

SLAVISTICA

No. 41

---

W. K. MATTHEWS

TARAS SHEVCHENKO

THE MAN AND THE SYMBOL

SECOND EDITION



Winnipeg

1961

Canada

---

Published with a grant from "Prosvita" Society  
in Kenora, Ont.

SLAVISTICA

XLI

з бібліотеки  
Анни Фігус-Ралько,  
Вінніпег, Канада.

# SLAVISTICA

ПРАЦІ ІНСТИТУТУ СЛОВ'ЯНОЗНАВСТВА  
УКРАЇНСЬКОЇ ВІЛЬНОЇ АКАДЕМІЇ НАУК

За редакцію: Яр. Рудницького

Ч. 41

---

В. К. МАТЬЮС

## ТАРАС ШЕВЧЕНКО

ЛЮДИНА Й СИМВОЛ

ДРУГЕ ВИДАННЯ

Вінніпег

1961

Канада

---

Видано з допомогою Т-ва „Просвіта”  
в Кенорі, Онт.

# SLAVISTICA

PROCEEDINGS OF THE INSTITUTE OF SLAVISTICS  
OF THE UKRAINIAN FREE ACADEMY OF SCIENCES

Editor: J. B. Rudnyćkyj

No. 41

---

W. K. MATTHEWS

## TARAS SHEVCHENKO

THE MAN AND THE SYMBOL

SECOND EDITION

Winnipeg

1961

Canada

---

Published with a grant from "Prosvita" Society  
in Kenora, Ont.





## INTRODUCTORY NOTE

*This is a second edition of the address of the late W. K. Matthews, Professor and Head of the Department of Language and Literature at the School of Slavonic and East European Studies at the University of London, England. The address was delivered on the occasion of the ninetieth anniversary of the death of Taras Shevchenko (1814—1861) to the Association of Ukrainians in Great Britain at St. Pancras Hall, London, on March 11th, 1951. It was published by the Association in London in the same year and found a warm reception not only by Ukrainians in exile, but also by non-Ukrainians in the free world.*

*The hundredth anniversary of the death of Shevchenko in 1961 stimulated this second edition. Some necessary changes and corrections were made in the text of the original, the name of Shevchenko was adjusted to the system of titles of SLAVISTICA - series, the occasion of the address was changed, etc.*

*In publishing this valuable contribution to Shevchenko-logy the Ukrainian Free Academy of Sciences in Canada intends to make it accessible to the English speaking world and also to pay tribute to Professor Matthews — a high rank scholar and idealist on occasion of the tenth anniversary of the presentation of his address.*

\* \* \*

*The Editor is indebted to "Prosvita" Society in Kenora, Ontario, for a grant which enabled him to publish this issue of SLAVISTICA.*

**J. B. R.**



**T. ŠEVČENKO IN 1845**  
(Self-portrait)



## I

Personality and reputation are not commensurate terms, for although they are obviously connected, the connection between them is not organic. A man may be greater or less than his reputation, and his reputation may grow or diminish in harmony with the fluctuating fashions of thought. Essentially a man's reputation is not a projection of his personality, as the branch is of the tree, but rather a reflection, like his image in a mirror, and this being so, it is determined by the nature of the reflecting surface—here the human environment—which is clearly subject to the influence of place and time. The career of Taras Ševčenko illustrates all these things, except the ebb of a reputation, for in the hundred years since his death his fame has grown unabated with the turbulent growth of Ukrainian selfconsciousness. To-day he is still the symbol of his country's unslaked passion for freedom from tyranny in all its forms as he once became in the first flush of youthful ardour.

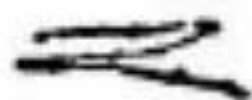
Ukrainian literature in its modern sense begins almost with Ševčenko in the first half of the 19th century, although its recorded beginnings go back to the introduction of the Cyrillic alphabet and of Old Bulgarian literature at Kyjiv in the 10th. The modern phase is represented before Ševčenko by Ivan Kotljarevs'kyj, whose language, unlike that of earlier Ukrainian authors, exclusively reproduces the contemporary vernacular. This was also used by another outstanding precursor of Ševčenko—Hryhorij Kvitka Osnowjanenko, as well as by an entire school of Kotljarevs'kyj's imitators, all of whom focused their attention on depicting Ukrainian life and manners. The careers of Ševčenko's two precursors overlap into the Romantic period, but neither had the temperament to profit by the emancipating effect of the new literary fashion. And so it fell to Ševčenko to express



