Research Report No. 19

UKRAINIAN LITERATURE IN ENGLISH: BOOKS AND PAMPHLETS, 1890–1965

An annotated bibliography

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Canadian Institute of Ukrainian Studies
The University of Alberta

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by

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INTRODUCTION

Articles and book reviews of Ukrainian folklore and "literature of the Cossacks" began to appear in English and American periodicals as early as the middle of the 19th century. The earliest book publication included in this bibliography dates from 1890: it is Marko Vovchok's novel Marusia, translated indirectly from a French version co-authored with P.J. Stahl and published in New York with no credit to the original author (see #B89). The first book of literary translations directly from the Ukrainian language was - as far as can be determined - a collection of folklore: R.N. Nisbet's Cossack Fairy Tales and Folk Tales published in 1894 in London (see #B6). E.L. Voynich's Six Lyrics from the Ruthenian of Taras Shevchenko (London, 1911; see #B90) is believed to be the first book of translations of Ukrainian poetry and the first essay published separately as a pamphlet was, to my knowledge, L.P. Rastorguev's T.Schevchenko, the National Poet of Oukraina, also issued in London in 1911 (see #B53).

The annotated bibliography offered here is part of a large bibliographical project which attempts, for the first time, a comprehensive coverage of Ukrainian literature in English and includes books and pamphlets, as well as articles, book reviews and translations of poetry, prose and drama published in monthly and quarterly journals and collections. A project of such magnitude is a difficult and time-consuming task: it has been under way for some two decades now and it will take years before it is completed and brought up to date. Rather than wait for the completion of the whole project, I felt it would be of benefit to students of Ukrainian literature and other interested parties to have the finished segments made available now and to expand the bibliography gradually by covering further segments and later chronological periods in future publications.

PLAN AND SCOPE OF WORK.

This first research report in the projected series on Ukrainian Literature in English covers books and pamphlets from the earliest known publication in 1890 up to and including 1965. Future research reports will extend the coverage for the same early period to translations of poetry, prose and drama, as well as to articles and book reviews published in monthly and quarterly journals and collections. Each research report will be provided with a detailed author and subject index, as well as a separate chronological
index. A supplement of additional bibliographical listings and a cumulative index for all the reports published previously will eventually complete the comprehensive coverage of the early period up to and including 1965.

A similar comprehensive coverage for the 1966-79 period is projected for the future, but it will be of interest to the reader to learn that materials issued since 1980 (books and pamphlets, translations of primary materials, articles, book reviews) will be covered concurrently in the form of a non-annotated bibliographical checklist to be published regularly in the Journal of Ukrainian Studies.

No attempt has been made or will be made to cover translations, articles or book reviews published in the daily press, in weekly or semi-monthly periodicals: this area is left open for future exploration by other bibliographers. The first known pioneering publications in newspapers, however, will be included as exceptions to this general rule because of their historic significance.

The focus of this bibliography is on modern Ukrainian literature, e.g., literature written originally in modern Ukrainian and published since 1798. Selected titles from the earlier periods (i.e., Slovo o polku ihorevim) and from Ukrainian folklore have been added, but no attempt has been made to cover these two areas comprehensively. Works of Ukrainian authors whose primary literary output is in a language other than Ukrainian (e.g., Nikolai Gogol) are outside the scope of this bibliography. Unpublished dissertations are not included. Memoirs and biographies are covered only if they are by or about prominent writers and/or deal with matters of literature. Non-literary works of Ukrainian writers are not included.

METHODOLOGY.

All titles in this bibliography have been examined personally. Publications that are known to exist, but that have not yet been verified de visu and new titles that may be discovered later will be added, eventually, in the Supplement.

Many general bibliographies and indexes - too numerous to be listed here - have been scanned regularly for relevant information. Only a few bibliographical checklists deal specifically with Ukrainian literature in English. These are:


Sokolyszyn, Aleksander. "Ukrainian Literature" in his Ukrainian Selected and
Classified Bibliography in English. New York: Ukrainian Information Bureau, 1972, 64-72, 130-137.


Tarnawsky, Marta. "Do Shevchenkiana anhliis'koiu movoiu."/ Marta Tarnavs'ka. SUCHANIST'. 4. 7(43) (July 1964): iii.


Tarnawsky, Marta. "Ukrainian Literature for the American Reader". World Literature Today. 52. 2 (Spring 1978): 235-239.


Weres, Roman. "Ukrainian Language and Literature" in his The Ukraine: Selected References in the English Language. Kalamazoo, Mich.: Western Michigan University, School of Graduate Studies, 1961. 154-175.


These and other bibliographical sources were used only as finding tools: the information contained in them was never taken at face value: all entries were personally examined, all bibliographical data was verified.

Titles are arranged by main entry in a numbered alphabetical sequence. Complete bibliographical information is given for all entries (where applicable: author, title, subtitle, co-authors, editors, translators, illustrators, edition, imprint, collation, series) as well as a full contents. Main entries appear in a standardized transliterated form; variant forms of names as used in the sources themselves, however, are retained in the body of bibliographical entry and in contents. All entries are annotated. Some, especially the important early publications which have become bibliographical rarities, are annotated rather extensively. Two separate indexes are provided: a general (name and subject) index which provides an access to the bibliography by means of personal names of authors, co-authors, compilers, editors, translators, illustrators or by means of specific subjects and a chronological index to facilitate historical overview. Subject headings used in the general index conform to the standards set by the Library of Congress Subject Headings (8th ed., 1975). Cross references from forms not adopted are provided for both personal names and subject headings.

An attempt has been made to identify translations of poetry, prose and drama with their original Ukrainian titles. This is no easy task: the translations themselves, as a rule, fail to provide this important information, and the Ukrainian sources themselves are not always readily available. In all cases where such identifications were made they are given; for novels and longer works both in the annotations and in the general index, for individual poems and short stories, for practical reasons, in the general index only. Both identified and unidentified translations can be found in the general index under the author's name with the subheading: Translations, English.

Ukrainian names and titles are transliterated according to the Library of Congress system, with the omission of diacritical marks. In the transliteration of names,
exceptions are made for authors who consistently use a different form of their name for publications in English. Variant forms used in the sources are indicated and cross references are made in the general index from forms of names not adopted.


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

Excerpts from two addresses delivered to the Alpha Omega Society at the University of Saskatchewan by the University's Professor of Slavic Languages. The first address, "Shevchenko - a National and Universal Genius," appears on pp. 5-18. "Just as Dante's work is a compendium of all that had been achieved in the Middle Ages," says Andrusyshen, "so does Shevchenko's work embrace all that is evoked by the word 'Ukraine'." In the author's view, "such masterpieces as the 'Neophytes' and 'Maria'... "are perhaps the greatest of his entire literary creation, for they are of genuine universal quality, worthy to be placed among the greatest creative achievements of the human mind." These two and selected other poems of Shevchenko are analyzed at some length, with excerpts (- in the original Ukrainian accompanied by literal prose translations) used as illustrations. Shevchenko is characterized as "a seeker of truth", "a man intoxicated with God", "a poet of universal liberty". Shevchenko's unpretentious "miniature masterpiece" *Sadok vystneyvi kolo khaty* is used as a good example of the poet's artistry and his ability to create an unforgettable picture glowing with life and beauty. The poem, according to Andrusyshen, "evokes a rustic scene, a scene which for sheer power of concentration surpasses even Grey's [sic] Elegy." In concluding his address, Andrusyshen calls *Kobzar* "the greatest treasure the Ukrainians possess. What the Bible is to Christendom, that the *Kobzar* is to the Ukrainian nationhood."

The second address, "Highlights of Ukrainian Literature" (pp. 19-32), begins and ends with a folk-song, a widow's lament, which cast a spell over the author in his boyhood and which he uses as a symbol of the entire literature. Ukrainian literature, according to Andrusyshen, is characterized by democratic and humanitarian tendencies and by excessive sentimentality. The author surveys historical songs and *dumy*, relates, as an aside, the contents of a recently discovered code of good manners from the 17th century Ukraine, and then proceeds to discuss briefly Ivan Vyshens'kyi, Skvoroda, Kotliarevs'kyi, Shevchenko, Shashkevych, Fed'kovych, Franko, Lesia Ukrainka, Kotliubyns'kyi and Stefanyk. Andrusyshen says of Franko: "Franko appeared on the scene to find his people a collective hireling, a *naymit* who plows the field which does not belong to him. Out of this hireling Franko made a pioneer, a *kamenyar*, instructing him how to pierce his way through the solid mountain of injustice beyond which lies the promised land." Andrusyshen considers Kotliubyns'kyi "the greatest artist Ukraine has ever produced." Kotliubyns'kyi's story *Son* is analyzed in considerable detail, as is also Stefanyk's work *Syny*. Stefanyk's miniature short stories are characterized as "real, genuine jewels of artistry."

The frontispiece with a caption "Shevchenko's portrait of himself" is, in fact, an illustration by an unknown artist which includes among its elements a free rendering of Shevchenko's 1840 self-portrait.

The first comprehensive English language anthology of Ukrainian poetry with a scope extending from the 12th century *Slovo o polku Ihorevim* and the 16th and 17th century Cossack *dumy* to present day Ukrainian poets living in Ukraine, United States and Canada. C.H. Andrusyshen's introduction places the development of Ukrainian poetry against the background of Ukrainian literary history; his copious notes provide bio-bibliographical and critical data on each of the poets included.

**Contents:** Preface (pp. v-vi) / Watson Kirkconnell. -- Introduction (pp. vii-xxii) / C.H. Andrusyshen. -- **The Tale of Ihor's Campaign:** The tale of the campaign of Ihor, son of Sviatoslav, grandson of Oleh (Now might it not be meet, my brethren). -- **Dumy:** Captives on a galley (Alas, on a Sunday, on Holy Sunday). -- Marusia of Bohuslav (On a bright white rock in the Black Sea's flood). -- Bayda (In the market-square in Istanbul). -- Moroz (O, Moroz, gallant warrior). -- Ballad of the cooper's daughter (Up in the town of Bohuslav). -- **Hrihorii Skovoroda:** From the Garden of Divine Songs: Song X (Each city has its customs and its laws). -- Song XIII (Ah, grainfields soft in vernal greens). -- Song XVIII (Beware, o yellow-breasted bird). -- Ivan Kotliarevsky: From the travestied *Aeneid:* I (Aeneas was a lively fellow). -- III (And now Aeneas marched to Hell). -- Songs from opera *Natalka-Poltavka:* I (Winds are blowing, winds are blowing, low the trees are bending). -- II (Sunlight is fading). --III (Oh, my neighbour's house is snow-white). -- **Petro Hulak-Artemovsky:** The fisherman (The water murmurs!...the water flies!). -- Father and son ("Work, Teddy! Learn! This is no time for play!"). -- To Parkhom (If you are lucky, hush your tonel). -- Idle curiosity and shrewd silence (A curious chap once asked a silent friend). -- Two poetasters (One rhymester, Doggerel, in age delights). -- The lord and his dog (The night is spread abroad. No sound is heard). -- Evhen Hrebinka: My bark (The blue sea is starting to stagger and roar). -- On top of the belfry (The stairs up a belfry my uncle once scaled). -- The sun and the cloud (The sun has risen, shines and warms us all). -- The swan and the geese (Upon a pond, a swan was floating proudly). -- Ursine justice (This charge was laid in lawcourt by the Fox). -- The wolf and the fire (Deep in the forest someone made a fire). -- **Levko Borovikovsky:** Parting (A raven is cawing - a storm is its mission). -- To my printer (Printer! Don't drowse! Put periods where needed). -- Hungry Clem (Once Clem was asked: which bird the prize should clinch). -- The wings of the windmill (The wings of the windmill once gambled in pride). -- The Village reeve (Once Peter's cow to Ivan's barnyard strayed). -- **Amvroziy Metlinsky:** A goblet (My friends, upon our shelf a goblet stands). -- A storm (The savage tempest howls and whines). -- A beggar (A damp, chilly wind blows, the winter foretelling). -- **Mikola Kostomariv:** Sorrow (O grove, my wooded grove, so fresh and green!). -- Stars (I climb the
barrow in the night). -- Hellas (Loudly the world has resounded the praise of thy marvellous glory). -- Oleksander Afanasiev-Chuzhbinsky: To Hrebinka (Come, tell me now the truth, my fine young lad). -- The steppe of Ukraine (Steppe of Ukraine, far-spreading prairie). --

Mikhaylo Petrenko: The sky (I gaze at the sky and I ponder in thought). -- Viktor Zabila: To the nightingale (Twitter not, nightingale, close to my casement). -- The wind (The wind across the fields is loud). -- Markian Shashkevich: To a primrose (A tiny flower). -- Bitter thoughts (The moon moved on across the sky). -- On the banks of the Buh (Oh, thou bright and rushing streamlet). -- To a friend (So, Nikolai, these eaglets of Ukraine). --

Mikola Ustianyovitch: Autumn (Sad and waste appears the valley). -- The highlands (O highlands, your slopes are our world). -- Kornilo Ustianyovitch: The shattered zithern (Covered with fallen oak-leaves). -- Yakiv Holovatsky: Homesickness (In foreign lands I waste away). -- Village streamlet (O streamlet by our village small). -- Taras Shevchenko: Selections from Shevchenko's autobiographical verse: The heart grows warm to see it plain. -- In alien realms my youth was told. -- If you but knew, young gentlemen. -- I was some thirteen years of age. -- To N.I. Kostomariv (The joyful sun passed in and out). -- I count my exiled nights and days. -- To A.Y. Kozachkovsky (Along the ramparts like a thief I strain). -- The roads that lead to my Ukraine. -- A cottage (Perhaps my mother prayerless trod). -- My years of youth have passed away. -- My humble neighbour, comrade dear. -- The days pass by (The days pass by, nights flit away). -- An evening (A cherry grove beside the cottage stands). -- It is indifferent to me, if I. -- The sun is setting and the hills grow dim. -- The prophet (Loving his people well, the Lord). -- On Easter day among the straw. -- Destiny (Never hast thou proved false my path to tend). -- from The Haydamaks (Hetmans, o haughty hetmans, if you were to rise again). -- Pretty Katie (To pretty Katerina's house). -- Imitation of Isaiah, Chapter XXXV (Rejoice, unwatered field of grain!). -- The Psalms of David: Psalm CXXXII (What could be worthier in the world). -- Psalm XLIII (With our own ears, Almighty God). -- Psalm CXXXVII (On the banks of Babylon's rivers). -- To Osnovianenko (The rapids rage; the moon appears). -- Hamaliya (Not a breath of air is felt, no wind nor wave). -- From The Dream (Farewell, o world! Farewell, o earth). -- The Caucasus (Mountains on endless mountains rise, clouds veil their peaks). -- From The Epistle (Day dawns, then comes the twilight grey). -- The neophytes (Beloved of every Muse and Grace). -- My legacy (When I shall die, pray let my bones). -- Panteleimon Kulish: To my kobza (Hail, o my kobza, impeccable joy). -- The steppe (The dove-blue sky, spread like an arching sea). -- A prayer (Almighty, to thy throne I pray). -- Prelude (I rose at dawn, while still the world was dark). -- Of orchards green, of flowers sweet and fair. -- Three poets (When on a summer morn the clouds endow). --

Yakiv Shchohofov: Chords (A boisterous wind across the sea). -- Autumn (The great blue sky is hanging low). -- The kinless (Saddle your own black horse, my lusty lad). -- Khortitsia (Dull roars the Dnieper to its cliffs). -- November (The summer waned; day after day). -- An abandoned manor (There stands the manor, in a valley low). -- Volodimir Aleksandriv: My
grave (Farewell, my darling and my only dear). -- Leonid Hlibiv: The wolf and the cat (Into a village ran a wolf, hard pressed). -- The rustling leaves (Down in a vale beneath a hill). -- The rooster and the pearl (Along a hedgerow, near a peasant's hut). -- Sorrow (Yonder a lofty hillock stands). -- Poet, do not weep (Weep not, o poet! Although life is hard). -- Stepan Rudansky: Blow forth, o wind, to my Ukraine. -- Khmelnitsky's song (Hey, brother Cossacks, come saddle our horses). -- Oxen! Oxen! (Oxen, my oxen! O why have you halted). -- To the oak tree (The reed may sway, the reed may bend). -- One must have friends everywhere (A grandam came to church and bought). -- The village reeve (The village reeve had driven like mad). -- Sydir Vorobkevich: The Carpathians (Know you those mountains, my friend, that we see). -- Evening (The sun has hid behind the mountains high). -- On the banks of the Pruth (On the banks of the Pruth in a meadow's low bower). -- Pavlo Chubinsky: Song (Ukrayina has not perished). -- Ossip Yurly Fedkovich: Immaculate Virgin (Immaculate Virgin, o Mary, all hail). -- The recruit (Within the emperor's courtyard). -- The deserter (He at the table sat him down). -- Brother and sister (No cuckoo was it, mourning in the shadows). -- The sentry (Who is subjected to so bleak a fate). -- Bivouac (Stars throughout the heavenly city). -- A reflection (My head, alas, is sorely aching). -- Where is destiny (At home, you have been grinding pease). -- I never learned (The kobza I have never learned to play). -- Dobush (Ah, have you heard of him, good folk). -- Oleksander Konisky: He is not destitute whose kin reject him. -- Prison and hangman fright me not. -- Take not the name of God in vain. -- Mihaylo Staritsky: Ukraine, my love to thee its homage yields. -- Tears (Can you remember yet aright). -- Ivan Manzhura: The first snow (The sun but yesterday was warm, serene). -- Boris Hrinchenko: The tiller of the soil (Poor was I born; and when there comes the day). -- She sings (She sings - and every impulse of her heart). -- In the fields (The scythes have ceased flashing, the swaths have been shaven). -- To the contemporary Muse (O Muse of concord, love and peace). -- 

Ivan Franko: The hireling (A dirge upon his lips and ploughshafts in his hands). -- The highway-builders (Strange was my dream. Before me lay a plain). -- Hymn (The revolutionary soul). -- O earth! (O earth, all-fertile mother of all might). -- My song is alive (Each song that I sing). -- National hymn (It is time, it is time, it is time). -- From Landlord's Mockeries: (Today is Easter! O great God, our Lord). -- My despair (If at night, by your window, you happen to hear). -- I am dead (All interest for me has fled). -- O my mother (O my mother, my mother, most precious and dear). -- 'Tis vain, my song! (Tis vain, my song! Your charm is dead). -- Conquistadores (Across the wide and boisterous sea). -- A contemporary anecdote (Have you of this adventure heard). -- The gildsman Kuperian (The Poles a city once besieged). -- Blessed is he (Blessed is he who brares the wicked's wits). -- I bow to you (I bow to you once more, my withered flower). -- Spring elegy (Spring! You are torturing me! In the sunshine of April you scatter). -- At a fortune-teller's (Tell me my fortune, gipsy). -- From Moses: Prologue (My people, tortured thus by blows and stabs). -- I (Moses for forty years had strayed). -- II (One only in that tented throng). -- III (Evening drew nigh. The heat of day). -- IV
(But yesterday, my children weak). -- X (The sun had touched the mountains). -- XII (Around me presses loneliness). -- XIII (Low laughter suddenly was heard). -- XIV (Dark was it. From the silent vault). -- XV (The sun rose high above the plain). -- XVI (But Moses struggled on in prayer). -- XVII (Lo, I again shall tear apart). -- XVIII ("Faith may move mountains!" Came again). --XIX (Then thunder rolled. And of the hills). -- XX (Grief wanders on a mountain bare). -- Volodimir Samylenko: The Ukrainian language (A precious diamond on the road was cast). -- The most precious pearl (I have seen many kinds of pearls). -- The poet's woe (Worthy people! Pray take pity). -- My Laura (Though I'm not Petrarch, you're another Laura). --Humank (In better times I trust, but grieve in pain). -- Poetry shall not die (Poetry shall not die, creative spirits). -- To a poet (Poet, boast not of being fed nor grieve for hunger). -- God's command ("Work, Ivan, work!" The landlord said). -- Lesia Ukrainka: Contra sperm spero (Away, ye gloomy thoughts, ye autumn clouds). -- My heart is ablaze (My heart is ablaze; it was set all aflame). -- Rhythms: I (O where have you gone, my vociferous words). -- VI (If all my blood had from my flesh been drained). -- The forgotten shadow (I see stern Dante, fugitive from Florence). -- Why art thou not like tempered steel (Why art thou not like tempered steel, my word). -- Jeremiah (Jeremiah, thou prophet of ill in an epoch of iron). --

