literature in general, Likhachov says that it is "woven into a single fabric thanks to its unity of themes, the identity of literary time with historical time, as a result of fixing the subject of a given work to a real geographical area, as a result of one work leading into another with all the ensuing generic links and, lastly, due to the unity of literary etiquette." The translation into English is by Doris Bradbury.


Literary purges in Ukraine coincided with the man-made famine of 1932-33; Luckyj calls this time "a period of literary mass murder and police intervention in Ukrainian culture". He discusses the 1930 trial of the so called Union for the Liberation of Ukraine (Spilka Vyzvolennia Ukrainy), the court-martial of December 1934 that led to the execution of 12 Ukrainian writers, repression of Ukrainian literary movements, the purging of VAPLITE members and other writers, etc. Luckyj provides statistical data on those who perished and a bibliographical survey of gradual rehabilitations of these writers and their works in the Soviet Union.


Contents: Introduction.

1. 1. The promise.
2. The suspension.
3. The fulfillment.
4. The decline.
5. The recovery.
7. Selected bibliography.
8. Index.

The first book-length biography in English of Panteleimon Kulish, the most controversial figure, in Luckyj's view, of the 19th century Ukrainian literature. "During his long life (1819-97) and even after his death he was perceived as inconsistent in action and as an egotist who came to reject some basic assumptions of the Ukrainian movement which he helped to found", says Luckyj of Kulish. "At the same time there was agreement as to his importance in and his dedication to this movement." Throughout the book the emphasis is on biographical details, Kulish's social and political views, his friends and contemporaries, rather than on analysis of his literary and historical works.


Translation of Dvanadtsiat' lystiv o. Andreia Sheptyts'koho do materi a fictional biography of Andrei Count Sheptyts'kyi (1865-1944), Metropolitan Archbishop of Lviv and spiritual leader of Ukrainian Catholics. The biography is composed as a series of letters of the young Sheptyts'kyi to his mother. According to the foreword by Bishop Robert Moskal, "Almost all memorable characters and events that comprise the substance of this book did exist in one way or another in the world of reality, and, as the notes appended to the text indicate, they were generally known to the people close to the Metropolitan. Meriam-Luznycy, however, does provide us with his poetic interpretation of these events..." "Notes and explanations" (pp. 69-85) and "Bibliography" (pp. 86-87) provide excerpts of documents with annotations and bibliographical data about other sources used by the author. B/w portraits of Andrei Sheptyts'kyi and of his mother Sophia Countess Fredro Sheptyts'ka are used as illustrations.


This collection of stories for young readers was published as a "Millenium Project" by the Yalenka Ukrainian Cultural Society in British Columbia, Canada. It contains 14 short stories or prose excerpts whose texts appear both in translation and in the original Ukrainian. There is no introductory material of any kind.

Contents: The magic crystal / V. Vladko [Tr. of Plivka na okuliarkh]. • Talent / L. Liashenko [sic. i.e. Liashchenko. Tr. of Talant]. •
Contents:


• List of figures.

• Acknowledgments.


A revision of a Ph.D. thesis completed at the University of Texas (1980). Panfuturism, according to Mudrak, "was a stance developed in 1920 by young Ukrainian writers and poets who, looking beyond the mere national or regional confines of their culture, wished to broaden those horizons by directing their attention at the international community of artists." The chief promoter of Panfuturism in Ukraine was the poet Mykhail Semenko (1892-1937), and the high point of the movement was the journal Nova generatsiia. Among the 57 b/w illustrations of the book we find also reproductions of the following "poezo-paintings" by Mykhail Semenko: Cablepoem abroad, Village landscape, Longing for the animal, The elk / E. Hutsalo [Tr. of Los'], The stone cross / V. Stephanyk [sic] [Tr. of Kamynnyi khrest]. The Gadabout / I. Nechuj-Levitskyi [Tr. of Virohon]. Journey by sleigh / B.Lepkij [Tr. of San'my]. My crime/ I.Franko [Tr. of Mli zlochyn]. Little Myron / I. Franko [Tr. of Malyi Myron]. The thief / B. Hrinchenko [Tr. of Ukrala]. Zahar Berkut (excerpt)/ I. Franko [Tr. of Zakhar Berkut].


Translation of the novel Posol Urus-Shaitana. B/w illustrations in text (6 - full page) and on end papers. Artist's name not indicated. Brief note on verso of title page describes book as "a gripping action-packed adventure story about Zaporozhian Cossacks".

B078. The Miracle of the Stone Mountain a folk tale from Western Ukraine. Tr. from the Ukrainian by Mary Skrypnyk. Ill. by Vitaly Hubenko. Kiev: Dnipro, 1986. 8 p. col. ill. [incl. 7 full page].

Translation of Dyvo kaminni hory.


Translation of Siverianny. A brief note about this novel set in the 9th century appears on verso of the title page.


Translation of Rukavychka.


Contents: • List of figures. • Acknowledgments. • Introduction. • Part One: Panfuturism: 1. Mykhailo Semenko. • 2. The New Generation. • Part Two: The painted image: 3. The beginnings of formalism. • 4. From futurism through constructivism. • Part Three: The printed page: 5. Typography and the visual arts. • Nova generatsiia. • Conclusion. • Appendix A: Manifest Panfuturyzmu. • Appendix B: Platform and Environment of Leftists. • Appendix C: M. Matyushin "An attempt at a new sensation of space". • Notes. • Bibliography. • Index.

A revision of a Ph.D. thesis completed at the University of Texas (1980). Panfuturism, according to Mudrak, "was a stance developed in 1920 by young Ukrainian writers and poets who, looking beyond the mere national or regional confines of their culture, wished to broaden those horizons by directing their attention at the international community of artists." The chief promoter of Panfuturism in Ukraine was the poet Mykhail Semenko (1892-1937), and the high point of the movement was the journal Nova generatsiia which, in Mudrak's view, "represented the culmination of all vanguard strivings in modern Ukrainian art, and served as a focal point for national and international cultural integration." The emphasis in Mudrak's book is on art rather than literature. Even the poet Semenko is considered not for his poetry or for his impact on the literary scene, but because "his unlimited energy in the realm of publishing helped to mold the truly ultraleftist directions in all aspects of modern Ukrainian culture". Among the 57 b/w illustrations of the book we find also reproductions of the following "poezo-paintings" by Mykhail Semenko: Cablepoem abroad, Village landscape, Longing for the animal, The elk / E. Hutsalo [Tr. of Los'], The stone cross / V. Stephanyk [sic] [Tr. of Kamynnyi khrest]. The Gadabout / I. Nechuj-Levitskyi [Tr. of Virohon]. Journey by sleigh / B.Lepkij [Tr. of San'my]. My crime/ I.Franko [Tr. of Mli zlochyn]. Little Myron / I. Franko [Tr. of Malyi Myron]. The thief / B. Hrinchenko [Tr. of Ukrala]. Zahar Berkut (excerpt)/ I. Franko [Tr. of Zakhar Berkut].


Translation of the novel Zhorstoke myloserdja.

B083. Nechui-Levyts'kyi, Ivan. Mikola Dzherya: a long story. / Ivan Nechuy-Levitsky. Tr. from the Ukrainian by Oles Kovalenko. Ill. by...
Translation of the novel *Mykola Dzheriia*. Five b/w full page illustrations in text. No introductory note of any kind.


Translation of *V kraini soniashnykh zaichykiv*. Seventeen full page col. illus. plus end papers and col. illus. in text.


**Contents:** The adventures of Robinson Cuckoorusoe and his faithful friend and classmate Pavlik Zavgorodny in school, at home and on a desert island near Vasukovka Village. • The stranger from Apt.13, or *The crooks track down the victim*; an adventure story, as told by Java Ren and Pavlik Zavgorodny.

Translation of *Nadzvychaini pryhody Robinzona Kukuruzo ta ioho virnoho druha i odnoklasnyka Pavlushi Zavhorodn'oho v shkoli, doma ta na bezliudnomu ostrovi poblyzu sela Vasiukivky and of Neznaiomyi z trynadtsiatoi kvartyry*.


**Contents:** The age, the country, the precursors. • A legendary destiny. • The poetic descent upon the dark forces of tsarism. • "I'm punished and I suffer, but I don't repent!" • Looking to the future. • Life everlasting.

Translation of *Taras Shevchenko - poet, bores't, liudyna*. 18 p. of b/w illustrations in text, mostly Shevchenko portraits or reproductions of his paintings and drawings. Essay interspersed with excerpts of Shevchenko's poetry in translation. A one page introductory note appears on p. 5. The book has an epigraph from Ivan Franko (beginning: "He was the son of a poor peasant who became a master in the realm of the spirit...").

Novychenko presents Shevchenko's life and work in the context of Ukrainian and Russian history, as seen and interpreted from the Soviet Marxist viewpoint. [See also annotation under **B087**.]


**Contents:** Preface. • Glossary of Ukrainian words. • Foreword. • A legendary life story. • A poet takes up arms against the 'Kingdom of darkness'. • 'I suffer, I am in torment...but still I do not repent'. • Thoughts of the future. • The legacy. • Bibliography.

Illustrations include two portraits of Shevchenko, Shevchenko's drawing of his childhood home and a facsimile of his autograph of the poem "To Marko Vovchok". Quotations from Shevchenko's poetry cited in the essay are reproduced from his *Selected Works: Poetry and Prose* (Moscow: Progress, 1964). Other "prominent figures of Slav culture" in this Unesco series include: Krleza, Skorina, Pushkin, Novomesky, Nezval, Botev, Herzen.

The book is apparently an unattributed English translation of a revised version of Novychenko's *Taras Shevchenko - poet, bores't, liudyna*. [See annotation under **B086**, for an earlier English translation published in Kyiv]. The Unesco publication differs in style and emphasis, but the Soviet Marxist viewpoint remains unchanged. The following samples are characteristic of the author's ideological attitude: "Taras Shevchenko joined the Russian literary and political movement as a son of the Ukrainian." (p. 9) "The historic agreement of Pereyaslav was a turning point in the life of the Ukrainian people.... From then onwards, the destiny of the Ukraine was for ever linked to that of the Russian people..." (p. 9). "It was only after the October Revolution that Shevchenko's works became accessible to the public at large without the mutilations of censorship. " (p. 132). "In his rejection of idealism in aesthetics, in his affirmation of the pre-eminent role of life and reality as the foundations of pure art, the Ukrainian poet revealed his close kinship with Belinsky, Herzen, Chernyshevsky and Dobrolyubov." (p. 108).


**Contents:** The witness.

• The stranger.
• The factory.
• The interrogation.
• The haunted hotspring.
• The mad brigade.
• The survivor.
• Crane dance.
• Whistle stop.
• The apparition.
• The nylons.
Translation, by the author's daughter, of the following short stories: Svidok.

- Liudyna bez doli.
- Trybunals.
- Zavorozhena krynytsia.
- Nesamovity reid.
- Nevdaľa vyprava.
- Tanok zhuravliv.
- Pivstanok za selom.
- Pani v bilomu.
- Perekony za viknom.
- Botokudy.
- Turyst. All of these were published originally in Ukrainian in a collection entitled Pivstanok za selom (Buenos Aires: Serediak, 1959). There is one additional translation of an unidentified short story [The Factory].

A brief biographical note about the author who was born in Ukraine in 1912 and died in Toronto, Canada in 1964 and a note of acknowledgments from the translator are appended. The paperback's cover was designed by Ruta Odrach.


Title, text and captions in Ukrainian, Russian and English. Edited by T.F. Bazylevych and L.M. Iefymenko. Photographs by B.O.Mindel et al. The first stanza of Shevchenko's Zapovit (When I am dead, then bury me) in three languages appears on the first page of text. Mostly illustrations. English text=4 p. Title in Ukrainian: Na Tarasovii hori.


**Contents:** Ukrainian publishing in Australia /Dmytro Chub.

- The great race / Lesia Bohuslavets.
- In the whirlpool of combat (an excerpt) / Yurij Borets.
- They liked us from the start / Opanas Brytva.
- An unexpected visitor / Dmytro Chub.
- Castle on the Voday (an excerpt) / Serhii Domazar.
- 1933 / Klaviyia Folts.
- The twilight of this world / Yevhen Haran.
- Look after your health / Nevan Hrushetsky.
- Son of a kulak (An excerpt)/ Kuzma Kazdoba.
- Christmas Eve / Zoya Kohut.
- The young Judas / Liuba Kutsenko.
- Hetman Rozumovsky (An excerpt) / Mykola Lazorsky.
- From the other world / Yaroslav Lishchynsky.
- The ballad of an overcoat / Olha Lytyvyn.
- A letter from the past / Fedir Mykolayenko.
- Nightmare years / Nadia Petrenko.
- My Bulgaria / Bohdan Podolianko.
- The strange boss / Stepan Radion.
- The idiot / Volodymyr Rusalsky.
- The promise / Ivanna Sirko.
- Farmsteads aflame / Ivan Stotsky.
- Rain / Pylyp Vakulenko.
- The gift of love / Hrytsko Volokyta.
- The power of beauty / Vadym Zhuk.
- Biographical notes.

Includes also a story by A. Liakhovych originally written in English.

Translations of the following stories: Velyki perehony / Lesia Bohuslavets'.

- U vyri borot'by / Iurii Borets'.
- Vony nas poliubyly spochatku / Opanas Brytva.
- Tse trapylosia v Avstralii / Dmytro Chub.
- Zamok nad Vodaiem (excerpt) / Serhiii Domazar.
- 1933 rik / Klaviyia Folts.
D. Chub's introductory article traces the beginnings of Ukrainian literary activity in Australia to July 1949 when the first Ukrainian newspaper in Australia Vil'na dumka began to be published. Chub claims that "in spite of the small number of Ukrainians (over 35,000) scattered throughout Australia, they have made a great impact on Ukrainian émigré literature in diaspora."