Romanticism, especially its later phase, in Ukrainian literature. The advent of Ševčenko was sudden and startling and carried the more responsive of his compatriots off their feet in a wave of fervent admiration. Such a poet had not been known in the Ukraine before. His vivid, singing, emotional verse, both lyrical and narrative, had a familiar ring and movement, for it was the language of Ukrainian folk-song with its recognisable epithets, subtle stressing, and simple charm of manner. And yet it was not folk-poetry, for the poet's personality shone through the words with an unmistakable radiance, and it was the personality of a man who loved his country not only in the aureoles and heroisms of its past, but even more in its contemporary state of abject humiliation. This man moreover was acutely aware of social and national injustice and was not afraid to indict his people's enemies and to make them feel the sting and lash of his tongue. Here apparently was another Burns, yet, all in all, Ševčenko was more influential than Burns, for the latter lived and died, in the Age of Enlightenment, when interest in the lot of the downtrodden was only just beginning to win the attention of serious, compassionate men.

The comparison with Burns, whom Ševčenko knew at least by repute, is instructive. Both men belonged to the peasantry and to a nationality other than the dominant one; both, as writers, were to some extent self-made; both wrote partly in the vernacular and partly in an alien literary language; both were highly emotional, impressionable, not markedly strong in character; both endured the indignity of social ostracism; and both died comparatively young. But the differences between the two poets are probably as considerable as the similarities, and perhaps the most glaring difference is that of legal status. This may appear to contradict our statement that both belonged to the peasantry. But in fact it does not. Although a man of the people, Burns was a free man, whereas Ševčenko was born a serf, who obtained his freedom only at twenty-four and only to enjoy it for nine out of the forty-seven years of his life. This is a fundamental fact in Ševčenko's biography and cannot be too often or too

Мені однаково гу буду  
 жити в українці ти ти.  
 Ти ото згадаєш і в забуде  
 мене в снігу нагу жини  
 Однаково в снігах мені.  
 В неволи вийде моє пучини,  
 И поплакатий своїм  
 В неволи плечути утиру  
 И все в собою забери  
 Мало сліду на похиту  
 На похиту сластий україн  
 На похиту на своїй землі.  
 И на похиту бачко в снігах  
 Не жалеє синів моїх  
 Моїх синів за Вкраїну  
 Її за мукамі моїми.  
 Мені однаково гу буде  
 той сам політик в ти ти.  
 Та ти однаково мені.  
 Як українці в нас моє  
 Присталих лукави. и в огни  
 И окриданую забуде,  
 Все в однаково мені.



FACSIMILE OF SEVCENKO'S "MENI ODNAKOVU"



from the folk-songs. This seems to be an exaggeration at best, although there can be no doubt that Ševčenko's verse is permeated with elements of folk-speech. Dobroljubov,<sup>4)</sup> the Russian radical, reviewing the second edition of "The Minstrel" (1860), drew a parallel between Ševčenko and Kol'cov and found that the former had closer and firmer ties with the common people. *Prima facie* then it would seem that Ševčenko's verse is folk-poetry. And yet statistics show that hardly more than fifty per cent of the total number of verses in "The Minstrel" are written in the measures of Ukrainian folk-song and that thirty per cent of the verses are iambic, i. e. in a metre directly at variance with the predominantly trochaic movement of the folk-songs.<sup>5)</sup> Even the typical folk-song measures are not used in the manner of the folk-songs, but as, for instance, the characteristic ballad "Perebendja" shows, are blended in a very individual fashion. The Soviet Ukrainian poet Maksym Ryl'skyj, summarising, in his Ševčenko commemoration address of 1939, the investigations of philology in the sphere of Ševčenko's prosody, points out that Ševčenko's metrical heritage consists of two main patterns of rhythm — that of the kolomyjka verse (alternating lines of eight and six syllables, with a general trochaic movement and great freedom in stressing) and that of the koljadka verse (lines of eleven and twelve syllables, with a general grouping into amphibrachs and an equally free stress on either side of a fixed caesura).<sup>6)</sup> The kolomyjka rhythm may be illustrated by—

Ne ženysja na bahatij,  
Bo vyžene z chaty.

(1845)

(Don't marry a rich bride, for she'll chase you out of the house), and the koljadka rhythm by—

Otak u Skutari kozaky spivały;  
Spivały serdehy, a sl'ozy lylys' . . .

(Hamalijska, 1842)

---

4) *Sovremennik* LXXX, St. Petersburg, 1860.