Ossip Makovey: An elegy (When we are dead and overgrown with flowers). -- The stone age (One day I read a learned book). -- Nature (Fierce nature, cunning foster-mother thou). -- A reflection (To me it seems that I had not yet lived). -- The crucifix (Another crucifix, on hills of loss). -- Death (Above the stars the moon is all aglow). -- A meteor (A meteor flashed, and vanished, swift as thought). -- Pavlo Hrabovskiy: To Parnassians (By heavenly azure have your eyes been charmed). -- I am no singer of enchanting nature. -- A dream (A green grove and a pleasant field). -- The kobzar (I played at men's weddings, I played over coffins). -- Let the horizons grow dim. -- Uliana Kravchenko: At the falls of the Prut (Thou fliest on and on, thy cascades roar). -- Along the bright sky the white clouds in their flocks. -- Agathangel Krimsky: I climbed the crest. Below, the clouds were moving. -- From Ante Mortem Melodies: I stand in a grove in the spring). -- Vassil Shchurat: A cloudlet floated (A cloudlet floated in the sky). -- The mountains once covered with snow. -- Eventide (The gloaming brings its spell anon). -- Ludmilla Staritska-Cherniakhivska: Prelude (Awake, rise up, attendants fine). -- Hymn to Aphrodite (O Aphrodite, goddess all-immortal). -- Vassil Pachovskiy: A lark (A young and happy bird am I). -- After the storm (Turbulent bellows the valley, and turbulent crashes the forest). -- Mikola Cherniavskiy: Harvest time (Upon the plain I wander free). -- The sea (Beneath the deep sea's surface we can mark). -- An endless steppe (An endless steppe, unlimited). -- Mikola Filiansky: Alone again. Again alone. -- Again, again the spring returns. Again the evening flowers. -- With this last of the thoughts. -- Ivan Steshenko: To Homer's statue (Our glorious sire, o immortal bard). -- Oleksander Kozlovskiy: The trumpets blare, the loud-mouthed cannon roar. -- A dark thought (The world is black, the sky is black). -- A kozachok (A skeleton rides closer still). -- Spiridon
Cherkasenko: The bark (The billows surge, the waves are loud). -- Miners (Down at the bottom of a pit). -- Stepán Charnetsky: Above the turbid waterfall. -- Branded with silent torment are we born. -- Petro Karmanšky: In Rome (On vanished Caesars' cypresses). -- A dreadful emptiness pervades my heart. -- O hush-a-by, my sorrow, pale chimera. -- The mother (Work, endless work! My back is numb). -- Hrihoriy Chuprinka: From my window (Like tender specks, wee puffs of down). -- At dawn (A plain. And like sheer blindness on the sight). -- The night (Both clouds and billows wander grim). -- Ting-a-ling-ling (A bright and ethereal sprite we evoke). -- The curtain of death (Nay, wait awhile - give not untimely thus). -- Early spring (Now clamour, endless clamour, fills the thorp). --

Mikola Vorony: To the sea (To thee goes my salute, o vast blue sea). -- A palimpsest (When paper from the abbey cell was stripped). -- A legend (A lad fell in love with a maiden, did he). -- Marko Antioh: Land! Land! (The loud-resounding sail relaxes). -- Volodimir Svidzinsky: Cool silence reigns (Cool silence reigns. O pale moon, notched and broken). -- The valley faded (The valley faded in the evening gloaming). -- Bread, and the fragrance of milk, and a portion of gold-coloured butter. -- Treachery (Swift is the horse I ride by secret ways). -- Bohdan Lepky: The traveller (A stupor dull and spiritless). -- The village comes from days long lost. -- The cranes (Do you behold, my brother bold). -- Hark, someone calls me from my cozy home. -- Evening in the house (All things around me into slumber lapse). -- To the "359" (Sleep, my lads, sleep! Yea, lads, forever sleep). -- Oles Babiy: Nietzsche (On all earth's paths I ever am alone). -- A mystery (Reveal to none that Vishnu has appeared). -- Oleksander Oles: Asters (At midnight, in the garden, asters brown). -- Sorrow and joy (Sorrow and joy have kissed each other). -- Two tiny clouds (Two tiny clouds together strayed). -- From Crimean Tableaux: (Somewhere below the dark abyss). -- In Saint Stephen's church (Oh, how I loved to haunt Saint Stephen's church). -- Drunken with blood, intensely and with joy. -- How glorious: to see a reborn nation. -- Within my soul, suns do not rise. -- Pavlo Tchina: Sunny clarinets (Not Zeus, nor Pan, nor Spirit-Dove). -- The clouds grow cirrus far across the azure deeps. -- The groves are rustling. -- Out of my love I wept in misery. -- The sorrowful mother (She passed adown the dreary fields). -- From A Psalm to Iron: III (The Gothic and Baroque alike have passed). -- The golden sound (Above Kiev - there is a golden sound). --, Madonna mine (Madonna mine, Mary Immaculate). -- War (I lay me down to sleep). -- Be true (Be true - but show not all men your desire). -- In the cosmic orchestra: Blessed then be. -- III (In the cosmic orchestra). -- IV (What are our tears and moans and outcries). -- V (On the shores of eternity the sun is moving). -- VII (The anemic planet was wasting away around the sun). -- VIII (Humanity speaks out). -- IX (Once there bloomed the gardens of Semiramis). -- On the anniversary of Kruty. --

Maksym Riisky: The old house drowses. Round it, sultry summer. -- Red wine (In golden light the elm trees bend). -- All of Arabia's perfumes cannot quell. -- At noon (A hairy bee is sucking out the honey). -- Some build gods' temples, mansions for the rich. -- When the dark brigantines will glide away.
Before spring (Have you heard the news? The larks have just arrived). -- Reciprocal gifts (The gurgling water flows along the bough). -- Toil (Love then your vineyard and your noisy spade). -- Somewhere on earth lies tuneful Languedoc. -- Our nuptial bed was decked with fragrant roses. -- At least in dreams arise, Venetian waters. -- To a satirist (You flay dabaudery, untruth, and vice). -- Falstaff (When young Prince Hal succeeded to the throne). -- Again I turned to "Pan Tadeusz" pages. -- Atrocity (Gazelles on the high plains my hunting sniffed). -- A poet (Nor lively marts nor orgies can allure him). -- All day the labour did not cease. -- Beethoven (When the deaf genius of all music's realm). -- From The Rain Trilogy : The rain sudsides. -- Water and air, the lightning and the thunder. -- My little tad (My son, a little tad on two thin legs). -- A shelf (A yellow shelf I dreamed of, set above). -- My wholly plundered home I see again. -- Thirst (Thee - from that dawn our birth discover). -- Mikhailo Dray-Khmara: The entire world my eye receives. -- Again with burnt-out match-tips and my groans. -- Mikola Zerov: To a builder (He will yet come, not architect but poet). -- The Laestrygons (This, King, is the wild land of Laestrygons). -- Vergil (A Mantuan peasant, easy-paced and brown). -- Dante (On a strange gulf, borne without oar or rudder). -- Aristarchus (In the world's capital, in learning's mart). -- Ovid (My brotherhood of old! If I might say so). -- Immortality (The wreath on Ovid's brow will never fade). -- In the steppe (High level prairie. A green row of mounds). -- Salome (There the Levantine moon works sorcery). -- Lucrosa (For rural Muses, in Lucrosa's mud). -- Yakiv Savchenko: He will come (At night he will come rushing on his raging horse). -- Christ was mowing the after-grass (Outside of my window four shrubs had been dancing). -- The sun under our heads (Let us light up the skies - cast our souls in the air). -- Dmitro Zahul: Beyond the impenetrable curtain. -- Poet, in vain you mourn, a silly caper. -- Oleksa Slisarenko: Drought (A fiery snake devours the humid mist). -- The autumn (Out on the plainsmen's biblical terrains). -- Every rhyme, every word I have placed on the altar of stone. -- Walt Whitman (I am a man). -- To the memory of Hnat Mikhaylichenko (On crosses we have all been crucified). -- Mikhail Semenko: Endeavor (Who is sitting at the light-blue table). -- Smoke and noise (On an inky night there was smoke). -- Yearning (Tedium, you know, has given me this grace). --

Pavlo Filipovich: Only the Will can rule the universe. -- From antique bas-reliefs (A Titan on a cliff sat, shaping clay). -- The sun (You were so pleasant and so bright). -- You take a handful of the sleepy seed. -- Warmth and allurement all your charm repeats. -- June summons its delightful warmth again. -- Yuriy Klen: Cruel days (Days fashioned of ferocity and steel). -- From Autumnal Lines: (The forest lake, serene and light). -- From The Accursed Years: (Blessed is he who leaves his native shore). -- II (Let us then pray for those who have been taken). -- A symbol (The Prince Danilo in disastrous times). -- Yuriy Darahan: An evening (The day - a wounded prince - stoops to the west). -- Volodimir Kobiliansky: Autumn (Such fair and melancholy autumn days). -- Mikhailo (Maik) Yohansen: The fields are blue with evening thanks. -- Goose-coloured morning from aloft descended. -- The oats (Oats at the sky's edge grow upon the sand). -- Out of the morning
mists a heron floats. -- **Teodosy Osmachka**: The dog (Like a mysterious grief, a spell that nags). -- In the concentration camp (The window shows the roofs piled high with snow). -- A meeting (I thought of her by starlight; inexpert). -- **Valerian Polishchuk**: The creative moment (I live in candour, like the fragrant wormwood). -- **Leonid Mosenzd**: From *The Zodiac*: (Time without end. Yet limits must be set). -- Then into atoms there will start to crumble. -- **Dmitro Falkivsky**: Summer has rustled by... The rye has sung reproof. -- Some have been granted to perform great deeds. -- **Vassil Bobinsky**: The black earth (Soaked with the sweat of peasants who have turned you). -- **Evhen Malaniuk**: Not Slavdom's bread and honey (Not Slavdom's bread and honey: steel and rifle). -- Faustian night (A Gothic night. Above, as in a book). -- A stone (Look at the stone. It holds its peace). -- After each loss I learn that that is. -- Earthly Madonna (As in Ionic columns here). -- Technocracy (We calculate, destroy and with our fists). -- A summation (Forever it is spring, inebriate glory). -- **Evhen Pluzhnik**: Columbus (The stubborn Isabel's consent dispels). -- One writes, one tears it up... again one writes. -- It is the law: no man his time outlives. -- The window shows a garden, whence the scent. -- A peasant near a forest mowed his rye. -- One happy day, the atolls I had passed. -- In ancient times some savage in a sweat. -- **Mikola Tereshchenko**: September (From this transparent day a deep glance falls). -- **Volodimir Sosiura**: Love Ukraine (Love your Ukraine, love as you would the sun). -- And now the star with horns of gold. -- To Mary (If all earth's loves, in flaming disarray). -- Behind the hedge, the sunflower bends its head. -- Gossamer (Gossamer, gossamer, all a-drowse). -- Leaves (The loud winds hold the boughs in thrall). -- **Yuriy Lipa**: Rich as a convent's golden bell. -- The basilisk (My emblem I have made the basilisk). -- **Oleksa Stefanovich**: Black Div (Black Div, the god of Terror, now is heard). -- 1941-1944 (The grain surrounds her, full of grace). -- **Vassil Chumak**: I'll tear those paltry wreaths apart from ages of disaster. -- To weave a song - to embroider dove-like wings. -- She brought with her the swaying of the field. -- **Mikola Chirsky**: Another transient grief we'll see depart. -- **Mikhaylo Orest**: Duration (I saw myself. There where the storms prevailed). -- A fragment (I once discovered in an ancient book). -- Words (There are some days when words approach you freely). -- **Vassil Barka**: Blasphemy (In snowy India, that sacred land). -- **Yuriy Yanovsky**: Dedication (Aloft the falcons flew, and then were gone). -- An epigraph from the novel *Four Sabres*: Song 5 (A happy journey as you march afar). -- **Oksana Llaturinska**: May peace upon this spot preside. -- A spear, a fang, a claw, a hoof. -- A level plain, a prairie vast. -- **Geo Shkuryuply**: Famine (Feed me with bounteous fingers, warm me well). -- With fog-horn speaks the friendly port. -- The song of the throat-cut captain (The courage of adventures). -- **Mikola Bazhan**: The blood of captive women (The tethered, shaggy horse stamps with his hoof). -- The fern (A pocked, old forehead is this white-faced moon). -- The road (The picket-shadows darkly trail). -- The night crossing (A hand is being raised insuitingly). -- From the cycle *Mickiewicz in Odessa*: On the sea shore (The earth, by billows broken, seeks its grave). -- **Yuriy Kosach**: Dickens (The day is cool. And Pickwick, as I note).
-- Bohdan Krawciw: From fields and groves, my teeming native land. -- Like birds far off, by thundering storms' behests. -- The grated, stained-glass window, guard-house style. -- Sviatoslav Hordynsky: A meteor (I hold a meteor-fragment in my hand). -- The traces of the past are thick with rust. -- From The Book of the Refugee (We wakened sadly, finding ourselves despoiled). -- The lyre and the bow ("Which do you choose?" Apollo sought to know). -- Andriy Harasevich: In the old house (The autumn rain is falling). -- Mikola Matiyiv-Melynk: Hilarion's sermon (The Tithe Church to its vaulted roof resounds). -- Hritsko (Geo) Koliada: A woman from the Ukrainian steppes (Here then she stands - a peasant woman from the Ukrainian steppes). -- Olena Telha: An evening song (Outside the panes, the day grows cold). -- 1933-1939 (Unknown to us the starting and the leaving). -- Oh yes, I know, women should not advance. -- Oleksa Vlizko: We look down on the world from lofty towers. -- I took my stand there, in the crossroads dust. -- The Ninth Symphony (Fire, fire! I long for superhuman love). -- Sailors (Tempered by suns, inured by winds). -- Here in the port (Here in the port stand the ships, and the flags are asleep at the mast-heads). -- The fog (Now here, now there the shaggy mainsails run). -- The ballad of the short-sighted Eldorado (The ships went questing to a far-off strand). -- O. Olzhich: The Polynesians (This deep-blue morning, hasten, slender youths). -- Phoenicia's purple days will now adjourn. -- The city tower is striking three. -- A prayer (The abbot rose. Dominicans in state). -- Bohdan Ihor Antonich: On the highway (A morning intertwined with winds). -- A night in St. George's square (The midnight is as black as coal). -- A morning (The morning flashed. The sun like a red brick arose). -- The village (The cows are praying to the sun). -- Home beyond the star (Only this moment I live. As to whether for longer, I know not). -- Musica noctis (Come, kindle in the sky the pale moon's torch). -- An elegy about the ring of the song (I have a house, by it a yard). -- The Arctic (The blossoming comets with their peacock-tails). -- Evhen Fomin: Mother (I trod the road, as earth was being dressed). -- Shall I no longer find, when war is past. -- The Dnieper (I cannot reckon how the Seine is blue). -- Leonid Pervomaysky: When in the wilderness a fir-tree falls. -- Andriy Malishko: We shall come home, my friend, in days far flung. -- Often at night you'll call upon me yet. -- Sirko (Sirko, a battery-horse, by us campaigned). -- Ihor Kachurovsky: From The Village : The rainy night (The windows weep with rain. The wind is gusty). -- Yar Slavutych: The low-browed breed of darkness rests abhorred. -- The cottage (Above the blue Dnieper, upon a green hill). -- Before Shakespeare's house (Man, bow your head before this cottage small). -- Stepan Semczuk: A Canadian rhapsody (Once the Carpathian land and the blue of its lakes were our chanting). -- To the maple leaves of Canada (The oceans are like eagles' wings). -- Forty below zero (A hidden hand has decked with haze). -- Mikita I. Mandryka: The rains descended, and the blacksmith frost. -- Gabriele D'Annunzio (D'Annunzio desired, secure from pain). -- The land of liberty (Niagara, a wonder of the world). -- Honore Ewach: Across the spaces (Across the spaces of eternity). -- The cherry-bloom falls (The cherry-bloom falls). -- Will you so live? (Will you so live that all your days may pass).

Life and work of the Ukrainian poet Mykhailo Dray-Khmara (1889-1939) presented against a broad literary panorama of his times. Dray-Khmara was an accomplished poet and literary scholar and critic, as well as a translator into Ukrainian of French poets. Arrested in 1935 during the Stalinist terror, he was sent to a concentration camp in Kolyma and died there. The study, written by Dray-Khmara's daughter, is based primarily on the poet's unpublished diary and his letters, both of which have survived in the family's archives. The text (especially Chapter 4) is interspersed with excerpts of Dray-Khmara's poetry in English translation (translated, apparently, by the author); the poems *Swans* (Upon the lake with winds through willows singing) and *Second birth* (It seemed sufficient honor so to render) are included in their entirety.

**Contents:** Foreword / Padraic Colum. -- Ch. 1. Neoclassicism. -- Ch. 2. Dray-Khmara's life. -- Ch. 3. Dray-Khmara's views on Ukrainian Soviet literature. -- Ch. 4. Dray-Khmara as a poet. -- Appendix A: List of the published scientific works (1912-1932) of M.O. Dray-Khmara. -- Appendix B: Poems translated by Dray-Khmara in the years 1927-1930. -- Bibliography.

Padraic Colum in his foreword describes Dray-Khmara as one "who made poems about swans on lakes, about historic cities decaying, about the loneliness of the great steppes" which was enough to make him "guilty of ignoring directives."

There are no statements to that effect anywhere in the book, but Chapters 1-4 have been published previously as a series of separate articles in the *Ukrainian Quarterly*, under slightly different titles, e.g., "A Ukrainian Poet's Fate in the Soviet Union" [13.2 (June 1957): 127-137]; "Ukrainian Poet Dray-Khmara on the Ukrainian Literary Life under the Soviets" [13.3 (September 1957): 255-264]; and "Dray-Khmara's Poetical Creativeness" [pt. I: 13. 4 (December 1957): 355-365; pt. II: 14. 1 (March 1958): 77-83].


Translation of the novel *Tythrolovy*. A two-page introduction by George S.N. Luckyj provides bio-bibliographical information about the author and characterizes the novel as "an adventure story with an unusual background and spirited action" whose "special appeal will be felt particularly by the young and the unsophisticated of every age." In his brief foreword the University of Toronto's chancellor Samuel Beatty says of Bahrianyi's novel: "Like *The Swiss Family Robinson*, this is an account of the experiences and encounters of a heroic household, winning its way day by day against wild life and the forces of nature."

The end papers contain a map of Manchuria and Siberia - the area in which
the action of the novel is set. The book jacket, designed by Carl Dair, has a subtitle: "a novel of high adventure in the Shangri-la of the USSR." The back of the book jacket contains bio-bibliographical information about Ivan Bahrianyi and his portrait in black and white. Translator of the novel is not indicated.


Translation of the novel Tyhrolovy with a two-page biographical introduction about the author by George S.N. Luckyj. Translator's name not indicated. See also annotation under B4.


Tales selected from the Ukrainian folklore collections of Kulish, Rudchenko and Drahomanov. This book, according to its editor, is "the first translation ever made from Ruthenian into English." Bain speaks of Ruthenian as a language "rigorously repressed by the Russian government," a language which "possesses a noble literature, numerous folk-songs... a copious collection of justly admired folk-tales, many of them of great antiquity, which are regarded... as quite unique of their kind." Bain who has previously issued a volume of Russian Fairy Tales believes that "the Ruthenian Kazka ... has managed to preserve far more of the fresh spontaneity and naive simplicity of the primitive folk-tale than her more sophisticated sister, the Russian Skazka." He cites the view of Slavonic scholars "that there are peculiar and original elements in these stories not to be found in the folk-lore of other European peoples."

Contents: Introduction / R. Nisbet Bain (p.ix-xii). -- Oh. -- The story of the wind. -- The voices at the window. -- The story of little Tsar Novishny, the false sister, and the faithful beasts. -- The vampire and St. Michael. -- The story of Tremsin, the bird Zhar, and Nastasia, the lovely maid of the sea. -- The serpent-wife. -- The story of unlucky Daniel. -- The sparrow and the bush. -- The old dog. -- The fox and the cat. -- The straw ox. -- The golden slipper. -- The iron wolf. -- The three brothers. -- The Tsar and the angel. -- The story of Ivan and the daughter of the sun. -- The cat, the cock, and the fox. -- The serpent-tsarevich and his two wives. -- The origin of the mole. -- The two princes. -- The ungrateful children and the old father who went to school again. -- Ivan the fool and St. Peter's fife. -- The magic egg. -- The story of the forty-first brother. -- The story of the unlucky days. -- The wondrous story of Ivan Golik and the serpents.


Contents exactly as in the 1894 edition. See annotation under B6.


Izbornyj Sviatoslava of 1073 (The Sviatoslav Codex), in the author's words, "one of the few Early Russian manuscripts that is dated," contains, among other writings, a treatise on rhetoric by George Choe-robo-scus, a professor of rhetoric at the University of Constantinople. Whether or not the author of Slovo a polku ihorevim read this treatise, he made Choe-robo-scus's tropes and figures the instruments of his composition and he drew upon a tradition of style that had already existed in the 10th century Church Slavonic, says Besharov. "The Choe-robo-scus treatise in the Codices...," according to the author, "represents a special esoteric language, an ingenious code, cryptic at first to us, but immediately apprehended by the initiate. The medieval world was where the impossible was possible not only through faith but through magic" (p. 98) and, in Besharov's view, "if passages of the Slovo not infrequently appear puzzling or obscure, this is because its tropes and figures are foreign to the literary climate of investigators" (p. 99). This work was presented originally as a doctoral dissertation in Slavic Languages and Literatures at Harvard University. It is divided into two main parts: "Tropes and Figures in Byzantino-Slavic Theory" and "The Main Tropes and Figures of the Igor' Tale" and includes the facsimile of the Choe-robo-scus treatise from the 1073 Sviatoslav Codex, as well as its Greek original and translations into English of the Greek and Church Slavonic version. The bibliography includes a number of multi-lingual works on the Slovo a polku ihorevim.


According to the author of this pamphlet, "Franko was not only a poet but also a story-writer, novelist, dramatist, satirical poet, fabulist, sociologist, philosopher, historian, linguist, political writer, translator, and social champion. Only such a talented man as Franko could...produce valuable works in each domain." "Were the Ukrainian language better known to the world..." says Bezushko, "Ivan Franko would in all probability have received the highest literary award, the Nobel prize, for his entire creation, and for his activity, because he was one of the few Ukrainians who certainly deserved it."

An attempt to acquaint the English-reading non-Ukrainian public with Shevchenko's life and work and his role in Ukrainian intellectual history.


Marie Halun Bloch, according to the publisher, "has reached into her own Ukrainian background for these stories.... Remembering how these stories sounded when her grandmother told them, Mrs. Bloch wanted them not only to read well but to sound well when read aloud." The translator gives credit for eight of the stories to Ivan Rudchenko's collections published in Ukrainian in Kiev in 1869 and 1870 and for the remaining four to Maria Lukianenko's Ukrainian collection published in 1947 in Germany. M.H. Bloch claims that "till now, few of the stories in these collections have been translated from the original Ukrainian." This Coward-McCann children's edition has 24 black and white Jacques Hnizdovsky illustrations in text, six of which appear also on the book's cover.

