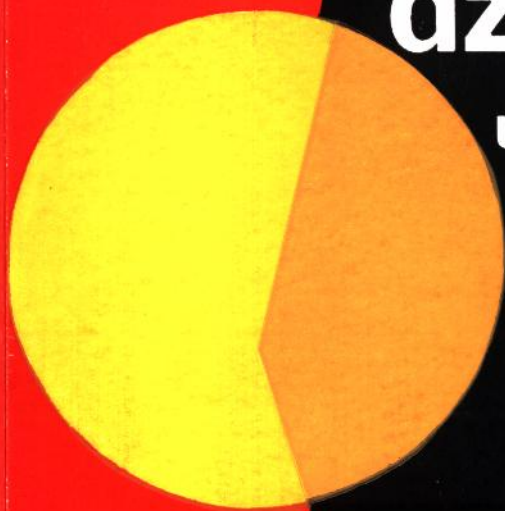


svitlychny and dzyuba

**ukrainian
writers
under
fire**



by osyp zinkewych

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SVITLYCHNY
AND
DZYUBA

Ukrainian Writers Under Fire

by

Osyp Zinkewych

S M O L O S K Y P

Baltimore

1966

Toronto

Copyright, 1966
Smoloskyp Publishers "Zarevo"

Cover design by Orest Polishchuk

Published by
Smoloskyp Publishers "Zarevo"
Magazine of Ukrainian Youth and Students

Canada:
105 Edwin Avenue
Toronto 9, Ont.
Canada

USA:
1032 Circle Drive
Baltimore, Md., 21227
USA

In Memory of Vasyl Symonenko

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UKRAINIAN WRITERS

UNDER FIRE

In the first days of April, 1966, the press agencies of *Reuters and Associated Press*, as well as a number of newspapers the world over, such as the *New York Times* (United States), *Neue Zuericher Zeitung* (Switzerland), *Times* (England), *Muenchener Merkur* (Germany), and the *Toronto Star* (Canada) published belatedly, by a few months, the news of the persecution of the Ukrainian literary critics Ivan Svitlychny, 37, and Ivan Dzyuba, 35.

According to the information that came from the Soviet Union, at about same time as the Moscow trials of Sinyavsky and Daniel, in December, 1965, there was a pogrom of Ukrainian cultural leaders, who had stood for freedom of creativity; who defended Ukrainian cultural development, which was being suppressed by the Soviet regime; and who stood firmly against the Russification of Ukraine, which, following Moscow directives, had grown stronger in the last months.

As a result of this pogrom, Ivan Svitlychny

was arrested, imprisoned and interrogated many times by the Soviet secret police. He was accused of turning over to the Western World the works of the young Ukrainian "rebel poet" Vasyly Symonenko *) who died of cancer in 1963. During the first few months of 1966 Ivan Dzyuba, who for a long time had been under pressure from Soviet criticism, was in complete isolation in one of Kiev's hospitals because of his incurable tuberculosis.

The imprisonment of Svitlychny for several months and the torture of the daying Dzyuba shows the cruelty and inhumanity of the Soviet regime in Ukraine. The Soviet regime was never able to prove that Svitlychny or Dzyuba handed over the works of Symonenko to the Free World because these works were circulated through hundreds of manuscripts throughout Ukraine. One of these copies came into the hands of exiled Ukrainians.

The only "fault" of Svitlychny and Dzyuba was that they fought for freedom of creativity and were in opposition to Stalinist methods and practices in literature. On May 28, 1966, the *New York Times* transmitted an unconfirmed report from its Kiev correspondent that Ivan Svitlychny had been released from imprisonment. The report also stated that Ivan Dzyuba was interrogated by the Soviet security police. On the same day, at the time of a demonstration by thousands of Ukrainians in the Canadian capital of Ottawa, the Soviet Embassy also informed the press that both Svitlychny and Dzyuba had been released. The crux of the situation was not the fact that they were freed, but that the Soviet regime, which did not guaran-

tee them the freedom of writing and publishing, was forced to release them under the pressure of world public opinion. The treatment inflicted upon Svitlychny and Dzyuba by the Soviet regime is symbolic of the persecution resulting from every effort of the intellectuals to practice free expression in Ukraine. Here Russian chauvinism is made manifest. It wants to silence every sign of free expression through terror and fright while at the same time infringing upon the inalienable and national rights of every man.

Svitlychny and Dzyuba are prime examples of the young Ukrainian generation which has grown up in post-Stalin times and which may independently, without party dictation, create new spiritual values equal to the fine specimens in the world literature. Their appearance in the Soviet press had no indication of opposition to the Soviet regime or to an anti-government movement. On the contrary they were created within the restrictions permitted by the Soviet law. Leaning upon these laws, they wanted to bring Ukrainian culture to the attention of the world by freeing it from provincialism and removing it from the path into which it was pushed by privileged Russian intellectuals.

The persecution of Svitlychny and Dzyuba, who had the courage to defend the right of individual express his feelings to champion truth and beauty and freedom of expression, after long years of the totalitarian regime is proof that the Ukrainian intellectuals at their center in Kiev is becoming a threat to both Russian culture and Moscow. Ukrainian art and literature have lately been in great competition with that

of Russia. Ukrainian freedom drives originating in Kiev suggested that the fight for freedom will become more and more prevalent in Soviet Union.

It can now be affirmed that the persecution of Svitlychny and Dzyuba and many other Ukrainian intellectuals **) cannot stop the process of freedom. This process will enlarge, for where there is a fight for freedom of thought, creativity and expression, there is assured the victory of freedom, victory over tyranny for the sake of human dignity.

*) *In his diary and poetry, Vasyl Symonenko (1935 — 1963) uncovered the meaning of the colonial position of Ukraine and aspired for the freedom of creativity for young Ukrainian writers. He strongly objected to the discrimination of the Soviet regime and social and national inequality in Ukraine.*

**) *In June 1966 it was learned from reliable sources that the Ukrainian literary scholars Mykhaylo Osadchy and Mykhaylo Kosiv and the highly promising young poet Ihor Kalynets' were arrested in Lviv. Their fate has not been disclosed by any Soviet officials.*

According to news from Ukraine the brothers Bohdan and Mykhaylo Horyn', professors of literature at Lviv University were sentenced respectively to four and six years of prison in August 1966.