5) See M. Šaginjan, *op. cit.*

6) *Bjulleten'* No. 2 stenogrammy VI plenuma SSP, Kiev, 1939, p. 95.





T. ŠEVČENKO: PORTRAIT STUDY OF 1830

(Thus the Cossacks' sang in Scutari — the wretches sang, and their tears flowed).

But these two types of rhythm are subtly varied, and the presence of iambic and anapaestic metres adds to the rhythmic richness of Ševčenko's verse.

It must be plain from the foregoing technical details that we have to do here with more than a simple imitator of folk-songs, who, as Milton in his "L'Allegro" said inaccurately of Shakespeare, "warbled his native woodnotes wild". For like Shakespeare, another author with a defective early education, Ševčenko was an uncommonly sensitive and impressionable man, quick to learn, and able to transform acquired knowledge to his own use and to give it the stamp of his unique genius. A sober study of Ševčenko's poetry convinces us of this, even though we can easily pick out its folk-song elements. But as we read his "Diary" we continually marvel at the variety of his interests and information, the maturity of his understanding, his balanced judgment in the fields of literature and aesthetics,<sup>7)</sup> and his high moral standard. It is difficult, after we may well imagine that in his early St. Petersburg days, when he unobtrusively laid the foundations of his artistic technique and wrote the mature sequences of "The Minstrel", he followed literary developments in the intervals of painting. We learn from his story "The Artist" that Brjullof, Ševčenko's teacher and friend, encouraged him to love books and to read poetry aloud, although he objected to Ševčenko's cultivating verse, because it interfered with the latter's studies at the Academy of Art.

We have examined the technique of Ševčenko's verse and can now briefly review its subject-matter. Like the technique which it informs, this is varied, but can be reduced to a number of dominant patterns. There is, first, the recurrent theme of the seduced girl, which obsessed Ševčenko and may have been partly suggested to him by both Russian

---

<sup>7)</sup> Cf. for instance his assessment of Eugene Sue and his review of Karl Libelt's *Estetyka czyli umnictwo piękne*.



and Ukrainian authors, but the obsession of the theme was due to the fate of his first love, the village-girl Oksana Kovalenkova. Less personal are the historical themes centred in the exploits of the Cossacks and the haydamaks, which may be resolved into symbols of the struggle of the Ukrainian people reading the "Diary" and the stories, to conceive Ševčenko as the semi-literate peasant of Turgenev's description,<sup>8)</sup> and against foreign oppression. Ševčenko's very life is bound up with the theme of the exile's longing for his homeland, which is as intense in the lyrics of his St. Petersburg days as in those which he wrote in the Caspian steppes. Other attitudes which show no slackening of intensity are those of opposition to the Tsarist order and of anti-clericalism, the second of which has led the Soviet critic to diagnose atheism in Ševčenko. Opposition to Tsar and Church, as the executive organs of Russian tyranny, which supported the minor, if no less galling tyranny of the serf-owning Polish and Russian landowners, was innate in our poet, whose childhood knew the hair-raising stories of his grandfather and whose manhood had felt the heavy hand of Nicholas I and his henchmen. Ševčenko's frequent and caustic attacks on the Russian monarchy and the Orthodox Church in league with it have given Soviet criticism cause to regard him as a "revolutionary", and it is characteristic of this view that in 1939 the University of Odessa published a symposium with the title "The Great Poet-Revolutionary". We cannot deny that there are passages in Ševčenko's verse, and especially in his Russian prose, which lend colour to such a view, but scrutiny of his biography shows that Ševčenko was no activist, for all his radical opinions, and belonged to no revolutionary organisation, although he had friends in the liberal Society of St. Cyril and St. Methodius and appears to have

---

8) "Ševčenko had read... very little (even Gogol' was familiar to him superficially), and he knew even less" (see *Literaturnyje i žitejskije vospominanija*, Leningrad, 1934, p. 257). We get a similar impression of Ševčenko from the reminiscences of the Ukrainian historian N. I. Kostomarov.