**Contents:** About the book. -- Translator's note. -- The cat and the chanticleer. -- The billy goat and the sheep. -- Pan Kotsky. -- The poor wolf. -- The crane and the fox. -- The spiteful nanny goat. -- Seerko. -- How the little fox went after chaff. -- The sparrow and the stalk of grass. -- The farmer, the bear, and the fox. -- The foolish dog. -- The farmyard. -- Publisher's note.


Shevchenko' familiarity with the West European literature of his time and the literary influences which have - or could have - shaped his own work. A reprint of an article published originally in the *Slavonic and East European Review* [34 (1956): 77-98] with an addition of a two-page biographical introduction and "Notes on Translations" by Moira Roberts, and (on pp. 39-64) of 16 Shevchenko poems in English translations. The book is illustrated with seven reproductions of Shevchenko's paintings and drawings and of the title page of the first edition of *Kobzar*. A one page bibliography of English language writings on Shevchenko is printed on the inside cover. The title page refers erroneously to the source as *Slavonic and East European Review, vol. 34, no. 82, December 1955.*

**Contents of poems added:** [Translations, unless otherwise stated, are by
Clarence A. Manning: Perebendya (Blind and aged Perebendya). -- To Oksana K. (In the forest winds toss wildly). -- The plundered grave (O dear and quiet land) / Tr. by Honore Ewach. -- The Caucasus (High mountains on mountains with clouds e'er surrounded). -- My friendly epistle (Dusk descends, the light returneth). -- The testament (When I'm dead, then let me slumber) / Tr. by P. Selver. -- In the fortress : III (It makes no difference to me). -- X ('Tis hard to bear the yoke - though freedom). -- Poems of exile (Songs of mine, o songs of mine). -- N.N. (Sunset is coming, mountains are shadowed). -- N.N. (My thirteenth birthday was now over). -- The Aral sea prison (Above, the dirty sky; below, the sleepy sea) / Tr. by Honore Ewach. -- The prophet (The Lord, loving this people) / Tr. by Sunray Gardiner. -- On the Eleventh psalm (Merciful God, how few) / Tr. by A. J. Hunter. -- Paraphrase of Isaiah XXXV (Rejoice, o pasture that never was watered) / Tr. by Sunray Gardiner. -- Hosea, Chapter XIV (Yes, you will perish, Ukraina).


Presented originally as an address at the "Evening of Ukrainian Literature" sponsored by the Columbia University Ukrainian Club and held at Columbia University on 22 November 1935. The author provides a general historical overview of the development of Ukrainian culture and describes briefly the work of Skovoroda, Kotliarevs'kyi, Kostomarov, Shashkevych, Shevchenko, P. Kulish, Fed'kovich, Vovchok, Drahomanov, Franko, Hrushev'skyi, Lepkyi and Oles'. Interspersed with some excerpts from the poetry of Kotliarevs'kyi (O human fate), Shashkevych (Spring song), Shevchenko (from The Dream), Fed'kovich (Christmas eve), Franko (Eternal revolutionist), Lepkyi (The cranes) and Oles' (Thou marvellous and wondrous night.-- Make sport of us, ye wind) in the author's English translation.


Life and work of Shevchenko presented against the background of Ukraine's history and illustrated with a few quotations from Shevchenko's poetry in E.L. Voynich's translation. Issued also as Taras Shevchenko, the National Poet of the Ukraine, with an added introduction (see B16).


Issued also as Taras Shevchenko, Bard of Ukraine (see annotation under B15). The three-page introduction by G.W. Simpson introduces both the author and Shevchenko to the English speaking public.

B17. Dz'obko, Iosyf. My Songs: a selection of Ukrainian folksongs in English translation
Translation of *Chyie to polechko ne zorane? i inshi narodni pisni* published as no. 1 in the same series in 1956. Added title page in Ukrainian: *Moi spivanochky.*

**Contents:** Lemko songs: My songs. -- All men are well-off but not I. -- A fine one you are. -- Annie was tending peacocks. -- A pine -tree was blazing. -- On the other side of hills and woods. -- By the lake. -- Whose is that 'field. -- Thickly grow mushrooms. -- I cut these fir-twigs. -- On the upland. -- A red rose. -- A red rose is our love. -- A good wife. -- As I was walking in the village. -- I was not alone. -- The people wander. -- The sun was shining bright. -- Why didn't you come. -- Hail, my goblet dear. -- I am trotting so fast. -- There are lads in our valley. -- One, two, let's march. -- In the pine woods. -- I have a beautiful garden. -- Once we had our field. -- A rural wedding. -- Fair and pretty was I. -- A Theophany carol. -- When you come to the top of the hill. -- Where the foamy Tatran swirls. -- Were I a cuckoo-bird. -- Yon in the valley. -- How did I offend you. -- The birch-tree by the water. -- It's time to go home. -- As I was going through the hills. -- Yonder where a cliff stands up high. -- A strange event at the wedding. -- Am I a dog, you spurn me so. -- Hey, listen girls. -- A gray stone of Podilya. -- Songs about America and Canada: You let me go across the sea, mother. -- Tell no one, dear lady. -- Other Ukrainian folksongs: Bitterly cold it is. -- You, philanderer. -- A Cossack going across the Danube. -- He came from a hill. -- As I sail down the Danube. -- Cossack Bayda's spree. -- Her buckwheat pancakes. -- After a farmer's sowing. -- Rise up, o moon. -- A swarthy youth goes by. -- It was a dark night. -- A chumak trader walked down the market place. -- Here am I walking through the fields. -- You didn't do well. -- Good evening, maiden. -- As the reapers went to reap. -- O wistful maiden. -- I do love Pete. -- My hope is gone. -- A girl in the porch. -- Up in the field the reapers are reaping. -- In the Carpathians. -- On his way to the war. -- Is this the well where I had a drink. -- I would not change my lot. -- Why did this parting come. -- Don't go to the parties, Harry. -- You shouldn't have cut down this green oak. -- By the green bushes. -- Ah, poor me, what am I to do? -- A girl was walking. -- Thundering and rumbling it is. -- O bright, shining moon. -- When the pea harvest arrived. -- Where on the village green a linden grew up. -- Out in the field. -- May the rooster die of boredom. -- From behind a hill a breeze blows. -- Falcon-like I would fly. -- Where a happy family lives. -- When we sit down by the bar. -- A Cossack brave knew no worldly bosses.


**Contents:** Foreword. -- Translator's remarks: Ukraine. Ukrainian literature. Ukrainian versification. -- Folk songs: Spring greetings. -- My sweetheart. -- Is a violin so playing. -- The cranberry's bloom. -- I see
raindrops. -- My lover. -- Beauty's lament. -- Just before the wedding. --
My faithful bandura. -- The Cossacks' dance ditties. -- Modern songs: A
spring evening in Ukraine (Close by the house the cherries flower) / Taras
Shevchenko. -- The waters roar (Moanfully roar the Dniper's waters) / Taras
Shevchenko. -- A spring song (A tiny, slender) / Markian Shashkevich. -- A
soldier's love call (The wood is silent) / Taras Shevchenko. -- A glorious
night (Moonbeams are silvery, star-rays are tremulous) / Mikhailo Staritsky. -- I
am lonesome and sad / Taras Shevchenko. -- Evening song (Sunset is nearing) /
Ivan Kotlyarevsky. -- Love's swan-song (When you hear in the dark someone
bitterly weep) / Ivan Franko. -- A lover's reverie (On the bank a mighty
oak-tree) / M. Holubets. -- Love's farewell (Yonder is the winding path) / 
Ivan Franko. -- The joyful eyes (The chandeliers are flaming brightly) / Taras
Shevchenko. -- The nevermore of life (It seems to me that now I see) / Leonid
Hlibiv. -- Song of the cranes (See, my friend, the sky) / Bohdan Lepyky. --
Modern lyrics and short poems: The Aral sea prison (Above, the dirty
sky; below, the sleepy sea) / Taras Shevchenko. -- See, my son, the bees / 
Stepan Rudansky. -- His mother's letter (Bending lowly o'er the tablet) / Osip
Fedkovich. -- The songs still unsung (Before my heart stops singing and my
power) / Ivan Franko. -- On the sea of life (During stormy days the billows) /
Boris Hrinchenko. -- The most precious pearl (I have seen the best of jewels) /
Volodimir Samyiленko. -- An exile's dream (While all Siberia was sleeping) /
Paulo Hrabowsky. -- When love awoke (In youth I sang one kind of song) / 
Mikola Chernyavsky. -- The silvery lake (Like the mirror's silver lining) / 
Mikola Vorony. -- The broken glass (With the glasses the wedding guests ring) /
Lesya Ukrainka. -- For modern poets (When you feel inspired) / Agafangel
Kirimsky. -- Your yesterdays (Your yesterdays are gone forever) / Mikola
Filyansky. -- The weeping-willows (The joyful strife) / O. Oles. -- The night
(From the north the clouds are sailing) / Hritsko Chuprinka. -- Life's
embroidery (Her wedding-gown a girl is fitting) / Paulo Tichina. -- My last
will (When I die, then have me buried) / Taras Shevchenko. -- Notes: Text
notes. -- Biographical notes.

Introductory matter provides a capsule survey of Ukrainian literature
which attempts simplistic parallels between Ukrainian and world literature,
calling Shevchenko - the Ukrainian Shakespeare, Franko - Milton, Lesia
Ukrainka - Elizabeth Browning and Skovoroda - Socrates of Ukraine. The
chapter on versification explains 'the epic foot,' 'the ritualistic foot,' 'the
four-syllable kolomiya foot' and 'the four-syllable kozachok foot.' Text notes
provide comments on versification of individual poems in the anthology.
Biographical notes give a few lines of biographical data on each of the poets
included.

B19. Franko, Ivan. Boa Constrictor and Other Stories. / Translated from the Russian by
pages. Illus., port.

Indirect translation from the Russian of the short stories: At work. -- The
oil-worker. -- The converted sinner. -- The Poluika. -- and the novel Boa
Constrictor. With a black and white portrait of Franko, illustrations by A. Taran and an added title page in Russian. Biographical information about the author appears on cover flaps only.


Percival Cundy's detailed and extensive (95 pages) biographical study of Ivan Franko focuses on what Cundy considers the three outstanding characteristics of Franko, the man: "his indefatigable industry, his social consciousness and sense of mission, and the undaunted courage he displayed all through his life." The biography is followed by a selection of Franko's poetry translated and interpreted by Cundy. Introductory remarks providing data about the translator and a general ten-page preface are by Clarence A. Manning.

Contents: Percival Cundy. -- Preface / Clarence A. Manning. -- Ch. 1. The times and the man. -- Ch. 2. Childhood and schooldays. -- Ch. 3. Life at the university. -- Ch. 4. Literary tribulations. -- Ch. 5. Widening literary and political activity. -- Ch. 6. At the height of his powers. -- Ch. 7. Tragic illness and death. -- Selected poems: Hymn (The eternal spirit of revolt). -- Two early sonnets: Folk song (Behold the spring which gushes from that grave). -- Kotlyarevsky (A mighty eagle on a snowy height). -- The hired hand (He sings a mournful song, his hands upon the plough). -- The pioneers (I saw a vision strange. Stretched out before me lay). -- The great outburst of song: Spring song (Old Winter marvelled much). -- Spring scene (The sun already shining strong). -- What life gave (I have not lived long in this world). -- Remembrance (Into the sea of tears that violence). --Semper idem (Swim against the tide). -- The enemy (The folk are not our enemies). -- Forsaken (My fellows have forsaken me). -- Work (As iron which possesses magic power). -- Ukraine: My love (So lovely is she, for she shines). -- National hymn (No longer, no longer should we). -- Christ and the cross (In the fields, beside the roadside). -- The years of poetic scarcity: Forget not (Forget not, ne'er forget). -- Autumn wind (O autumn wind! who o'er the trees dost moan). -- The duel (The smoke rolled up in clouds. The cannon roared). -- To a young friend (Why in thy head sunk down in thoughtful pose). -- What makes song live (Each of the songs I've sung). -- Idyl (Long years ago this was. Two children small). -- From The Passing of Serfdom: Canto VI (Our priest was old, a timid sort). -- Canto XV (That cursed winter passed at last). -- Canto XVI (The master and his wife were out). -- Canto XVII (The master's kennels were well known). -- Canto XVIII (That Easter Day! Great God; so long). -- From The Death of Cain (At last one day, at eventide it was). -- From Prison Sonnets: Visions (In prison dreadful visions visit me). -- The two goddesses (In sleep two goddesses appeared to me). -- The dove (A hermit was sitting by his lonely cell). -- A legend of Pilate (So Pilate yielded Christ to their demands). -- The sonnet (In sonnets once did Dante and Petrarch). --

From Withered Leaves: Thine eyes (Thine eyes are like the deep, deep sea). -- Pride (Ne'er pass by with scornful laugh). -- Destiny (Ah, destiny! I
utter no complaint). -- Noon (Noon again). -- The plane tree's green (The plane tree's green, the plane tree's green). -- The cranberry (Cranberry crimson, why dost thou bend low). -- The little dove (Ah, woe is me, alas). -- The little pathway (Here is the little pathway). -- At thy window ('If at thy window thou shouldst chance to hear at night). -- The gillyflower (Though thou as flower wilt not win renown). -- Waning powers (Like ox 'neath the yoke, and day after day). -- Hymn to Buddha (All hail, Buddha, to thee). -- A parable about life (In India 'twas. Across a lonely plain). -- Festal centennial (Aeneas was a lusty chap). -- Ivan Vyshensky: I (A pyramid of green it floats). -- II (The' bells are ringing on the Mount). -- III (The bells are ringing on the Mount). -- IV (The solemn service ends at last). -- V (I greet thee, my eternal home). -- IX ('Tis eventide. A shadow stretched). -- X (Another night, another morn). -- XI (The hermit paced his narrow cell). -- XII (Then evening came. The shadow lay). -- Moses: XII ("Enveloped here in solitude). -- XIII (When lo, there came a smothered laugh). -- XIV (The darkness fell. In heaven's vault). -- XV (The sun was rising o'er the plain). -- XVI (But Moses struggled, wrestled, fought). -- XVII (The words at first seemed to exhale). -- XVIII (Once more the smothered laugh was heard). -- XIX (The thunders pealed. The shock was felt). -- XX (A fearlessness stalks o'er the hills). -- From Semper tiro: Semper tiro (Man's life is brief, but what art infinite). -- The conquistadores (Across the stormy ocean). -- The righteous man (Blest is the man who goes where evil reigns). -- Foxes (The strength of Rus marched out to war). -- By Babylon's river (By Babylonia's river I sat down as though dazed). -- The leaves of Kaaf (In dream I strayed into a valley fair). -- The poet's task (O poet, know: that on the path of life). -- Be human (Be human, brother. Let thy humanism). -- Didst thou but know (Didst thou but know how words with power may glow).


Prologue and all the twenty chapters of the poem Moisei translated into English verse. There is a brief five-page preface by the translator and a 16-page biographical study by Stephen Shumeyko. The black and white frontispiece is a reproduction of Alexander Archipenko's bust of Franko made for the Cultural Garden of Cleveland, Ohio.


A selection issued on the occasion of the 100th anniversary of Franko's birth. As stated in the foreword, selections were made with the aim of exposing the author's social views and the social conditions in western Ukraine during the last half of the 19th and the first decade of the 20th century. This, in the publisher's view, should provide "an understanding of the problems and
forces that led to the re-unification of western and eastern Ukraine in the Ukrainian Soviet Socialist Republic in our time." All translations are by John Weir, except for the story "The Pencil" which was translated by Helen Weir. Some of these translations have previously been published in The Ukrainian Canadian, New Frontiers and other publications. The "Biographical notes" by John Weir (pp. 15-50) consist of ten separate essays which are polemical in tone and deal primarily with social and political aspects of Franko's life and work. All the prose pieces have brief annotations by the translator. The book has 17 black and white illustrations in text, including 5 Franko portraits and the music by Lysenko to Franko's poem Vichnyi revoliutsioner.


Biographical notes are interspersed with the following fragments of Franko's poetry in Weir's translation: I thought of the new human brotherhood's birth. -- When did not your tears flow in all of our story. -- I'm peasant born, son of the working people. -- It may be, in a ditch somewhere. -- The village in a valley lies. -- O Mother Earth, of all life the creator. -- Boldly 'gainst the current. -- Do not fear jail, oh youthful friends of mine. -- And how can this love contradict. -- A slimy, fetid slough among the powers. -- O Russia, land of merciless extremes. -- It was odd, winter thought, that the flowers should dare. -- Through the centuries you'll march. -- The woe of the Rus has overflowed its banks. -- From the poor hamlets a sad groan resounds.


The earliest known book of Franko's poetry in the English language. Percival Cundy's essay on "Franko's Life and Work" (pp. 3-27) provides many details about the poet's schooling, his arrests and prison experiences, "the astonishing and indefatigable industry that he displayed all through his life" and, finally, his last eight years plagued by a grave illness. Cundy credits
Franko's biographer Vernyvolia for much of the biographical information and quotes his source extensively. Translations are grouped into "Earlier Poems, 1878-1886," "The Passing of Serfdom, 1887," "From the Third Imprisonment, 1889" and "Later Poems, 1896-1898." Each one of these cycles is accompanied by the translator's commentary. Cundy's foreword to the volume relates how "in the course of his duties as missionary superintendent among New Canadians in Western Canada" he discovered "the Ukrainians, with a splendid national heritage behind them" and how "he gave himself in his spare time to the study of the history, language, and literature of this great race with the distinct purpose of endeavoring to make this Ukrainian background better known to his fellow-countrymen of English speech...."

Contents: Foreword. -- Franko's life and work. -- Selections from Franko's verse: Earlier poems, 1878-1886: Pioneers (I saw a vision strange. Stretched out before me lay). -- No longer (No longer, no longer, no longer). -- The eternal spirit of revolt. -- The Crucifix (In the fields, beside the roadside). -- Winter marvelling (Winter marvelling greatly). -- Forget not (Forget not, ne'er forget). -- Idyl (Long years ago this was). -- The Passing of serfdom, 1887: Easter Day, 1848 (That Easter Day! Dear God above). -- From the third imprisonment, 1889: Surka (Surka am I, a Jewess poor). -- Later poems, 1896-1898: If thou at night (If thou should'st hear at night). -- Falling snow (Falling, falling, falls the snow). -- Ah destiny (Ah destiny, I utter no complaint). -- Did'st thou but know (Did'st thou but know how potent thy words are). -- Parable concerning life (In India 'twas. Across a lonely plain).


In addition to the novel's translation, the book contains a one page dedication of the translator to "all real Americans who understand and believe in the traditions and teachings of the founders of their republic," as well as "A Brief Outline of Ukrainian History" by Theodosia Boresky (pp.217-230).


B26. Honchar, Oles'. Standard-bearers; a novel. / Alexander Gonchar. Translated by N.

Translation of the first two parts of the trilogy Praporonosti. Part 1: The Alps (original title: Al'py); part 2: The Blue Danube (original title: Holubyi Dunai). The third part Zlata Praha was first published in the original Ukrainian in 1948 and is not included in this English edition.


Luckyj's biographical and critical introduction to Khvylovyi and his work (pp.1-13) is extracted from his two previously published studies: Literary Politics in the Soviet Ukraine (see annotation under B38) and The Battle for Literature in the Soviet Ukraine (see annotation under B37). On the book jacket the publisher characterizes this collection of Khvylovyi's short stories as showing "the transformation of the talented revolutionary into an embittered cynic - from the early tales of drama and symbolism to the final savage satires on Soviet officialdom and the Ukrainian Communists." In addition to the five stories translated and Luckyj's introduction, the book contains also on pp.215-234 reminiscences about Mykola Khvylovyi by his friend and collaborator the Ukrainian writer Arkadii Liubchenko which were first published in a slightly longer version in Ukrainian in 1943. Despite the statement on the title page, not all short stories were translated by George S.N. Luckyj (see Contents); the story "Puss in boots" has been reprinted from the Slavonic and East European Review (June 1930).


Translation of the play Kryla published originally in Ukrainian in 1954. No preface or introductory material of any kind. No bio-bibliographical note about the author. Author's portrait with an autograph signature in Russian.


Biographical information about the author is provided on the flap of the book cover only. There is a frontispiece of the author's portrait and an added title page in Russian.

Contents: Oven bride. -- The witch. -- Chrysalis. -- On the rock. -- The duel. -- Appletrees in bloom. -- Laughter. -- Persona grata. --
Intermezzo. -- What was writ in the book of life. -- The dream. -- The horses are not to blame.


The author's discussion of Ukrainian folk songs, of their general characteristics, themes and influence, is interspersed with excerpts from religious and ritual songs (*koliady, shchedrivky, hahilky, kupal's'ki pisni, obzhyvko pisni*), historic and political songs (*Slovo o polku Ihorevim, dumy, Shche ne vmerla, Ne pora*), professional songs (about *chumaky*, servants, artisans), songs of family and private life (wedding songs, cradle songs, love songs, songs of conjugal life, funeral songs) as well as wandering songs and ballads in the author's own English translation. Original Ukrainian titles are retained. There are a number of bibliographical and explanatory footnotes, as well as a bibliography of English, French, German, Italian, Latin, Ukrainian, Russian and Polish sources on pp.67-76.