IVAN SVITLYCHNY

Ivan Svitlychny was born in 1929 in the Luhan district of Ukraine. In 1952 he graduated from the Kharkiv University. Lately he was associated with Taras Shevchenko Institute of Literature of the Academy of Sciences of Ukraine.

He was fascinated by the works of Ukrainian writers of the 1920s and 1930s, who had been destroyed or persecuted by the Soviet regime. In the mid-1950s he began publishing his first critical essays in Kievan magazine *Dnipro*.

In his earliest writings he opposed the limitation of creative freedom and "epidemic literature" *.

Svitlychny believed in the human being as the center of interest in literature, the human with all his spiritual values, not in the party and the industrial and technological successes of the Soviet Union, which were the ideals of socialist realism in literature.

In the 1960's there emerged in Ukraine a group of modernist poets and writers, the "writers of the sixties", who brought with them new concepts and ideas, who did not want to follow blindly their predecessors, the Soviet

poets of the older generation. At this time there was a slight relaxation of state control over writers in the Soviet Union and in Ukraine, which aided greatly in the emergence of these young poets, who immediately became popular



Ivan Svitlychny

and around whose works there still rages a great discussion of principle. Among the most prominent of the new poets were Lina Kostenko, Ivan Drach, Mykola Vinhranovsky, Vitaly Koryotych, Volodymyr Luchuk, Evhen Hutsalo.

Svitlychny was impressed very much by these

developments and wrote that they occurred as a result of "a national elevation of the spirit of freedom, of unfettered thought, of a spirit of audacity and creativity".

Svitlychny also opposed socialist realism in literature, demanding full freedom for subject, so that new writers would emerge, with new ideas and different styles. He said that truth can only be born out of a free exchange of thoughts and ideas among creative people. Neither the party nor the master system should force any concepts on the creative intellect.

In 1962 and at the beginning of 1963 Krushchev and Illichov strongly condemned modern literature, abstract art and freedom of expression during the Moscow meeting of the party leaders with artists and writers. This was the beginning of the reemergence in literature of the stalinists and the hounding of the creative youth in Ukraine, whose works were either barred or were published under very severe party censorship.

Svitlychny did not recant, however, and in other articles he attacked monotony in literature and demanded that the works of the modernist poets be published.

After this, Svitychny was forbidden to publish his works and was severely criticized at the meetings of party writers.

In December 1963, Svitychny took part in the funeral of the young Ukrainian poet Vasyl Symonenko. Subsequently the Soviet press alleged that he had in his possession a number of Symonenko's works that were highly critical of

the Soviet Union and that he was copying and circulating them among students and young people in Ukraine.

*) In "epidemic literature", Stalin and the Communist Party were usually very fervently praised.

IVAN DZYUBA

Ivan Dzyuba was born in 1931 in the village of Mykolayivka in the Donetsk region of Ukraine. He graduated from the Donetsk Pedagogical Institute and the Institute of Literature of the Academy of Sciences of Ukraine. He worked for a number of years in the editorial offices of the Kiev magazine *Vitchyzna*, which mirrored to a certain extent his liberal ideas.

Dzyuba in his articles strongly defended the freedom of creativity and condemned socialist realism as the only method of expression. He had the courage to write that socialist realism "forced different literatures and diverse writers into the role of passive consumers". Citing Marx and Engels, Dzyuba attempted to prove that everything undergoes change and so should the advocacy of socialist realism, which places the creativity of writer into a clearly established party framework.

Paving the way for the young modernist poets, Dzyuba strongly decried the writers of the older generation, who, out of fear for their lives and positions, praised the "wise and genius-like Stalin" and the Communist party. In his critical essays Dzyuba clearly defended the national

elements in literature and was the most brilliant spokesman for modern Ukrainian poets. Many of the articles by Dzyuba also had a political character. He condemned the political logic of the bureaucrats, dogmatists and party leaders, who called themselves "servants of the people" but who in reality were the worst exploiters of these people, being responsible for much bloodshed.



Ivan Dzyuba

A brilliant critic and excellent speaker, Dzyuba became the target of very strong attacks from the older literati, those of Stalinist orientation, who at every opportunity criticized and

condemned him. On June 23, 1962 the case of Dzyuba was discussed at a meeting of the presidium of the Writers' Union of Ukraine, with a resulting warning of possible expulsion from the Union for his "politically false concepts". But this constant harassment did not frighten Dzyuba. He continued to defend Ukrainian culture persecuted by the Soviet regime. He denounced the suppression of freedom of creativity of the young poets, who were not even allowed to travel out of the country and have any contact with foreign writers.

Dzyuba was not allowed to publish in the Soviet press for a few years, but in January, 1965, his essay "The Honesty of Creative Research", was published, wherein he stated his rebellious ideas as well as his spiritual credo. In this article, Dzyuba brings out the question of the relationship of the individual to society. The object of his work was the individual who was constantly persecuted and humbled during the Stalin's years. The Soviet regime wanted to change the individual into a mere "screw" in the machinery of the state, a soulless automaton, a blind follower of party directives. Dzyuba condemned the production of such a person-automaton, demanding the broadest rights and freedom for individual. For this highly unusual defense of individuality, Dzyuba was accused of orientation on the West European existentialism, which is contrary to all the precepts of communism.

THE THOUGHTS OF IVAN SVITLYCHNY

(Excerpts)

On Poetry of the Paysage: "This genre has been neglected lately in our literature. Some critics, unable of course to appreciate the beauty of nature, have firmly opposed paysages as "devoid of ideas" and have demanded from poetry of this genre only social and industrial expression. Tractors, combines, electrical fixtures and other attributes of the "industrial age" artificially injected into lyric poetry, were negated the man and his feelings" ¹).