been acquainted with N. G. Černyševskij. This Russian radical, incidentally, quoted Ševčenko as his authority on Ukrainian conditions when he attacked the anti-Russian policy of the L'viv "Word" (Slovo) as a member of the dominant nationality in the Russian Empire, to whom foreign criticism of his country was as repugnant as it had been to Pushkin.<sup>9)</sup> What drew Ševčenko to the Russian "revolutionaries" in his latter days was an unrelenting hatred of established authority—both that of the landowners and that of the Russian government. These had been the twin sources of his miseries from his birth. And how intense those miseries could be we realise, for instance, from the pages of his "Diary", in which he complained on 19th June 1857: "If I had been a monster, a murderer, even then a more fitting punishment could not have been devised for me than that of sending me off as a private to the Special Orenburg Corps. It is here that you have the cause of my indescribable sufferings. And in addition to all this I am forbidden to sketch". To these words he subsequently adds the scathing remark: "The heathen Augustus, banishing Naso to the savage Getae, did not forbid him to write or to sketch. Yet the Christian Nicholas forbade me both". Is it strange then that Ševčenko's highly-strung nature, prone to extremes of feeling, as the superlatives in his letters and "Diary" show, should have resented such treatment and the many humiliations of military discipline, which in his case only stopped short at running the gauntlet? Is it to be wondered at too that after ten years of exile, broken in health (partly indeed through his own unwisdom) he should on occasion have been unable to restrain violent and even obscene outbursts against the powers that had wronged him?

Ševčenko, as we have just hinted, had his moments of weakness as well as considerable strength of character. Such moments of weakness led him into contradictions.

---

<sup>9)</sup> See N. G. Černyševskij, "Nacional'naja bestaktnost'" (Sovremennoje Obozrenije, July, 1861), reprinted in *Iz literaturnogo nasledstva N. G. Černyševskogo* (Saratov, 1937), pp. 101—102.





T. ŠEVČENKO: "HOLY TREE" IN THE KAZAKH STEPPE



The warm defender of feminine virtue confessed in a letter to his physician and friend A. O. Kozačkovs'kyj in 1852<sup>10)</sup> that he could not boast even then "of a very chaste mode of life". In spite of this however Ševčenko's unchanging dream was of love, marriage, and domestic felicity in his native Ukraine. This dream continually recurs almost as a Leitmotiv in his verse and it closes the last poem he wrote before he died.<sup>11)</sup>

Although Ševčenko never married, love played a significant part in his career,<sup>12)</sup> and several of the women he was attracted to, including the peasant-girl who jilted him towards the end of his life, were the subjects of his pictures, for Ševčenko was a portraitist as well as a painter of landscapes and historical canvases. To understand him completely, as we must, it is necessary to study his work in that other field of art which he made his own.<sup>13)</sup> Here the influence of Karl Brjullov was of capital importance, even if it did not rise, except in the earliest phase, to the plane of inspiration. Ševčenko's careful and accurate draughtsmanship, his attention to detail, and his ability to seize and reproduce a slightly stylised likeness were all the results of Brjullov's precept and example. But the static quality of Brjullov's Classical art found no reflection in Ševčenko's practice. Between 1838 and 1847 Ševčenko passed through his period of apprenticeship to art, working mainly at the St. Petersburg Academy. By 1840 he was already illustrating books with engravings, and his subsequent visits to the Ukraine provided him with practice in portraiture and with fresh impressions. 1847, when he was exiled to Orenburg, was a critical year in his life. Yet what seemed

---

10) See M. Šaginjan, *op. cit.* p. 188. "The Minstrel" contains *inter alia* a lengthy epistle to this friend (A. O. Kozačkovs'komu).

11) *Čy ne pokynut' nam, neboho* ("Shall we then give up, my poor dear").

12) See M. Šaginjan, *op. cit.* pp. 129—224.

13) See I. L. Boljasnyj, "Ševčenko—chudožnyk" (in *Velykyj poet-revoljucioner*, Odessa, 1939, p.p. 215—259).



at first like catastrophe to the artist was not without its blessings in the long run. When Ševčenko was allowed to sketch in 1848 he made admirable use of his keen vision to solve completely the mystery of light and shade, which had fascinated him in the sunlight of the Ukraine and now possessed him in the intenser light of the Caspian sands. Brjullov was no longer at hand to demand exclusive adherence to Classical and Biblical themes. Ševčenko's natural curiosity was attracted to landscape and ethnographic detail, although he could still practice portraiture by depicting at least himself. The work he did in exile is chiefly in water-colour and pencil. His choice of theme shows that he had largely outgrown his taste for Romantic and literary subjects and now prefers, as in his "Diary" and stories, to reproduce the seen and the known.<sup>14)</sup> Soldiers, the "Kirgiz", especially "Kirgiz" children, and the sun-scorched arid landscapes, with their wide expanses, rugged bluffs, and rare vegetation—such things figure in the exiled Ševčenko's sketches and paintings. Yet when he returned to the capital in 1858 we find that he had brought with him a set of illustrations to the parable of the Prodigal Son. These however are not done, as they might have been, in a Brjullov-style Biblical context, but are "modernized" and given realistic touches, like the verse-adaptations of the Scriptures which he made in his later years.<sup>15)</sup> The transition from Romanticism to Realism, which represents a change in European art and thought in the middle of the nineteenth century, may therefore be followed as plainly in Ševčenko's painting as in his literary work.