Published on the occasion of the centenary of Shevchenko's death, the booklet presents a historical survey of the Shevchenko cult among the Ukrainian "progressives" in Canada. Pages 59-71 are devoted to polemics with Ukrainian "nationalists" and their interpretations of Shevchenko. With 15 black and white illustrations (mostly from Ukrainian Canadian life) and a poem "Tribute by a Canadian poet" by J.S. Wallace.


Translation of *Marusia*, a novel of peasant life published originally in Ukrainian in 1834. The one page introduction by Lord Tweedsmuir, Governor-General of Canada, welcomes this first English translation of the Ukrainian classic as a contribution to Canada's intellectual life. In the "Translator's Note" (pp.9-11) Florence Randal Livesay describes Kvitka-Osnovianenko as an "aristocrat by birth, soldier, magistrate; devout, naive, full of a robust humor" who "has written laments as moving as that made over Prince Jonathan, or like some majestic mournful outcry in a Greek tragedy." Pages 13-15 contain a "Biographical sketch of Hrihory Kvitka-Osnovianenko" translated by Theodore Humeniuk from the preface to the second edition (1911) of Kvitka's works. Acknowledgments give credit to Paul Crath and Theodore Humeniuk for their assistance in the translation of the novel.

Abridged translation of *Syny zemli*, a novel about Ukrainian pioneer settlers in Alberta, published originally in three volumes in 1939-1945. Translator's name is not indicated. The author, born in 1888 in Western Ukraine, emigrated to Canada in 1906 and worked as a teacher in the Ukrainian districts in Alberta. *Syny zemli* was his first and only novel.


The main part of the volume (pp.1-32) consists of a scholarly report by E. Linieff written in 1904 on her excursions to the "districts of Mirgorod, Lyubensk, Horolsk and Zolotonoshevske" in the province of Poltava to attempt - for the first time - to record Ukrainian folk songs "by a method which is free of all subjective influence, and thus to preserve the songs in their pure form and in all their spontaneous melodic beauty," i.e., by phonographic notation.

"According to what I was able to hear and to record," writes Linieff, "the songs that retain most of their originality in text as well as in melody are the ceremonial songs Vesnyanky (songs dedicated to spring), Petriivky (for St. Peter's Day), Kolyadky (Christmas carols) and wedding songs. Next come the meditative songs and spiritual songs of the Kobsary and Lirnyky, blind singers playing their accompaniments on these two musical instruments: kobsa and lyre. Next are the songs of the Chumaky (travelling tradesmen), and the Burlaky (hired laborers), then the Cossack historical songs, and finally the lyric and the jesting songs: Tryndichky (humorous songs sung at village evening parties and others)." "In all my excursions for the purpose of collecting folk songs," continues Linieff, "the phonograph helped me to comprehend most accurately the peculiarities of the performances of the people, the structure of Ukrainian songs, and to collect material though small in volume yet rich in interest (120 songs in all). On the basis of these recordings, an important theoretical and practical study of folk songs may be made."

Preface by Alfred J. Swan, professor of music at Haverford College, provides some data about E. Linieff. Born in 1854 into a family of Baltic-German origin, Eugenia von Papritz spent her youth in Kiev and was trained for a singer's career. After hearing one day a band of pilgrims sing folk songs and ballads, she decided to devote her life to the collection and preservation of the old folk songs. She married in 1880 the construction engineer Linieff, and for political reasons spent some time in England and America. In 1896, after an amnesty, they returned to Russia and Eugenia continued her work on the folk songs until her death in 1919. "The fate of her dossier (some 2,000 songs) is as yet unknown," writes A.J. Swan. Only 65 of all the innumerable melodies recorded by Eugenia Linieff have been published. The Appendix (pp.33-48) contains the following "Texts of Songs from the Province of Poltava. Translated from the Ukrainian by Maria Safonoff" [sic: not
as stated on the main title page "from the Russian"; Sleep, lulla, lullaby. -- A playful, little kitten. -- Marynka stood alone in the field. -- Our little Marynka, the bather (Little Marynka, the bather). -- Along the countryside. -- So short is the night - the Petrivochka. -- Up above the blackthorn shrubs. -- The large crane is strutting on the hill. -- Oh, thou forest green. -- See, how the fisher is flying. -- At the gates of Jerusalem. -- If your boss's purse is tight. -- Walking down the valley. -- "Our Lord's Passion." -- Morosenko. -- Woe to thee, poor sea gull. -- South to Crimea a traveling merchant went this year. -- Wind is blowing. -- O, whose is this cottage.


A collection including translations of songs from Ukrainian folklore, as well as of selected poems by Shevchenko, Rudans'kyi, Vorokhtyvych and Fed'kovych. Paul Crath's preface is a lyrical hymn to the beauty of the Ukrainian song, "a precious pearl in the common treasury of mankind." Translator's note provides some background on Ukrainian folk songs and literature and a rendering of an old Ukrainian ballad which the author learned from an old Ukrainian immigrant in Winnipeg. Translations are accompanied by numerous explanatory references in footnotes.

Contents: Songs of Ukraina / Paul Crath (pp.9-15). -- Note by translator (pp.17-20). -- Pagan songs: Kupalo (fragment): I (On Ivan-Kupalo). -- II (Hail! On the day of Ivan Kupalo). -- Song to Vesnianka (Spring), fragment (O lady Vesnianka). -- Vesnianka's children's song (Vesnianka came). -- Hyeevka- song of the woods (What did she bring us, the beautiful Spring). -- Wedding song cycle: The wedding of Marusenka: I. Worota - the gates (Marusenka with her father pleaseth). -- II. (The sun as a wheel now mounts the skies). -- III. (In the orchard, in the cherry orchard). -- IV. The coming of meeschani on Sunday to the wedding (Let us drive - we will drive across the fields). -- V. Ceremony of the wreath-weaving (The Kalina grows in a little valley). -- VI. The wreath (Wreathe, my wreath). -- VII. Baking the korovai (My korovai, so heaven-sweet). -- VIII. To her little brother the duchess cried), -- IX. Putting on the peremitka (The white pava is flying). -- X. X. Song of the bridegroom's friends (Open the gates). -- XI. Departure (Clanged the keys on the table). -- XII. The mother (As it came to the dawning I awoke). -- XIII. (In the green garden is fresh-fallen snow). -- Wedding songs: Song of departure: A bride of Bukovina (Dear my mother, weep not). -- Unplaiting the hair (Unbraid her dusky hair). -- The bride's song (Mother mine, keep well). -- The bride (Marusya, Marusya dost thou not lonesome feel). -- The day before the wedding (The bride sings to her lover). -- Historical songs: Pan Kanovsky - song of feudalism (Bohuslav was Pan Kanovsky's). -- Marusya Bohuslavka (On the Black Sea). -- Akhmet III. and the Zaporogians (In the year 1600, in that God's year) / S. Rudansky. -- Before Poltava (O woeful fate) / ascribed to Hetman Mazeppa. -- Time of Tartar invasion; fragment (Ukraine is sad for that she has no place to dwell in). -- The song of Bida (Bida, Bida drinks honey-horeevka). -- Cossack songs: Cossack marching song (Cossacks whistled! They were marching). -- Charge of
the Cossacks (Hail Roll up! Eagles brave). -- The young recruits (Along the hills lies the snow). -- Mother and son (All the oak forest is murmuring). -- The captives (Cuckoos Call the cuckoo). -- Cossack marching song (The harvesters are reaping on the hill-side). -- Song of victory, 1648 (Hai, all ye good people! List what I tell ye). -- In Turkish captivity (On the blue sea waves are roaring). -- Lament for Morozenko (Trenches along the foot of the mountain). -- Robber songs: The death of Dobush, 1745 (Along the hedges of the wooded height). -- Song of the Oprishki (outlaws) (Hai, brethren, Oprishki). -- The haidamaky - "Knights of vengeance" (Haidamaky they call us, unrelenting and stern). -- Song of Karmeluk (From Siberia I return). -- Tchumak songs: Khustina - the bethrothal kerchief (On Sunday she did not dance) / Taras Shevchenko. -- The penniless tchumak (In the market-place of Kiev).

Rhythms: Mother and daughter (If thou lovest me, sweetheart). -- Burial of the soldier (Near the pebbly shores grows a green elm-tree). -- The drunkard (The red cranberry has withered). -- Song of the orphan (I will go into the field and talk to the dew). -- The gift of a ring (He gave me a ring). -- Folk songs: "My field, my field" (O my field, my field). -- Song of the Cossack (Heavily hangs the rye). -- Song (I walked along the river bank). -- Orphan song - the mother (As a cloud, o Lord, let me float). -- Song of unhappy woman (Over my gate a pigeon's wings). -- A girl's song (What is the use of my black eyebrow). -- Old folk song (O wild horses - where are you running over the steppes). -- The daughter of the witch (variant) (Go not, I pray thee, to the dance, Hritz). -- Song of v'dova - The widow (O'er the steppes rode he, the Cossack). -- The two lovers (fragment) (The wild wind bloweth ever). -- Song - the broken engagement (Between the two dark clouds). -- The distant sweetheart (High is the mountain-top). -- The enchantress (My girl tricked me). -- The dying soldier (Brother, whence comest thou). -- The orphan's wedding (Come out, dear young Melananka). -- Moonlight (Light o' the moon, shine out, shine out). -- On the steppes (On the steppes two fir-trees old). -- In the garden beside the water. -- Unrequited love (I have lost her, my loved one). -- The oak (Spread wide thy fair branches, and flourish my oak). -- Night on the road (Dark the road and lonely). -- Song of the dance (The rain is falling, falling fast). -- Pigeons - the lovers (By a river, swiftly flowing). -- Song from an opera (Hard bloweth the wind, and the trees are bending). -- The maid to her laggard lover (Hesitate no more, beloved). -- The tramp at the inn (The landlady and landlord, quarrelling). -- Little Petrus (Petrus I love, I love so well) / From the opera NataIka Pottavka by Ivan Kotlarevsky. -- Songs of the poppy harvest: I (How like to the poppy seed is this world). -- II (How sad, o my mother, how sad). -- Ballad (Here is a hill). -- "Girl o' mine" (variant). -- Yakimy-old folk song (Yesterday between the even). -- An old folk song (Grass rustling in the breeze). -- Ballad (Playing on the flute was Ivan). -- The Kalina - old folk song (Was I not once the red cranberry). -- An old folk song (As the cherry glows in the garden). -- In the fields grows the rye. -- An old ballad (Mila, farewell). -- Kazhut ludy, shos ya likha (They may jeer and call me 'Likho'). -- By Dunai's waters (So quietly, so gently the Dunai's waters flow). -- I was born in a fated hour (They say I am lucky, that cares I've none). -- The song of the visits (I liked a girl too much, too much). -- Wasylki - song of the dance (O they said, the evil talkers). -- Kalina - the
cranberry (My daughter) / Shevchenko.

-- Other poems: Thought from a prison (The sun sets, mountains fade) / Taras Shevchenko. -- Topolla - the poplar (The wind blows through the oaks in the wood) / Shevchenko. -- Songs from exile (Blow, o wind, unto my Ukraine) / Rudansky. -- The ring (It is about a month...since my...loved one...bade me...good-bye) / Vorobkievich. -- Poems by Fedkovich: Where luck lies (You, my brother, stayed at home). -- The flute (The midnight fire flickers). -- Two etchings: I. Holy Eve (The bell rings, rings, rings). -- II. In church (Sad and quiet is the House of God). -- The recruit (In the great emperor's courtyard).

The hankercchief (The sun was drowning in the ocean's brim). -- Before Kastenedola (Look at the soldier's kabaty ). -- To M.D. (You are a hutzul). -- Ukrainian national anthem (She lives on, our Ukraine) [includes music with text in Ukrainian].

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The first comprehensive English language anthology of Ukrainian short stories with a scope extending over a period of one hundred years. Some of the short stories have been especially translated for this collection, other translations have been previously published in the Ukrainian Weekly and elsewhere. Luka Lutsiv's introduction (pp.7-14) provides historical background as well as comments on individual short stories. Bohdan Krawciw supplied one-page bio-bibliographical and critical annotations for each of the authors included.


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B37. Luckyj, George Stephen Nestor. The Battle for Literature in the Soviet Ukraine: a

The first scholarly study in English of VAPLITE (the Free Academy of Proletarian Literature) based on the unpublished records of this organization preserved among the private papers of Arkadii Liubchenko. Most leading members of VAPLITE perished in the purges of the 1930's and Mykola Khvylovyi, the spiritual leader of the Free Academy, committed suicide in 1933. VAPLITE was the center of a heated literary discussion; it has gotten into serious conflict with the Communist Party and had to be dissolved under pressure. Liubchenko papers include minutes of meetings, letters from VAPLITE members, a literary diary and other documents which make it possible to reconstruct the history of this organization in considerable detail.


A comprehensive study of the Ukrainian literary renaissance of the 1920's with an emphasis on the political conflict between Ukrainian literature and the ruling Communist Party. An outgrowth of a 1953 doctoral dissertation at Columbia University based on contemporary Soviet sources and on the unpublished papers of Arkadii Liubchenko. The dissertation's original title was "Soviet Ukrainian Literature."


West European influences and the development of Ukrainian Renaissance and Baroque literature in the 16th, 17th and 18th centuries. Separate chapters are devoted to the work of Ivan Vyshens'kyi (p. 20-23), Maksym Meletii Smotryts'kyi (p. 34-36) and Hryhorii Skovoroda (p. 63-73).


An address given at Columbia University on 16 April 1937 at an "Evening of Ukrainian Literature" sponsored jointly by the Columbia University Ukrainian Club and the Ukrainian University Society. Ivan Franko's life and work is presented against a background of socio-political conditions of his time. One poem of Ivan Franko "Prison sonates" [sic] (Amid my dreams two goddesses appeared) in C.A. Manning's translation appears on p.7. There is, in addition, an "Explanatory note" from the editor about Franko's use of the terms "Rus" and "Rusins." The preface gives information about the "Evening of Ukrainian Literature" which, in addition to Professor Manning's lecture, included a choral presentation of Ukrainian folk songs.

Literary and biographical silhouettes of H. Skovoroda, I. Kotliarevs'kyi, H. Kvitka-Osnovianenko, T. Shevchenko, P. Kulish, M. Vovchok, I. Nechui-Levyts'kyi, I. Franko, L. Ukrainka, M. Kotsiubyns'kyi, V. Stefanyk and O. Oles' with three additional general chapters on the background of Ukrainian culture, on the conditions for Ukrainian cultural development in the Austro-Hungarian empire and in Russia, and on the literary scene after 1918. There is a four-page bibliography of Ukrainian literary works in English translation and of selected articles on Ukrainian literature and a one-page foreword by Watson Kirkconnell.


W.K. Matthews, professor of Russian at the University of London and head of the Department of Language and Literature at the School of Slavonic and East European Studies, was invited by the Association of Ukrainians in Great Britain to deliver an address on the occasion of the 90th anniversary of Shevchenko's death. The address was given at St. Pancras Hall, London, on 11 March 1951. In his address Matthews speaks of Shevchenko's affinity with Ukrainian folk poetry, proving at the same time through his analysis of Shevchenko's versification technique that the poet was not "a simple imitator of folk-songs." In his comparison of Shevchenko with Burns, the author stresses both similarities and differences between the two poets. Matthews feels that "the transition from Romanticism to Realism" may "be followed as plainly in Sevcenko's painting as in his literary work" and that Shevchenko's "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." The author's "Note on Transliteration" appears on p. 16.


The first edition of W.K. Matthews's address was published in 1951 in London (see annotation under B42). This second edition, issued to mark the centennial of Shevchenko's death, contains, in addition, a one-page introductory note by J.B.R. [i.e., J.B. Rudync'kyi], added title pages in English and Ukrainian, as well as six black and white illustrations (samples of Shevchenko's paintings, autograph of his poem Meni odnako and two of his portraits).

Slovo o polku Ihorevym, which the author calls "that unique monument of Old Russian secular literature", contains numerous Oriental words which came from Altaic (Turkic or Mongol) languages or through their mediation. Menges discusses these loan-words, one by one, in alphabetical order of the Cyrillic alphabet, from "bosyi" to "laruga", tracing at some length the history of these borrowings. There is a two-page preface by Roman Jacobson, extensive bibliographical footnotes and an index.


Nine essays by exiled Ukrainian Shevchenko scholars present various aspects of the poet's life and work "as seen from a distance of a century." Except for contributions by P. Zaitsev and V. Petrov which were published previously (in Ukrainian, in the journals My and Arka respectively), all the other essays were written especially for this publication to commemorate the centenary of Shevchenko's death.


A biography of the poet, emphasizing his relationships with women and his interest in and fascination with female heroines. With excerpts from Shevchenko's poems in English translations and six black and white illustrations. A slightly modified and abbreviated version of a talk the author gave in Ukrainian at a Ukrainian women's club.

Translation of the novel *Rotonda dushohubtsiv* with a two-page introduction by the author and a brief publisher's preface. Translator's name is not indicated. A claim is made by the publisher that *Red Assassins* "reveals in a most illuminating manner the brainwashing tactics that...have...always...been employed by the communists to break down the physical, mental and moral fiber of their conquered people."


An analysis of Taras Shevchenko's poem *Zapovit* and its background. English language translations of the poem by John Panchuk [Testament (When I shall die, bury me on)], E.L Voynich [The Testament (Dig my grave and raise my barrow)], P. Selver [Legacy (When I am dead, then let me slumber)], John Yatchew [My Last Will (When I die, then bury)], John Weir [My Testament (When I die, let me be buried)], Vera Rich [Testament (When I die, then make my grave)], Myra Lazechko-Haas [Last Will and Testament (Raise my body to a summit)] and Jack Lindsey [When I am Dead (When I am dead, bury me deep)] are appended. A "List of Published English Translations of Shevchenko's 'Testament'" appears on pp.145-146. The book is illustrated with a Shevchenko portrait, two photographs of Shevchenko monuments (in Kaniv and in Washington) and a reproduction of Shevchenko's autograph of *Zapovit*.


A popularly written illustrated series of fictionalized juvenile stories based on some episodes from the poet's childhood.


A fictionalized popular biography of Taras Shevchenko interspersed with brief excerpts from his poems in English translation and illustrated with some of his drawings. A chronology of "Important dates in the life of Taras Shevchenko" appears on pp.195-197.


A competition was held for the best project of Shevchenko monument to be erected in Washington, D.C. The Jury appointed by the Taras Shevchenko Memorial Committee announced its judgment on 14 July 1962. Seventeen projects have been submitted. First prize was awarded to a project by Leo Mol. Andrii Daragan was the recipient of the second prize. Serhii Makarenko, Myroslav Nimciv, Serhii Lytvynenko, Hryhorii Kruk and Roman Kowal were
singed out with a "honorable mention." These and some other selected projects are reproduced in black and white in this bilingual Ukrainian-English pamphlet, which contains, in addition, an untitled introduction by V. Lasowsky, membership lists of the Jury, of the Board of Directors of the T. Shevchenko Memorial Committee of America and of the Arts Committee. A photograph of the Jury during one of its meetings is included among the illustrations.


The Museum has some 800 original drawings, etchings and paintings of Shevchenko, as well as the poet's personal belongings, his library, reproductions of his manuscripts and other memorabilia. An 11-page article about the museum is supplemented with 26 pages of illustrations from the museum's holdings.


The first separately published essay in English on a topic of Ukrainian literature. Written on the occasion of "the fiftieth anniversary of the death of the poet-slave, Taras Gregorievitch Shevchenko" it presents the poet's life against the background of another 50th anniversary "celebrated" in Russia a week earlier, namely that of the emancipation of the slaves. Shevchenko is described by Rastorguev as "equal in genius to the well-known poet Pushkin," but at the same time as "almost unknown in Western Europe." Because of enforced Russification and repressive attitudes of the Russian government, says Rastorguev, the poetry of Shevchenko can "only be appreciated by a comparatively limited number of educated people who, in spite of persecution, have remained loyal to their mother tongue, and still cherishing the memory of their country's past independence, cling to a hope of a future revival of her national character."

Lev Pavlovich Rastorguev was born in Russia in 1869. After taking part in the 1905 revolution, he fled to France in 1907 and later settled in England. Rastorguev was a lawyer by profession, a member of the Russian Bar and also of the Middle Temple. He was the author of a 91-page pamphlet on Russian corporation law, The Legal Position of English Companies in Russia (London: Jordan & Sons, 1911) and of a number of articles published in English legal journals. On 24 July 1917 he read a paper before the Grotius Society entitled "The Revolution and the Unity of Russia" which was published later in Grotius Society's Problems of the War (London: 1918, vol.3, pp.91-98). In it Rastorguev exhibited his thorough familiarity with the history of Ukrainian-Russian relations, his sympathies toward the political aspirations of Ukrainians, as well as his hope that Ukraine would choose to remain as a free member state in a future federated democratic Russia. Rastorguev died in England in 1924.

**B54. Rudnycky], J.B. Readings in Canadian Slavic Folklore, II: texts in English**
translation. / Compiled and edited by J.B. Rudnyckyj. Winnipeg: University of

Contains brief anonymous pieces in prose and verse grouped in five
categories: 1) pioneer stories, 2) namelore, 3) adapted 'old country' folklore,
4) Canadian anecdotes, and 5) folk songs about Canada. There is a brief one and
a half page foreword by the compiler. Selections have been made on the basis of
the author's book on Ukrainian Canadian folklore (published, apparently, in
Ukrainian, by the Ukrainian Free Academy of Sciences in Winnipeg in 1960)
with some added texts from Russian, Polish and other sources.

B55. Ryly's'kyi, Maksym. Taras Shevchenko : a biographical sketch. / by Maxim Rylysky,
Alexander Deutch. Translated from the Russian by John Weir. Moscow: Progress

A popularly written biography of Taras Shevchenko interspersed with
excerpts from his poetry in English translation and illustrated with eleven
black and white reproductions of Shevchenko's drawings and paintings and
photographs of some Shevchenko monuments.