**Partial contents: Lydia Palij [bio-bibliographical note].**

- My strange new home: It hurts no more (On stifling nights).
- Polarities (My city lives on the square).
- Early autumn in the city (Full moon clocks rise).
- Crows holding a wake (On neighbouring trees).
- Moon (Moon wearing a black mask).
- Strange birds (Yesterday strange birds).
- First snow on the Humber (Wind shattered).
- On Lake Ontario (White blotter sky).
- Winter in black and white (Parachutes of black snow).
- Spring carnival (Maple blossoms).
- Nostalgia (Clouds weigh down lilac bushes).
- Alone again: Seed of pain (I shouldn't have imprisoned you).
- Abandoned (Sunnay and Moonbeam).
- Sadness (We walked the night streets).
- Blue-eyed cat (Sun wipes off).
- Cold sun (While your eyes radiate sunniness).
- Autumn letters I (I sought you).
- Autumn letters II (Under the geranium scented sun).

Lydia Palij's poems, translated from the Ukrainian by the author, appear on pp. 55-77. The two co-authors of this collection, Chrystia Hnatiw and Gloria Kupchenko Frolick, write in English and thus are outside the scope of this bibliography. Excerpts from critical reviews by Darlene Madott, Patricia Morley and Anneli Susanne Pekkonen are printed on the back cover of the book. For identifications of Ukrainian titles of Lydia Palij's poems See Index.

**B092. Pan Kotski, the Puss-o-Cat: Ukrainian folk tale. Tr. from the Ukrainian by Anatole Bilenko. Ill. by Valentyna Melnichenko. Kiev: Veselka, 1987. unpaginateded. col. illus.**

Translation of *Pan Kots'kyi.*


A bibliography of English and French translations of Ukrainian poetry, prose, drama and of critical studies about Ukrainian literature and about individual Ukrainian writers published in English and French between 1950 and 1986. The material is organized in broad chronological categories, each of which has a separate additional listing of general critical works. The main body of the bibliography within each broad category is arranged alphabetically by author and the Ukrainian titles of his/her works, followed by critical articles about the writer. Retrieval is through two separate name indexes: one for the authors [i.e. the Ukrainian writers], one for critics, with references to pages. English and French titles appear side by side. Entries are not annotated. There is a three page preface by the
Contents: Preface.

- Approach to bibliography of translations.
- General anthologies of translations.
- General critical works.
- Ukrainian literature of the Kievan period.
- Ukrainian literature from the 13th to 18th centuries.
- Modern Ukrainian literature.
- Soviet Ukrainian literature.
- Ukrainian literature of the diaspora.
- Bibliographies consulted.
- Reference books consulted.
- Journals surveyed.
- Index to authors.
- Index to critics.


Contents: Foreword / Dmitro Pavlichko. Tr. by Anatole Bilenko.

- **Pavlo Tychina**: Harps ringing, harps ringing.
- Enharmoniques: The Sun (Birds of paradise somewhere feed on). Wind (Bird - a river - greening legumes). Rain (The serpents writhe in someone's hand). Fog (Over swampland like spun milk fog goes).
- Pastels: I. (Runs by a bunny). II. (It has supped on hearty wine). III. (Trills like flutes rang on horizons). IV. (Oh, wrap me up well. Oh, wrap me). Tr. by Gladys Evans.
- The plough (Wind). Tr. by Walter May.
- On the square (In front of the church on the square). Tr. by Gladys Evans.
- Wind from the Ukraine (Nothing do I love so fine).
- La bella fornarina (By Tiber's side strolled Rafael).
- We live and toil communally (I. VI. X.) Tr. by Walter May.
- From In the cosmic orchestra I. (Blessed are). II. (I am a spirit, the spirit of eternity, of matter). III. ([In the great cosmic orchestra]). V. (Along eternity's steep bank). VI. (The earth goes circling round the sun). VIII. (Humanity proclaims its creed) Tr. by Dorian Rottenberg.
- Song of John Ball (They may be kings and courtiers). Tr. by Walter May.
- One family feeling (My soul is deep, resilient, rich).
- Sword dance (We were received in Aberdeen). Tr. by Walter May.
- **Maxim Rylsky**: *** (Swallows now are flying, fly to try their wings).
- *** (Sign of Libra - sign of the new age).
- The competition (In sunny Florence once upon a time).
- Fidelity (All was reflected in the placid stream. 2 (She touched with soft and gentle hand, so pleading). 3 (The joys of eventide are faint bells ringing).
- Late nightingales (The spring has finished its wassailing).
- Wild carnations in the wood (In the wood near wild carnations).
- Grapes and roses (A tired girl came home from fieldwork: then with hoe).
- The bells of Avignon (Chimes rise and fall in Avignon). Tr. by Gladys Evans.
- **Vasil Chumak**: Spring hubbub (Little lily-cups clinked, dashed with rain).
- Asters (What faded splendour).
- Cornflowers (Yesterday for amusement).
- Tempered poetry (Hammer). Tr. by Walter May.
- **Vasil Ellan-Blakitny**: Forward (Not a word that we're tired! Not a word about rest).
- Hammer blows (Beating hammers, beating hearts).
- Forgive me (Forgive me love, little girl, I ask your grace). Tr. by Walter May.
- **Volodimir Sosyura**: Oh no, 'twas not in vain ('Twas not in vain, oh no, the steppe with gunfire shuddered). Tr. by John Weir.
- The red winter (O Lisichansk! Donetsk! My smoky factory).
- *** (No one loved so before. In a thousand years once).
- *** (As a night train goes rumbling afar). Tr. by Dorian Rottenberg.
- *** (I recall the cherries ripening, swinging). Tr. by Gladys Evans.
- To Maria (If all the loves on earth were blended into one). Tr. by John Weir.
- Cornflowers (All over the field, you see blue cornflowers growing). Tr. by Gladys Evans.
- Love your Ukraine (As you love the bright sun, Ukraine you must love). Tr. by John Weir.
- *** (Sunflower past the fence there, heavy head drooped long).
- *** (I love the ancient world of trees).
(What are trees whispering of within the evening darkness). Tr. by Gladys Evans.

Dmitro Zahul: I gaze afar (I gaze afar on stormy seas).

Changing motifs (No poet is formed where rules tranquillity).

The trumpeter (It's not the archangel's Last Trump blasting).

The sun and the heart (O Sun on high! Such golden flaming light). Tr. by Gladys Evans.

Ivan Kulik: Sowing (Eyes flashing lightning we'll sow the horizon with stars).

Fifth letter (My son said yesterday: "You're old now, daddy). Tr. by Walter May.

Mikola Tereshchenko: Light from the east (Down from beyond the meadows).

A girl from the Ukraine (I met a girl from the Ukraine).

Harvest (Clouds vanish beyond the horizon).

Kibalchich's testament (This night will be my last. Will I have time). Tr. by Dorian Rottenberg.

Pavlo Usenko: Spring song (And today it is spring, just as then).

Letter (Our dear secretary-girl).

For our Ukraine (Our flasks of water).

My spring (My own perennial enchantress).

*** (From this earth I'll not be parted). Tr. by Walter May.

Mikhailo Yohansen: *** (A new Atlantis arose from blue abyss).

The Commune (Do you really think that's a Commune).

Spring (On a winter poem where no word was seen).

September (A September day is like a sword). Tr. by Gladys Evans.

Mikola Bazhan: The trooper's song (The troop cavalcade moved out, horses neighed). Tr. by Gladys Evans.

Hoffmann's night (Into a dark abyss, down steps worn-down, rough-carven).

The Cliffs of Dover (From English Impressions) (So here it is, that chalk so widely famous).

Before Michelangelo's statues (From Italian Encounters) (The rabid boiling of magma, eruptions of ore primeval), [2] (On great blocks of marble he chiselled the features), 3. Pieta (All's alien here to me: these towering vaults).

Second variation (From Stories of Hope. Variations on a theme from R.M. Rilke) (Through the worm-eaten pineboard partition, through rag-plugged crannies and cracks).

The gods of Greece (From Memories of Uman) (Clashing, sparkling, glistening).

Shostakovich: Seventh symphony (Ashes lay red. Ruins remained of homes).

Leontovich's well (He stopped short in the steppe and he listened, intent, to the groan and the moan). Tr. by Dorian Rottenberg.

Yevhen Pluzhnik: Lenin (Decades pass, in time's day-measured paces).

*** (I know that ploughshares are beaten out of swords).

*** (To learn wisdom - others don't employ).

*** (Night word in beauty wrought).

*** (Oh, when September-golden comes to pass).

*** (Just a small town. But climb up the bell-tower).

*** (Night... a boat - like a silver bird).

*** (Blue madness yonder! With the sea beneath me).

*** (Evenfall. And seaward fog is rising). Tr. by Gladys Evans.

Olexa Vlizko: *** (Rich red blood, and my strength, open-handed).

Ninth symphony (Fire! Fire of superhuman love).

I speak for all: I (From towers tall we view the world), II (We shall not cry! To no pot-house fly), III (Oh yes! We'll grow! We'll grow and grow).

Ironic overture (With the stiff north wind from the mountains).

Roadstead (Beyond the silo - the lighthouse tower). Tr. by Walter May.

Vasil Misik: Wormwood (Wormwood, I'm longing to know).

Cranes of Hiroshima (If yourself were a physician).

The path (Who was the first with wary gait).

The heart of Burns (To singing his beloved's praises).

Chornotrop (A rare good fortune is yours).

The drop (It's dark in the room here from shelves overburdened). Tr. by Peter Tempest.

Sava Holovanivsky: Maples (I would like to turn into a roadside maple).

Harkusha (That selfsame Harkusha who just came from battle back home).

Lady Godiva (I have travelled a lot and seen many a wonder). Tr. by Dorian Rottenberg.

Leonid Pervomaisky: *** (Ah, for a taste of bitter apples).

Earth (An autumn road... A muddy autumn road). Tr. by Dorian Rottenberg.

Song (From the Syan to the banks of the Don the road lies).

Master (Rules may forbid it, but look - he's taking). Tr. by Peter Tempest.

The two giants (They are coming back from a walk, both in the prime of their might). Tr. by Dorian Rottenberg.

*** When a fir tree falls in the forest). Tr. by Peter Tempest.

The tree of life (Beaten by thunderstorms unbending tree).

Francois Villon (Dig into rags, curl up and close your eyes). Tr. by Dorian Rottenberg.

*** (For drinking and eating I've lost the knack). Tr. by Peter Tempest.

Yuri Yanovsky: *** (Hail to you, sea! A steamer's course).
Son ("What's a sail like - a big wide shawl).
In port (Let happy day sleep sound and fast).
Dedication (High in the sky swift falcons veered).
Porik's grave (A stone is not unfeeling rock).
Dance above crossed swords (Not on crossed swords, but on a deadly mine-field).
Prelude (In the nighttime of March).
The singer (Upon the Vosges Square there lies).
Story about a song (All flooded in springtime sunshine).
Affirmation (Already the roads are drying).
Orioles in my orchard (Orioles in my orchard here).
To Katerina (Don't lose yourself within the human sea).
To the veterans of the war (Tell all the truth about it to your sons).
To Olenka (Walking again through fields rolling).
Girl with a balloon (Through pale blue streets amidst the crowd thick milling).
The red guelder-rose tree (How fine here for me, the red guelder-rose tree).
I, you the knack of reading people's eyes).
Aerodromes (The aerodromes are just like nervous centres).
*** (I drink water from the clear pure spring).
*** (Way beyond some gay horizon there).
A maple leaf on the asphalt (A fancy-shaped, five-fingered maple leaf).
Affirmation (Already the roads are drying).
Eyes (Peoples' eyes may differ - dark or blue).
Autumn trumpets (The blazing leaf-fall lifts its voice).
Orioles (Orioles, orioles, birds that nest - out my way).
*** (Have you the knack of reading people's eyes).
Ivan Virhan: (Warrior's glory (A mortal wound beneath his breast).
To Olenka (Walking again through fields rolling).
Girl with a balloon (Through pale blue streets amidst the crowd thick milling).
The red guelder-rose tree (How fine here for me, the red guelder-rose tree).
*** (When yesterday I came to you in darkness).
Abram Katsnelson: (In our villages steep obelisks).
A ballad about a globe (The school was closed. In classrooms horses whinnied).
I'm earth (Fair curls peeped from beneath the saucy beret).
A maple leaf on the asphalt (A fancy-shaped, five-fingered maple leaf).
Trumpeter (A cherry-red glow foretells a fine dawn of day).
The carpenters (The carpenters spanned with their bridges the Dnieper).
Katya (She went out quite early, before the sun-rising).
The Grey (A horse, called "The Grey", an old battery nag).
The word (At times above the crowd it sounded out).
*** (I lived not those years stuck behind a stone-deaf solid wall).
Of desert heat and dust I don't complain.
Platon Voronko: (In the name of your sweet freedom).
Partisan ballad (Devilish night).
I am he who burst the dams.
Rain has passed.
Sleepless nights (All the words I've sorted long ago).
Vasil Shvets: (The wind gone grey (And there is silence, soundless still).
The carpenters (The carpenters spanned with their bridges the Dnieper).
Katya (She went out quite early, before the sun-rising).
The Grey (A horse, called "The Grey", an old battery nag).
The word (At times above the crowd it sounded out).
*** (I lived not those years stuck behind a stone-deaf solid wall).
Of desert heat and dust I don't complain.
Stepan Oliynik: (Emperor) (Last autumn, so well my old tractor I drove).
Oleksandr Pidsukha: (Mother rocked me in my cradle).
One in age (Father, you and I are one in age).
*** (Specially for me, and on my birthday too).
Yaroslav Shporta: (Ballad about light (To his motherland Gurgen came back).
Ballad about a small seed (Upon our fire-swept soil's dry crust).
Rosislav [sic] Bratan: Remember (No, the blood-stained secret can't be hidden).
*** (Should you go out and leave the city).
Fairy tale about my town (Out of the night sailed Castle High).
Zakhar Honcharuk: (Pigeon dawn (In the window).
Zaporozhian oratorio (From the poem Titan): (I'll play the organ).
Newton's binomial equation (My memory singles out your voice).
Dmitro Pavlichko: Hands (Look closely at your hands. Look near).
Opwlpcm (From Opwlpcm I will not return).
In Hemingway's house near Havana (I went in and my spirit stood still).
Lighthouse (Whose heart is that).
Ernesto Che Guevara: I (Like smoke upon the earth Guevara fell), II (Well, burn him then, or give him to the ants).
Tamara Kolomiyets: (The cranes' sorrow (Two broad wings has a crane and a nest in the marsh)).
... (Morning comes on grey steeds prancing). Tr. by Mary Skrypnyk.