## II

We began this essay with an attempt to detach Ševčenko from his reputation and we have considered him apart from it. Let us now consider him as a symbol, for this is one of the forms which a man's reputation may invest. All Ševčenko's

---

<sup>14)</sup> E. g. the picture "Running the Gauntlet" (R. Kara špicrutenaml).

<sup>15)</sup> E. g. the paraphrase of Psalm XL (1859) and the adaptation of Hosea XIV (1859).



literary work is closely bound up with his love and longing for the Ukraine. It is only in the concrete visual detail of painting that his thoughts seem at times to be completely removed from his native landscapes and memories. Now it is the patriotic aspect of Ševčenko's work, especially of his poetry, which first endeared him to his compatriots and has since made him the personification of the Ukrainian's thirst for liberty and independence. One might interpose here that the patriot Ševčenko of, say, the celebrated "Testament" (Zapovit) of 1845, in which he calls on his own to bury him and to rise and break their chains, and, echoing a passage of La Marseillaise, "to spatter freedom with evil enemy blood",—that this Ševčenko is only a fragment of a much larger whole, that his patriotism is only one aspect of his many-sided personality. It should be further pointed out, as the Soviet critic is only too apt to do, that this emphasis on Ševčenko's patriotism ignores his strong social consciousness, his "atheism", his very real anti-clericalism. To be sure it does; but at the same time there is no denying that his patriotism plays a highly important part in his poetry and has been rightly chosen by nationally-minded Ukrainians for special emphasis, just as the rather less important social criticism in his work has been emphasized by those intent on proving his revolutionary affiliations.<sup>16)</sup> Ševčenko's patriotism is that of the artist who is primarily a man of feeling. With him it is not a shibboleth, but a profound emotional experience. Nevertheless it has binding power and it can serve, as Ševčenko knew well himself as a call to arms. Study of those lyrics in which he speaks of his country not merely as an object of longing, but as the future home of his liberated compatriots, shows that he tried to project his sense of national equity into the future and to visualize this as an age of personal freedom in the homeland. So we find him, in his "Friendly Epistle to My Compatriots" (1845),

---

<sup>16)</sup> See Ja. S. Parohomenko, "Hart polumjanoho revoljucionera" and L. P. Nosenko, "Ševčenko i rosijs'ka revoljucijna demokratija" (In Velykyj poet-revoljucioner, Odessa, 1939).





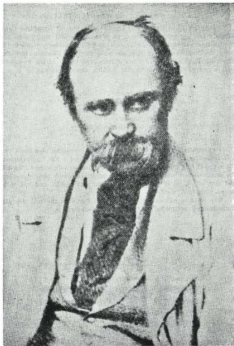
T. ŠEVČENKO: PORTRAIT OF Mme HORLENKO



urging them not to seek freedom and brotherhood abroad, but in their native Ukraine, in their own homes, where they will find "their own truth, strength, and freedom", and imploring them to create a new age by embracing one another in brotherhood. These words hold good to-day as they did when they were written over a hundred years ago, although conditions in the Ukraine are in some respects very different from what they were then. But the realization of the ideal expressed in Ševčenko's words is prevented by circumstances for which Ukrainians themselves are not collectively responsible. An intolerant alien power still presides as it did in Ševčenko's time, over the destinies of their country and has even succeeded recently in uniting under its control all the Ukrainian-speaking lands. The presence of that power has led to an exodus of Ukrainians from the Ukraine in moments of crisis since the emancipation of the serfs after Ševčenko's death made collective movement possible. In consequence of this a notable part of the Ukrainian people now lives outside the national frontiers. The existence of such a body of emigrants<sup>17)</sup> is a sure sign of an abnormal state of things at home. But it is by no means the only sign, for the long history of the Ukraine has been an abnormal history of repeated annexations since Kyjiv fell to the steppe tribes in the early 13th century. This state of nearly unbroken national servitude brings vividly to mind the career of the great and lovable man whose anniversary we are celebrating to-day. Ševčenko's story is that of his native land in microcosm. No wonder then that his inspiring words are especially treasured by all those of his compatriots who have experienced the bitter anguish of exile and who still love and have not lost their faith in a regenerate Ukraine.