Contents: Introduction. -- Childhood. -- In St. Petersburg. -- The poet.
-- Arrest and exile. -- Freedom on a chain. -- Calling Russia to take up the
axe. -- A great people's poet.

B56. Shevchenko, Taras. The Kobzar of Ukraine : select poems done into English verse
with biographical fragments by Alexander Jardine Hunter. Teulon, Man.: A.J.
Hunter, 1922. 144 pages. Illus.

Translations are interspersed with biographical notes and comments on the
poems, as well as with black and white illustrations: reproductions of
Shevchenko's paintings and drawings and miniature landscapes of Ukraine.

Contents: The monk (At Kiev, in the low countries). -- Hamaleia (Oh
breeze there is none). -- The night of Taras (By the road the Kobzar sat). --
Nai'mechka or The servant (On a Sunday, very early). -- Caucasus (Beyond the
hills are mightier hills). -- To the dead and the living, and the unborn,
countrymen of mine, in Ukraine, or out of it, my epistle of friendship ('Twas
dawn, 'tis evening light). -- A dream (Oh my lofty hills). -- The bondwoman's
dream (The slave with sickle). -- To the makers of sentimental idylls (Did you
but know, fine dandy). -- A poem of exile (I count in prison the days and
nights). -- Memories of freedom (Memories of freedom). -- Memories of an
exile (Memories of mine). -- Death of the soul (As the nights pass, so pass the
days). -- Hymn of exile (The sun goes down beyond the hill). -- On the
Eleventh Psalm (Merciful God, how few). -- Prayer I (To tsars and kings). --
Prayer II (My prayer for the tsars). -- Prayer III (For those that have done
wrong to me). -- Prayer IV (To those of the ever-greedy eyes). -- Mighty
wind (Mighty wind, mighty wind). -- The water fairy (Me my mother bore).
-- Hymn of the nuns (Strike lightning above this house). -- To the goddess of
fame (Hail, thou barmaid slovenly). -- Iconoclasm (Bright light, peaceful
light). -- My testament (When I die, remember, lay me).

A reprint of the 1922 Teulon, Manitoba edition with an added one-page foreword by the editor (see annotation under B56).


Along with the Ukrainian originals, Shevchenko's poems appear here in parallel English, French and/or German translations and are illustrated with full-page reproductions of eight Shevchenko paintings, four of which are in color. Biographical introductions - three slightly different versions by different authors - appear in English, French and German on pp.7-12. The collection includes the work of various translators and was edited by George S.N. Luckyj. Translations are attributed in "Notes" only.

**Contents of the English language material:** Taras Shevchenko / G.L. (pp.7-8). -- Lines from "O my thoughts" (O my thoughts, my heartfelt thoughts). -- Hamaliya (Ah, there comes, there comes nor wind nor a wave) / Tr. by Vera Rich. -- Heretic (Evil neighbours burned the dwelling). -- The great grave (This, my sisters, is the reason) / Tr. by Clarence A. Manning. -- From day to day (From day to day; from night to night) / Tr. by Ethel L. Voynich. -- Testament (When I die, then make my grave)/Tr. by Vera Rich. -- I care not (I care not, shall I see my dear) / Tr. by Ethel L. Voynich. -- The three pathways (Once three pathways, broad and wide). -- Evening (Beside the house, the cherry's flowering). -- Lines from "The princess" (A villagel And the heart again). -- My thirteenth year was wearing on / Tr. by Vera Rich. -- Drowsy the waves (Drowsy the waves and dim the sky) /Tr. by Percy P. Selver. -- Pretty Kateryna (Pretty Kateryna had). -- Both the valley stretching wide (Both the valley stretching wide). -- I am not ill (I am not ill, touch wood, not I). -- Paraphrase of the Eleventh Psalm (O God of mercyl How they wane) / Tr. by Vera Rich. -- Winter (Thy youth is over; time has brought) / Tr. by Ethel L. Voynich.


The first complete collection of English translations of all the poetry Shevchenko ever wrote in Ukrainian. With a short preface by Watson Kirkconnell and a long introduction (pp.ix-I) by C.H. Andrusyshen providing a detailed account of Shevchenko's life. Shevchenko, in Andrusyshen's concluding words, "is a volcanic spirit, towering titan-like above his own people, and high enough to be seen and heard by other nations of the world as he proclaims to all mankind the universally applicable virtues by which the moral fibres of humanity thrive and are strengthened." Explanatory annotations and comments
supplied by C.H. Andrusyshen appear in footnotes. The poems are arranged in chronological order. This edition is illustrated with 17 black and white reproductions of Shevchenko's drawings and paintings and two photographs of monuments in his honor (in Kaniv and in Winnipeg).

Contents: The bewitched woman (The mighty Dnieper roars and groans). -- O boisterous wind most turbulent. -- In eternal memory of Kotliarevsky (The sun shines warm, the breezes fresh). -- The river to the blue sea flows. -- Katerina (My dark-browed beauties, fall in love). -- The night of Taras (A kobzar at the crossroads sits). -- Song (What use are coal-black brows to me). -- Ivan Pidkova (There was a time in our Ukraine). -- The poplar (The wind goes howling down the vale). -- Perebendia (Old Perebendia now is blind). -- To Osnovianenko (The rapids rage; the moon appears). -- Prelude (My pensive, heavy-laden songs). -- To V.J. Sternberg (You'll wander far throughout the world). -- To N. Markevich (Bandurist, my blue-grey eagle). -- The Haydamaks (All things must ever flow and pass away). -- Life's fearful for a beggar-lad. -- Mariana, the nun (The poplar and the willow-tree). -- The drowned maiden (Within the grove the wind's at rest). -- A bark (The wind holds converse with the grove). -- Hamaliya (Not a breath of air is felt, no wind or wave). -- The excavated mound (O gentle region, fair Ukraine). -- Chihirin (Chihirin, O Chihirin). -- The owl (In a green wooded valley). -- The maiden's nights (Unplaited braids of maiden's hair). -- The dream (Each person has his destiny). -- The kerchief (Even on Sundays she would bake and milk). -- Why do I feel so heavy? Why so weary? -- Emptiness (Tell me my fortune, sorcerer). -- To N.V. Hohol (Thought follows thought, off in a swarm each flits). -- Do not be envious of the rich: the wealthy man enjoys. -- A wealthy woman do not wed. -- The heretic or John Huss (A certain man's fine dwelling-house). -- The blind man (Thoughts of my youth, my children fair). -- The great mound (As white as snow, three tiny birds went flying). -- Subotiv (In the village of Subotiv). -- The hired girl (Early one Sunday morning). -- The Caucasus (Mountains on endless mountains rise, clouds veil their peaks). -- To the dead, to the living, and to those yet unborn, my countrymen all who live in Ukraine and outside of Ukraine, my friendly epistle (Day dawns, then comes the twilight grey). -- Kholodniy yar (To every man misfortune comes). -- The psalms of David (I. Blessed is he who does not join; XII. Why, my dear Lord, hast thou indeed; XLIII. With our own ears, Almighty God; LII. Only the fool will to his heart; LIII. God, save me, justify me now; LXXXI. All kings and judges numberless; XCIII. The Lord God judges wicked men; CXXXII. What could be worthier in the world; CXXXVII. On the banks of Babylon's rivers; CXLIX. A new and glorious psalm we'll raise). -- To little Mariana (Grow, grow, my little birdie fair).

-- The days pass by, nights flit away. -- Three years (A day drags endless to its close). -- My legacy (When I shall die, pray let my bones). -- The lily (Ah, why did people, as I grew). -- The mermaid (My mother bore me in high halls). -- The witch (I pray, and find my hopes again). -- Alone am I, yes, all alone. -- Endless ravines are spread around. -- It is all one to me indeed, if I. -- To Oksana ("Don't leave your mother's side!" they said). -- The cranberry ("Why do you always wander to that mound?"). -- The three roads (Three broad roads ran in endless length). -- To N.I. Kostomariv (The joyful sun passed in and out). -- An evening (A cherry grove beside the cottage stands). --
I could not sleep. The night was like a sea. -- A deserted cottage (Up in the morning early the recruits). -- It's hard to be an exile...though in truth. -- Friends, fellow exiles, shall we meet again. -- The mower (Across the fields he goes). -- Ah, my heavy-laden verses. -- The princess (O my beauteous star of evening). -- To my fellow-prisoners (Remember, brothers how I yearn). -- The sun is setting and the hills grow dim. -- I was some thirteen years of age. -- This land is alien and the sun is cold -- A dream (O ye my lofty hills, and still more lovely). -- Irzhavetz (Long years ago the Swedes made quite a stir). -- N.N. (My heavy-laden verse! My fatal famel). -- To the Poles (When we were Cossacks yet, and when the Union). -- The monk (In Kiev, in the region of Podilia). -- We ask each other on this earth. -- I am distracted. Where am I to go? -- Three nights long now, row on row. -- A kerchief (Was it the will of God that made it so?). -- To A.Y. Kozachkovsky (It happened long ago, when still at school). -- The Muscovite soldier's well (Our life's not worth the living, I declare). -- So, too, do I write now: and yet I feel). -- Come, let us turn again to versifying. -- Behind the door in God's own dwelling-place). -- The branded convict (Wandering aimless in a foreign land). -- Ah, let me glance and gaze awhile. -- Lord, leave no man, like me today. -- Tsars (O venerable sister of Apollo). -- Blessed is he who has a house to boast of. -- The sexton's daughter (It happened long ago, when bands of rowdies). -- Well, it would seem, mere words this discourse spells. -- As if a painful soul-tax to demand. -- P.S. (I'll not regret a lord who's plainly evil). -- To H.Z. (There is no greater sorrow than recalling). -- If by some chance we ever meet again. -- Marina (Like a dark nail deep-driven in my heart). -- The prophet (Loving his people well, the Lord). -- The owls (Down on the field, into the rye, by night). -- Among the rocks along the Dniester's bank. -- The sky is all unwashed; the waves are drowsing. --

In alien realms my youth was told. -- Not for the folk or their acclaim. -- Beside a grove, out in the open field. -- Shoes in visions shine entrancing. -- I am rich as wine. -- Love was all my whim. -- My mother bore me in a lofty hall. -- Oh yes, upon a journey far. -- My comrade-dagger I shall sharpen well. -- The wind is blowing down the street. -- I shall sit down beside my cottage small. -- A cuckoo in a verdant grove. -- Shvachka (You say there's no more brandy to be drunk). -- He'll drink no more the beer and mead. -- Life out upon the street is very sad. -- Pretty Katie (To pretty Katerina's house). -- Behind the grove the sun mounts up. -- Alas! I went to fetch a pail of water. -- My care is not so much my enemies. -- Oh hush-a-bye, oh hush-a-bye, my baby. -- The field of Berestechko (Why are you touched with somberness). -- Fine wisps of mist across the valley spread. -- Election of a hetman (Upon a Sunday, blessed holy day). -- Down to the thicket I made my way. -- Early on Sunday, ere the night was spent. -- It is not the tall poplar tree. -- A narrow pathway I have worn. -- That mighty valley I shall not forget. -- Down in the garden by the ford. -- O mother, if I only had a string. -- I would not be a married man. -- The plague (The plague, with spade in hand was wandering). -- The post-chaise brings its mail again. -- None is there in my exiled loneliness. -- Alas, my grey-haired father died. -- The Muscovite hussar has not returned. -- It happened in the celebrated town. -- Hetman Doroshenko (The black cloud has obscured the cloud of white). -- At Christmas (As you return at night, and yet not homewards). -- As the salt-merchants on the
boundless steppe. -- Rather than grieve my fellow men. -- The captain (This was in Ohlav ... Have you heard, perhaps). -- A cloud is floating, following the sun. -- Why should I get married, mother. -- The widow (Oh, what a hubbub the grey geese raised). -- If you had ever happened to sojourn. -- The roads that lead to my Ukraine. -- There blossomed in a valley long ago. -- To a mother (In all our earthly paradise). -- On Easter Day among the straw. -- Whether I work, relax, or pray to God. -- It sometimes happens that a poor old man. -- I wonder if I should attempt to write. -- No matter now how precious and how golden. -- We once grew up together, side by side. -- All ready now! The sails have been unfurled. -- Somewhat, it seems, in autumn we resemble. -- I count my exiled nights and days. -- We sang together, and we separated. -- A cottage (Perhaps my mother prayerless trod). -- Peter (In a poor manor lived a gentle couple). -- Where'er we roam, whatever we may do. -- I somehow think, but cannot ratify. -- If you but knew, young gentlemen. -- It often happens that in exile here. -- Both with your supple form and with your beauty. -- The torches flame, the music plays. -- Is it my grief and my captivity. -- The devil only knows why I should waste.

-- I dream about it still: beneath a slope. -- The trooper's well (Not in Ukraine but very far away). -- The neophytes (Belov'd of every Muse and Grace). -- "The idiot" (Back in the epoch of our sergeant-tsar). -- Destiny (Never have you proved false my path to tend). -- The muse (Young sister of Apollo, goddess pure). -- Fame (Aha, you slattern of a tavern-maid). -- A dream (Tolling in serfdom, she was reaping wheat). -- I don't feel well, I hope it's nothing serious. -- Imitation of Psalm XI (Dear Lord! How few the righteous are). -- To Marko Vovchok (Not long ago, beyond the Ural River). -- Imitation of Isaiah, Chapter XXXV (Rejoice, unwatered field of grain). -- N.N. (Once, long ago, a lily such as you). -- A song (Along a hillside, camomile is blooming). -- Alas, I have, I have two lovely eyes. -- To my sister (As I passed by the seedy villages). -- I once thought foolishly: What woe is mine. -- If, drunk Bohdan, you now could take a glance. -- Back in Judea, in those far-off days. -- Mary (O my resplendent Paradise, I place). -- An imitation (To give my wife remembrance due). -- Imitation of Ezekiel, Chapter XIX (Raise your lament, O prophet, son of God). -- Hosea, Chapter XIV (You will be wrecked and perish, O Ukraine). -- A little girl, lovely and black of brow. -- Groves of oak and leafy woods. -- Imitation of a Serbian lyric (Nuptial messengers have come). -- Prayers (Send to those boundless traffickers in blood). -- Once on a time and very long ago. -- Yaroslavna's lamentation (Up in Putivl-town, at dawning's hour). -- On the death of Grigorly, metropolitan of St. Petersburg (The great man in the haircloth shirt is dead). -- The nun's hymn (Strike, thunder, strike upon this house today). -- By Dnieper's bank along the sands. -- They two grew up together; they matured. -- O gentle light, light fair to see. -- To Lykera (My dear love and fine friend! They'll not believe). -- To N.Y. Makariv (The periwinkle budded, bloomed). -- Old Archimedes drank no wine. -- L. (Now I shall build myself a one-roomed house). -- Of God in Heaven I make no moan. -- Saul (In ever-sleeping China, in dark Egypt). -- My years of youth have passed away. -- The sexton's daughter of Nemiriv. -- Although one should not castigate the dead. -- Both here and everywhere, the state is rotten. -- O people, wretched people! Of what use). -- If only I had someone by whose side. -- The day goes passing by, likewise the night. -- Down past a maple to a
dell. -- One night, as I was walking by the Neva. -- There once were wars and military feuds. -- N.T. (O you long-suffering and dear old crony). -- We met and married, with a bond to bless. -- My humble neighbor, comrade dear. -- Index of titles.


Published on the occasion of the 150th anniversary of Shevchenko's birth. According to its editor, "the book aims to comprehensively acquaint the English-language reader with the life, works and ideas of the great Ukrainian poet. To this end, in addition to his most important poetic works, the volume includes Taras Shevchenko's autobiography, one of his novels, excerpts from his diary and specimens of his painting." A claim is made that "most of the translations have been done specially for this volume, while those that have appeared in print previously have been revised for this publication." Levchen Krylyliuk's introductory article (pp.11-19) provides a sketch of the poet's life and some bibliographical data on Shevchenko translations into English and other foreign languages. Editorial notes (pp.457-469) decipher, explain and interpret obscure references to personal names and historical allusions. The volume is illustrated with 19 black and white reproductions of Shevchenko's paintings and drawings.

Contents: The bard of the Ukraine / by Yevgen Kirilyuk. --
Poems: The bewitched (The broad Dnieper is roaring and groaning). -- Oh thoughts of mine (Oh thoughts of mine, oh thoughts of mine) / Tr. by Herbert Marshall. -- Perebendya (Old Perebendya, minstrel blind). -- Katerina (O lovely maidens, fall in love) / Tr. by John Weir. -- The night of Taras (A minstrel sits at the cross-roads) / Tr. by Herbert Marshall. -- Haidamaki (All flows and all passes - this goes on forever). -- Hamaliya (Oh, the winds are mute, the tides do not carry) / Tr. by John Weir. -- A maiden's nights (Her thick braids unplaited became) / Tr. by Herbert Marshall. -- A dream (Each man on earth has his own fate). -- Don't take yourself a wealthy bride / Tr. by John Weir. -- Envy not the man of wealth / Tr. by Herbert Marshall. -- The heretic (Bad neighbours came and set afire) / Tr. by John Weir. -- The servant woman (Early on a Sabbath day) / Tr. by Olga Shartse. -- The Caucasus (Mighty mountains, row on row, blanketed with cloud) / Tr. by John Weir. -- To the dead, the living and the unborn fellow-countrymen of mine in the Ukraine and not in the Ukraine my friendly epistle (The dusk descends, the dawn ascends) / Tr. by Herbert Marshall.

-- The days go by, the nights go by. -- My testament (When I am dead, then bury me). -- The lily (Why did to me from childhood days) / Tr. by John Weir. -- It doesn't matter now to me. -- Forsake not your mother. -- To N. Kostomarov (A bright and merry sun was hiding). -- Beside the cottage (Beside the cottage cherry-trees are swinging) / Tr. by Herbert Marshall. -- The princess (My evening star, rise in the sky) / Tr. by Olga Shartse. -- The sun sets (The sun sets, darken the mountain crests) / Tr. by Herbert Marshall. -- I
was thirteen (I was thirteen. I herded lambs) / Tr. by John Weir. -- The monk (In holy Kiev by the Podol) / Tr. by Herbert Marshall. -- The outlaw (As I was roaming far from home) / Tr. by Olga Sharts. -- Kings (If you, Apollo's aged sister). -- Marina (A stabbing nail within the heart) / Tr. by Irina Zheleznova. -- Unwashed is the sky (Unwashed is the sky waves drowsily throng) / Tr. by Herbert Marshall. -- Young masters, if you only knew. -- The lights are blazing (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) / Tr. by John Weir. -- A dream (For her master the harvest she sickled) / Tr. by Herbert Marshall. -- I'm not unwell (I'm not unwell, it's just that I). -- Isaiah, Chapter 35 (Rejoice, o desert, arid wilderness) / Tr. by John Weir. -- To my sister (Passing the joyless hamlets poor) / Tr. by Herbert Marshall. -- Mary (All of my hopes I place in thee) / Tr. by Irina Zheleznova. -- The hymn of the nuns (Thunder and lightning strike God's house). -- Oh shining world! Oh quiet world. -- To Likera (Oh love of mine! Oh friend of mine). -- Neither Archimedes nor Galileo (Neither Archimedes nor Galileo saw). -- The days go by, the nights go by. -- Surely the time has come, my friend / Tr. by Herbert Marshall. --

Prose: Autobiography. -- The artist. -- Diary (excerpts) / Tr. by John Weir. -- Notes: General editorial remarks. -- The historical background. -- Notes.


The translator's foreword (pp.7-22) provides "a brief excursion into Ukrainian history," a sketch of Shevchenko's life, as well as a general appraisal of his legacy and its significance. According to Weir, "it is only in our times, since the tsarist Russian empire has been overthrown and Ukraine has emerged from her centuries-long subjugation, that the complete works of Taras Shevchenko, unexpurgated by the censor's blue pencil, have been published and made available to his own people and to the world." "Some of his greatest lines are devoted to the declaration of his love for his native land...," says Weir of Shevchenko, "but he had no patience with those Ukrainian nationalists who idolized everything Ukrainian...." "The key to an understanding of Taras Shevchenko's works," according to Weir, "is to be sought in his uncompromising hatred of and struggle against serfdom and the tsarist regime." The book, published on the occasion of the centenary of Shevchenko's death, is dedicated to the Ukrainian pioneers in Canada. It has 17 black and white illustrations: the poet's portraits by N.P. Hlushchenko, M. Bozhiy, I.M. Gonchar, Y.V. Balanovsky and Shevchenko himself; photographs of Shevchenko monuments in Palermo, Ontario and in Kaniv, Ukraine; one photo of Shevchenko museum in Palermo and eight reproductions of Shevchenko's paintings or drawings. The poet's autograph of the poem Zapovit is reproduced on p. 78.

Contents: Foreword. -- Poetry: The mighty Dnieper (The mighty Dnieper roars and bellows). -- A reflection (The river empties to the sea). -- My thoughts (My thorny thoughts, my thorny thoughts). -- Silver poplar (Swim, o swan, my snowy cygnet). -- Haidamaki (All moves and all passes—no end is there ever) [Excerpts with translator's note].-- Hamaliya (Oh, the
winds are mute, the tides do not carry) [With translator's note]. -- A dream (Each person's destiny's his own) [With translator's note]. -- Don't wed (Don't wed a wealthy woman, friend). -- Don't envy (Don't envy, friend, a wealthy man). -- The Caucasus (Mighty mountains, row on row, blanketed in cloud) [With translator's note]. -- The days go by (The days go by, the nights go by). -- My bequest (When I die, let me be buried). -- When I was thirteen (My thirteenth birthday soon would come). -- Lights are blazing (The lights are blazing, music's playing). -- Calamity again (Dear God, calamity again). -- If you but knew (Young gentlemen, if you but knew). -- Fate (You did not play me false, o Fate). -- I am unwell (I am not feeling well, I fear). -- Rejoice, o wilderness (Rejoice, o desert, arid wilderness). -- Prose: The artist [The first half of the novel Khudozhsnik with translator's note]. -- The autobiography of Taras Shevchenko [With translator's note].