Volodimir Kolomiyets: A soldier's medals (Beneath the glass, in their green frame) Tr. by Walter May.

*** (The sun is now my visitor). Tr. by Michelle MacGrath.


Eternity (A person's age can't be defined).

Traces (It's you who passed here. Melting snow).

Summer in Kutaisi (How early blooms this year the linden tree). Tr. by Dorian Rottenberg.

Robert Tretyakov: Pull of the heart (What marvels grand and glorious rose).

*** (Oh no, no infant cradles then).

Portraits (For scientist or poet comes a time).

*** (Carpathian beech, steppeland Lombardy poplar). Tr. by Gladys Evans.

Vasil Simonenko: Millstones (Those everstraining hands). Tr. by Gladys Evans.

*** (Native land of mine! My mind is brighter). Tr. by Michelle MacGrath.

A mother's entreaty (Out of dreamy mist arise wings of rosy swans). Tr.by Mary Skrypnyk.

*** (Ever shall I bless despite the sorrow).

*** (Awake your new Magellan, fine Columbus). Tr. by Michelle MacGrath.

Boris Ollynik: *** (On jagged rocks they bound him in duress). Tr. by Gladys Evans.

Bachelor's ballad (I flew off like a handsome devil). Tr. by Walter May.

*** (From where the ages sleep in tombs along the Nile). Tr. by Gladys Evans.

*** (The years now no longer speed by as wild horses swift run).

Song about mother (She richly sowed cornfields of life with the years of her living). Tr. by Michelle MacGrath.

*** (I'd have always lain peaceful as ages passed by). Tr. by Gladys Evans.

My debt (I am in debt, that I was born Ukrainian).

Tr. by Walter May.

Ivan Drach: The ballad of the sunflower (The sunflower once was all arms and legs).

Women and storks (Women in August differ. They're different women).

The ballad of Karmelyuk (They bound him tightly, with ropes they secured him).

The mystery (A funeral there was, and speeches).

Maria of the Ukraine - No.62276 from Opwibcim to the Chornobil Nuclear Power Station (Maria Yaremivna leads us beyond Yaniv station).

*** In the society of the bumble-bee (The bee that bumbled yesterday now quiet lies).

A girl's fingers (Heavens, how many groans in fingers). Tr. by Peter Tempest.

Mikola Vinhranovsky: Sistine Madonna (Mined by Hitler, below in the black cellair's water piled).

To my sea (The time has come to meet again). Tr. by Walter May.

The first lullaby (Sleep, my little baby, lulla-bye). Tr. by Dorian Rottenberg.

Star prelude (Evening hay filled the sea scent spray). Tr. by Michelle MacGrath.

Roman Lubkivsky: Golden sowing (The Hammer and Sickle - a Star which won't dim). Tr. by Walter May.

The sweetbriar (The girls and boys run off to school). Tr. by Dorian Rottenberg.

The parable of passing time (A boy's young hands try hard to capture passing time). Tr. by Michelle MacGrath.

*** (And when in the last attack he fell). Tr. by Walter May.

Viktor Korzh: Land of my fathers (The window in the shadow burns with roses).

Wild thyme (How resounds the height). Tr. by Walter May.

Faith (Blackest leaves of trees in slumber deep). Tr. by Michelle MacGrath.

Volodimir Zabashtansky: Faith in man (Men need metal and clothing and bread).

The stone-hewer (Uncle Ivan, if you'll kindly permit me). Tr. by Dorian Rottenberg.

Svitlana Yovenko: Woman (Men I have never envied).

In defence of Goethe's late love (Who was it said love's light will perish). Tr. by Peter Tempest.

Petro Perebiynis: My heirlooms (I try for size). Tr. by Gladys Evans.

The earth's palette (If your spirit is dead, nought will save you).

Glazed horses (A grey-haired potter at the market offers). Tr. by Dorian Rottenberg.

Volodimir Zatulyviter: Birth debt (The bird-cherry rejoices, meeting May Day).

A theory of wings (Arise, O Father! Ploughs fly back to fields).

Rodin: a sonnet (I learn from stone. It's only now at last).

The stellar message (Constellations illumine the heavens). Tr. by Dorian Rottenberg.

According to Pavlychko's foreword (pp. v-vii) this anthology contains "samples of civic, philosophical and intimate lyrics written between 1917 and 1977". Pavlychko considers Tychyna "undoubtedly the most outstanding Ukrainian poet of the twentieth century" and provides brief comments about Sosiura, Ryl's'kyi and Bazhan. For additional quotes from the foreword see annotation under A1149. This edition has a Unesco 1986 copyright and the statement "First published in English 1986 by Paul Norbury Publications..." In fact, however, it is a revised and much abbreviated version of the Anthology of Soviet Ukrainian Poetry published in Kyiv by Dnipro Publishers in 1982. (q.v. B002). There are bio-bibliographical notes and b/w portraits for each of the poets included. For identifications of individual poems see Index.

Contents: Mykola Ponedilok - the Ukrainian Bob Hope / Yuriy Klynovyi.

- A good turn.
- Anniversary.
- To Canada.
- In search of carp.
- Fishing contest.
- No applause.
- Conscripted.
- It's better in the kitchen.
- Only the fields talk.
- Together.
- My friends are going to the dogs.
- I beseech a beggar.
- Don't wake me.
- Grief, oh my grief.
- Save my soul.
- On a Ukrainian farm.
- An adventurous excursion.
- A meeting on the highway.
- The thief.
- Customs inspection.
- Healthy feet on the open road.
- Wishing you wealth, happiness, and snow.
- Apples worth their weight in gold.
- Misfortune.
- Despair.
- A genuine landlord.
- The price of a bird's life.
- Wonder of wonders.
- Spring beauty.
- My school days.
- Elizabeth.
- Inflation.

With author's b/w portrait. Illustrations by Edvard Kozak and Halyna Mazepa. In his introduction Klynovyi writes of "two streams - the humorous and lyrical" in the work of Mykola Ponedilok. Ponedilok, according to Klynovyi, perceived events "through the eyes of a humorist who considerately ridiculed people's vices without malice, or through the eyes of a true lyricist who could never forgive Russian Communism the crimes it had committed against his people." For identifications of translated short stories see Index.


Translation of the folk tale Pro bidnoho parubka i tsarivnu.


Contents: The Cossack Holota.

- How three brothers fled from Azov.
- About Ivas Konovchenko, the widow's son.
- About Fesko Hanzha Andiber.
- Marusya Bohuslavka.
- About Fedir Bezridny, the Cossack without kin.
- Escape from bondage.
- On a gravemound in the steppe.

Translation of the book Kozak Holota: opovidannia za motyvamy ukrains'kykh narodnykh dum which includes the following stories: Kozak Holota.

- Iak try braty z Azova tikaly.
- Pro Ivasia vdovychenka Konovchenka.
- Pro Khves'ka Handzhia Andiber.
- Marusya Bohuslavka.
- Pro Khvedora Bezridnoho.

A biography of Mykhailo Hrushevs'kyi, foremost Ukrainian historian and the first President of the Ukrainian National Republic. Hrushevs'kyi was also a literary historian, a literary critic, initiator and the first editor of the Literaturno-naukovyi vistnyk and in his youth also a writer of Ukrainian poetry and prose. The book contains - on unnumbered preliminary pages - 35 b/w full page illustrations with lengthy explanatory captions. The illustrations include several portraits of Hrushevs'kyi, group photos of his family, friends, collaborators and rivals, historic photos from the period of Ukrainian national revolution, facsimile reproductions of some title pages, as well as full page portraits of Ivan Nechui-Levits'kyi, Volodymyr Antonovych, Ievhen Chykalenko, and A.Iu. Kryms'kyi.

Contents:

- Acknowledgments.
- Abbreviations.
- Introduction.
- Youth and education 1866-1894.
- The young professor 1894-1897.
- Galician Piedmont 1897-1905.
- The shift back to Kiev 1905-1914.
- The shift continues 1905-1917.
- The struggle for a Ukrainian state 1917-1918.
- The Ukrainian People's Republic 1918.
- The liberation struggle at home and abroad 1918-1924.
- The All-Ukrainian Academy of Sciences (VUAN) 1924-1927.
- The party attacks 1928-1930.
- Last years and death 1931-1934.
- Conclusion.
- Appendix A: The fate of the Hrushevs'kyi family.
- Appendix B: The fate of Hrushevs'kyi's school and of his colleagues from the Ukrainian Academy (Some examples).
- Appendix C: The Hrushevs'kyi legend in the Soviet Union 1934 to the present.
- Bibliography.
- Index.


Contents: The "nightingale" of the bog.

- The ants' victory.
- Varka the liar and the viper-sorceress.
- The rose palace.
- Lyuba's travel.

Fairy tales for children. No introductory note of any kind.


Contents: Mykola Rudenko: Christian poet in a Marxist world / Leonid Rudnytzky.

- The Cross: Introduction (No, I don't rue my having been a Marxist).
- I. (In morning dews a frozen star).
- II. (But beyond far fences).
- III. (Softly the wheatfields deepen).
- IV. (Myron's dark locks turned white by morning).
- V. (The day expires. The steppe's horizon).
- VI. (It seemed that Myron should have dropped, suppliant).
- VII. (The grassland's moist, prolific bosom).
- VIII. (And he whose heart has spurned all ruth and feeling).

Translation of the long poem Khrest. Rudnytzky in his introductory essay (pp. 7-10) speaks of Rudenko's "spiritual metamorphosis, his evolution from Marxism to Christianity which led him to question Soviet policies, to speak out against Soviet human rights violations, and to protest the denial of national rights to the Ukrainian people." Rudenko, says Rudnytzky, "restores human conscience to its position of
primacy and rejects all totalitarian coercion of the human spirit." The dramatic poem *Khrest*, according to Rudnytzky, "conveys not only the author's unwavering commitment to his religious credo, but also his own, original perception of the tragedy of his native Ukraine."


This pamphlet has the following statement with the author's hand-written signature on the verso of the title page (marked as p. 2): "This issue of Slavistica marks the 70th anniversary of Lesya Ukrainka's stay in Egypt in 1912/13. Cairo, 27.3.1982."

The text is subdivided into five brief chapters. The first provides a bio-bibliographical note on Lesia Ukrainka. The second deals with Lesia Ukrainka's interests in Africa and in Egypt prior to her first visit to Egypt. Chapters 3 and 4 focus on her works with Egyptian themes written during her three stays in Helwan, near Cairo in the years 1909-1913. The last chapter deals with Lesia Ukrainka's planned but unfinished novel "Ekbal-hanem", the beginning of which was published, after the author's death, in *Literaturno-naukovyi vistnyk* (v.66, 1913, pp. 4-9). The pamphlet has quotations from Lesia Ukrainka's poetry [cft616], from her letters and from the memoirs about her by Mykola Ohrimenko [p. 12]. The Ukrainian summary on p. 4 traces the origin of the pamphlet to the author's article written in Ukrainian and published in the collection *Lesia Ukrainka, 1871-1971* (Philadelphia, 1980).


Parallel texts: Ukrainian and English. The unsigned and untitled introductory note on p. 10-11 characterizes Ryl's'kyi as "a patriot and an internationalist", "a bard who sang of the friendship of peoples and of peace on earth", "a humanist who had a profound understanding of the human heart, and a poet of tender lyrics."

Contents of the English language material: [Untitled introductory note].

- My motherland (My motherland's not a palatial estate).
- The road (Endless stretches the road).
- No brilliant-glancing imaged Beatrice stirs me.
- The dew fell on white buckwheat flower.
- Ripe and juicy apples, crimson glowing apples.
- Fields shade to black.
- Once I dreamt: I'm a miller, live in an old mill.
- Old, my gray old mother.
- The boat (A fisherman through a leafy forest passes).
- Come, finish your cigars.
- I'm somewhat tired of exotic things.
- The bees on dancing, gauze-transparent wings.
- Rain (Long awaited, beneficial).
- Each person has a perfect right to chose.
- Works and days (The tender greening sprouts are spread like fleece).
- Noon (The bumble-bee upon the crimson thistle).
- For vibrant hues and tones aspire.
- Sign of Libra - sign of the new age.
- Lenin (Lofty beyond all measure).
- Franko (A blacksmith's son was Ivan).
- Beethoven (When human cries no longer reached the ear).
- Chopin (A Chopin waltz... Who hasn't played one once).
- Friendship (He made his scenic exit - mad King Lear).
- Ukraine (The centuries with dust are covered).
- Moscow (Heart of the people, brain of our land).
- Son of the land of Soviets - I.
- Chant of my native land (Blest be the wondrous day and time).
- Cup of friendship (Rings through lullabies when dust has fallen).
- Stalingrad (A grandchild once upon his granddad's knee).
- Leningrad (I oft remember a resplendent).
- Incription (In lovely green Irpin, in my own cottage small).
- Yanka Kupala (Whoever knew him never could forget it).
- The apple tree - and mother (Oh, water well this tree).
- To Pushkin (A monument not-made-by-hands you self-erected).
- To friends all over the world (I'd shake the hand of every one on earth who labours).
- Late nightingales (The spring has finished its wassailing).
- When all is still (So long I have not heard the cry of quails at night).
- When ill winds blow and you are caught.
- The war of the red and white roses (Warm rain has fallen).
- Grapes and roses (A tired girl came home from fieldwork).
- Good advice (A wise old gardener once advised me so).
- The Sistine Madonna (Who said you were not human flesh and blood).
- Venus de Milo (Your beauty is of earth and not divine).
The wild cherry after rain (Once on a time... it happened, rolled away).

The third blossoming (By this sweet name the gardeners call the time of year).

When harvest-time for potatoes comes.

The bells of Avignon (Chimes rise and fall in Avignon).

On quenching your deep thirst from folklore springs.


II. Mulatto. Dressed in rags and tatters.

The heart believes a bit in superstition.

Somewhere there's a poem by Verlaine.

Darkness wraps the room in velvet shadows.

Sun ray (It so may be: dark night without endures).

The crimson eve has died away.

Notes.

For identifications of original Ukrainian titles see Index.

S


Translation of Iuvelir z vulytsi Kaputsyniv Note about the author on verso of title page.