---

17) Cf. the Irish emigration to the U.S.A. after the potato famine in the 19th century.



T. SHEVCHENKO AFTER HIS RETURN FROM EXILE



## AUTHOR'S NOTE ON TRANSLITERATION

Ukrainian is written in the Cyrillic character of Byzantine Greek origin. This is represented here, to preserve textual unity, according to the International (Czech) system of transliteration, which differs from the English-style system, as used in "The Slavonic and East European Review", only in a few details. The values of the un-English letters and used in an un-English fashion are as follows: —

c = ts (as in "lots")  
č = ch (as in "church")  
ch = (of Scotch "loch")  
j = y (as in "yet")  
š = sh (as in "shore")  
šč = shch (as in "Ashchurch")  
ž = s (as in "leisure")

To pronounce Ukrainian names and words we must also know that h is voiced, and not voiceless, as in English; that y has approximately the sound of i in "sit"; that the apostrophe after certain letters indicates the palatalised or "soft" quality of the consonant sounds they represent; and that stress, as in English, is irregular and mobile, and has to be learnt with each word.

The Russian names and words which figure in the text are also transliterated according to the International system.

W. K. M.

З бібліотеки  
Анни Фігус-Ролько,  
Вінніпег, Канада.

## КОБЗАР Т. ШЕВЧЕНКА

та інші видання УВАН у Канаді з Шевченківни

КОБЗАР в 4-ох томах за редакцією проф. Л. Біляцького. Багато ілюстрацій рисунками і малюнками поета, 6 з них в кольорах. Статті й пояснення до головних творів та їх історичне значення. Біографія поета. Видання Видавничої Служби Тринуї і УВАН у Вінніпегу. Всі чотири томи об'ємом 2000 стор. друку. Видання окремими. Кожен том в поштовій оправі. Ціна за комплект ..... \$25.00

КОБЗАР за редакцією д-ра Василя Сімовича з поясненнями і примітками. Друге виправлене видання за редакцією д-ра Проспера Рудницького. Видання УВАН — Інститут Шевченківства і КПУК. Вийшло з друку 1960 р. у Вінніпегу. Стор. 431. В дорожній поштовій оправі. Ціна ..... \$7.50

КОБЗАР — найкраще видання 1960—1960. З наголосами. Видання УВАН — Говард Нью-Йорк-Вінніпег, 1960. Ціна ..... \$2.50

КОБЗАР із „Основи" 1861 р. Перше англійське видання з нагоди сторіччя за редакцією Я. Рудницького. Стор. 172. Вінніпег, 1961. Книжковий формат в поштовій оправі. Ціна ..... \$2.50

T. SHEVCHENKO; The Kobzar of Ukraine. Translated by Dr. A. Hunter. Second Edition. UVAN — Howards. New York — Winnipeg 1961. Price ..... \$2.00

Леонід Біляцький — ВЕРУЮЧІЙ ШЕВЧЕНКО. Видання УВАН, Вінніпег, 1949. Ціна ..... .50

ТАРАС ШЕВЧЕНКО В ЯГОТИНІ. Видання УВАН, Вінніпег, 1949. Ціна ..... 1.00

Я. Рудницький — НАБЛИЖЕНІ ЗАВДАННЯ ШЕВЧЕНКІЗНАВСТВА. Видання УВАН, Вінніпег, 1958. Ціна ..... .50

ШЕВЧЕНКІЗНА НА ЗАХОДІ. Видання УВАН, Вінніпег, 1959. Ціна ..... 1.50

БЕРНС І ШЕВЧЕНКО. Видання УВАН, 1959. Ціна ..... .50

Д. Дорошенко — РОЗВИТОК УКРАЇНСЬКОЇ НАУКИ ПІД ПРАПОРОМ ШЕВЧЕНКА. Видання УВАН, Вінніпег, 1949. Ціна ..... .50

М. І. Мазаракі — ШЕВЧЕНКО І ФРАНКО. Видання УВАН, Вінніпег, 1957. Ціна ..... .50

Вед. Жиди — ЦЕРНІ ОСНОВИ ШЕВЧЕНКОВОГО ГАМАЛІ. ВІДАННЯ УВАН, Вінніпег, 1958. Ціна ..... .50

З м о в л я й т е :

U V A N

P. O. Box 2687, Sta. B.

Winnipeg 4, Man, Canada