This bi-lingual edition contains 26 poems both in the original Ukrainian and in an English translation, a two-page biography of Shevchenko by Luka Luciw (both in Ukrainian and in English) and three pages of notes on the poems which are appended at the end of the volume in English only. Shevchenko’s self-portrait from the year 1839 is reproduced on p.5; a miniature portrait of the poet by Vasyl Kasion appears on the cover.

Contents: Taras Shevchenko / Luka Luciw. -- Thoughts of mine, o thoughts of mine [fragment]. -- To the eternal memory of Kotlyarevsky (Warm's the sun, the breeze is blowing). -- Perebendya (Blind and aged Perebendya). -- To Osnovyanenko (Rapids roar, the moon is rising). -- Ivan Pidkova (At one time in Ukraina) [a fragment]. -- The night of Taras (At the cross roads sits the kobzar) [a fragment] / Tr. by Clarence A. Manning. -- Bandura-player, eagle grey / Tr. by Helen Lubach Piznak. -- The Haidamaki (Like a child unhappy) [a fragment from the introduction]. -- Each man's fate [a fragment]. -- The great grave (Three snow-white little birds came flying) [a fragment]. -- The Caucasus (High mountains on mountains with clouds e'er surrounded) [a fragment] / Tr. by Clarence A. Manning. -- From day to day. -- But I carel (I care not, shall I see my dear) / Tr. by E.L. Voynich. -- A spring evening (Close by the house the cherries flower) / Tr. by Honore Ewach. -- My heart grows cold (Tis hard to bear the yoke) / Tr. by Clarence A. Manning. -- The reaper (Through the fields the reaper goes) / Tr. by E.L. Voynich. -- The sun goes down / Tr. by Alexander Jardine Hunter. -- My thirteenth birthday. -- Irzhavets (Yes, the doughty Swedes won for them)/ Tr. by Clarence A. Manning. -- Drowsy the waves / Tr. by Percy Paul Selver. -- Fortune (You never played me false). -- To Marko Vovchok (Some time ago beyond the Urals) / Tr. by Clarence A. Manning. -- Isaiah, Chapter XXXV (Rejoice, o pasture that never was watered) / Tr. by Sunray Gardiner. -- I do not murmur at the Lord. -- The years of youth are passed away / Tr. by Clarence A. Manning. -- The testament (Dig my grave and raise my barrow) /
Tr. by E.L. Voynich.


The Shevchenko Centenary Committee in Great Britain established in 1960 intended to publish the first complete collection of Shevchenko's works in English translation. Three volumes were planned: vol. 1 - to contain all of Shevchenko's poetry, vol.2 - Shevchenko's prose, including in pt.1 the autobiographical novel The artist in Paul Selver's translation, vol.3 - drama, diary and correspondence. Of this grandiose plan, only pt.1 of vol.1 containing 38 poems in a translation by Vera Rich was ever published.

"Introduction" by V. Swoboda (pp.xxi-xxxii) provides biographical data and a critical analysis of Shevchenko's work. W.K. Matthews's essay is a reprint of his Taras Sevchenko: the Man and the Symbol (see annotation under B42). Paul Selver's preface contains his own version of Shevchenko's Zapovit. Appended are copious notes (pp.115-124) and a bibliography of Shevchenkiana in English (pp.125-128). Ukrainian titles of the poems are supplied for all of the translations.

Contents: Editor's note / V. Swoboda. -- Translator's note / Vera Rich. -- Preface / Paul Selver. -- Taras Shevchenko, the Man and the Symbol / W.K. Matthews. -- Introduction / V. Swoboda. -- Bewitched (Roaring and groaning rolls the Dnipro). -- Song (The waters flow down to the sea). -- O my thoughts, my heartfelt thoughts. -- The night of Taras (At the crossroads sits a minstrel). -- The boat (The wind blows, speaking with the grove). -- Hamaliya (Ah, there comes, there comes nor wind nor a wave). -- The plundered grave (Peaceful land, beloved country). -- Chyhyryn (Chyhyryn, O Chyhyryn). -- The dream (To every man his destiny). -- Why weighs the heart heavy? Why drags life so dreary? -- Have no envy for the rich man. -- The great vault (Like snow, three little birds came flying). -- The servant-girl (Early morning, on a Sunday). -- The Caucasus (Mountains beyond mountains, crags in stormclouds cloaked). -- To my fellow-countrymen, in Ukraine and not in Ukraine, living, dead and as yet unborn my friendly epistle (Dusk is falling, dawn is breaking). -- The cold ravine (To every man his own misfortune). -- To little Maryana (Grow up, grow up, my little bird). -- Days are passing, nights are passing. -- Testament (When I die, then make my grave). -- In the fortress: III. (It does not touch me, not a whit). -- VI. The three pathways (Once three pathways, broad and wide). -- VIII. (Beside the house, the cherry's flowering). -- XII. (Shall we ever meet again). -- N.N. (The sun sets, and dark the mountains become). -- N.N. (My thirteenth year was wearing on ). -- Drowsy waves, sky unwashed and dirty. -- Not for people and their glory. -- Plaintively the cuckoo called. -- This is not a lofty poplar. -- Both the valley stretching wide. -- Once more the post has brought to me. -- A little cloud swims to the sun. -- Blaze of lights and music calling. -- The neophytes (Beloved of the Muses, Graces). -- Oak-grove, darkly-shadowed spinney. -- Day comes and goes, night comes and goes. -- Once
I was walking in the night. -- Should we not then cease, my friend. -- Notes. -- Bibliography: I. Academic editions of Shevchenko's poetry in Ukrainian; II. Shevchenkiana in English, published in Great Britain; III. Principal editions of English translations of Shevchenko's poetry published outside Great Britain.


The 60-page introduction provides some historical background, as well as a chapter each on Shevchenko's life, his poetry and his religious views. Says Manning of Shevchenko: "Seldom has a poet lived and suffered to the full as did Shevchenko and rarely has a man so fully incorporated all the aspirations of his people. ... As an artist and a thinker Shevchenko deserves the sympathetic knowledge and understanding of the entire civilized and democratic world. ... Now in the twentieth century we are learning as never before to judge him for himself, as a flowering of the Ukrainian character and as a man who has a message not only for his own times and country but for the entire world. He has stood the test of time and he deserves due recognition...." Each of the poems has a commentary by the translator, some of which are one or two pages long. Shevchenko's 1860 photograph appears as a frontispiece.

**Contents:** Introduction. -- Chapter One: The literary scene. -- Chapter Two: The life of Shevchenko. -- Chapter Three: The poetry of Shevchenko. -- Chapter Four: The religion of Shevchenko. -- *Selected poems of Taras Shevchenko.* The Kobzar: Dedication (Songs of mine, O songs of mine). -- Perebendya (Blind and aged Perebendya). -- The poplar (Through the oaks the wind is blowing). -- Dumka (What do my black hairs avail me). -- To Osnovyanenko (Rapids roar. The moon is setting). -- Ivan Pidkova (At one time in Ukraina). -- The night of Taras (At the cross roads sits the kobzar). -- Katerina (Have your love, you black haired maidens). -- The Haydamaki-Prelude (All things ever come, ever pass, without ending). -- To the eternal memory of Kotlyarevsky (Warm's the sun, the breeze is blowing). -- Dumka (Water flows into the blue sea). -- Hamaliya ("Oh, there's no wind and there's no wave now coming). -- To Oksana K. (In the forest winds toss wildly). -- The dream (Each man's fate is special to him). -- To Safarik (Evil neighbors burned the dwelling). -- The great grave (Three snow-white little birds came flying). -- The Caucasus (High mountains on mountains with clouds e'er surrounded). -- To my dead and living and unborn countrymen in Ukraine and not in Ukraine my friendly epistle (Dusk descends, the light returneth). -- The testament (When I die, O lay my body). -- In the fortress: I. I'm alone, all alone. -- 2. There is grove after grove. -- 3. It makes no difference to me. -- 4. "Leave not your dear mother," they told you. -- 10. 'Tis hard to bear the yoke - though freedom. -- 12. Shall we again e'er meet together. -- Poems of exile: 1847 (Songs of mine, O songs of mine). -- N.N. (Sunset is coming, mountains are shadowed). -- N.N. (My thirteenth birthday was now over). -- Return: Fortune (You never played me false, I swear it). -- The Muse (O thou most chaste and holy maiden). -- To Marko Vovchok (Some time ago beyond the Ural). -- Mary (I place my hope and consolation). -- Hosea, Chapter XIV (Yes, you will perish, Ukraine). -- I do not murmur at the Lord. -- The
approaching end: The years of youth are passed away. -- Is it not time for us to stop.


Shevchenko presented as a great Ukrainian anti-Russian patriot, "a champion of justice and liberty for all men on earth," but also as "a poet of unique originality," "a great master of prosody" and "the father of almost all styles in modern Ukrainian literature." None of the great poets of world literature had exerted as strong an influence on the development of his nation, as had Shevchenko, says Slavutych. Shevchenko's works, according to the author, have also influenced other non-Ukrainian writers (especially some Bulgarian and Byelorussian poets) and were used at one time by the Russian revolutionary democrats in their agitation against serfdom and the tsarist autocratic system of government. The pamphlet was published, apparently, to commemorate the centennial of Shevchenko's death in 1961. It has two illustrations: a miniature reproduction of a Shevchenko portrait by an unidentified artist and a picture of a kobzar by M. Dmytrenko. Bibliographical references appear both in text and in "Footnotes" on p. 11.


Literary and biographical silhouettes of Mykola Zerov, Pavlo Fylypovych, Mykhailo Drai-Khmara, Dmytro Zahul, Maik Iohansen, Ievhen Pluzhnyk, Volodymyr Svidzins'kyi, Mykhail' Semenko, Dmytro Fal'kivs'kyi, Oleksa Vlyz'ko and Marko Antiokh with autographed portraits of the poets (except for Svidzins'kyi and Antiokh who have no portraits) and with selections from their poetry in Yar Slavutych's English translation. Two general chapters: "Introduction" and "Conclusion" provide a background of Ukrainian literary history. A bibliography of works on Ukraine and Ukrainian literature in English, French and German appears on pp.59-63. There is a listing of Ukrainian writers who were executed or deported by the Soviet regime or who committed suicide under political pressure (pp.16-20). A translation of Volodymyr Sosiura's poem "Love Ukraine" is included in the introduction.

Contents of the poems included: Mykola Zerov: To Kyiv (Kiev) (Be welcome, dreaming by a golden dome). -- Aristarchus (Beneath the capitol in the bazaar of states). -- Pavlo Fylypovych: The shadows trembled, and the clouds met evening. -- There again in the sea is the azure. -- 'Tis neither the gold, nor odor. -- Mykhaylo Dray-Khmara: Swans (Along the lake where willows' branches dream). -- To view this night, to be with you. -- Dmytro Zahul: Beyond the veil of earthly finite space. -- Mykhaylo Iohansen: Daybreak (There is frozen a star with fear). -- The fields grew blue with evening's coming. -- Yevhen Pluzhnyk: Night. My boat is a silver bird. -- Behind our passion there is born a tender fondness. -- A peasant mowed the rye and paused to pull it. -- Dreams from my heart have i torn. -- Volodymyr Svidzinsky: I sent in flight my reedy arrow. -- The heaven blue
becomes entirely dark. -- Mykhaylo Semenko: The card (I glean the silver of existence). -- Dmytro Falkivsky: One foot is in the stirrup. -- Oleksa Vlyzko: With the fire my heart enlightening. -- Sailors (Strongly steeled by the winds and hot weather). -- The ironic overture (Under blows of wind tramontane). -- Marko Antiokh: Her pathway (Here are the cliff and the weed).


The four-page foreword by J.B. Rudnyckyj provides bio-bibliographical information about the author and claims that "this book presents the best Yar Slavutych has written during the two decades of creativity." The selections are from various poetry collections of Yar Slavutych. Two of the poems are in W. Shayan's translation.

Contents: Foreword / J.B. Rudnyckyj. -- I regard Thee a phantom oasis. -- From "The Singing Heads of Wheat": Beneath an azure sky, by fields of ochre. -- The pond (Beside the pond, and like Narcissi sated). -- The Autumn (The slender poplars still preserve the fever). -- Spring song, I (Let us rave the ice with pickets). -- Hol the jet-black charger floundered. -- Prudyvus, the Zaporozhian Kozak (He let his mustache trail behind his ears). -- The pledge (Vast steppe, exalt thy cherry-blossom light). -- The night (Beside the fence a scented lovage fern). -- After the battle at Zhovti Vody, 1648 (A charger gallops past the gushing ford). -- From "The Crusaders for Truth": The raven (Did you wing above the tall grain). -- The hut (Above the blue Dnieper there stood a green hill). -- Bravery (Brazen esparto grass, sing to the brave). -- The Carpathian Sichovyks (These are not the leaves of autumn boating). -- Crusaders for truth (O human kind, behold the swarms of nomads) / Tr. by W. Shayan. -- From "Thirst": Today there's but a shade of the emotion. -- The days are short, the nights are shorter still. -- To thee my halls, O sun, let me unfurl. -- How wonderful to contemplate the fields / Tr. by W. Shayan. -- The churning river eddied to its bank. -- Man's soul is like a book of shining pages. -- My shallow hope, yet deepest of my doubts. -- Satan (He saw a deadly plague consume the trees). -- The Biblical battle rages. -- Where I die of homesickness and pining. -- My hair is turning silver by degrees. -- From "Oasis": Over the dunes' endless shifting. -- Lord, let the dry desert burning. -- Better rot in the cask of earth. -- The Monterey Peninsula (The epic foliage of the cypress trees). -- The sequoia (Darius' arrow hadn't sung in war). -- In your eyes an Elysian light. -- My house is on a high and happy hillside. -- My spirit soars with brave and staunch persistence. -- From "Majesty": I have followed you through the ages. -- Kyiv (Unconquered, the highlands she straddles). -- Song of Kempten (In the Bavarian city of Kempten). -- Epilogue (No wreaths were plaited to your name). -- Notes. -- Selected bibliography of Ukrainian poetry.

Unsigned foreword describes Slovo o polku Ihorevim as "the oldest known written ballad in the Ukrainian language." "The description of Ihor's escape from captivity suggests," according to the foreword, "that the name of the author was Ovlur" and that he was "a native of Naddnistranschyna." A claim is made, that the "author of the ballad" took part in Prince Ihor's campaign, "survived the disaster, was taken into captivity along with his master Ihor," escaped and later returned "to the Polovtsian horde" "to free Ihor single-handed." It is also claimed in the foreword that: "Except for the first seven verses, which are in pure Church Slavonic, the original ballad seems to have been written in the old spoken dialect of the Western Ukraine, with some later admixture of Church Slavonic" and that "Muscovite scribes" had done violence to the text "by replacing with Church Slavonic numerous Ukrainian words and forms that they could not understand. Many lines and passages have apparently been lost, and others have been wrongly placed with consequent confusion of meaning." A note on the pronunciation precedes the text of the Slovo in a free verse translation illustrated with four unidentified drawings of medieval knights in armor. The foreword says of the translation: "The present translator has dealt only with the narrative of Ihor's expedition against the Polovtsi, omitting, as he well might, the political discourses. He believes that such excisions enhance the poetical value of the poem. The translation, moreover, is not literal. Following some other Ukrainian scholars, and especially Dr. Ivan Mandychevsky, who tries to reconstruct the whole ballad, the translator has made some substitutions in the original text, and has corrected some words, thus making the poem more intelligible." Terms "Land of Rus," "Russ princes" are used both in the foreword and in the text. Some explanatory footnotes accompany the translation.


A modern English translation of Slovo o polku Ihorevim by the well known American and Russian novelist and poet with extensive foreword, notes and commentary by the translator. Nabokov treats Slovo as a monument of Russian literature and speaks of "Kievan Russia," "ancient Russian language," "Russian princes," etc. However, he is not interested in Slovo as "a corollary of history" or in its "political and patriotic slant," but rather in the "timeless beauty" of this "magnificent literary masterpiece, half poem, half oration." In his translation Nabokov claims to have "ruthlessly sacrificed manner to matter ... to give a literal rendering of the text...." He feels that "despite the lack of measure and rhyme," Slovo is a "chanson, a gest, a heroic song. It is too dramatic and elaborate to be termed a 'lay', and the word 'tale' is inadequate to cover the rich variety of its subject, where accounts of battles are interrupted by poetical and political digressions, and where the story is variegated with dialogues, and dreams, and incantations, and many other tricks of style." (p.77). Slovo, in Nabokov's view, "is a harmonious, many leveled, many hued, uniquely poetical structure created in a sustained and controlled surge of inspiration by an artist with a fondness for pagan gods and a percipline of
sensuous things" (p.6). He feels that the structure of Slovo "shows a subtle balance of parts which attests to deliberate artistic endeavor and excludes the possibility of that gradual accretion of lumpy parts which is so typical of folklore" (ibid.). Nabokov engages in polemics with other Slovo scholars and raises additional questions and issues: "Despite the Marxist scholastics and nationalistic emotions which tend to transform modern essays on The Song into exhuberant hymns to the Motherland, Soviet historians are as helpless as earlier Russian scholars were to explain the striking, obvious, almost palpable difference in artistic texture that exists between The Song and such remnants of Kievan literature as have reached us across the ages. Had only those chronicles and sermons, and testaments, and humdrum lives of saints been preserved, the Kievan era would have occupied a very modest nook in the history of medieval European literature; but as things stand, one masterpiece not only lords it over Kievan letters but rivals the greatest European poems of its day." (p.13). According to Nabokov, it is "the general theme of magic, prophecy and conjuration, a theme bespeaking a singular freedom of thought" that distinguish "this pagan poem from the pallid and rigid compositions of routine Christian piety" of its time.

Contents: Foreword. -- Index [of princes]. -- Pedigree of Russian territorial princes in relation to the Song of Igor's Campaign. -- Russia (Twelfth century) [map]. -- The Song of Igor's Campaign, Igor son of Svyatoslav and grandson of Oleg [text in translation]. -- Notes to Foreword. -- Commentary.


A rather free prose rendering of the text of Slovo o polku lhorevim. The terms "Russia," "Russian princes," and "Russian land" are used throughout. No preface, notes, or commentary of any kind. Issued in a limited edition of 125 copies.


Described in the preface as "the first English edition of this ancient Russian epic," this book contains a lengthy introduction, "genealogies of the House of Rurik," the original text of Slovo based on the so called Ekaterininskii spisok with a literal English prose translation printed on parallel pages, as well as extensive notes and glossary. The introduction (pp.i-iv) covers the history of the manuscript, the "geography of Russia," "a summary of Russian history up to the Mongol conquest," "The Chronicle for the year 1185 translated in full," as well as separate chapters on the construction and composition of the poem, on "Pagan survivals in the text of the Slovo," on the meaning of "Boyan" and "Troyan" and on Slovo's language and grammar. A map of "Medieval Russia" is used as a frontispiece.

In 1858 a number of Russian and Ukrainian writers signed a letter of protest against some anti-semitic statements that have appeared previously in the Russian journal Illustratsiya. Among the signatories were T. Shevchenko, P. Kulish, M. Vovchok, M. Kostomarov. The document was published in a book entitled Russkie liudi o levrelakh issued in St. Petersburg in 1891. The Russian edition, it is claimed, was bought out by the government and destroyed. A German translation of it, however, was published in 1900 in Berlin under the title Die Juden in Russland: Urkunden und Zeugnisse russischer Behoerden und Authoritaeten. Pages 241-244 of that edition contain the text of the 1858 protest with 55 names of Russian and Ukrainian writers and scholars.

Smal-Stocki's paper places the protest in the context of Shevchenko's life and social views and analyzes the significance of such an act of civil courage. The paper includes a photostatic reproduction of the protest note as it appeared in the German translation in 1900. The source of the original is given as Russkii vestnik, No. 21 (1858).


Shevchenko's interest in and knowledge about America, genesis of his lines "When will we get our Washington with new and righteous law" and the interpretation of these lines by Soviet literary critics, placed against a background of Shevchenko's life and Ukraine's history. With a preface by Alfred J. Sokolnicki and 20 black and white illustrations (Shevchenko's portraits, including self-portrait, photograph and bust by Archipenko; photographs of Shevchenko monuments in Kaniv, old and new; commemorative stamps, portraits of Americans: Ira Aldridge, Washington Irving, A. Honcharenko, etc.).


Indirect translation of the novel Zaporuka myru which received the Stalin prize in 1950. The novel is set in Soviet occupied Dornan, Germany, shortly after the capitulation of Nazi Germany in 1945. No introductory material of any kind. Author's portrait in Red Army uniform.


The first separately published bibliography in English on a topic of Ukrainian literature. Reproduced from a typewritten copy, this bibliography
lists 333 items in English - translations from and works about Shevchenko - arranged in a chronological order from 1868 to (and including) 1963. The entry is - mostly, but not consistently, by title, in some cases by title of periodical. Most items are briefly annotated. In addition to Shevchenko's poetry in translation and books and articles specifically about the poet, many more general titles are included in which Shevchenko or his work are discussed briefly or incidentally. Weekly and daily newspapers are, apparently, covered in addition to journals and books. Scope of the bibliography, criteria for selection and the compiler's methodology are not stated. The one-page introduction speaks of Shevchenko as a "Fighter for Human Liberty", as "Ukarine's [sic] poet laureat [sic] National Hero and National Martyr." There is an abundance of typographical, grammatical and spelling errors.