B104. The Seven Rook Brothers and Their Sister Ukrainian folk tale. Tr. from the Ukrainian by Mary Skrypnyk. Ill. by Ivan Ostafychuk. Kiev: Dnipro, 1986. 14 p. col. illus. [incl. 9 full page].

Translation of Pro simokh brativ haivoroniv ta ikh sestru


Iurii Shcherbak is a Ukrainian novelist and playwright. This "documentary story", however, is not a piece of fiction, but a journalistic reportage about the nuclear-accident at Chornobyl, Ukraine which took place on 26th April 1986. It consists of vivid testimonies of people directly involved in the disaster and its aftermath: firemen, first-aid workers, Communist party and government officials, journalists, medical and military personnel. The translation is of the Ukrainian version published in Vitchyzna in April and May of 1988 under the title Chornobyl: dokumental'na povist. Shcherbak's documentary story was first published in the Russian journal Yunost' in the summer of 1987.


For annotation see B105.


For annotation see B105.


Contents: Editor's note [pp. ix-xi].

- Introduction / Bohdan Rubchak [pp. 3-54].
- Graveside oration / Panteleimon Kulish [pp. 55-56].
- Why Shevchenko is a poet of our people / Panteleimon Kulish [pp. 57-64].
- Excerpts from "Shevchenko, the Ukrainophiles and Socialism" / Mykhailo Drahomanov [pp. 65-90].
- Shevchenko and Ukrainian history / Volodymyr Antonovych [pp. 91-95].
- Foreword to Shevchenko's "Perebendia" / Ivan Franko [pp. 96-114].
- What were Shevchenko's national ideals? / Borys Hrinchenko [pp. 115-127].
- Shevchenko as a poet / Mykola Levshan [pp. 128-134].
- Shevchenko's "Abandonment" / Kornei Chukovsky [pp. 135-144].
- Muzhik philosophy / Andrii Richytsky [pp. 145-167].
- Shevchenko and romanticism / Pavlo Fylypovych [pp. 168-189].
- Kulish and Shevchenko / Mykhailo Mohyliansky [pp. 190-211].
- Shevchenko in his correspondence / Serhii lefremov [pp. 212-222].
- The genesis of Shevchenko's poem "At Catherine's" / Mykhailo Drai-Khmara [pp. 223-239].
- "O, why have you darkened?"/ Stepan Smal-Stotsky [pp. 240-249].
Some problems in the study of the formal aspect of Shevchenko's poetry / Dmytro Chyzhevsky [pp. 266-283].
Shevchenko and Russian revolutionary-democratic thought / Mykola Hudzii [pp. 284-292].
Shevchenko's ballad "At Catherine's" / Maksym Rylsky [pp. 293-302].
Shevchenko and Belinsky / Victor Swoboda [pp. 303-323].
The year 1860 in Shevchenko's work / George Y. Shevelov [pp. 324-354].
Shevchenko in the Brotherhood of Saints Cyril and Methodius / Volodymyr Miiakovsky [pp. 355-385].
The archetype of the bastard in Shevchenko's poetry / George S.N. Luckyj [pp. 386-394].
An examination of Shevchenko's romanticism / Lisa Efimov Schneider [pp. 430-453].
"The bewitched woman" and some problems of Shevchenko's philosophy / Leonid Pliushch [pp. 454-480].
A consideration of the deep structures in Shevchenko's works / George G. Grabowicz [pp. 481-496].
Contributors.
Glossary.
Index.

This critical textbook for university students provides "a selection of the most significant Shevchenko criticism from the time of his death until the present." The editor describes the volume thus: "The reader is offered a wide spectrum of interpretations (Marxist - Richytsky; nationalist - Hrinchenko; socialist - Drahomanov). Some vital aspects of Shevchenko's biography and activities have also been taken into account (Miiakovsky on the Brotherhood of Sts Cyril and Methodius, Swoboda on Shevchenko and Belinsky, Mohyliansky on Shevchenko and Kulish, and Hudzii on Shevchenko and the Russian radicals). Much attention has been devoted to Shevchenko's poems, in the belief that any university study of literature must concentrate on the texts themselves (hence there are detailed analyses of poems in the articles by Franko, Drai-Khmara, Rylsky, Smal-Stotsky, and Shevelov). Two articles attempt to place Shevchenko within the framework of romanticism (Fylypovich, Schneider), while four others view him through well-known critical approaches (Rubchak, Chyzhevsky, Pliushch, Luckyj). A not particularly scholarly but incisive approach to Shevchenko is represented by the work of Kulish, levshan, and Chukovsky."

Rubchak's introduction provides "an overall view of the problems of modern Shevchenko scholarship." The last article by George G. Grabowicz attempts to investigate Shevchenko's imaginative universe, "the deep structures and the symbolic code in which they are couched", a topic hitherto untouched, in the author's view, by Shevchenko scholars.

Some articles are illustrated with quotations from Shevchenko's poetry, which are given in transliterated Ukrainian with a literal interlinear translation into English. The longer fragments are as follows (with beginning Ukrainian lines given in brackets): And you read

<table>
<thead>
<tr>
<th>Ukrainian</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vse upovanie moie</td>
<td>All my hope</td>
</tr>
<tr>
<td>Koly zh odpochyty</td>
<td>When will you grant the weary leave to rest</td>
</tr>
<tr>
<td>Vse rozberit', ta spytai</td>
<td>Consider everything and ask yourselves then</td>
</tr>
<tr>
<td>Ne vernut'sia spodivani</td>
<td>Those awaited will not return</td>
</tr>
<tr>
<td>Shchob usi slaviane staly</td>
<td>That all Slavs will become</td>
</tr>
<tr>
<td>Potomok het'mana durnoho</td>
<td>Descendant of a stupid hetman</td>
</tr>
<tr>
<td>U chuzhomu kraiu</td>
<td>In a foreign land</td>
</tr>
<tr>
<td>Lakby vy vchyleys' tak, iak treba</td>
<td>Were you to learn as you should</td>
</tr>
<tr>
<td>Hirshe liakhua svoi dity</td>
<td>More cruelly than the Pole do her own children</td>
</tr>
<tr>
<td>Ta i moskal' - nezhirsha shtuka</td>
<td>And the Muscovite is not to be sneezed at either</td>
</tr>
<tr>
<td>Selo! I sertse odpochyne</td>
<td>The village! And the heart will rest</td>
</tr>
<tr>
<td>Maulus' Tobi, Bozhe myly</td>
<td>To you, dear Lord, o, God almighty</td>
</tr>
<tr>
<td>Huliaie kniaiz', hulliait' hosti</td>
<td>The prince makes merry, the guests make merry</td>
</tr>
<tr>
<td>To the nobility you give, o Lord, our only God</td>
<td>To the nobility you give, o Lord, our only God</td>
</tr>
<tr>
<td>And she dreams: that son of hers, Ivan</td>
<td>And she dreams: that son of hers, Ivan</td>
</tr>
<tr>
<td>Oda on bachysh? Ochi, ochi</td>
<td>And do you see? Eyes, eyes!</td>
</tr>
<tr>
<td>Ne od Siona blahodat'</td>
<td>Not from Zion came this grace</td>
</tr>
<tr>
<td>Doniu moia</td>
<td>O, daughter mine</td>
</tr>
<tr>
<td>Oda ioho v chervony</td>
<td>In a costly red mantle</td>
</tr>
<tr>
<td>I akty i klysvy ne klyavu, schho robliu</td>
<td>...still I know not what I do</td>
</tr>
<tr>
<td>Schko ne znaiu, shcho skrypui</td>
<td>The frost is severe, it even crackles</td>
</tr>
<tr>
<td>Ruka, shhimiasias, drozhalai</td>
<td>His clenched hand shook</td>
</tr>
<tr>
<td>Like a flying raven crying out</td>
<td>Like a flying raven crying out</td>
</tr>
<tr>
<td>Woe to you</td>
<td>Woe to you</td>
</tr>
<tr>
<td>The world is wide</td>
<td>The world is wide</td>
</tr>
<tr>
<td>The first says: Brother, if I were rich</td>
<td>The first says: Brother, if I were rich</td>
</tr>
</tbody>
</table>
Dziuba’s article (pp. 10-24) deals with non-Russian literatures of the peoples inhabiting the Russian empire. Shevchenko’s knowledge Brovchenko (pp. 4-8) writes about the delegations sent by the Ukraina Society to participate in the “Shevchenko Readings” in Canada.

Contents:

- Kobzar brings peoples closer together / Volodymyr Brovchenko.
- An apostle of truth and knowledge / Ivan Dzyuba.
- Taras Shevchenko in the cultural life of Slavic peoples / Hrihoriy Verves.
- Shevchenko and Romance literatures / Yarema Kravets.
- Shevchenko and the World / Yuri Kochybei [sic, i.e. Kochubei].


A collection of five scholarly articles about the dissemination outside of Ukraine of Shevchenko’s works and fame. With an introduction by the president of the Ukraina Society and 12 black/white reproductions of Vasyl Lopata’s illustrations which interpret Shevchenko’s works.

Contents: Kobzar brings peoples closer together / Volodymyr Brovchenko.

- An apostle of truth and knowledge / Ivan Dzyuba.
- Taras Shevchenko in the cultural life of Slavic peoples / Hrihoriy Verves.
- In the English-speaking domain / Roksoliana Zorivchak.
- Shevchenko and Romance literatures / Yarema Kravets.
- Shevchenko and the Orient / Yuri Kochybei [sic, i.e. Kochubei].

A large format richly illustrated bi-lingual parallel texts Russian-English edition of Taras Shevchenko's autobiographical novel Khudozhnik, written originally in Russian. The book was compiled by Liudmila N. Sak and includes comments by Valentina Ye. Sudak and an introduction by Platon A. Beletsky [i.e. Biletsky]. The translation into English is by A.N. Belenko [i.e. Anatole Bilenko]. The publisher's note provides the following comment: "A highly original work. Using the concrete facts of his biography and tinting them with a writer's fantasy, Shevchenko showed very convincingly the true life of a talented artist, whose childhood and youth were spent in serfdom." The story bears a date: January 25, 1856. The illustrations of this edition include views of St. Petersburg, pictures of buildings and interiors, reproductions of artistic works by Shevchenko from his Academy period and those done at the time of writing of the story, portraits of his contemporaries, works by Russian and Western European artists, photographs, documents, autographs. All illustrations appear with bi-lingual captions.


Contents:

Katerina (O lovely maidens, fall in love) / Tr.J.W.

*** (Thoughts of mine, o thoughts of mine) / Tr.I.Z.

Perebendya (Old Perebendya, minstrel blind) / Tr. J.W.

Haidamaki (All flows and all passes - this goes on forever) / Tr.J.W.

Hamaliya ("Oh, the winds are mute, the tides do not carry) / Tr. J.W.

A dream: a comedy (Each man on earth has his own fate) / Tr. J.W.

The Heretic (Bad neighbours came and set afire) / Tr. J.W.

The servant woman (Early on a Sabbath day)/ Tr. O.S.

The Caucasus (Mighty mountains, row on row, blanketed with cloud) / Tr. J.W.

*** (The days go by, the nights go by) / Tr. J.W.

[My testament] (When I am dead, then bury me) / Tr.J.W.

The lily ("Why did to me from childhood days) / Tr. J.W.

*** (I care not if 'tis in Ukraine) / Tr. I.Z.

*** (Beside the hut the cherries are in bloom) / Tr. I.Z.

*** (Hard is the captive's lot - aye, even) / Tr.I.Z.

*** (Thoughts of mine, thoughts of mine)(1847) / Tr. G.E.

The Princess (My evening star, rise in the sky) / Tr. O.S.

N.N. (I was thirteen. I herded lambs) / Tr. J.W.

The outlaw (Upon my wond'rings far from home) / Tr.O.S.

Kings (If you, Apollo's aged sister) / Tr. I.Z.

*** (Young masters, if you only knew) / Tr. J.W.

*** (The lights are blazing, music's playing) / Tr. J.W.

The half-wit ("Twas in Tsar Sergeant-Major's reign) / Tr. J.W.

Fate (You never played me false, o Fate) / Tr. J.W.

A dream (Out in the field she laboured, reaping) / Tr. I.Z.

*** (I'm not unwell, it's just that I) / Tr. J.W.

Isaiah, Chapter 35 (Rejoice, o desert, arid wilderness) / Tr. J.W.

N.N. (A lily of as tender beauty) / Tr. I.Z.

To my sister (As on the Dnieper shore I wandered) / Tr.I.Z.

Mary ( All my hopes I place in thee) / Tr.I.Z.

*** (Wine was a potion Galileo) / Tr. I.Z.

*** It's not that I'm of God complaining) / Tr.J.W.

*** (The days go by, the nights go by) / Tr. I.Z.

*** (By a spring a sycamore) / Tr. I.Z.
For identifications of individual translations see Index.


**Contents:** Poetry: Katerina (O lovely maidens, fall in love).

- Perebendya (Old Perebendya, minstrel blind).
- Haidamaki (All flows and all passes - this goes on forever).
- Hamaliya (Oh, the winds are mute, the tides do not carry).
- A dream (Each man on earth has his own fate).
- *** (Don't take yourself a wealthy bride).
- The Heretic (Bad neighbour came and set afire ).
- The Caucasus (Mighty mountains, row on row, blanketed with cloud).
- *** (The days go by, the nights go by).
- My testament (When I am dead, then bury me).
- N.N. (I was thirteen. I herded lambs).
- *** (Young masters, if you only knew).
- *** (The lights are blazing, music's playing).
- *** (Dear God, calamity again).
- The half-wit ('Twas in Tsar Sergeant-Major's reign).
- Fate (You never played me false, o Fate).
- *** (I'm not unwell, it's just that I).
- The Artist.
- Diary (excerpts).

Illustrations on flyleaf and frontispiece by Taras Shevchenko. There is an unsigned and untitled preliminary biographical note (of three and one-half pages) about Shevchenko, as well as occasional explanatory footnotes. For identifications of individual translations see Index.


Translation of *Na poli smyrennomu, abo zh Novyi synaksyr kyivs'kyi pysanyi hrishnym Semenom-zatvornykom sviatoho Pechers'koho monastyria.* The book's frontispiece is a detail from the 1651 drawing of the Kyivan Monastery of the Caves by Abraham van Westerveldt.