On Poetry: "True poetry is strong not in the verbosity or in the number of verses but in its subject; its force and richness of feeling and its conciseness and directness of expression" ²).

"Singular poetry, singular art always encounter obstacles to people's hearts, having to struggle against existing ideas, feelings, norms. Singularity, the originality, regardless of its achievement, is often opposed simply because it is unlike the usual.

"As for poetry, the norm skill seems to be —

as it was during the Stalin period of personality cult — that regardless of its genre, purpose or type, it should reflect the thoughts and feelings of the *whole* nation, be comprehensible to *all*, and be liked by *all*. Otherwise it is branded as not of the highest value. This thought may seem very democratic, but for some forms of literature it can be fatal. Comprehension and approachability to all can characterize only the multiplication table, but even such a popular genre as song, even folk song, will not be liked equally by all. What then can one say about professional art where its depth and importance are almost dependent on singularity and originality? What would be the fate of opera or symphony if these art forms had to be appreciated by everyone? Popular music is of course more comprehensible to most people, but who would dare classify it as more valuable than symphonic music for that reason?"³).

On Poetry and Stalin: "We will not close our eyes to the painful, obvious fact that the atmosphere during the Stalin cult of personality had a very deleterious influence on even the greatest talents. We are not thinking of the works that sang praise of the "most humane" but of those where the role of the people was limited to being simply "screws". Our poetry suffered mostly from this atmosphere of smugness, of rhetoric, for with it inevitably came monotony and facelessness, which are contradictory to the very purpose of poetry. Facelessness, monotony and rhetoric often became the norm, and any tendency to originality was branded as immodesty, subjectivism or some other convenient moral or political sin"³).

On the Spirit of Freedom: "The appearance of singular poets such as Ivan Drach, Mykola Vinhranovsky, Lina Kostenko, Volodymyr Luchuk *) and others became possible only as a result of a nationwide rise, a revival of the spirit of freedom and unfettered thought, of audacity and creativity.

"The growing feeling of freedom and unfettered thought; the growing participation of ordinary people, the "screws" of the past, in the most important social and historical events, and the growing idea of individuality — these are the first, the most important distinctions in poetic thought and the creative originality of the named above young poets" ³).

On Simplicity and Complexity: "When a poet promotes the need to bring into poetry new ideas and concepts, complex thoughts and feelings, and to transmit by word a rich and refined life of consciousness, he would not be able to make a single step in that direction if he clung to simplicity and only simplicity. Not all simplicity is a blessing, not all complexity an evil. All simplicity is not natural, all complexity not artificial. Looking at contemporary poetry, often simplified to primitivism, I think that I would rather see too much complexity than a sterile, empty "simplicity" ⁴).

*) This is a group of young Ukrainian poets, referred to as "shestydesyatnyky" ("Writers of the Sixties") who are famous in Ukraine for their liberal outlook. The Soviet government often strongly criticized these young writers for their courageous thoughts and their fight for freedom of expression. For quite some time the Soviet government has forbidden these young poets to publish their works.

On Taras Shevchenko: "From my youngest years I have loved Shevchenko's fiery words. But for a long time my love was blind, not lightened by sacred intellect. I loved it — that's all. But why, for what — I didn't understand.

"I decided to enlighten my love by scientific research, to enlighten it fundamentally and completely. All the tiny bulbs of thought, newspapers and magazine articles, I immediately disposed of as not truly serious. If one wants warmth, one should take it from the sun itself" ⁵).

On Prose: "If we are speaking only of prose, it is obvious that the spirit of the personality cult has itself reflected negatively in literature. To eventually conquer this spirit it is necessary to apply great effort. Are we not reminded of this by an entire chain of examples set forth by party leaders, who instead of exhibiting humane, spiritual qualities fulfill but administrative functions? Did not the personality cult produce those works which contain images of simple people totally void of individuality and artistic impression — reduced to the most object form, overpowered as if by a phantom and, surely, if not overpowered by the development process then so affected by some sort of scheme-idea" ⁶).

Against Dullness in Literature: "Is it sufficient for us to measure our (Ukrainian) literature by some stingy, backward standards? Can we consider some mediocre level as an artistic norm and be satisfied — leaving great demands and criteria to tried classics? Never. Only if the opposite is true. If we regard this gray, mediocre level as an awkward disease to be cured, at least by considering it as measure — worthy

of our nation — the highest achievements of pre-revolutionary and contemporary classics, will it be possible for us to achieve a truly stormy growth of literature worthy of our time" ⁶).

Notes:

- 1) *Dnipro*, Vol. 1956, No. 11 (November), p. 122.
- 2) *Ibid.*, p. 124.
- 3) *Ibid.*, Vol. 1962, No. 4 (April), p. 148.
- 4) *Ibid.*, p. 150.
- 5) *Ibid.*, Vol. 1965, No. 3, p. 142.
- 6) *Literaturna Hazeta*, November 24, 1961.

THE THOUGHTS OF IVAN DZYUBA

(Excerpts)

On Socialist Realism and Creativity: "We all have become accustomed to speaking of the use of the socialist realism method by various writers and of existence of this method in various literature. Perhaps it is a case of inexperience, of unsatisfactory or conditional terminology, but the formulas seem to me untruthful and even ugly. They seem to predestinate different literary genre and degrade writers to the role of passive consumers, and to the method they give doctrinal function. Truly, it seems that the method is something constant, unchanging, ready, and something alive and constantly created, and that it is possible only to color it, but not to create, to deepen, to rebuild, to change" ¹).

On Human Individualism: "Because of the specific place of literature during the cult of personality, human individualism did not blossom in that time. Precise research, "adequate study" (Spinoza's term) of the human soul and human relations in all their concrete forms and truths could have brought unwanted con-

clusions and thus were not encouraged. This desire for a profound, complete analysis of the development of individual psychological life, of the autonomous spiritual constitution of the individual, disappeared. In the time of Stalin it was found that conditional heroes with conditional psyches were more to the purpose. It is not strange then that one could deal more and more arbitrarily with the human in literature. Thus declined the culture of "characterization" ²).