A bi-lingual Ukrainian-English illustrated souvenir book containing the program of the unveiling ceremonies, Shevchenko's poem Zapovit (The testament), articles on Shevchenko and on the monument's sculptor Alexander Archipenko and over 60 pages of advertisements and testimonials. Of special interest among the illustrations are four photographs of Archipenko's portraits of Shevchenko; one of these photographs shows the sculptor with his Shevchenko monument at Soyuzivka.

Contents of the English language material: Program of the unveiling of monument. -- The testament (Dig my grave and raise my barrow) / T. Shevchenko, tr. by E.L. Voynich. -- Shevchenko's greatness / by V. Dawydenko. -- Taras Shevchenko / by L. Luciw. -- English translations of Shevchenko / by Clarence A. Manning.


Indirect translation of the novel Krov liuds'ka - ne vodytsia. With a three-page article about the author and his works by V. Rossels (pp.324-326).


A study of the Kyrylo-Metodiivs'ke bratstvo founded in 1846, a society whose membership included such famous Ukrainian writers as Taras Shevchenko, Panteleimon Kulish and Mykola Kostomarov. Based on a paper read at the 8th annual meeting of the American Association of Teachers of Slavic and East European Languages at Wayne University in December of 1951.

Undated bi-lingual Ukrainian-English pamphlet with two contributions in English: "Taras Shevchenko" and "Taras Shevchenko as a painter" by Marie S. Gambal. Cover title includes a reproduction of Shevchenko's self-portrait.


The foreword entitled "Tribute to Shevchenko" is dated March 1964 and signed by the Editorial Board consisting of Antin Babi, Frank Ilchuk, Walter Kowalchuk and Leon Tolopko. The authors survey some world-wide observances to mark the 150th anniversary of the poet's birth, singling out the tribute by UNESCO, the Soviet government's authorization for a Shevchenko monument in Moscow and the scheduled dedication of a Shevchenko monument in Washington on a public square authorized by U.S. Congress. The Jubilee Journal includes 28 pages of articles, Shevchenko poetry in translation, program of a "Gala Concert" held on 5 April 1964 at New York's Town Hall and is illustrated with photographs of Shevchenko monuments in Kharkiv, Kiev and Kaniv, of the poet's portraits, of some Shevchenko paintings and other black and white illustrations. There are 60 additional pages of tributes-advertisements of various Ukrainian-American organizations and individuals, some of which are illustrated with photographs. The only copy of the Journal available to me for personal examination - that of the Brooklyn Public Library - has one page of the text torn out with only the ending of an article by L. Hayevska extant. In the absence of both pagination and general contents, it is impossible to list the missing material.

Contents: Tribute to Shevchenko / Editorial Board. -- Taras Shevchenko, Ukraine's poet of freedom / by Pauline Bentley [Reprinted from the UNESCO Courier]. -- Shevchenko in the United States. -- Greetings / Luka Y. Kizya, Permanent Representative of the Ukrainian SSR to the United Nations. -- My testament (When I die, let me be buried) / Tr. by John Weir. -- A poet of international importance / by Alexander Biletsky. -- To Ukrainian-Americans / Mykola Bazhan, Chairman, Shevchenko Committee, Ukrainian SSR. -- His poetry: The Caucasus (Mighty mountains, row on row, blanketed in cloud). -- To L. (I'll build myself a cozy home). -- If you but knew (Young gentlemen, if you but knew). -- The mighty Dnieper (The mighty Dnieper roars and bellows) / Tr. by John Weir. -- Cherry orchard by the cottage (An orchard, little cottage ringing) / Tr. by Grace M. Nowacki. -- [Missing material]. -- Shevchenko's influence on music / Eugene Dolny. -- Ukrainian folk song [article]. -- Shevchenko monuments in Ukraine / by Hrilhory Holovko. -- Gala Concert, 5 April 1964, New York, Town Hall [program with page-long article on verso]. -- Sesquicentennial greetings in tribute to the Great Kobzar from organizations and individuals.

B81. Taras Shevchenko: Memorial Book. New York: Shevchenko Memorial Committee of
A richly illustrated bi-lingual English-Ukrainian souvenir book published on the occasion of the unveiling of the Shevchenko monument in Washington, D.C. on 27 June 1964. In addition to the program of the two-day festivities, photographs of the participating individuals and ensembles, of Shevchenko Freedom Award recipients and Shevchenko memorial committees throughout the United States and a 60-page list of contributors to the Shevchenko Memorial Fund, the book contains portraits of U.S. Presidents Washington, Eisenhower, Kennedy and Truman, portraits and/or lists of sponsoring and honorary committee members, history of the Shevchenko monument, articles on Shevchenko, a selection of his poetry in translation and reproductions of his self-portraits.

Contents of the English language materials: Public law 86-749. -- Shevchenko Memorial Committee campaign for statue in Washington: Appeal to all Americans of Ukrainian descent. -- Statement in the matter of the "Appeal" by cultural leaders of Soviet Ukraine. -- Leo Mol, sculptor of Shevchenko monument. -- America hails Shevchenko / by Lev E. Dobriansky. -- Appeal of the Executive Committee of the Shevchenko Memorial Committee of America. -- Taras Shevchenko, his life and significance. -- Selected poems of Shevchenko: The days pass by / Tr. by C.H. Andrusyshen and Watson Kirkconnell. -- The neophytes (Ye sons of night). -- The dream (The desert wilderness has stirred). -- O my thoughts, my heartfelt thoughts (There is Ukraina) / Tr. by Vera Rich. -- It is indifferent to me / Tr. by C.H. Andrusyshen and Watson Kirkconnell. -- God's fool (You were not fit). -- The Caucasus (Mountains beyond mountains) / Tr. by Vera Rich. -- The prophet (Loving his people well, the Lord). -- My legacy (When I shall die, pray let my bones) / Tr. by C.H. Andrusyshen and Watson Kirkconnell. -- The Promethean Shevchenko / by Leo Mol. -- The Shevchenko monument: an architect's view / by Radoslav Zhuk. -- In memoriam: The late Dmytro Halychyn. -- The late John Duzansky. -- Prominent Americans laud Shevchenko's dedication to freedom. -- Joint Congressional resolutions on Shevchenko monument [reproduction of title pages]. -- Title pages of documentary books on Shevchenko published by the U.S. Government Printing Office.


The author speaks of Shevchenko and Aldridge as "two flaming, kindred souls, the two persecuted slaves from countries far apart, who succeeded in escaping from the brutality of their environment into a humane, cultured world." Basic biographical facts of Aldridge's and Shevchenko's lives are provided. There is a description of the first Shevchenko-Aldridge meeting on 31 December 1859 at the home of the Countess Tolstoy where Ira Aldridge was invited to recite from Shakespeare. Shevchenko, according to the author, "was deeply impressed by Aldridge's genius. That very evening found the two sitting in a corner sofa in fond embrace. They could not understand each other's language, but their interest and attachment to one another was immediate. With
the assistance of Tolstoy's 14-year old daughter who served as interpreter, they succeeded in expressing their thoughts." Later the two met regularly and Shevchenko painted the actor's portrait. Both were interested in and sang to each other their people's folk songs. Aldridge died six years after Shevchenko (in 1867) while on a Russian tour.

The only copy of this pamphlet available to me - that of the New York Public Library - is a damaged copy with pages 9-10 missing. It is a tiny (c.11 cm) home-made copy of a typescript with a cover title. Two poems of Shevchenko "translated from the Russian and Ukrainan by Marie Trommer" appear on the title page; they are: "Let me live, heavenly Creator" and "My thoughts, my weary thoughts, I have no friends but you."


Translation of the novel *Poza mezhamy boliu* with a two-page "Translator's note." The translator knew Turians'kyi personally and claims that "it was the author's last wish that this work be published in an English translation." Mykytiak also claims, erroneously, that *Lost Shadows* "bears the distinction of being the first Ukrainian work of fiction ever to be published in America in the English translation." [That distinction belongs to the novel *Maroussia, a Maid of Ukraine* by Marko Vovchok. See annotation under B89]. *Lost Shadows* is advertised on the book jacket as "one of the most powerful novels to come out of the great war," as a "gripping story of seven war prisoners lost in the snow-covered wastes of the Albanian mountains" which "will burn into your heart and mind as the most unforgettable book you have ever read."

B84. **Ukrainian Folk Tales:** Tales about animals. / Translated from the Russian by Irina Zheleznova. Drawings by Y. Rachov. Moscow: Foreign Languages Publishing House, n.d. 87 pages. Illus. (part col.).


Contents: The old man's mitten. -- The Little Straw Bull with the Tarred Back. -- Sir Cat-o-Puss. -- The Cat and the Cock. -- The Wolf, the Dog and the Cat. -- Nibbly-Quibbly the Goat. -- Serko. -- Trixy-Vixy Fox. -- The Polecat. -- The Goat and the Ram. -- Smily-Wily the Fox. -- The poor Wolf. -- Little Sister Fox and Little Brother Wolf.


Percival Cundy's biographical introduction (pp.17-37) provides an insight into Lesia Ukrainka's life and work; he considers her an innovator whose role began to be appreciated only posthumously. C.A. Manning's 8-page foreword attempts to assess the significance of Lesia Ukrainka's writings in the development of Ukrainian literature.
Selections from the lyrical poems:  1. Love: My burning heart (My heart is burning up as in a raging fire). -- Delusive spring (Spring again, and once more hopes). -- Hebrew melody (No longer mine! A distant land has sundered us). -- A summer night's dream (One summer night in sleep I dreamed a blissful dream). -- A forgotten shadow (Austere Dante, the Florentine exile). -- 2. Nature: Spring's victory (My heart for many a day refused to yield to spring). -- Sing, 0 my song! (Long has my song been held captive in silence). -- Autumn (Autumn with fingers all bloodstained hastes on). -- To the stars (Happy are ye, all ye spotless stars). -- 3. Personal experiences: A former spring (The spring came lovely, prodigal, and sweet). -- The weapon of the word (O word, why art thou not like tempered steel). -- "Contra spern spero" (Hence, dark thoughts! Away, ye autumn mistsl!). -- Do you remember (Do you remember that time when I spoke). -- 4. The poetic calling: Moods (Why is it at times when I sit down to write). -- The avenging angel (When dark enwraps the world at dead of night). -- The power of song (Nay, I am unable to subdue or vanquish). -- 5. Love of country: Vain tears (Laments and groans are all around). --From the cycle Seven strings (For thee, O Ukraine, O our mother unfortunate, bound). -- Hope (No more can I call liberty my own). -- Tears o'er Ukraine (Ukrainel bitter tears over thee do I weep). -- Iphigenia in Tauris (Goddess mysterious, great Artemis). -- 6. Social justice and human rights: Foregleams (Deep night wraps wearied folk in lassitude). -- Where are the strings? (Where are the strings, where is the mighty voice). -- Reminder to a friend (My friend, who knows how soon we may resume). -- And yet, my mind (And yet, my mind flies back to thee again). -- "Slav" and "Slave" (The Slavic World - the magic phrase expands). -- Inscription on an Egyptian ruin ("The king of kings, I, Aton's mighty son). -- Grandfather's fairy tale (When I am wearied with the cares of life). -- Selections from the dramatic poems and dramas: On the ruins; dramatic poem. -- Babylonian captivity; dramatic poem. -- The Noblewoman; dramatic poem in five scenes. -- Forest song; fairy drama in three acts. -- Martianus the advocate; dramatic poem in two scenes.


A collection of speeches, press reports, articles and other material from various sources related to the unveiling and dedication of the Shevchenko monument in Washington, D.C. on 27 June 1964 and introduced into the Congressional Record. Included among the variety of materials reprinted here are the full text of Dwight D. Eisenhower's address at the unveiling of the monument, the articles "America hails Shevchenko," "America meets Shevchenko" and "The 'controversial' statue" by Lev E. Dobriansky; "Taras Shevchenko, defender of freedom of all peoples" by P. Vasylenko; "Shevchenko, an apostle of freedom" by Andre Francois-Poncet; "Shevchenko and Ukrainian national idea" by Evhen Malniuk; "Shevchenko in the eyes of his contemporaries" by Karl Siehs; and a score of other shorter pieces by various authors: remarks in Congress and reports about the unveiling of the monument.
in American press. In addition to briefer excerpts of Shevchenko poetry quoted in the articles, the following selected poems or excerpts of poems appear on pp.84-86: The days pass by, nights flit away / Tr. by C.H. Andrusyshen and Watson Kirkconnell. -- The neophytes (Ye sons of night) / -- The dream (The desert wilderness has stirred). -- O my thoughts, my heart-felt thoughts. (There is Ukraina) / Tr. by Vera Rich. -- It is indifferent to me, if I / Tr. by C.H. Andrusyshen and Watson Kirkconnell. -- God's fool (You were not fit). -- The Caucasus (Mountains beyond mountains, crags in stormclouds cloaked) / Tr. by Vera Rich. -- The prophet (Loving his people well, the Lord). -- My legacy (When I shall die, pray let my bones) / Tr. by C.H. Andrusyshen and Watson Kirkconnell.


Biographical materials on Shevchenko extracted and reprinted from various sources. Contains: "Taras Shevchenko" by C.A. Manning (excerpts from his Ukrainian Literature: Studies of the Leading Authors, see annotation under B41); "Bard of Ukraine" by D. Doroshenko (excerpts from his Taras Shevchenko, Bard of Ukraine, see annotation under B15); "Taras Shevchenko and West European Literature" by Jurij Bojko (selections from his essay of the same title, see annotation under B13); "The Man and the Symbol" by W.K. Matthews (excerpts from his Taras Shevchenko, the Man and the Symbol, see annotation under B42); "Shevchenko and the Jews" by Roman Smal-Stocki (selected parts of a paper, see annotation under B72); "Shevchenko and Women" by Luke Myshuha (from his work of the same title, see annotation under B46); "The Religion of Shevchenko" by Clarence A. Manning (from his Taras Shevchenko, the Poet of Ukraine, see annotation under B64). There is also a four-page foreword by Lev E. Dobriansky, the text of Public Law 86-749 authorizing the erection of a statue of Taras Shevchenko on public grounds in Washington, D.C., an appendix containing remarks in U.S. Congress by John Lesinski, Alvin M. Bentley and Jacob K. Javits, a one-page bibliography and an index of names.


Speeches and materials introduced into the Congressional Record by Representatives Thaddeus J. Dulski, Daniel J. Flood, Edward J. Derwinski and John Lesinski in support of a Shevchenko stamp, of a Shevchenko section at the Library of Congress, as well as of a Shevchenko statue in Washington, D.C. Included are full or partial reprints of articles on Shevchenko from a variety of sources (among them "Taras Shevchenko: Ukraine's poet of freedom" by Pauline Bentley reprinted from the UNESCO Courier of July-August 1961), as well as
numerous letters written to the Washington Post protesting a series of editorials in that newspaper against the erection of a Shevchenko monument in Washington. Pages 46-47 contain the following excerpts from Shevchenko's poetry: From The neophytes (Ye sons of night). -- From God's fool (You were not fit) / Tr. by Watson Kirkconnell. -- From O my thoughts, my heartfelt thoughts (There is Ukraine). -- From The dream (The desert wilderness has stirred). -- From The Caucasus (Mountains, beyond mountains, crags in stormclouds cloaked). -- From Days are passing, nights are passing (Terrible to fall into chains) / Tr. by Vera Rich.


The French variant of Marusia, Marko Vovchok's Ukrainian historical novel for children, was first published in 1875 in the Parisian journal Le Temps, with P.J. Stahl (i.e., Pierre Jules Hetzel) as a co-author. It was republished later in many different editions and was awarded a prize by the Academie francaise. The French editions, entitled usually as "Maroussia: d'apres la legende de Marko Wovtschok par P.J. Stahl," stimulated translations into German, Italian and English. This 1890 Cornelia W. Cyr English translation which gives no credit to the original author is the earliest book publication in English of a work by a Ukrainian writer included in this bibliography. Records exist, however, to indicate an even earlier translation of Maroussia by Sarah Herrick Kidder published ca. 1887. If and when a copy of this earlier publication is obtained, the verified bibliographical information will be included in the Supplement. The 1890 Cyr edition is illustrated with 10 full page black and white illustrations by an unidentified artist (-the signature on the engravings appears to be THS or T.H. Schuler).

B90. Voynich, Ethel Lillian. Six Lyrics From the Ruthenian of Taras Shevchenko, also the Song of the Merchant Kalashnikov from the Russian of Mikhail Lermontov. / Rendered into English verse with a biographical sketch by E.L. Voynich. London: Elkin Mathews, 1911. 63 pages. (The Vigo cabinet series, no.86).

This is the earliest known book of English translations from a Ukrainian poet. The title on the cover reads simply "Six Lyrics From the Ruthenian of Shevchenko." In fact, however, the book is about equally divided between the poetry of Shevchenko and of Lermontov. In her preface the translator stresses the difficulty of translating Shevchenko, "the peasant poet of the Ukraine," of rendering into English "the haunting music of his Ruthenian tongue." Had Shevchenko written in a language as accessible to most English readers as French or German, says the translator in her modesty, the volume would not have been published. "But if a man leave immortal lyrics hidden away from Western Europe in a minor Slavonic idiom ... it seems hard that he should go untranslated while waiting for the perfect rendering which may never come. Inadequate as are these few specimens, they show some dim shadow of the mind of a poet who has done for the Dnieper country what Burns did for Scotland." The biographical sketch provides a vivid silhouette of Shevchenko the man. It gives a wealth of details about the facts of Shevchenko's life and his personality and is
obviously based on the reading of such sources as his diary, letters, the autobiographical novel *Khudozhnik*, and the reminiscences of his friends. Voynich's essay does not attempt to mix biography with literary criticism: as a consequence, it provides a compact and concentrated biography undiluted by critical analysis or by quotations of poetry. Ethel Lillian Boole Voynich (1864-1960), an English novelist and translator, was the author of *The Gadfly* (1897), *Jack Raymond* (1901), *Olivia Latham* (1904), *An Interrupted Friendship* (1910) and other books. The best known is the novel *The Gadfly*: it has been translated into a number of foreign languages, including Ukrainian.

**Contents:** Preface (pp.5-6). -- Taras Shevchenko (pp.7-24). -- Six lyrics from the Ruthenian of Taras Shevchenko: I. From day to day, from night to night. -- II. Only friend, clear evening twilight. -- III. The reaper (Through the fields the reaper goes). -- IV. Dig my grave and raise my barrow. -- V. I care not, shall I see my dear. -- VI. Winter (Thy youth is over; time has brought). -- The *Song of the merchant Kalashnikov* from the Russian of Mikhail Lermontov: A song of the Tzar Ivan Vasilyevich, of the young oprichnik and of the bold merchant Kalashnikov (Now all hail to thee, Tzar Ivan Vasilyevich) (pp.39-64).


A popular biographical sketch with excerpts from Shevchenko's poetry translated by the author and with 22 black and white illustrations.
GENERAL (NAME AND SUBJECT) INDEX

PLEASE NOTE:

This Index contains names of authors, co-authors, editors, translators and illustrators, as well as subject entries by name or topic. Cross references are provided from non-standard to standard forms of names or headings.

All translations of primary texts (poetry, prose and drama) appear under the author's name with a form subdivision - Translations, English (e.g., Franko, Ivan - Translations, English). Translations which have been identified as to their original Ukrainian titles appear, in addition, under the specific title as a subdivision of [Author] - Translations, English (e.g., Franko, Ivan - Translations, English - Moisei).