Translation of *Pobratymy.* "Translator's preface"(p. 7) provides some biographical data about the author. "Foreword: The emergence of the Cossacks" (p. 11-14) which gives a historical background about the Zaporozhian Cossacks, is based on Dmytro Doroshenko's history of Ukraine. The illustrations (woodcuts by V. Lopata) include 14 full page plates, endpapers, as well as the book's cover. There is a two-page glossary at the end of the book (p. 287-288).


**Contents:** Foreword. • On Teofan Prokopovych as writer and preacher in his Kiev period. • Stefan Yavorsky and the conflict of ideologies in the age of Peter I.

A photomechanical reprint of two articles published originally in *Harvard Slavic Studies* (1954) and in *Slavonic and East European Review* (1951) with an added foreword by the Ukrainian Studies Fund. For annotation on the two original articles see ULE, Articles in Journals and Collections, 1840-1965 A629 (Prokopovych) and A630 (lavors'kyi).


**Contents of English translations:**

- The conquerors of the prairies (Not Corteses from some long-bygone day).
- Sorrow (No cuckoo's heard, no nightingale is found).
- Atavistic (Smoke from the black roots drifts towards the skies).
Ploughmen (The axes and the spades, the ploughs and hoes).
- Palms to the handles of the plough.
- Boat upon water, plough in field.
- Here headless skeletons, bleached white.
- The stallion (What heartbreak, frenzied and insane).
- The three (The haze has fallen on the glen) / Tr. by Zoria Orionna.
- The inheritance (The grain's and tilled earth's songs ascend).
- The west's brown hue.
- The keen scythe hunts, athirst for prey.
- The old men (They sit there lost in thought, omniscient).
- The cottage (I stopped the auto and I went inside).
- This land that has been conquered by the plough.
- Saskatchewan girl (I met you there among blue-flowering trees).
- Not these will be forgotten soon.
- With sight of the Ukrainian folk made strong.
- Stand on the firm black soil, and soon a warm.
- Alberta (The greenish prairies black blood moves firm ground).
- Jubilee (The ceaseless flame of my self-immolation).
- **Polar sonnets:** Thus was Cree prophecy fulfilled.
- Shevchenko in Winnipeg (His forehead's like the sun! From under those).
- In memory of Wadym Dobrolige (Art's dedicated one, Wadym, goodbye).
- Like schools of bluish whales in onward rush.
- Primeval forest, like totemic bird.
- Winter's a sculptor. And the bluish snow.
- The house I live in is concealed in snow.
- **Northern lights:** White serpents on the slopes, the slithery.
- Low, leafless, dead are the surrounding trees.
- Hungry coyotes' whining.
- Like brontosaurus egg discovered in.
- A yellowish sun was shining.
- Embracing with ill-boding greed.
- Falling snow (I. Falling and falling of snow.
  - II. Falling and falling of snow.
  - III. Falling and falling of snow).
- To bondage goes the storm of snow.
- White distance - like a coffin. Dry.
- White whirl (I. O white whirlwind, O tempest of whiteness.
  - II. Strong wind from unconcerned skies.
  - III. With the whip of Alaska).
- Beyond far Athabasca snow mounds rise.
- Where heavy snows'.
- Wild lamentation.
- The green-clad distances of Yukon, the.
- Northern lights (Oh how I love to stand admiring you).
- In their abundance others came and went.
- The girl's held in the ocean's embrace.
- I dreamt of polar bears that in their lair.
- Deeper each year the wrinkles grow.
- **Plaint** (Revered Agapiy's long-lost trails I shadow).
  - I. (Razed with fury the oceanface rages).
  - II. (The Russian tsar, the stateless tsar).
  - III. (His fate behind him, - dark incarceration).
  - IV. (Turbulent news stir the slumbering nations).
  - V. (Columbus's discovered shores).
  - VI. (The ranges of frozen Alaska).
  - VII. (And halted on the shore the sage Agapiy).
  - VIII. (Then, all at once, great veils of thunder laced the sky).
- Epilogue (Full fifty years have stilled the trembling horn) / Tr. by Roman Orest Tatchyn.

For identifications of individual poems see Index.


In his introduction Likhachov discusses the history and authenticity of *Slovo*, its style and subject matter. The theme of the poem is described in the following words: "The Lay tells about the unsuccessful campaign undertaken for ambitious reasons in 1185 by Prince Igor Svyatoslavich of Novgorod-Seversky with a small company and without pre-arrangement with the other princes. The defeat he suffered was terrible, and *The Lay* is the author's appeal to the Russian princes for unity in their struggle against Russia's external enemies."


Contents:
- The red kerchief / Tr. by Thomas Evans.
- Stepan Vasylchenko (1879-1932): *The Guelder-Rose bridge* / Tr. by Holly Smith.
- Miroslav Irchan (1897-1937): *Land to the poor* / Tr. by Olexandr Panasyev.
- Hrihorii Kosinka (1899-1934): Politics / Tr. by Olexandr Tarkach.
- Ostap Vishnya (1889-1956): Sniping / Tr. by Vladimir Leonov.
- Olexandr Kopilenko (1900-1958): *Brothers* / Tr. by Anatole Bilenko.
- Ivan Senchenko (1901-1975): *Diogenes* / Tr. by Olexiy Solohubenko.
- The problem of succession / Tr. by Olexandr Panasyev.
- Ivan Mikitenko (1897-1937): *The cake* / Tr. by Olexandr Panasyev.
- Olexandr Dovzhenko (1894-1956): Across barbed wire / Tr. by Olexiy Solohubenko.
- Mother / Tr. by Anatole Bilenko.
- Oles Honchar (b. 1918): *Modry Kamen* / Tr. by Mar Pinchevsky.
- Pavlo Zahrebelny (b. 1924): The teacher / Tr. by Anatole Bilenko.

Book 1 [unnumbered] of a two volume anthology [see also B119]. With a brief unsigned general note, authors' dates and authors' autographs on endpapers.

Translations of Andrii Holovko: *Pylypko*.
- Chervona khustyna.
- Stepan Vasylchenko: *Na kalynovomu mosti* (Osinne).
- Myroslav Irchan: *Pershyi rozpodil*.
- Oleksa Silsareno: *Avenita*.
- Hryhorii Kosinka: *Polityka*.
- Ostap Vishnya: *Bekas*.
- Petro Panch: *Tykhoniv lyst*.
- Olexandr Kopilenko: *Braty*.
- Ivan Senchenko: *Diogen*.
- Yuri Ianovs'kyi: *Chapai*.
- Dynastychne pytannia.
- Ivan Mykytenko: *Tort*.
- Leonid Pervomais'kyi: *Duren'*. 
- Iaroslav Halan: *Kara*.
- Olexandr Dovzhenko: *Na koliuchomu droti*.
- Maty.
- Oles' Honchar: *Modry Kamien*.
- Pavlo Zahrebel'nyi: *Uchytel'*.


Contents:
- Irina Vilde (1907-1972): *Manya*.
- Mikola Rud (b.1912): Mail from the far islands.
- Vasil Kozachenko (b.1913): There were forty of them / Tr. by Anatole Bilenko.
- Semyon Zhurakhovich (b.1907): A prefab cage / Tr. by Olexandr Panasyev.-The poplars by the porch / Tr. by Serhiy Sinhaiys'y.
- Yuri Zbanatsky (b.1914): Mother / Tr. by Vadim Kastelli.
- Olexandr Sizonenko (b.1923): Seelow hills.
- Yuri Mushketik (b.1929): When the track breaks off / Tr. by Anatole Bilenko.
- Ivan Chendei (b.1922): Seagulls fly East / Tr. by Serhiy Bezdv'irny.
- Roman Ivanichuk (b.1929): The embarkment for Cythera / Tr. by Serhiy Sinhaiys'y.
Nocturnal songs / Tr. by Volodimir Alexashin. Poetry tr. by Gladys Evans.

The onslaught / Tr. by Olexiy Solohubenko.

A man in the snow / Tr. by Volodimir Alexashin.

Ivan Srtnby / Tr. by Vadim Kastelli.

Three laments over Stepan / Tr. by Anatole Bilenko.

The law of conservation of good / Tr. by Alexandr Panasyev.

Terra incognita / Tr. by Tatyana Chistyakova.

A wedding party with cranes / Tr. by Volodimir Alexashin.

River at midnight / Tr. by Alexandr Panasyev.

Mykola Rud': Poshta dalekykh ostroviv.

Vasyli Kozachenko: Ikh bulo sorok.

Semen Zhurakhovych: Kliitka z sukhoi shtukaturky.

Topoli bilia hanku.

Iurii Zbanats'kyi: Maty.

Oleksandr Syzonenko: Zeelov'skiy vosyt.

Iurii Mushketyk: Koly uryvaiets'ya slid.

Ivan Chendei: Chaiky letiat' na skhid.

Roman Ivanychuk: Podorozh na ostriv Tsiteru.

Ievhen Hutsalo: Vechirni pisni.

Volodymyr Drozd: Navala.

Viktor Blyznets': Liudyna v snihakh.

Iryha Titiunnyk: Ivan Sribnyi.

Try plachi nad Stepanom.

Iurii Shcherbak: Zakon zberezhennia dobra.

Nina Bichuya: Terra incognita.

Volodymyr Yavorovs'kyi: Pid zhuravlynom krykom - vesillia.

Bohdan Sushynskyi: Rika opivnoch'i.

Translations of: Tovaryshka Mania.

Maple leaves.

The little blue book.

Alone-all alone.

The news.

The meeting.

Les's family.

Mummy's boy.

Autumn.

The stone cross.

Holy night.

The road.

The Basarabs.

Such a gentleman.

The nanny.

My word.

Translations of the short stories: Klenovi lystky.
Unsigned bio-bibliographical note on p. [6] characterizes Stefanyk as "an outstanding master of the psychological story" who "brought into sharp focus the complex emotions of his personages and constructed his narrative on glaring socio-psychological contrasts".

B/w illustrations (including 10 full page) by H.V. Yakutovich.


A guide-book to the Lesia Ukrainka museum in the village of Kolodiazhne, Volyn' oblast', Ukraine, where the poet lived from 1881 to 1907. The guide-book contains family photos from Lesia Ukrainka’s childhood, b/w portraits with her mother, with Kobylians’ka, group portraits with parents and friends, with Ukrainian writers in 1903, two b/w Lesia Ukrainka portraits, her monuments in Luts’k, in Kyiv, in Surami, Georgia, on her graveside in Kyiv, facsimile of her autograph, of her books’ covers, portrait of her uncle Mykhailo Drahomanov, photos from the museum itself, etc. This bilingual Russian-English guide-book, however, despite the parallel title pages, has only a three-page summary in English and parallel Russian-English captions for illustrations. The summary, moreover, is an impressionistic article about the museum and the feelings it evokes in the visitor and provides little factual data about the life and work of Lesia Ukrainka. There is a notable abundance of typographical errors in the English text. A detailed description of the museum and a chronological table of Lesia Ukrainka’s life and work appear only in the Russian version.


Contents: Contributors.

- Editor’s foreword.
- Part I: An enthusiast of the Ukrainian revival; on Hryhorij Kostiuk’s eightieth birthday / Iwan Koszeliwec.
- Part II: Gogol’s *Revizor* and the Ukrainian dramatic tradition / Irene Makaryk.
- Images of center and periphery in the poetry of Taras Šev_enko / Bohdan Rubchak.
- Sir Walter Scott and Pantelejmon Kulíš / Romana Bahrij-Pikulyk.
- Byelorussian-Ukrainian literary relations before 1917 / Arnold McMillin.
- The modality of poetic forms in Alexander Potënka’s theory of literature / John Fizer.
- Futurist polemics with Xvyl’ovyj during the Prolitfront period / Oleh S. Ilnytzkyj.
- Part III: Volodyymyr Vynny_enko’s ideas in the light of his political writings / Ivan L. Rudnytsky. Tr. by Bohdan Klid.
- Vynny_enko’s moral laboratory / Danylo Husar Struk.
- Vynny_enko’s philosophy of happiness / Eugene Lashchyk.
- Predictions and prognoses in Vynny_enko’s *Sonjašna Mašyna* / Walter Smyrnir.
- Utopia, Euphoria or tutopia? / Larissa M.L. Zaleska Onyshkevych.
- How to save your marriage and other matters of love (On the plays of Volodymir Vynny_enko and W.S. Maugham) / Valerian Revutsky.
- The disinherited dramatist (On the reception of Vynny_enko’s plays in Germany) / Leonid Rudnytsky.
- Part V: [Non-literary materials: Chronicle of the Academy, obituaries, list of periodicals in the library of the Ukrainian Academy of Arts and Sciences in the U.S.].

Volume dedicated to H. Kostiuk, on his 80th birthday. Kostiuk’s b/w portrait appears on p. 19. Pt.II. includes one contribution in German (by Hans Rothe "Die Literatur des Kiewer Höhlenklosters in der ostslavischen Kulturgeschichte"). All articles include bibliographical references. The selection of materials for this festschrift, according to the "Editor’s Foreword", "demonstrates a variety of methodological approaches - from meticulously researched historical studies to bold interpretive readings of texts. It extends from early baroque Ukrainian literature to Kostiuk’s particular field of interest - the literary processes of the 1920’s and the early 1930’s in Soviet Ukraine."

Part 1. Ivan Koshelivets’s (Koszeliwec’s) tribute provides a biographical silhouette of Hryhorii Kostiuk against the literary and social background of his time, a critical assessment of Kostiuk’s contributions to Ukrainian literature and to the contemporary historiography of Ukraine, and some personal observations on Kostiuk, the man. Kostiuk is characterized as "a man of letters,
Part II. Irene Makaryk examines Gogol’s play _Revizor_ and concludes that it was the Ukrainian dramatic tradition, particularly the _intermedii_, that “suggested to Gogol motifs, themes, a general structure, and comic devices for his play.” Bohdan Rubchak takes as his point of departure the Shevchenko image _podp tyrnom_, which, in Shevchenko’s _world-view_, according to Rubchak, embodies the periphery and “becomes the rich, multivalent symbol of banishment, exile, the state of being an outsider...” Rubchak attempts to show that “the spirit of the periphery... permeates and governs Šev_enko’s work on all levels from broad philosophical concerns to specific questions of structure and diction.” George Shevelov juxtaposes the lines from Pushkin’s _Klevennikam Rossii_ about Slavic rivulets converging in the Russian sea with two lines from Shevchenko’s poem _Shatarykovi_ that resemble the Pushkin statement. In Shevelov’s view, “the notion of a Slavic federation does not appear in Šev_enko’s poem at all” and the quotation is neither a borrowing nor a rehash, but a polemic with Pushkin. Shevelov also proves through a semantic analysis that the words denoting German and Germans are frequently used in Shevchenko in reference not to Germans, but to Russians. Romana Bahrij-Pikulyk traces the great influence of Sir Walter Scott on the prose of Panteleimon Kulish and provides some examples of parallel texts from Scott’s _Quentin Durward_ and Kulish’s _Chorna rada_.