On Younger Poets: "We should make an effort to see that more people could better understand profound, highly intellectual works, so that these works would become as essential to them as their daily bread. The basis for the performance of the new poets is not only *vers libre*. In their poetry there is a great deal of complicated association. The young have very keen imagination, and poetry to them is not a popularization of syllogisms. It is a way of thinking. The young poets are people of a serious culture. With this culture they conquer more and more readers" ³).

On Taras Shevchenko ¹): "Shevchenko's role among the members of the Kyrylo - Metodiiv Brotherhood ^{II}) was not only that of an orator

I. Taras Shevchenko (1814 — 1861), a Ukrainian poet and revolutionary was persecuted and sentenced to ten years of hard labor by the Russian Czarist Government. Soviet literature falsifies the works of Shevchenko and hides the fact that he had close contact with Ukrainian liberation movement. In 1961, a statue of Taras Shevchenko was erected in Winnipeg on the ground of the Canadian parliament, and in 1964 another statue was erected in Washington.

II. The Brotherhood of Cyril and Methodius was an illegal organization of the Ukrainian intelligentsia, having as its member Taras Shevchenko and other distinguished Ukrainian writers. The Brotherhood has its purpose the formation of a Pan-Slavic state which would be composed of Slavic nations each with equal rights.

who inspired his audience with fiery words and thus, having frightened himself, left — never to return. Rather it is significant that members of the Brotherhood were not only liberal civil servants and dandies but revolutionary young people, and it would therefore be much more realistic and original to consider Shevchenko's actual involvement with the Ukrainian freedom movement and with revolutionary circles.

“To reproduce the magnificent path of Shevchenko's words is impossible. To cite him, or poems about the Bard, in one's text would be ineffectual. But to listen to him, to live him, to relive him, to live through him...”⁴⁾.

On Ukrainian Intelligentsia: “We have not yet investigated the problem that necessarily arises from this phenomenon — let us conditionally call it the problem of the intelligentsia and the people, especially of Ukrainian intelligentsia and the Ukrainian people. We have in mind here not only all that flows out of the numerous and passionate judgments of Hryhoriy Skovoroda^{III)} on the duty of an “educated” person to the people, but also all that flows out of his personal choices and acts in a time when all foundations of Ukrainian life were being destroyed and the Ukrainian intelligentsia only glowed ineffectually and tragically turned away from the people, when a recently new civilization was dying and when so few had the wisdom and strength to go to the plain people, to the Ukrainian peasant”⁵⁾.

On School and Literature: “In our schools and universities there is too little recognition of the true meaning and beauty of our literary heritage, and in the time of the cult of personality

a great effort was made to have a person live by dogma, not thought, so that he would not know the joy of drinking from the revitalizing springs of the human spirit" ⁶).

On Parents and Children: "More than a year has passed now since our people agreed that the biggest mistake in the bringing up children was the tendency to willingly isolate them from complicated problems of life, a too-simple, utilitarian interpretation of the formula that 'all roads are open to the young'. At first such thoughts were new and fresh, but now any thinking person who will not accept banality will not use them to his advantage. In the smallest trifle and in the most encompassing thought one perceives (among us) one and the same thing — a banality of thought, a specific literary Daltonism, which impedes the identification of a stereotype and its rejection. For without a strong repulsion to the trivial a true artist is unthinkable, as he is impossible without a noble searching and a strong and independent thought that goes to any "hell" without waiting for 'parents' consent" ⁷).

On Villages and Peasants: "When a writer turns to a person only to create another version of belles letters, which would illustrate the success of a certain administrative step, sing the praises of a certain state action, then this is an outrage to the person, to the state action and to the integrity of the writer. The limited ideas and the low moral tone of many works written about the village were mainly in the light of the kolkhoz peasants as a passive mass whose fate is solely in the hands of the leader

sent to their village — either good or bad. That this was the case during the time of personality cult is a painful fact in our history.

“For the true writer-citizen — the “contentment” of the people of collective, a “good-leader” — this is not the most profound human happiness. He will go further and ask to have such conditions established in the collective that would not allow the abuse of power by the leader, where all members of the collective would be equal and the leader would depend on their will and serve them and not the contrary”⁸⁾.

On H. Skovoroda^{III)} and “Difference”^{IV)}: “A problem which has not been fully studied or given more than cursory examination is that of Skovoroda as a Ukrainian philosopher. Indeed, can one understand his being placed outside the historic-national group, which includes Ivan Vyshensky^{V)}; the polemist of the XVII century^{VI)}; Melkhisedek Znachko - Yavor-

III. Hryhorly Skovoroda, (1722 — 1794) a Ukrainian philosopher, author of philosophical works “Narkiz”, “The Book of Askhan” and others. The Russian czarist government invited Skovoroda to come to St. Petersburg and to occupy a high position, but he declined, preferring to remain with his people. In his works Skovoroda emphasized the differences between the Ukrainian and Russian nations. Skovoroda's philosophical outlook was based on the view that a person may achieve happiness only with peace in his soul and agreement with God.

For many years in Soviet Ukraine Skovoroda was silenced and his works were banned and inaccessible to a wide circle of readers and researchers. Only in the 1960s, Skovoroda, as a result of the demands of young Ukrainian writers, was rehabilitated, and some of his works were published in very small quantity.

IV. “Differences” is used here to emphasize the difference between the Russian and Ukrainian nations. For whole centuries and particularly during the times of Stalin, Ukraine was subjected to a continuous process of Russification.

The purpose of Russification was to erase the traces of identity of Ukrainian nation, its history, culture and language.

sky VII); the Kozak chroniclers; the Haydamaky VIII); and the warriors against the policies of Peter I, Catherine II and Elizabeth Petrowna IX) who were intent upon destroying Ukrainian features — so that there would be no “differences”⁵⁾.