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Ryl's'kyi, Maksym - Translations, English - *Meni prysnylas'* SEE HIS *Shafa*
Ryl's'kyi, Maksym - Translations, English - *Mii syn, hrybok* SEE HIS *Hrybok*
Ryl's'kyi, Maksym - Translations, English - *Mokhnatyi dzhmil'* SEE HIS *Opivdni*
Ryl's'kyi, Maksym - Translations, English - *Na sviti ie spivuchyi Langedok* (Synia dalechin', 1)

B2

Ryl's'kyi, Maksym - Translations, English - *Nashu shliubnu postelli kvitkhaly troiandy pakhuchi*

B2

Ryl's'kyi, Maksym - Translations, English - *Ne vabliat' torzhyschcha* SEE HIS *Poet*
Ryl's'kyi, Maksym - Translations, English - *Opivdni* (Mokhnatyi dzhmil' iz budlakiv chervonykh)

B2

Ryl's'kyi, Maksym - Translations, English - *Pered vesnoiu* (Vy chuly? ZHaivoronky pryletily)

B2

Ryl's'kyi, Maksym - Translations, English - *Poet* (Ne vabliat' torzhyschcha i orhila ne nadyt')

B2

Ryl's'kyi, Maksym - Translations, English - *Satyrykovi* (Bychuiuchy brekhnui, rozpustu i poroky)

B2

Ryl's'kyi, Maksym - Translations, English - *Shumyt' voda* SEE HIS *Dar i viddarunok*
Ryl's'kyi, Maksym - Translations, English - *Stoiat' hraby* SEE HIS *Chervone vyno*
Ryl's'kyi, Maksym - Translations, English - *Tebe - vid nizhnoho svitanku* SEE HIS *ZHaha*
Ryl's'kyi, Maksym - Translations, English - *Shafa* (Meni prysnylas' shafa zhovta)

B2

Ryl's'kyi, Maksym - Translations, English - *Synia dalechin'* SEE HIS *Na sviti ie spivuchyi Langedok* (1); Khai khoch vi sni (2)
Ryl's'kyi, Maksym - Translations, English - *Trud* (Liuby svii vynohrad i zastup svii dzvinky)

B2

Ryl's'kyi, Maksym - Translations, English - *Tsilyi den' ne vtykhala robota*

B2

Ryl's'kyi, Maksym - Translations, English - *Tvorchist* SEE HIS *Doshch utykhaie* (1)
Ryl's'kyi, Maksym - Translations, English - *Voda i povitria, blyskavka' i hrim*

B2

Ryl's'kyi, Maksym - Translations, English - *Vsim pakhoshcham Arabii ne zmyty*

B2

Ryl's'kyi, Maksym - Translations, English - *Vy chuly? ZHaivoronky pryletily* SEE HIS *Pered vesnoiu*
Ryl's'kyi, Maksym - Translations, English - *ZHaha* (Tebe - vid nizhnoho svitanku)

B2

Ryl's'kyi, Maksym - Translations, English - *ZHorstokist* (IA sarnu vyslydyv u tykhii polony)

B2

Safonoff, Marla

B34

Sago, Mitch

B50

Samilenko, Volodymyr

B2 B18

Samilenko, Volodymyr - Translations, English

B2 B18

Samilenko, Volodymyr - Translations, English - *Bachyv ia usiaki perly* SEE HIS *Naidorozhcha perlyna*

Samilenko, Volodymyr - Translations, English - *Bozhyi pryklad* (Pratsiui, Ivane, - pan skaizav)

B2
Samiilenko, Volodymyr - Translations, English - Diiamant dorohyi SEE HIS Ukrains'ka mova
Samiilenko, Volodymyr - Translations, English - Do poeta (Poete, ne khvalys', chy maiesh khlib, chy ni)
Samiilenko, Volodymyr - Translations, English - Hore poeta (Liudy dobril Pozhaliiite)
Samiilenko, Volodymyr - Translations, English - IA ne Petrarka - ty zh nova Laura (Sonety, 1)
Samiilenko, Volodymyr - Translations, English - IA viriu v krashchyi chas SEE HIS Liuds'kist'
Samiilenko, Volodymyr - Translations, English - Liuds'kist' (IA viriu v krashchyi chas, ale dusha bolyt')
Samiilenko, Volodymyr - Translations, English - Liudy dobril Pozhaliiite SEE HIS Hore poeta
Samiilenko, Volodymyr - Translations, English - Naidorozhcha perlyna (Bachy ia usiaki perly)
Samiilenko, Volodymyr - Translations, English - Ne vmre poeziiia (Ne vmre poeziiia, ne zhyn tvorchist' dukha)
Samiilenko, Volodymyr - Translations, English - Poete, ne khvalys' SEE HIS Do poeta
Samiilenko, Volodymyr - Translations, English - Pratsiui, Ivane SEE HIS Bozhyi pryklad
Samiilenko, Volodymyr - Translations, English - Sonety SEE HIS IA ne Petrarka (1)
Samiilenko, Volodymyr - Translations, English - Ukrains'ka mova (Diiamant dorohyi na doroz lezhav)
Samiilenko, Volodymyr - Translations, English - Ne dano (Vin vnochi pryletyt' na shalenim koni)
Savchenko, IAkiv - Translations, English - Khrystos otavu kosyv (Tantsiuvaly za viknom chotyry kushchi)
Savchenko, IAkiv - Translations, English - Ne dano (Vin vnochi pryletyt' na shalenim koni)
Savchenko, IAkiv - Translations, English - Pidpalymo nebo SEE HIS Sontse pid holovy
Savchenko, IAkiv - Translations, English - Sontse pid holovy (Pidpalymo nebo - i kynemo dushi v povitria)
Savchenko, IAkiv - Translations, English - Tantsiuvaly za viknom SEE HIS Khrystos otavu kosyv
Savchenko, IAkiv - Translations, English - Vin vnochi pryletyt' SEE HIS Ne dano
Schuler, T.H. B89
Selver, Percy Paul B13 B48 B58 B62 B63
Semchuk, Stepan B2
Semchuk, Stepan - Translations, English
Semchuk, Stepan - Translations, English - Azh cherez more shyroke dobylys' my v svit nevydannyi (Kanadiis'ka rapsodlia, 2)
Semchuk, Stepan - Translations, English - Kanadiiska rapsodiia  
SEE HIS Ospivaly kolys' my Karpaty (1);  
Azh cherez more shyroke (2); 
Pisniu novu zaspivaiemo (3)

Semchuk, Stepan - Translations, English - Klenovym lystkam Kanady  
(Okeany nache kryla)

Semchuk, Stepan - Translations, English - Okeany nache kryla  
SEE HIS Klenovym lystkam Kanady

Semchuk, Stepan - Translations, English - Ospivaly kolys' my Karpaty i syn'ooki svichada  
(Kanadiiska rapsodiia, 1)

Semchuk, Stepan - Translations, English - Pisniu novu zaspivaiemo pro Kitimat i Redvoter  
(Kanadiiska rapsodiia, 3)

Semchuk, Stepan - Translations, English - Sorok nyshche [sic] zera  
(Z shumom ruky khtos' zahriv)

Semchuk, Stepan - Translations, English - Z shumom ruky  
SEE HIS Sorok nyshche zera

Semenko, Mykhail' - Portraits, etc.

Semenko, Mykhail' - Translations, English

Semenko, Mykhail' - Translations, English - Akh, rozumiiete - nud'ha narynula  
SEE HIS Vytysk

Semenko, Mykhail' - Translations, English - Deviiat' poem  
SEE HIS Zmahannia (8); Dym i hriuk (9)

Semenko, Mykhail' - Translations, English - Dym i hriuk (Nichchiu temnoiu - dym)  
(Deviiat' poem, 9)

Semenko, Mykhail' - Translations, English - Kartka (Moho zhyttia gazel'nu sribnist')

Semenko, Mykhail' - Translations, English - Khto sydyt' za blakytnym stolykom  
SEE HIS Zmahannia

Semenko, Mykhail' - Translations, English - Moho zhyttia gazel'nu sribnist'  
SEE HIS Kartka

Semenko, Mykhail' - Translations, English - Nichchiu temnoiu - dym  
SEE HIS Dym i hriuk

Semenko, Mykhail' - Translations, English - Vytysk (Akh, rozumiiete - nud'ha narynula)

Semenko, Mykhail' - Translations, English - Zmahannia (Khto sydyt' za blakytnym stolykom)  
(Deviiat' poem, 8)

Semenyna, Waldimir

Sevcenko, Taras  
SEE Shevchenko, Taras

Sevler, Michel

Shakespeare, William

Shartse, Olga

Shashkevich, Markian  
SEE Shashkevych, Markiian
Shashkevych, Markiian
B1 B2 B14 B18
Shashkevych, Markiian - Translations, English
B2 B14 B18
Shashkevych, Markiian - Translations, English - Dumka (Nissia misiats’ iasnym nebom)
B2
Shashkevych, Markiian - Translations, English - Hei, richen’ko bystren’ka SEE HIS Nad Buhom
Shashkevych, Markiian - Translations, English - Kvitka dribnaia SEE HIS Vesnivka
Shashkevych, Markiian - Translations, English - Nad Buhom (Hei, richen’ko bystren’ka)
B2
Shashkevych, Markiian - Translations, English - Nissia misiats’ iasnym nebom SEE HIS Dumka
Shashkevych, Markiian - Translations, English - Otak, Nykolaiu SEE HIS Pobratymovi, posylaiuchy iemu pisni ukrains’ki
Shashkevych, Markiian - Translations, English - Pobratymovi, posylaiuchy iemu pisni ukrains’ki (Otak, Nykolaiu, vkrains’ki viriata)
B2
Shashkevych, Markiian - Translations, English - Vesnivka (Kvitka dribnaia)
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Shayan, W.
B67

Shchololiv, I Akiv
B2
Shchololiv, I Akiv - Translations, English
B2
Shchololiv, I Akiv - Translations, English - Bezridni (Sidlai konia voronoho)
B2
Shchololiv, I Akiv - Translations, English - Khortytsia (Stuhonyt’ Dnipro po skeliakh)
B2
Shchololiv, I Akiv - Translations, English - Lystopad
B2
Shchololiv, I Akiv - Translations, English - On khutir toi SEE HIS Pokynyti khutir
Shchololiv, I Akiv - Translations, English - Osin’ (Vysne nebo synie)
B2
Shchololiv, I Akiv - Translations, English - Pokynyti khutir (On khutir toi u baltsi pid horoiu)
B2
Shchololiv, I Akiv - Translations, English - Prolita mii vik SEE HIS Struny
Shchololiv, I Akiv - Translations, English - Sidlai konia voronoho SEE HIS Bezridni
Shchololiv, I Akiv - Translations, English - Struny (Prolita mii vik, iak buinyi)
B2
Shchololiv, I Akiv - Translations, English - Stuhonyt’ Dnipro SEE HIS Khortytsia
Shchololiv, I Akiv - Translations, English - Vysne nebo synie SEE HIS Osin’

Shchurat, Vasyli
B2
Shchurat, Vasyli - Translations, English
B2
Shchurat, Vasyli - Translations, English - Hory, snihamy spovyi
B2
Shchurat, Vasyli - Translations, English - Plyla po nebi khmaron’ka
B2
Shchurat, Vasyli - Translations, English - Vechirnii chas-chudovyi chas
B2
Sherekh, Iuri SEE Shevelov, George Y.
Shevchenko Freedom Award

Shevchenko Memorial Committee of America

Shevchenko State Museum in Kiev

Shevchenko, Taras

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Shevchenko, Taras - Criticism and interpretation

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Shevchenko, Taras - Knowledge and learning

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Shevchenko, Taras - Monuments, etc.

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Shevchenko, Taras - Museums, relics, etc.

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Shevchenko, Taras - Political and social views

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Shevchenko, Taras - Portraits, etc.

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Shevchenko, Taras - Relationship with women

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Shevchenko, Taras - Societies, periodicals, etc.

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Shevchenko, Taras - Translations, English

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Shevchenko, Taras - Translations, English - A.O. Kozachkov's komu (Davno te diak's)

B2 B59

Shevchenko, Taras - Translations, English - A numo znovu virshuvat'

B59

Shevchenko, Taras - Translations, English - A ty prechystaia, sviataia SEE HIS Muza

Shevchenko, Taras - Translations, English - A ty, zadrypako, shynkarko SEE HIS Slava

Shevchenko, Taras - Translations, English - Avtobiohrafiia

B60 B61

Shevchenko, Taras - Translations, English - Banduryste, orle syzy

SEE HIS N. Markevychu

Shevchenko, Taras - Translations, English - Barvinok tsiv i zeleniv SEE HIS N. I.A. Makarivu

Shevchenko, Taras - Translations, English - Biot'porohy, misiats' skhodyt'

SEE HIS Osnov'tianenka

Shevchenko, Taras - Translations, English - Blazhennyi muzh na lukavu (Davydovi psalmy, 1)

B59

Shevchenko, Taras - Translations, English - Bozhel Nashymy ushyma (Davydovi psalmy, 43)

B2 B59

Shevchenko, Taras - Translations, English - Bozhel Spasy, sudy mene (Davydovi psalmy, 53)

B59
Shevchenko, Taras - Translations, English - Bulo kolys' - v Ukraini  SEE HIS Ivan Pidkova
Shevchenko, Taras - Translations, English - Bulo, robliu shcho, chy hulialiu
B59
Shevchenko, Taras - Translations, English - Buly na khutori pany  SEE HIS Petrus'
Shevchenko, Taras - Translations, English - Buvai, inodi, staryi
B59
Shevchenko, Taras - Translations, English - Buvai v nevoli inodi zhadaivu
B59
Shevchenko, Taras - Translations, English - Buvaly voiny i viis'kovii svary
B59
Shevchenko, Taras - Translations, English - Chernets' (U Kyievi na Podoli)
B56 B57 B59 B60
Shevchenko, Taras - Translations, English - Choho meni tiazhko, choho meni nudno
B59 B63
Shevchenko, Taras - Translations, English - Choho ty khodysh na mohyly (V kazemati, 5)
B35 B59
Shevchenko, Taras - Translations, English - Choven (Viter z haiem rozmovliaie)
B59 B63
Shevchenko, Taras - Translations, English - Chuma (Chuma z lopatolii khodyla)
B59
Shevchenko, Taras - Translations, English - Chy ie shcho krashche, luchche v sviti (Davydovi psalmy, 132)
B2 B59
Shevchenko, Taras - Translations, English - Chy my shche zlidemosia znovu (V kazemati, 12)
B59 B63 B64
Shevchenko, Taras - Translations, English - Chy ne poknyut' nam, neboho
B2 B59 B60 B63 B64
Shevchenko, Taras - Translations, English - Chy to na te Bozha volia  SEE HIS Khusty
Shevchenko, Taras - Translations, English - Chy to nedolia ta nevolia
B59
Shevchenko, Taras - Translations, English - Chy ty mene, Bozhe myli (Davydovi psalmy, 12)
B59
Shevchenko, Taras - Translations, English - Chyhyryn (Chyhryne, Chyhryne)
B59 B63
Shevchenko, Taras - Translations, English - Davno se dialos' kolys'  SEE HIS Tytarivna
Shevchenko, Taras - Translations, English - Davno te dialos'  SEE HIS A.O. Kozachkovs'komu
Shevchenko, Taras - Translations, English - Davydivi psalmy  SEE HIS Blazhennyi muzh na lukavu (1); Chy Ty mene, Bozhe myli (12); Bozhe! Nashymy ushyma (43); Prebezumnyi v sertsi skazhe (52); Bozhe, spasy, sudy mene (53); Mizh tsariamy-sudiamy (81); Hospod' Boh lykhykh karaiie (93); Chy le shcho krashche, luchche v sviti (132); Na rikakh kruh Vavylona (136); Psalom novyi Hospodevi (149)
Shevchenko, Taras - Translations, English - Dev"fata sestro Apollona  SEE HIS Tsari
Shevchenko, Taras - Translations, English - Divicha liube, chornobryve
B59
Shevchenko, Taras - Translations, English - Divychii nochi (Rospelaslia husta kosa)
B59 B60
Shevchenko, Taras - Translations, English - Do Osnov'ianenka (B'lut' porohy. Misiats' skhodyt')
B2 B59 B62 B64
Shevchenko, Taras - Translations, English - Dobro, u koho ie hospoda
B59
Shevchenko, Taras - Translations, English - Dolia (Ty ne lukavyla zo mnoiu)
B2 B59 B60 B61 B62 B64
Shevchenko, Taras - Translations, English - Dumka (Nashcho meni chorni brovy)
Shevchenko, Taras - Translations, English - Dumka (Teche voda v synie more)

Shevchenko, Taras - Translations, English - Dumka (Tiazhko-vazhko v sviti zhyty)

Shevchenko, Taras - Translations, English - Dumy moі, dumy moі, lykho meni z vamy

Shevchenko, Taras - Translations, English - Dumy moi, dumy moi, vy moi iedyni (1847)

Shevchenko, Taras - Translations, English - Haidamaky (Vse ide, vse mynaie, i krai nemaie)

Shevchenko, Taras - Translations, English - Hory moi wysokii SEE HIS Son

Shevchenko, Taras - Translations, English - Hospod' Boh lykhykh karaie (Davydovi psalmy, 93)

Shevchenko, Taras - Translations, English - Hotovol Parus rozpustyly

Shevchenko, Taras - Translations, English - Hymn chernychyi (Udar, hrome, nad tym domom)

Shevchenko, Taras - Translations, English - I Arkhimed i Halliei

Shevchenko, Taras - Translations, English - I den' ide, i nich ide

Shevchenko, Taras - Translations, English - I den' - ne den', i ide - ne ide SEE HIS Try lita

Shevchenko, Taras - Translations, English - I dosi snyt'sia: pid horoiu

Shevchenko, Taras - Translations, English - I mertvym, i zhyvym, i nenarodzhenym (Poslaniiie) (I smerkaie, i svitaie)

Shevchenko, Taras - Translations, English - I nebo nevmyte, i zaspani khvyl

Shevchenko, Taras - Translations, English - I shyrokuuiu dolynu

Shevchenko, Taras - Translations, English - I smerkaie, i svitaie SEE HIS I mertvym, i zhyvym, i nenarodzhenym

Shevchenko, Taras - Translations, English - I stanom hnuchym, i krasoiu

Shevchenko, Taras - Translations, English - I tut i vsludy - skrız' pohanu

Shevchenko, Taras - Translations, English - I vyris ia na chuzhyni

Shevchenko, Taras - Translations, English - I znov meni ne pryvezla
I zolotoi i dorohoi

IA ne nezduzhaiu, nivroku

IAk maiu ia zhurytsia

IAk snih, try ptashechky letily

IAk umru, to pokhovaite

IAkby meni cherevyky

IAkby men, mamo, namysto

IAkby to ty, Bohdane p"ianyi

IAkby tobi dovelosia

IAkby vy znaly, panychi

IAkby z kym sisty khliba z"isty

IAkby zustrilysia my znovu

IAkos' to iduchy unochi

IEretyk (Shafarykovi) (Zapalyly u susida)

Irzhavets' (Narobyly kolys' shvedy)

Isalia, hlava 35, Podrazhanie (Raduisia, nyvo nepolytaia)

IUrodyvvi (Vo dni fel'dfebelia-tsaria)

Ivan Pidkova (Bulo kolys' - v Ukraini)

Iz-za haiu sontse skhodyt'

Kateryna (Kokhaitesia chornobryvi)

Khiba samomu napysat'

Khocha lezhachoho i ne biut'

Kholodnyi lar (U vsiako ho svoie lykho)

Khudozhnik

Khustyna (Chy na te Bozha volia)
Shevchenko, Taras - Translations, English - Khustyna (U nediliu ne huliala)
B35 B59
Shevchenko, Taras - Translations, English - Kniazhna (Zore moia vechirniaia) (Selo - i sertse odpochyne)
B2 B58 B59 B60 B90
Shevchenko, Taras - Translations, English - Kobzar
B59
Shevchenko, Taras - Translations, English - Kokhaitesia chornobryvi SEE HIS Kateryna
Shevchenko, Taras - Translations, English - Kolo hau, v chystim poli
B59
Shevchenko, Taras - Translations, English - Kolys' durnoiu holovoiu
B59
Shevchenko, Taras - Translations, English - Kolys'-to shche, vo vremia ono
B59
Shevchenko, Taras - Translations, English - Kosar SEE HIS Ponad polem ide
Shevchenko, Taras - Translations, English - L. (Postavliu khatu i kimnatu)
B59 B80
Shevchenko, Taras - Translations, English - Lichu v nevoli dni i nochi
B2 B56 B57 B59
Shevchenko, Taras - Translations, English - Lileia (Za shcho mene, iak rosla ia)
B59 B60
Shevchenko, Taras - Translations, English - Lykeri (Moia ty liubo)
B59 B60
Shevchenko, Taras - Translations, English - M. Kostomarovu (Vesele sonechko khovalos') (V kazemati, 7)
B2 B59 B60
Shevchenko, Taras - Translations, English - M.S. Shchepkinu (Meni zdaiets'ia) SEE HIS Meni zdaiet'sia - ia ne znaiu
Shevchenko, Taras - Translations, English - M.S. Shchepkinu (Zavorozhy meni, volkhve)
B59
Shevchenko, Taras - Translations, English - Malen'kii Mariani (Rosty, rosty, moia ptashko)
B59 B63
Shevchenko, Taras - Translations, English - Mariana-Chernytsia (Oksani K.) (Viter v hai nahyniaie)
B13 B59 B64
Shevchenko, Taras - Translations, English - Mariia (Vse upovaniie moie)
B59 B60 B64
Shevchenko, Taras - Translations, English - Marku Vovchku (Nedavno ia poza Uralom)
B59 B62 B64
Shevchenko, Taras - Translations, English - Maryna (Nenache tsviashok v sertse vbytyi)
B59 B60
Shevchenko, Taras - Translations, English - Meni odnakovo, chy budu (V kazemati, 3)
B2 B13 B58 B59 B60 B62 B63 B64 B81 B90
Shevchenko, Taras - Translations, English - Meni trynadtsiatyi mynalo SEE HIS N .N.
Shevchenko, Taras - Translations, English - Meni zdaiets'ia - ia ne znaiu (M.S. Shchepkinu)
B59
Shevchenko, Taras - Translations, English - Mii Bozhe myliy, iak to malo SEE HIS Podrazhianiie 11 Psalmu
Shevchenko, Taras - Translations, English - Mii Bozhe myliyi, znovu lykho
B59 B60 B61
Shevchenko, Taras - Translations, English - Mizh skalamy, nenache zlodii
B59
Shevchenko, Taras - Translations, English - Mizh tsariamy-sudiiamy (Davydovi psalmy, 81)
Shevchenko, Taras - Translations, English - Moia ty liubo SEE HIS Lykeri
Shevchenko, Taras - Translations, English - Moliusia, znovu upovaui SEE HIS Osyka
Shevchenko, Taras - Translations, English - Molytvy (TSarim, vsesvitnim shynkariam)

Shevchenko, Taras - Translations, English - Moskaleva krynytsia (1857) (Ne na Ukraini, a daleko)
Shevchenko, Taras - Translations, English - Moskaleva krynytsia (Ne vart, ieibohu, zhyt' na sviti)
Shevchenko, Taras - Translations, English - Mov za podushne, ostuply
Shevchenko, Taras - Translations, English - Muza (A ty prechystaia, sviataia)
Shevchenko, Taras - Translations, English - My vkupochtsi kolys' rosly
Shevchenko, Taras - Translations, English - My voseny taky pokhozhi
Shevchenko, Taras - Translations, English - My zaspivaly, roziliys'
Shevchenko, Taras - Translations, English - Mynaiuchy ubohi sela SEE HIS Sestri
Shevchenko, Taras - Translations, English - Mynaiut' dni, mynaiut' nachi
Shevchenko, Taras - Translations, English - Mynuly lita molodii
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