Arnold McMillin discusses the reciprocal influences in Belorussian and Ukrainian literatures and lists a number of translations to and from Belorussian and Ukrainian. John Fizer presents the basics of Potebnia’s _theory of literature_, focusing on the fable and the proverb, both of which, in Potebnia’s view, could serve as models for other poetic works. Oleh Ilnytzkyj’s article deals with the polesmics between the journals _Nova generatsiia_ and _Literaturnyi iaromak_ in the late 1920’s and with what the author calls Mykola Khvyl’ovyj’s “crusade against the Futurists”.

Part III. Ivan Rudnytsky examines Vynnychenko’s book _Vidrodzennia natssii_ and presents Vynnychenko’s “interpretation of the Ukrainian Revolution and his own role in it”, as reflected in that book. Danylo Hustr Struk concentrates on the literary method used by Vynnychenko in exploring ethical dilemmas, and comes to the conclusion that, contrary to some opinions, Vynnychenko “did not propagate extreme individualism, total amorality, prostitution, falsehood, free love, or an animalistic abandon to lust. Instead, he attempted to test certain ideas that in theory sound so beautiful, to see if they were realizable and what their consequences would be”. Eugene Lashchchyk analyzes Vynnychenko’s unpublished philosophical treatise _Konkordyzm - systema buduvannia shchastia_ with a focus on Vynnychenko’s views of happiness, health and morality. Vynnychenko’s _apok_ novel _Soniashna mashyna_ is the subject of Walter Smyrniw’s article. In Smyrniw’s view, the novel is prophetic, “no less perceptive, no less accurate and certainly no less entertaining than similar novels by H.G.Wells, Evgenij Zamjatin, Aldous Huxley and George Orwell” and thus “deserves greater recognition than it has received thus far”. Larissa M.L. Zaleska Onyshkevych’s contribution is a comparative study of Vynnychenko and the Czech writer Karel _apek_, concentrating on four works: Vynnychenko’s _Soniashna mashyna_ and _Prorok_ and _apek’s_ _R.U.R._ and _Tovarna na absolutno_. While neither _apek nor Vynnychenko considered modern technology to be a threat to man, both writers were concerned with the political and social changes that resulted from the introduction of machines and both were interested in man’s “attitudes to labor and the effects of such attitudes on his spirit and behavior...”, says the author. Valerian Revutsky finds similarities and differences in the treatment of marriage in such plays of Vynnychenko as _Chorna pantera i bilyi vedmid’, Nad, Velykyi sekret, and Prorok_ and the plays of the British writer W.S. Maugham _Penelope, The Bread-Winner, Our Betters, and Sheppey_. According to Leonid Rudnytsky, Vynnychenko’s play _Brekhnia_ was staged by Friedrich Kayssler, director of the Volksbühne in Berlin, and had 60 performances in 1922, while _Chorna pantera i bilyi vedmid’_ was both staged and filmed. The critical appraisals of both plays in the German press, however, were mostly negative, says Rudnytsky. The final contribution to this festchrift, that by D.A. Di Marco gives a profile of the Italian actress and theater director Emma Grammatica who staged Vynnychenko’s play _Brekhnia_ in Italy in the early 1920’s with herself in the role of protagonist. It was “through Emma Grammatica’s initiative and hard work that Vynny_enko became famous, admired, and loved in Italy...” says the author.


Parallel texts: Ukrainian and English. Cover: Myron Levytskyj.

The translator’s preface indicates that in 1984 an international committee was formed to nominate Vasyl' Stus for the 1986 Nobel Prize in Literature. It was at the request of this committee, headed by Jaroslav B. Rudnyckyj of the University of Manitoba, that the present collection of translations was made. The translator, for the sake of expediency, “selected only those poems of Stus that were written originally in _vers libre_.” J. Lassowsky also provides a biography of V. Stus (pp. 149-162) with a focus on the poet’s persecution by the KGB and his experiences and death in a Soviet labor camp. A critical analysis of Stus’s poetry is given by George Shevelov in his introductory article (pp. xv-xxx). “The idea and theme of Ukraine pervades every poem of Stus”, says Shevelov. “Always and everywhere, named or unnamed, the lost motherland appears as a sense of outer ‘distant home’...” “The poetry of Stus is thoroughly human and humane. It is full of exaltation and abasement, of despair and joy, of malediction and compassion, of shouts of pain and gnashing teeth, and of retreats into one’s self and discoveries therin of the universe’s boundlessness.”

Contents of English language material: Preface / J[aropolk] L[assowskyj].

- _Potion and poison_ / George Y. Shevelov. Tr. and annotated by Jaropolk Lassowskyj.
- _Synoptic translations_: A warm weariness-descends.

- _L_
In the concrete sewers of the city.
The night peers out from the dusk.
A sorrowful chorale next door.
When I am all alone.
The forest let me out of its embrace.
How can we know each other - soul to soul.
The sea - a black lump of sorrow.
It seems to me that I have lived forever.
It's wordless.
You used to curse at me, but now you just reproach me.
I will not sing. I'll speak. Thus.
You don't answer? you're silent? Mute?
Oh, slender-waisted poplar.
A sinner's way to paradise (While crawling through the needle's eye).
Meditation (Multiplied twofold, threefold, a hundredfold).
So much swishing of snowfall in the sky.
Solitude of solitudes.
Poor heart.
Are friends waiting for you?
The thousand-year-old Kyiw.
A conversation (He kept on looking at me. Kept on exhorting).
What love! A whole eternity has passed.
Under a wild sun (The willows are squatting in the water).
To V.P. (And not so, just living - more).
What is the unity of souls? and truth?
Pop-eyed art experts.
The willows wallow in the sky, knee-deep.
With the face of a first grade schoolgirl.
Lonely turned the day. Gone all strength.
She listens inwardly.
Streams (You haven't changed, but I've become remote).
With bitterness (If you will try to tear yourself in half).
Yesterday, when, burning low among the pines.
Tranquility (I love the boundless freedom of the steppes).
And thus I live: an ape among the apes.
Learn to wait, my friend.
From the cycle 'Through oblivion' (I. The wife is at her job.
II. Thus lays my path).
In memory of Alla Hors'ka (Burn bright, my soul, burn bright, and do not weep).
To my son (You are somewhere beyond recall, in loss').
A pair of worried eyes.
Oh, memory of mine, return to me.
A rage immaculate I beg, oh, Lord.
Vasyl Stus / Jaropolk Lassowsky.
Notes.
The International Committee for the Nomination of Vasyl Stus to the Nobel Prize in Literature in 1986.

For identifications of individual poems see Index.

T


An annotated bibliography of 91 books and pamphlets - translations from and critical studies of Ukrainian literature - published in English from the earliest verified publication in 1890 up to and including those published during 1965. The arrangement is alphabetical by main entry. Annotations include descriptive and critical comments and a complete listing of the contents for each individual book. The introduction describes the plan and scope of work and its methodology. A detailed index provides retrieval by names of authors, co-authors, editors, translators and illustrators, as well as subject entries by name or topic. The index also contains identifications by their original Ukrainian titles of the translations included in the main body of the bibliography. There is an added chronological index to provide a historical overview. This volume is the first publication of a major bibliographical project on Ukrainian literature in English, which is envisioned as a comprehensive bibliography of books, as well as articles, translations and book reviews published in journals and collections.

Contents: Farm girl / Tr. by Olexandr Panasyev.
- To get a passport.
- In town / Tr. by Oles Kovalenko.
- Andriy's mother / Tr. by Olexandr Panasyev.
- Old Omelko.
- The 'Joys'.
- The schoolboy.
- Love thy neighbor / Tr. by Oles Kovalenko.
- At the hermit's.
- The lesson.
- Foreward- to the grave.
- Wasted life.
- Mommy’s gone.
- Farewell to life.
- In prison.
- It's hard.
- One's own kind.
- How can it be? / Tr. by Lari Prokop and Olexiy Solohubenko.
- Glory be to nonexistence / Tr. by Olexandr Panasyev.
- In man's clutches / Tr. by Victor Kotolupov.

Translations of: Khutorianochka.
- Za pashportom.
- U horodi.
- Maty.
- Did Omel'ko.
- 'Radoshchi'.
- Shkoliar.
- Liubov do blyzhnioho.
- U skhymnyka.
- Nauka.
- Pohaniai do iamy.
- Strachene zhyttia.
- Nemaie matusi.
- Proshchai zhyttia.
- V tiurmi.
- Tiazhko.
- Svii brat.
- Iak zhe tak?
- Da zdravstvuiet nebytie.
- V pazuriakh u liudyny.

There is a brief unsigned biographical note about Arkhyp Teslenko (1882-1911). Teslenko, according to this note, "pays special attention to honest, hardworking people whose dreams of a better life are shattered by a harsh reality."


Contents: A portrayer of truth / Oles Honchar.
- Cool mint.
- It's mealtime at the Kravchinas.
- Three cuckoos with greetings.
- Klimko.
- The siege.
- A blinking fire far on the steppe.
- Death of a hero.
- The red haze.
- How they married off Katerina.
- Three laments for Stepan.
- The horizon: The trod. The pears from the spring well. For the benefit of others. The swing.

Translations of: Kholodna miata.
U Kravchyny obidaiut'.
Try zozuli z poklonom.
Obloha.
Vohnyk daleko v stepu.
Smert' kavalera.
Chervonyi morok.
Oddavaly Katriu.
Try plachi nad Stepanom.
Stepova kazka (Zabutyi kurin').
lak svysne Babak.
Nebezpechnyi priiatel'.
Khody bida storonoiu.
Lisova storozhka.
Odnokryl.
Nichnyi zlodii.
lak spiimaly rozbyshaku.
Dodomu, domodu...
Bila mara.
Bushlia.
Lasochka.
Krinaebo (Proslidok.
Hrushi z kopanky.
Liudiam na dobro.
Kolyska).

In his introduction O. Honchar characterizes Tiutiunnyk as "a brilliant writer of short stories" who portrays his characters "with authenticity" and depicts their actions and feelings with "superb craftsmanship".


Contents:
- The white ghost.
- Heron.
- Lasochka.

Translations of Bila mara, Bushlia and Lasochka from the cycle Stepova kazka.


Translation of the children's fairy tale Pro divchynku NataIochku i sribliastu rybku.


Abridged translation of V stepu bezkraim za Uralom. With an unsigned article on pp. 5-6 entitled: "About the author and her novel". Cover design and one illustration by V.D. Kvitka.


Translation of Ivasyk-Telesyk.


Parallel texts: Ukrainian and English.

Contents of the English language material:
- A hymn to man / Oles Honchar.
- I am young (I am young, still young and free).
- Clamouring woods (What clamouring woods).
- Harps ringing, harps ringing.
- O darling Inna (O darling Inna, gentle Inna).
- *** (I won't live long).
- Enharmoniques. The sun (Birds of paradise somewhere feed on). Wind (Bird - a river - greening legumes). Rain (The
serpents writhe in someone's hand). Fog (Over swampland like spun milk fog goes).

Rhythm (Two slender maids go walking by - wearing poppies red).

Antistrophe (She gave the hungry children milk to drink - then sitting down).

On the square (In front of the church on the square).

He has fallen (He has fallen from his steed) / Tr. by Gladys Evans.

The plough (Wind) / Tr. by Walter May.

Rondels: I. (I go from work, from the factory). II. (The poplars rally as agreed on) / Tr. by Gladys Evans.

We live and toil communally: I. (We live and toil communally). VI. (O Dnieper, shall I read to you). X. (We live and toil communally).

La bella fornarina (By Tiber's side strolled Rafael) / Tr. by Walter May.

From "In the cosmic orchestra": I. (Blessed are). II. (I am a spirit, the spirit of eternity, of matter - the muscles that move the dawn). III. (In the great cosmic orchestra). V. (Along eternity's steep bank). VIII. (Humanity proclaims its creed) / Tr. by Dorian Rottenberg.

Reply to my compatriots (Like Dante in Inferno).

We say (We sometimes say: the sun is rising) / Tr. by Gladys Evans.

Wind from the Ukraine (Nothing do I love so fine) / Tr. by Walter May.

Three sons (Three sons came home to see their mother).

Lenin (Lenin! That sole word, just one).

Congress in defence of culture (Barbusse's speech so wrathful, like a spear) / Tr. by Gladys Evans.

Tractor girl's song (Smoke and dust fly by from machines).

Song of John Ball (From the poem) (There may be kings and courtiers).

One family feeling (My soul is deep, resilient, rich) / Tr. by Walter May.

On receiving an award (I've been given an award).

For the people's sake (We need Taras' voice. Let it ring loudly).

Oh, be sincere (Oh, be sincere! But trust not all with your heart's treasure).

O sing and be joyful (O sing and be joyful! A victory ringing!).

Funeral of a friend (The hues of eve had changed to wistful tones) / Tr. by Gladys Evans.

I grow strong (I am the folk, the Truth's my crown) / Tr. by Walter May.

Big in thought and action (We must grow so big in thought and action).

Ocean vast, brimming (A whole ocean - our folk. Singing praises invoke).

Moscow (The world knows warm words that responses forth-call) / Tr. by Gladys Evans.

Sword dance (We were received in Aberdeen) / Tr. by Walter May.

Our folk form one ocean (Hear it? The back-and-forth calling).

Youth's invincible spirit (Without a fuss, no boasting, no ovation).