On Lies: “A lie is not only the falsification of facts but also the attribution to the facts of a different meaning, wherein narrow thinking is unjustly used in wider spheres and is made absolute”⁶⁾.

On Man and the World: “Man is capable of building his own world to such heights as to make it in one way or another the equal of the world in general. Then values gained in personal experience are useful for the wider world, and the individual world, in its turn, will sensitively and unmistakably catch the seismic murmurs of the great world”⁷⁾.

V. Ivan Vyshensky (died 1626) a Ukrainian writer and theologian spent most of his life in the monastic republic of Athos, Greece. From there he sent to Ukraine his letter-epistles, in which he appealed to his countrymen to be faithful to their religion and national traditions.

VI. Polemists of XVII century: In the XVII century when a part of Ukraine became Catholic there took place in Ukrainian religious circles a great controversy, during which were discussed not only religious issues but also national issues. Notable Ukrainian polemists of that time were Meletiy Smotrycky, Zakhariy Kopystensky, Ipaty Potiy and Youriy Rohatynec.

VII. Melkhisedek Znachko-Yavorsky (1716 — 1809) was a distinguished defender of the Orthodox religion in Ukraine.

VIII. Writing about Ivan Vyshensky, the Ukrainian polemists and Kozak chroniclers, Ivan Dzyuba places them with Hryhoriy Skovoroda as those leading intellectuals in Ukrainian history who asserted the identity of the Ukrainian nation and her independence from the Russians.

IX. Ivan Dzyuba refers here to the Russinizing politics of Russian czars: Peter I (1682 — 1725), Catherine II (1762 — 1796), and Elizabeth Petrovna (1741 — 1762). These Russian czars are noted for their great cruelty toward the Ukrainian nation. During their respective reigns the independence of Ukraine was liquidated, as later was her autonomy.

On the Writer: "One has always demanded of the writer a peculiar sensitivity to the underground turmoil of history, an ability to catch the direction of history's move and a determination to fight for such ideals and principles that would progress, to which people could creatively and fruitfully adjust their practical life's philosophy. The ability to sense and give reason to the elemental socio-historical process and its general direction in periods of chaos has always been necessary in literature for it to become an active and progressive creative force" ⁹).

On Society and the Individual: "Only the individual himself is capable of steering his own life. Neither institution, nor society can make decisions for him. One side cannot resolve the conflict between the individual and the society, for to do so would distort the basis for humane existence. The life of the society is realized only in the life of its individuals. Therefore, only in them, for them and through them progress is made, measured and evaluated. Only under these conditions can one speak about the responsibility of the individual to society and to its institutions" ¹⁰).

Notes:

- 1) *Literaturna Hazeta*, November 4, 1960.
- 2) *Ibid.*, December 19, 1961.
- 3) *Ibid.*, November 17, 1961.
- 4) *Ibid.*, May 23, 1961.
- 5) *Literaturna Ukrayina*, December 4, 1962.
- 6) *Ibid.*
- 7) *Literaturna Hazeta*, June 27, 1961.
- 8) *Ibid.*, January 9, 1962.
- 9) *Ibid.*, January 5, 1962.
- 10) *Radyans'ke Literaturoznavstvo*, Vol. 1965, No. 1 (January), p. 3.

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"Bohy i navoloch" (Gods and Scoundrels), *Vitchyzna*, Vol. 1961, No. 12 (December), pp. 159-166. An article on Mykhaylo Stelmakh's novel *Pravda i kryvda* (Verity and Injustice).

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Cosmos, Polemical Notes on Poetry of Young Generation), *Dnipro*, Vol. 1962, No. 4 (April), pp. 144-152.

"*Tvorchi problemy realizmu*" (Creative Problems of Realism), *Radyans'ke literaturoznavstvo*, Vol. 1962, No. 6 (June), pp. 134-137. A review of A. Kostenko's *Typizaciya v literaturi socialistychnoho realizmu* (Typification in the Literature of Socialist Realism).

"*Krycia ne irzhaciye*" (Steel Does not Rust), *Dnipro*, Vol. 1963, No. 8 (August), pp. 129-135. An article on the Ukrainian poetess Lesya Ukrayinka.

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"*Shevchenko i ukrayins'kyi romantyzm*" (Shevchenko and Ukrainian Romanticism), *Radyans'ke literaturoznavstvo*, Vol. 1964, No. 3 (May-June), pp. 145-149.

"*Naperedodni istoryko-literaturnoho syntezu*" (On the Eve of Historico-Literary Synthesis), *Dnipro*, Vol. 1964, No. 12 (December), pp. 142-151.

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"*Harmoniya i algebra*"¹⁾ (Harmony and Algebra), *Dnipro*, Vol. 1965, No. 3 (March), pp. 142-150. A review of books on Taras Shevchenko's language: P. O. Petrova's *Shevchenkove slovo ta poetychnyi kontekst. Vykorystannya zaymennykh u poeziyakh T. H. Shev-*

chenka (Shevchenko's Word in Poetic Context. The Use of Pronouns in Shevchenko's Poetry), Kharkiv, 1960, V. S. Vashchenko's *Mova Tarasa Shevchenka* (The Language of Taras Shevchenko), Kharkiv, 1963, I. K. Bilodid's *T. H. Shevchenko v istoriyi ukrayins'koyi literaturnoyi mowy* (T. H. Shevchenko in the History of the Ukrainian Literary Language), Kiev, 1964, and the selection of articles *Dzhherela maysternosti T. H. Shevchenka* (The Sources of Taras Shevchenko's Language Skillfulness), Kiev, 1964.

"I. K. Kucherenko: 'Teoretychni pytannya hramatyky ukrayins'koyi mowy. Morfolohiya', ch. I, 1961, ch. II, 1964" ²) (Theoretical Problems of Ukrainian Grammar: Morphology, Vol. I, 1961, Vol. II, 1964), *Ukrayins'ka mova i literatura v shkoli*, Vol. 1965, No. 5 (May), pp. 83-87. A review.