*** (In crowds and work, I've inspiration).

How could I live (Well, how could I live if I lacked your sweet smile).

My heart within (If I don't sing about the guelder-rose) / Tr. by Gladys Evans.

Tychyna, according to Honchar, had "the gift of choosing from an endless flow of imagery only the most fresh, the all-encompassing and the musical, so that the reader is impressed by the novelty of form and the deeply poetical synthesis of form with reality". There is a brief publisher's note and a full page b/w author's portrait. Both the publisher's note and Honchar's introduction appear also in Ukrainian. For identifications of individual poems see Index.

U


This lavishly produced picture book on glossy paper contains popularly written biographies of Shevchenko, Franko and Lesia Ukrainka, as well as a number of color illustrations of literary interest. Partial contents: Taras Shevchenko, the bard and prophet of Ukraine / Hryhory Vyshnevy [pp. 48-50].

Taras Shevchenko's funeral / Peter Kardash [p. 50].

Ivan Franko / Myroslav Moroz [pp. 74-75].

Some notes on the life of Lesya Ukrainka / Anna Viasenko [sic]-Bojcun [pp. 122-123]. Illustrations: Shevchenko: self-portrait (p. 48), family cottage (p. 37), monuments in Kyiv (p. 28), Kaniv (+ inscribed plate on the grave, p. 50), Kharkiv (p. 87), Poltava (p. 107), Vinnytsia park (p. 130), Washington (p. 166), Winnipeg (p. 173), Encarnacion, Paraguay (p. 192); Franko: portrait (p. 74), monuments: Kyiv (p. 28), Lviv (p. 64 + grave and literary memorial museum - p. 65), Franko stone in Frankopole, Belgium (p. 198); Lesia Ukrainka: portrait (p. 122), monuments in Kyiv (p. 28, also graveside monument - p. 37), Yalta (p. 154), Toronto (p. 188); Skovoroda (portrait and monument - p. 30); Kobylians'ka: monument in Chernivtsi (p. 100), graveside monument (p. 102); Fed'kovich grave in Chernivtsi (p. 102); Kotliarevs'kyi: house, monument, museum, memorial stone - all in Poltava (p. 109-111); Kotsibynskyi: museum and monument in Vinnytsia (p. 131).


Contents:
Oh, in forest green.

'Neath the window goes a dream.

Lullaby, small son of mine.

Sleep, my child.

Hey then, tabby kitten.

And you, grey kitty-cat.

Oh you pussy-cat so funny.

Poor pussy.

Mother Crane.

Well-a-Day Young Master.

Rock-a-bye, baby.

Lull-a-lulla-lullaby.

The original title of this collection of lullabies is given in the colophon as *Khody, sonku, v kolysonku*.
Ivan the peasant's son.
- How a Hutzul taught a princess to keep house.
- Oh.
- Ivan the Dragon Killer.
- The fire-bird and the wolf.
- The shepherd.
- The flying ship.
- Ivan-not-a-stitch-on and his brother.
- The youth and the eagle.
- Ivanko and Duliana the Wise.
- Ivanko, tsar of the beasts.
- The poor man and his sons.
- The iron wolf.
- The twelve brothers.
- The blacksmith and the devil.
- How a farmwife outwitted the devil.
- The pipe, the fiddle and the dulcimer.
- The old man's daughter and the old woman's daughter.
- The greedy old woman and the lime tree.
- The foster father.
- The rich miser.
- Death and the soldier.
- The tsar's goats.
- The serf and the devil.
- Mistress death and the cossacks.
- How a peasant got the better of a devil.
- The clever maid.
- The honest nephew and the dishonest uncle.
- The man who ransomed an enemy of the king.
- Sad songs and gay.
- Ivan the fool.
The dream (I saw my love once when I had a dream).

Predawn lights (Beneath the black wings of the dark night nestling).

*** (My deepening sadness has gathered above in a thick black cloud).

*** (My thoughts to you forever seem to strain).

Enemies...! (excerpt) (...Those eyes that once were in the habit).

Reminder to a friend (Who knows, my dearest friend, how soon chance wills we meet).

*** (Why, my words, aren't you cold steel, tempered metal).

*** (As a child I sometimes fell).

*** (...Our talk was broken off, we were not through).

The forgotten shadow (The strict and noble Dante, exiled Florentine).

*** (Your letters are always scented with fading roses...[prose].

Rhythms I. (Where have you gone, ringing words, where to?).

II. (Are mournful words that grief gives birth to).

III. (If golden slanting sunbeams could be changed).

IV. (Oh, I should like to float upon the waters).

V. (...Yes, it's beyond me, I cannot subdue it).

VI. (If only my blood would flow out as easy).

Niobe (Children! O my dear children! Have I really lost you forever?).

*** (Moonlit waves burst with foam-crested gleaming).

Smoke ("The smoke that hovers in our native land).

Inscription on the ruins ("I, tsar of tsars, am the sun's almighty son).".

Simoon (The red Simoon in Egypt is on the move).

Breath of the desert (The desert breathes. A free and steady sighing).

Afra (Silence. The air hangs as still and unmoving as water, stagnant).

The mysterious gift (Egypt cannot weep long. With her tears, she has washed the palm-trees).

Epilogue (Who never lived through storm and stress).

*** (Who told you I submit to fate).

A parallel text edition: Ukrainian and English. The Ukrainian title on the added title page: Nadia: vybrani poezii. The introduction by Arsen Ishchuk (pp. 7-[10]) appears in English only. He provides data about Lesia Ukrainka's life and literary legacy, stressing her revolutionary spirit. Says Ishchuk: "The publicistic verve of Lesya Ukrainka's poems...placed her on a level with many people's tribune-poets, who tempered their words in the class struggle. But she was not simply an equal among equals: she stands out distinctly from the rest for the deep philosophical thought and perfection of form found in her poetry and, moreover, for that special something that moves people's hearts." For identifications of individual titles see Index.


Contents of English language material: Introduction / Natalia Pazuniak [pp. 7-12].

* In the wilderness. Tr. by Roxolana Stojko-Lozynskyj. Ed. by Larissa M.L. Onyshkevych with the assistance of Dale Coye. [pp. 913-102].
* Annotations on translations [pp. 308-312]; Notes on the translators [pp. 313-315].
* Ukrainian Canadian Women's Committee [pp. 316-319].

Translation of L. Ukrainka's drama U pushchi. A photo of M. Cheresniowsky's monument to Lesia Ukrainka erected in Toronto in 1975 appears as a frontispiece. Group portrait of the Ukrainian Canadian Women's Committee, the financial sponsor of this publication, is on p. 317. The non-English translations include the dramas Blakytna troianda (translated into German) and Kaminnyi hospodar (translated into Spanish), as well as fragments of Lisova pisnia (into Portuguese), plus a selection of dramatic and lyrical poetry translated into French, Croatian, Portuguese and Italian. In her English language introduction Natalia Pazuniak characterizes L. Ukrainka's works in general and especially those contained in the volume. The dramatic poem "In the Wilderness" whose setting is the Puritan community in Massachusetts deals, according to Pazuniak, with "man's conscious choice of a way of life". "This type of inner conflict reflecting individual choices", says Pazuniak, "may well make this dramatic poem one of the early examples of existentialist drama in Europe."
In the very beginning.

On the river Ros.

Father-in-law.

The rain.

The gull.

Talent.

The boy who came to stay.

Junior aviators' club.

Translations of:

- *Muzhyts'ka arykhmetyka.*
- Vova.
- Na khutori.
- Na chuzhynu.
- Doma.
- Z samoho pochatku.
- Nad Rossiu.
- Svekor.
- Doshch.
- Chaika.
- Talant.
- Prybluda.
- Avaitsiinyi hurtok.
- "About the author" note on verso of title page.


Contents:

- Editorial statement.
- Introduction by Anthony-Emil N. Tachiaos [pp. xiii-xxxii].
- Translator's note [pp. xxxiii-xxxiv].
- Map.
- The Biography of Paisij Velykovs'kyj by Mytrofan [pp. 91-155].
- Bibliography.
- Index of Biblical references.
- Index.

Paisii Velychkovs'kyi (1722-1794) was a Ukrainian ascetic and spiritual teacher. His autobiography covers only twenty-four years of his life (1722-1746), from the time of his birth to his move to Mt. Athos. According to Tachiaos, this autobiography "even in its half-completed state, constitutes not only a source of rare value for the history of monasticism and religious life in the Ukraine and Moldavia during the first half of the eighteenth century, but an original and poetic narrative that to this day manages to captivate its readers." Mytrofan's biography of Velychkovs'kyi, according to Tachiaos, draws heavily on his teacher's autobiography for the early years, but supplements it with later developments until the monk's death. Says Tachiaos: "Mytrofan's Biography succeeds perfectly in its objective, namely, to provide an accurate depiction of Paisij's spiritual figure. Consequently, in both form and content Mytrofan's text is essentially a hagiographical work..."


Contents:

- What makes the earth spin.
- Shaggy.
- The chest.
- The gosling.
- Good night.
- Summer evening.

Translations of:

- *Nyzen'ko zaviazana.*
- Volokhan'.
- Skrynia.
Huseniatko.
Na dobranich.
Litnii vechir.


Translation of the folk tale Lysytsia i zhuravel'.


Translation of Nashchadky skifiv. Annotation on verso of title page reads: "This is a gripping story of the bellicose Scythians, full of suspense and flights of imagination." There is no introductory note about the author. Illustrations, unattributed except in the colophon, are by H.S. Kovpanenko.


Translation of Instytutka. Unsigned biographical note "About the author" (pp. 123-124) says: "Marko Vovchok’s realistic writings are based on her profound knowledge of the life of Ukrainian peasantry and permeated with a revolutionary-democratic spirit."


Translation of Karmeliuk. With an unsigned one-page introductory note about the author. Art work by V.A. Chekaniuk.


Translation of the short story Vedmid'.


Contents: Translator's note.

- Introduction / N. P-P.
- The sister.
- The Kozak girl.
- The chumak.
- Odarka.
- The spell.
- The dream.
- Horpyna.
- Redemption.
- The mother-in-law.
- Father Andriy.
- Maksym Hrymach.
- Danylo Hourch.
- Instytutka.
- The slacker.
- Two sons.
- Mismatched.

Translations of the short stories: Sestra.

- Kozachka.
- Chumak.
- Odarka.
- Chary.
- Son.
- Horpyna.
- Vy kup.
- Svekrukha.
- Otets' Andrii.
- Maksym Hrymach.
- Danylo Hourch.
- Instytutka.
The translator's introduction [based, according to the author, on *Marko Vovchok, statti i doslidzhennia* (Kyiv, 1957)] provides a biographical sketch and a general characterization of Vovchok's work. Says N. Pedan-Popil: "All of Marko Vovchok's stories show her deep concern for the fate of the Ukrainian peasant woman of whose feelings and problems she wrote with great understanding and respect. In highly emotional fashion she reveals her heroines' hard lives as serfs and their sometimes difficult position in the family as housewives and mothers. She pitied the unhappy lot of young peasant girls made victims of the dissolute behavior of their lords, and, in matters dealing strictly with peasant family relations, she stresses their fate under the prevailing stern patriarchal traditions."


Contents of English translations: Mandala (The One with one-thousand names).

- The poet (The One with one-thousand names).
- The astrologer (He pierces the universe).
- The sacred cow.
- The beggar (If nobody hears).
- The wise man (Whoever wonders at the wise man's).
- The Samurai (The Samurai to his disciple).
- Baskets (The Negro sells baskets).
- Tears (The Indian woman taught the child).
- The warrior (I walk under the sickle of death).
- The shoemaker (At the street corner).
- The lacemaker (The wrinkled maker of bobbin lace).
- The jar (The cracked jar).
- The blacksmith (If one is startled).
- The fisherman (All night through).
- The flamboyant (The Mandarin wanted to fell).
- The hero (The hero renounced).
- The sinner (When the just ran).
- The magician (After the show).
- Cloud (The same gold-tasseled cloud).
- The snow-flake (To the temple dancer a snow-flake).
- The mirror (The mirror asks).
- The mountain (When the hermit).
- The river (The young man was leaving).
- The sea (The sailor read).
- The rainbow (Do you know the rainbow).
- Prayers (The Buddhist monk).
- Myself (My house is a royal palace).

For identifications of individual poems see Index.


Contents: Translator's preface.

- Making money.
- Upkeeper of morals.
- How to improve your household.
- The best and surest way of becoming rich.
- Guarding the state's wealth.
- Hard times.
- An alternative.
- Those Ukrainian peasants.
- Misfortune.
- Searching Kharkiv for a tractor yard.
- Our qualified graduates.
- My merry galosh.
A jack of all trades.
• How sad.
• Ukraine, a lecture.
• The clubhouse.
• Choose one of your locals.
• True Christians.
• Trading in air.
• Market day.
• Breed more goats.
• Sheep breeding.
• Snipe.
• How to cook and eat wild duck soup.
• Carp.
• How I went fishing.
• Tried it?
• The sexual problem.
• Done with shame.
• Gynecology.
• Blue fen.
• Tourists.
• Crimean night.
• Crimean moon.
• Crimean sun.
• Mountains.
• The beach.
• Summer riverside.
• The news (1921).
• Cooperative matters.
• Travelling abroad.
• The corruption of the bourgeoisie.
• Berlin’s museums.
• Getting through customs.
• My autobiography.
• Travelogue.
• Kharkiv-Kiev (En route).
• Telephone callers.
• Glossary.

Translations of:
• Sprytnist’.
• "Nравственная работа".
• Iak polipshty svoie hospodarstvo.
• Prekrasnyi i naivevishyi sposib zabahatity.
• Berezhit’ dobro derzhavy.
• Kruti chasy.
• Al’ternatyva.
• Bida z otymy nezamozhnykamy!
• Hore.
• Iak ia v Kharkovi traktornoho dvoru shukav.
• Teorii bez praktyky.
• Kalosha smialas’.
• I VUTSVK, i Radnarkom, i Derzhplan, i UER, i...i....
• Sum obhertai.
• Deshcho z ukrainoznavstva.
• Klub.
• Vyberit' kohos' iz mistsevykh.
• Spravzhni khrystiany.
• Povitriam torhuiut'.
• larmarok.
• Poshyrennia kozy sered naselennia.
• Vivcharstvo.
• Bekas.
• Iak varyty i isty sup iz dykoi kachky.
• Korop.
The translator claims in his preface that Vyshnia was "called by many the father of contemporary Ukrainian satire," that he "became the most-read author after Shevchenko," and that the present collection is "an attempt at disproving those literary critics who maintain that Ostap Vyshnia is impossible to translate into any non-Slavic language." Illustration on p. 8: "Ostap Vyshnia in real life," a caricature by O. Dovzhenko.