"*S uch a s n e ukrayins'ke literaturoznarstvo*" (Contemporary Ukrainian Literature Studies), *Ukrayins'kyi kalendar 1966* (Ukrainian Almanach 1966), Warsaw, Poland, 1966, pp. 274-275.

* Only these three articles of Ivan Svitlychny were cited in volume IV of *Ukrayins'ki pys'mennyky, bio-bibliohrafiichnyi slovnyk* (Ukrainian Writers: A Bio-Bibliographical Dictionary), Kiev, 1965, p. 847, which was submitted August 22, 1964 and approved for publication April 21, 1965. In volume V of this Dictionary, which was submitted March 27, 1965, and approved for publication September 23, 1965, the name of Ivan Svitlychny and all references to his critical articles and reviews were completely omitted.

1) The name of Ivan Svitlychny and the title of this article have been cut out from the annual index of *Dnipro*, Vol. 1965, No. 12 (December).

2) The title of this article and Svitlychny's name have been cut out from the annual index of *Ukrayins'ka mova i literatura v shkoli*, Vol. 1965, No. 12 (December).

IVAN DZYUBA

A. BOOKS

Zvychayna lyudyna chy mishchany?, *literaturno-krytychni statyi* ('The Ordinary Person' or a Petty Bourgeois?, a Collection of Literary-Critical Essays), *Radyans'kyi pys'mennyk*, Kiev, 1959, p. 277.

B. ARTICLES AND REVIEWS

"*Notatky pro zbirku 'Poeziyi' M. Chernyavskoho*" (Notes on Chernyavsky's Collection 'Poetry'), *Almanakh "Literaturnyi Donbas"*, Vol. 1951, No. 15, pp. 156-162, A review

"*Poeziyi Mykyty Chernyavskoho*" (The Poetry of Mykyta Chernyavsky), *Radyans'ka Donechchyna*, September 22, 1951. A review.

"*V. Sokolov 'Lytzem do soncy'*" (V. Sokolov "Facing the Sun"), *Radyans'ka Donechchyna*, December 21, 1951. A review of a book of lyrics.

"*Nedostatnyo hlyboka krytychna pracya*" (Superficial Critical Work), *Radyans'ka Donechchyna*, May 13, 1952. An article on Leonid M. Kovalenko's book *Vladimir Popov*.

"*Roman o donyetzkykh mashinostroyitelyakh*" (A Novel About the Don's Mechanicians), So-

cigalisticheskyi Donbass, December 13, 1952. A review of Vadym Sobko's novel *Bile polumya* (The White Flame). In Russian.

"*Blahorodna tema radyans'koyi literatury*" (The Noble Subject of Soviet Literature), *Radyans'ka Donechchyna*, August 11, 1954. A review of Andriy Malyshko's book of poetry *Knyha brativ* (Book of Brothers).

"*B. Buryak 'Sluzheniye narodu'*" (B. Buryak "Serving Our People"), *Radyans'ka Donechchyna*, July 24, 1955. A review.

"*Heroyi i blahodiynyky*" (Heroes and Benefactors), *Vitchyzna*, Vol. 1957, No. 11 (November), pp. 214-217. A review of Vasyl Zemlyak's stories *Ridna storona* (Native Land) and *Kaminnyi Brid* (Kaminny Brid).

"*Knyha pro shakhtars'koho poeta*" (A Book About a Miner's Poet), *Radyans'ka Ukrayina*, June 12, 1957. A review of Andriy Klochchya's book *Pavlo Bezposhchadny*.

"*Problematyka nashoyi satyry*" (The Problems of Our Satire), *Dnipro*, Vol. 1957, No. 6 (June), pp. 103-111. A review of Ukrainian satirists works.

"*Mayster smikhu*" (Master of Laughter), *Prapor*, Vol. 1957, No. 10 (October), pp. 115-116. An article on Stepan I. Oliynyk's book of humour and satire *Vybrane* (Selected Works).

"*Romantyka budniv*" (The Romance of Working Days), *Literaturna hazeta*, January 14, 1958. A review of Vitaliy A. Lohvynenko's novel *Lita molodiyyi* (Youthful Years).

"*Zevychayne i nezvychayne*" (Simple and Unusual), *Vitchyzna*, Vol. 1958, No. 2 (February), pp. 197-199. A review of Vadym M. Sob-

ko's novel *Zrychayue zhyttya* (The Simple Life).

"*Za dukhoro bahatoho heroya*" (For a Hero with High Spiritual Values), *Dnipro*, Vol. 1958, No. 6 (June), pp. 135-153. An article on youth in contemporary Ukrainian prose.

"*Suchasnist' i literatura*" (Contemporaneity and Literature), *Vitchyzna*, Vol. 1959, No. 2 (February), pp. 160-175.

"*U praci zrostayut' heroyi*" (Heroes Grow up in Hard Work), *Dnipro*, Vol. 1959, No. 3 (March), pp. 136-149. An article on Ukrainian movie producers Olexander Dovzhenko and Ivan Senchenko.

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"*Tema suchasna, pidkhid istorychnyi*" (Contemporary Subject, Historical Approach), *Vitchyzna*, Vol. 1959, No. 8 (August), pp. 158-172. A review of H. Dovnar's story *V shakh-iars'ku simyu* (In the Miners' Family).

"*Na podstupakh k epopeye*" (Approaching the Epopee), *Druzhba narodov*, Vol. 1960, No. 2 (February), pp. 242-245. An article on Fyryhoriy Tyutyunyk's novel *Tyr* (Swirl). In Russian.

"*Inflaciya romantyky? Ni!*" (Inflation of Romance? No!), *Literaturna hazeta*, May 31, 1960. A review of Vasy! S. Zemlyak's story *Hnivnyi Stration* (Angry Stration).

"*Poeticheskoye v obidennom*" (The Poetic in the Insult), *Druzhba narodov*, Vol. 1960, No. 9 (September), pp. 222-227. An article on Ivan

Senchenko's book *Oporidannya* (Stories). In Russian.