Translation of Pans'ka ialynka. With a brief note about the author.

Translation of Tsarivna-vid'ma.

B152. Written in the Book of Life; works by 19-20th century Ukrainian writers / [Tr. from the Ukrainian by Mary Skrypnik]. Moscow: Progress [1982]. 326 p.
Contents: The mother tongue. Queen of the meadow (From the novel "Do the oxen low when mangers are full?") / Panas Mirny.

- The Cossack girl / Marko Vovchok.
- The cure. A Christmas carol / Marko Cheremshina.
- Lileya's grave or Dovbush's treasure / Yuriy Fedkovich.
- Stretching the lie / Hrihorii Kvitka-Osnovyanenko.
- Faithful love / Ievheniia Iaroshyns'ka.
- Bulanka / Mikhailo Staritsky.
- To foreign lands. The stone kingdom / Stepan Vasylchenko.
- Maple leaves. The stone cross / Vasyl Stefanyk.
- Impromptu phantasie. On Sunday morning she gathered herbs (an excerpt from the novel) / Olga Kobylyanska.
- Zakhar Berkut / Ivan Franko.
- About the authors.
- Notes.

Translations of: excerpts from Panas Myrnyi's novel Khiba revut' voly, iak iasla povni?

- short stories Kozzakha by Marko Vovchok.
- Lik and Koliada by Marko Cheremshyna.
- Lelii mohyla abo Dovbushiv skarb by lurii Fed'kovych.
- Pidrekhach by Hryhorii Kvitka-Osnovianenko.
- Virna liuba by levhenlia iaroshyns'ka.
Bulanko by Mykhailo Staryts'kyi.
Na chuzhynu and Za muramy by Stepan Vasyl'chenko.
Shcho zapysano v knyhu zhyttia and Smikh by Mykhailo Kotsiubyns'kyi.
Klenovi lystky and Kaminnyi khrest by Vasyl' Stefanyk.
the short story Impromptu phantasie and an excerpt from the novel V nediliu rano zillia kopala by O'ha Kobylians'ka and
the complete novel Zakhar Berkut by Ivan Franko.

Y


Partial contents: Preface.

- Introduction: One anthology - two literatures.
- Remembering Yuri (Klynovy) Stefanyk / Jars Balan.
- Ivan Bodnarchuk: Upon the golden hills / Tr. by Tamara Romanyk [A story].
- Marko Carynnyk: Her rabbi prattled about love (not the way you) / Tr. by Jars Balan.
- The falling of the light (above and below below and above).
- Barefoot in the head (at down we canoe the rapids).
- The country we always visit (you are very simple) / Tr. by the author.
- *** (what is to be done knowing what is not to be done) / Tr. by Jars Balan.
- Oleksandra Chernenko: The new dwelling (Everything passes! And in every new instant) / Tr. by Oksana Jendyk.
- Glorifying autumn (I. Because trace of the pathway was lost amid the prairie. II. The cloud's whiteness is caught like a sheep. III. Already the verdant dreams, in the dusk-filled air. IV. Praised be the life that has survived to harvest) / Tr. by Marco Carynnyk.
- Encounter (You were opening wide the gates to all the roads).
- May (Again it's May. Within the night's warm bedding).
- Silence (The higher up I walked along the mountain pathway) / Tr. by Oksana Jendyk.
- Oleksa Hay-Holovko: I fled from my home (I fled from my home glowing in gold) / Tr. by Watson Kirkconnell.
- *** (The azure in the autumn sky is waning / Tr. by Orysia Kalinowsky.
- *** (I like to go fishing on autumn days).
- *** (The stars in the skies were in slumber) / Tr. by Zoria Orionna.
- A song about Canada (I'm fond of Canada the wide domain) / Tr. by Watson Kirkconnell.
- Night in the orchard (The moon beams gently cradle the rose) / Tr. by Ivan Dolinsky.
- *** (Spring has come to me) / Tr. by M.H. Hykawy and Jars Balan.
- Maria Holod: Trondheim (Traditional, old, modern, new).
- Mirror (Old mirror in gilded frame).
- Birthday meditation (Should I throw stones at my archfoes).
- The bridge (Thoughts leave no trace).
- The equinox of spring.
- A starry tale (If I could only).
- Reunion in September (Oh, how to keep).
- Modern edifices (In concrete, in iron).
- The sentimental feelings.
- No wishes (Behind closed doors).
- Too bad / Tr. by the author.
- Stefania Hurko: The modernist (He set on a stool).
- Predestination (We met) / Tr. by Jars Balan.
- Seals of premonitions.
- *** (To perceive the imperceptible).
- *** (The soul needs eternity).
- *** (I praise the rectilinearity of the right angle). Tr. by the author and Jars Balan.
- Yuri Klynovy: Tragedy and triumph in the Stefanyk family / Tr. by Jars Balan [Prose].
- Dmytro Kozij: The myth of Gyges, his ring and metamorphoses / Tr. by Roman Brytan and Jars Balan [Prose].
- Svitlana Kuzmenko: Roman tomatoes / Tr. by Jars Balan and Walter Barabash [A story].
- Every day.
- Son (Son - says the mother).
- The emigrant (A man walks the dividing line between the roads).
- Spring (When the world puts on a new dress) / Tr. by Jars Balan.
- Myron Levitsky: Portrait of Aurora d'Anville / Tr. by Jars Balan and Borys Hrybinsky, Jr. [A story].
- Wasyl Sofroniw Levytsky: Klikusha / Tr. by Jars Balan and Walter Barabash [A story].
- Irena Makaryk Wilderness (In the dry moments of a March day).
- The passion (It is I who am led to that hell).
- Fury (You were Buj-Tur in the instant) / Tr. by the author.
- Theodore Matwjenko: Commandment (With garbage, sand and pebbles underfoot).
- Springtide (The muddy springtide waters came streaming down).
It was so (In the beginning there existed only the spiritual world) / Tr. by Jars Balan.

Bohdan Mazepa: For Ukraine (How distant you are, blue-starred beauty)/ Tr. by Jars Balan.

Autumn (Rain. Always rain. The streets are foul).

To a critic (You gaze upon my thorny words) / Tr. by Watson Kirkconnell.

A night in Banff (In gigantic cliffs marched the smiles of the constellations / Tr. by Jars Balan.

My songs (No longer do I hear the harps of spring).

Wail more quietly winds / Tr. by Zoria Orionna.

Nina Mudryk-Mryc: In the land of art / Tr. by Jars Balan and Walter Barabash [A story].

Borys Oleksandriv: A dental story / Tr. by Jars Balan.

Doggish popularity / Tr. by Jars Balan and Orysia Ferbey. [Stories].

*** (And so it is done. I burnt all your letters) / Tr. by Jars Balan.

*** (There are times this recedes like a wave from the gully).

Autumn strolls through the meadow (It all will come about too soon).

I believe in the bright, autumnal smiles (Though defeat and through tempest and downfall) / Tr. by Orysia Kalinowsky.

Evening bell (This thread- could it be gold, or silver, or plan white) / Tr. by Borys Hrybinsky, Jr.

A memory (Long eyelashes. Behind you - a lantern).

Easter thoughts A bright spring day. Melodic tones and).

Waiting (My father is ever waiting) / Tr. by Orysia Kalinowsky.

*** (I didn't await either joy or escape).

Snow (In layer upon layer the gloom) / Tr. by Jars Balan.

Todos Osmachka: Red assassins / Tr. by Michael Luchkowich [Excerpt from the novel, with editorial note].

Lydia Palij: Notes from an old ship / Tr. by the author [Prose].

First snow on the Humber (Wind shattered).

Alone again (Sunray and Moonbeam).

*** (We walked the night streets).

Winter in black and white (Parachutes of black snow).

*** (I should not have imprisoned you).

*** (I circle like a satellite).

Early autumn in the city (Full moon clocks rise).

Lilacs (Clouds weigh down the lilac bushes).

Arriving in Canada (On stifling nights).

On Lake Ontario (The white blotter sky soaks up water) / Tr. by the author.

Mykola Ponedilok: On a Ukrainian farm.

Customs inspection.

An adventurous excursion. / Tr. by Yuri Tkacz. [Stories].

Nicholas Prychodko: Good-bye Siberia / Tr. by Olga Prychodko [Excerpt from a novel, with editorial note].

Ulase Samchuk: Moroz's manor / Tr. by Yuri Tkacz. [Excerpt from the novel, with editorial note].

On the hard earth / Tr. by Constantine H. Andrusyshen with Jars Balan [Excerpt from the novel with editorial note].

Volodymyr Skorupsky: Returning (My destiny oce more abrasively command us).

Statue of an insurgent (They carved you: girded with grenades).

My time is swiftly passing (My time is swiftly passing, and I am unable).

The cry (There is an inarticulate cry).

In childhood (There are pranks and scary threats).

Kisses.

The most beautiful work of art (Madonna made of lilies and crystal).

Original sin (From Eden into exile we went) / Tr. by Jars Balan.

The gift (From mother I received as gifts) / Tr. by Anna Ostapowich and Lydia Palij.

Tell me (Tell me, sea).

*** (Hurry into the orchard that like an album).

Under the stone (Under the stone, the incorruptible dream).

Inimitability (Every dream).

At the cradle (The dream sneaks in on tiptoes).

The album (I merely turn a page).

The tree only sighs (The tree in the orchard only sighs).

In April (In April - flowers) / Tr. by Jars Balan.

Yar Slavutych: The conquerors of the prairies (Not Corteses from some long-bygone day).

Alberta (The greenish prairies' black blood moves firm ground).

*** (A yellowish sun was shining) / Tr. by R.H. Morrison.

Epilogue (No wreaths were plaited to your name) / Tr. by Morse Manly.

The Solovetsky prisoners: Prologue (Uncultivated barren shores). I. In broken anguish bowed with sadness. II. When middle night, in polar thickness. III. Oh God, my maker! Heal my blindness. IV. The years ache by. The scars grow older. When Spring breathes in on weeks of lightness. Epilogue (The One, interred near thirty years) / Tr. by Roman Orest Tatchyn.

*** (Not these will be forgotten soon).

*** (Thus was Cree prophecy fulfilled: on wigwams).

*** (Beyond far Athabasca snow mounds rise) / Tr. by R.H. Morrison.

*** (Earth's craving, which slumbered in dreams) / Tr. by Jars Balan.
Alexander Smotrych: Dialectics.
- A family story / Tr. by Jars Balan.
- The gift / Tr. by Jars Balan and William Barabash.

Danylo Husar Struk: Sleepless night of March 30, 1974 (To cover the day with dreams).
- Beckett’s play (When you are watching lips).
- A ritual of waiting (Somewhere on the crossroads of the lines).
- Eternity in a circle (In sacrifice) / Tr. by the author.
- Yaryna Tudorkovetska: Upon kissing the Plashchanytsia (With my knees toward the بالإضاحنسیا which lies on the worn runner).
- Woman (I rose at daybreak and watched the rosy bough).
- The essence of jasmine (The jasmine in the garden is mortal, though with its white essence).
- Mundus canis (My spine is supple with rings) / Tr. by Jars Balan.
- Oleh Zujewskyj: Ars poetica (Narrow roads lead to words).
- Sonnet à la Baudelaire (With its flood the spring day).
- A lament for Ophelia (The stream is still murmuring there).
- The end of Hemingway (All shadows are braiding into one shadow).
- Shards (I have read about these shards) / Tr. by Jars Balan.
- Proteus (From today on there will be no greeting) / Tr. by Patricia Kilina.
- "Who knows whence, suddenly unawares".
- Untitled (You longed for peace. But imperceptively) / Tr. by Volodymyr Derzhavyn.
- Around the fish (Neither a leaf's mould nor commandment fables) / Tr. by Bohdan Rubchak.

Poems, unless otherwise indicated. Extensive bio-bibliographical notes on contributors on pp. 305-352. The volume contains also original work in English by Canadian writers of Ukrainian descent: Ruth Andrishak, Jars Balan, Candace Cael Carman, Brian Dedora, Ted Galay, Dennis Gruending, Maara Haas, Oksana Jendyk, Myrna Kostash, Janice Kulyk-Keefer, Vera Lysenko, George Melnyk, Nick Mitchell, George Morrissette, Michael John Nimchuk, Helen Potrebenko, George Ryga, Ray Serwyllo, Andrew Suknaski, Bob Wakulich, Ron Wolosyn and Larry Zacharko. For identifications of Ukrainian titles see Index.

The preface spells out the editorial criteria for the selection of material for this anthology (favoring Canadian themes or settings, pieces drawing on ethnic background or experience, aesthetic, historical and/or sociological considerations). The introduction discusses the bringing together in one anthology of two literatures: the works of Ukrainian writers living in Canada and the English language works of Canadian writers of Ukrainian descent and gives a brief historical survey of both literatures. Jars Balan’s article is a personal memoir-tribute to Iurii Stefanyk (1909-1985) who wrote under the pen name Iurii Klynovyi and was one of the editors of this anthology. There is a b/w portrait of Iurii Stefanyk on p. xxi.

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Contents: Illustrations.

- Introduction.
- Part One: Childhood and youth, 1814-38.
- Part Two: The maturing artist, 1838-43.
- Part Three: The Ukrainian journeys, 1843-47.
- Part Four: Arrest and exile, 1847-57.
- Part Five: Back to freedom, 1858-61.
- Glossary.
- Selected bibliography of biographical studies.
- Index.


Translation of Zeleni mlyny. Bio-bibliographical note about the author on p. [534].


Translation of Lebedyna zhriaia. A brief unsigned bio-bibliographical note about Vasyl' Zemliak (1923-1977) appears on p. [438]. The illustrations on the frontispiece and on the book’s cover are, apparently, the work of V. Ie. Perevol's'kyi who is identified in the colophon only.