"*Zrila dumka, aktyvna pozyciya*" (Mature Thought, Active Position), *Literaturna hazeta*, November 4, 1960. A review of Leonid M. Novychenko's critical essays *Pro bahatstvo literatury* (On the Richness of Literature).

"*Vmesto stikhov o lyubvi*" (Instead of Love Lyrics), *Literaturnaya gazeta*, November 10, 1960. An article on Leonid S. Pervomays'ky's *Rasskazy raznykh lyet* (Stories of Various Years). In Russian.

"*Vid molytov do dum*"¹) (From Prayers to Thoughts), *Literaturna hazeta*, May 23, 1961. A review of Andriy Malyshko's book of lyrics *Vishchyi holos* (The Prophetic Voice).

"*Talantu nuzhna glubina*" (Talent Must Have Depth of Thought), *Literaturnaya gazeta*, June 3, 1961. A review of Volodymyr S. Bablyak's novel *Vyshneryi sad* (Cherry Orchard). In Russian.

"*Pro bat'kiv priorytet u pekelnnykh spravakh*" (On Parent's Priority in Infernal Matters), *Literaturna hazeta*, June 27, 1961. A review of D. K. Vyshnevs'ky's novel *Pravo molodosti* (The Right of Youthfulness).

"*Yak u nas pyshut*" (How do they write by us), *Literaturna hazeta*, December 12, 15, 19, 1961. A series of articles on contemporary Ukrainian literature.

"*Pravda zhyttya i manera khudozhnyka*" (The Truth of Life and the Mannerism of the Artist), *Literaturna hazeta*, January 5 and 9, 1962. An article on the style of Mykhaylo I. Stelmakh's book *Pravda i kryvda* (Truth and

Injustice) and H. Tyutyunnyk's *Vyr* (Swirl)

"*Erudyciya i talant isslyedovatelya*" (The Erudition and Talent of the Researcher), *Literaturnaya gazeta*, March 27, 1962. A review of Olexander I. Bilchuk's selected works *Vid davnyny do suchasnosti* (From Antiquity to Contemporaneity). In Russian.

"*Pershyi rozum nash*" (Our First Intellect), *Literaturna Ukrayina*, December 4, 1962. An article on the Ukrainian philosopher Hryhoriy Skovoroda.

"*Shchob talant shanuvavsya*" (Let's Respect Talent), *Literaturna Ukrayina*, June 19, 1964. A review of H. Kolisnyk's novel *Huculiya* (The Hutsul Land).

"*Novye postizheniya i inerciya staravo*" (The New Achievements and Old Time's Inertia), *Literaturnaya Gruziya*, Vol. 1964, No. 10 (October), pp. 74-81. An article on Ukrainian contemporary prose. In Russian.

"*Kartyny revolyuciynykh lit*" (A panorama of Revolutionary Years), *Vitchyzna*, Vol. 1964, No. 11 (November), pp. 165-172. An article on the first chapter of A. Holovko's novel *Artem Harmash*.

"*Chystota i zhyvototvorchyi vohon'*" (Purity and Life-Giving Fire), *Duklya*, Vol. 1965, No. 1 (January), pp. 103-107. An article on "national shame" in Taras Shevchenko's poetry.

"*Sumlinnist' khudozhnyoho doslidu*" (Honesty in Creative Research), *Radyans'ke literaturoznavstvo*, Vol. 1965, No. 1 (January), pp. 3-16. An article on Yuriy Mushketyk's novel *Kraplya krovi* (A Drop of Blood).

"U dyvoshiti ridnogi khaty" (In the Woe-derworld of the Native Home), *Dnipro*, Vol. 1965, No. 4 (April), pp. 145-152. An article on Vasyl Holoborod'ko's poetry.

"Dyen' poiska" (Day of Search), *Isskustvo kino*, Vol. 1965, No. 5 (May), pp. 73-82. An article on two Ukrainian movies: *Son* (The Dream) and *Tini zabutykh predkiv* (Shadows of Forgotten Ancestors). In Russian.

"Khlypnuy nam, more, srizhi lavy" (Bring Us New Waves, Sea), *Ukrayins'kyi kalendar 1966* (Ukrainian Almanach 1966), Warsaw, Poland, 1966, pp. 271-273²).

1) A brilliant review by Ivan Dzyuba of famous Ukrainian poet Andriy Malushko's book of lyrics was omitted in the *Ukrayins'ki pys'mennyky, bio-bibliohrafichnyi slovnyk* (Ukrainian Writers: A Bio-Bibliographical Dictionary), Kiev, Vol. V, 1965, p. 855.

2) This article was sent by Ivan Dzyuba to the *Ukrainian Almanach* in Warsaw in the fall of 1965.

NOTES ON NEWSPAPERS AND MAGAZINES MENTIONED IN THE BIBLIOGRAPHY

Literaturna Hazeta (Literary Gazette), Kiev, semi-weekly organ of the Presidium of the Union of Soviet Writers of Ukraine; remained **Literaturna Ukrayina** (Literary Ukraine) in 1962.

Vitchyzna (Fatherland), Kiev, monthly magazine of literature and art, social and political life, of the Union of Soviet Writers of Ukraine.

Dnipro (Dnipro), Kiev, monthly magazine of literature and art, social and political life, organ of the Central Committee of the Young Communist League of Ukraine.

Prapor (Banner), Kharkiv, monthly magazine of literature and art, social and political life of the Union of Soviet Writers of Ukraine.

Rudyans'ke Literaturoznaystvo (Soviet Literary Studies), Kiev, bi-monthly organ of Taras Shevchenko Institute of Literature of the Academy of Sciences of Ukraine and of the Union of Soviet Writers of Ukraine.

Zmina (The Rising Generation), Kiev, monthly magazine of literature and art, social and political life of the Central Committee of the Young Communist League of Ukraine; renamed **Ranok** (Morning) in 1965.

Radyans'ka Ukrayina (Soviet Ukraine), Kiev, daily organ of the Central Committee of the Communist Party of Ukraine, the Ukrainian SSR Government and Supreme Soviet.

Radyans'ka Donchchyna (Soviet Don Region), organ of the Don Region Communist Party of Ukraine.

Literaturnaya Gazeta (Literary Gazette), Moscow, organ of the Presidium of the Writers Union of the USSR. In Russian.

Sotsialisticheskyi Donbas (Socialist Don Region), Donetsk, organ of the Don Region Communist Party of Ukraine. In Russian.

Isskustvo Kino (Cinema Art), Moscow, monthly organ of State Committee of Minister Council of USSR for Cinematography and Cinema Union Workers of USSR. In Russian.

Literaturnaya Gruzia (Literary Gruzia), Tbilisi, monthly organ of the Union of Soviet Writers of Gruzia (Georgia). In Russian.

Ukrayins'ka Mova i Literatura v Shkoli (Ukrainian Language and Literature in the School), Kiev, bi-monthly organ of Ministry of Education of the Ukrainian SSR.

Duklya (Duklya), Pryashiv (Preshov), bimonthly magazine for the Ukrainian population of eastern Czechoslovakia.

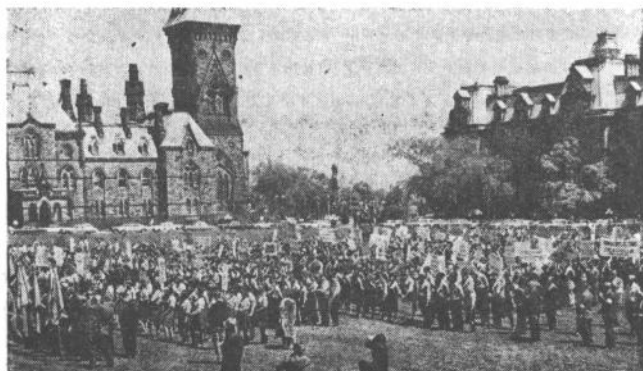
A SUMMARY OF WESTERN PRESS

"Arrest of Ukrainian Writers" (Neue Zuercher Zeitung, April 2, 1966, Switzerland): the arrest of Ivan Svitlychny and Ivan Dzyuba after a search of their houses is reported to have taken place at the same time as that of Sinyavsky and Daniel (i. e. September-October, 1965). The allegation that the two critics had sent Vasyl Symonenko's diary to the West, where it was published together with several poems banned in the USSR, served as a pretext for the arrest. In all, according to reliable reports, some twelve intellectuals have been arrested in Kiev and Lviv (Western Ukraine). Those concerned in Lviv are several students of the University there. Secret trials have since taken place which have not been reported by the press. Dzyuba has been released since he is suffering from an acute incurable tuberculosis.

(The report that Svitlychny has been sentenced and deported to Siberia was denied by later reports published on April 22).

"Two Writers held in Soviet Union" (The New York Times, April 7, 1966, U.S.A.): Their arrest is reported to have occurred after the Sinyavsky and Daniel trial (i. e. in February, 1966), for

having smuggled to the West Symonenko's Ukrainian nationalistic and anti-Soviet verses and a "bitter" diary. The two critics were said to be



Several thousand of Ukrainians demonstrated against persecution of Svitlychny and Dryuba on Parliament Hill and at the Soviet embassy in Ottawa, Canada.

well-known in Russia for their spirited defense of young Ukrainian poets against attempts by the Soviet literary bureaucracy to impose conformity.

"Russian Historian to Face Trial" (The Times, April 22, 1966, England): a leading Ukrainian literary historian, I. Svitlychny, is accused of smuggling anti-Soviet writings to the West.

"Another Soviet Trial Expected" (Daily Telegraph, April 22, 1966, England): The Ukrainian Writers' Union confirmed today (April 21) the arrest of a prominent professor of literature. He is accused of smuggling "anti-Soviet" manuscripts to the West. The professor, Ivan

Svitlychny, was arrested by security police several weeks ago. Leading officials of the Union said today in an exclusive interview that the "investigation of Prof. Svitychny" was continuing. They were deliberately vague on the reason for his arrest. But they left no doubt that he would stand trial for an offense similar to that committed by Sinyavsky. Mr. Ju. Zbarnacky, Deputy Chairman of the Union, said: "Svitychny was not a member, so we are not really concerned with his case. But we are disgusted with people who defame Soviet society and who go out of their way to peddle to the West their own works and those others.

"Ukraine Typifies Propaganda War" (The New York Times, June 2, 1966, U.S.A.): A 37-year-old Ukrainian writer, Ivan Svitychny, was arrested in Kiev this spring and, according to sources here, confessed to assisting West Ukrainian nationalist groups and arranging for the



Ukrainian students, demanding freedom for Svitychny and Dayaba, picket near the Soviet Mission to the United Nations in New York, United States, June 11, 1966.

publication of anti-Soviet literature in European emigre journals. One of his literary colleagues said he had been released with warning against continuing his anti-Soviet activities.

According to this source, a prominent writer, Ivan Dzyuba, was interrogated by the security police at the same time, but was not arrested. (This report has not been confirmed or denied by any Soviet officials in Ukraine).

(A similar report has been distributed by A. F. P. from Moscow and published in "Le Monde" (France) of May 29-30, 1966. According to this report, Svitlychny has been detained at Kiev since February by the Soviet authorities without having been formally charged or tried. He was accused of having spread "subversive" literature in Ukraine).

ACKNOWLEDGEMENTS

I wish to express my deep appreciation to the following persons who aided me in the preparation of the manuscript:

Miss Kwikka Haywas, Dr. George N. Kryvolap, Mr. Victor Svoboda, Mr. Eugen Skocka, Mr. Zenon Snylyk, Misses Irka Charchalis, Lida Rabiak and Nina Kalynovsky.

Oszyp Zinkewych

*October, 1966
Baltimore, Maryland*

Printed by Ukrainian-American Publishing & Printing Co.
2315 West Chicago Avenue, Chicago, Illinois, USA — 60622.

