

HISTORY
OF UKRAINIAN LITERATURE
IN CANADA

By
M. I. MANDRYKA

HISTOIRE DE LA LITTÉRATURE UKRAINIENNE AU CANADA

Par
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WINNIPEG

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OTTAWA

L'Académie Libre Ukrainienne des Sciences

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Ukrainian Free Academy of Sciences

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CONTENTS

	Page
Foreword	9
 INTRODUCTION	
1. Historical background of the Ukrainian People	13
2. Ukrainian Literature	17
 UKRAINIAN LITERATURE IN CANADA	
Preface	25
 Chapter One	
1. Beginnings of Ukrainian Letters in Canada. Pioneer Folklore	29
2. The First More Distinctive Authors	37
 Chapter Two	
Late Pioneer Era. Beginnings of Literature	50
 Chapter Three	
1. New Horizons and New Achievements (After the First World War)	63
2. Learned Men of Letters	116
3. Authors of Non-Ukrainian Origin	132
4. Extra-Literary Writers	136
5. Writers-Musicologists	141
 Chapter Four	
Influx of New Intellectuals (After the Second World War). Preface	148
1. Learned Men of Letters	150
2. Poets, Novelists and Essayists	174
3. Literary Critics	210
4. Authors Researchers	215
5. Neighbours and Guest Writers	229
 CONCLUDING REMARKS	 237
SELECTED BIBLIOGRAPHY	244
INDEX OF AUTHORS	246

FOREWORD

Along with Canadians of British, French and other origins the Ukrainian Canadians (about 500,000) cultivate love for the language, songs and other traditions of their forefathers, and bring the best of this culture to the attention of all Canadians. Moreover, they adapt their spiritual values to the new Canadian environment and create new cultural values in the field of folklore, fine arts, literature, architecture, and in other domains of human cultural endeavour.

The interest in letters is traceable to the beginnings of the Ukrainian mass immigration to this country at the end of the 19th century. According to the common oral tradition, the first two books brought to Canada by early settlers from Ukraine were the *Bible* in Ukrainian translation and the *Kobzar* by T. Shevchenko. Both formed the character of the people and helped them morally to overcome hardships of the new life. Greatly influenced by the *Epistle* of Shevchenko: "to learn the way of life of others but adhere to their own", Ukrainian Canadian authors emphasized the preservation of a distinct Ukrainian Canadian pattern in the new land, distinct not only in the form (language, style, verse, etc.), but also in content. They lingered in the beginning on the Old Country themes: Ukrainian historical events, political situation in Ukraine etc. However, Canadian themes

began to be interwoven with traditional topics in the first years of Ukrainian settlement, for example, in the writings of Sava Chernetsky (1900), in the verses of Gowda, Fedyk and others, and in the short stories of A. Novak (1906) and in the writings of S. Kowbel (1912).

M. I. Mandryka, author of the present volume, distinguishes the following periods in the history of Ukrainian letters in Canada:

- 1) First pioneer period (end of the 19th century);
- 2) Late pioneer era (beginnings of the 20th century);
- 3) Period between two World Wars, and
- 4) Period after the Second World War.

This is the way he puts it: "From folkloristic verses of the first decade through a second decade of slow but progressive growth, Ukrainian Canadian literature achieved a new remarkable position in the period between the First and Second World Wars. Finally it reached the present position at a level comparable with the literature of the leading civilized countries"... (See page 237).

The highlights of Ukrainian Canadian literature to the present day are novels of Kyriyak and Luhowy, and poetry of Mandryka.

Through his magnificent "saga of Western Canada", *Sons of the Soil*, Kyriyak contributed to the development of Canadian letters in general. His novel (translated into English in 1959) might be placed among the finest literary records of the Western prairies at the end of the 19th and beginning of the 20th centuries. O. Luhowy drew a realistic picture of the life in Canada during the economic crisis of the thirties. In poetry, the author of this book, M. I. Man-

dryka, produced among his other poetical works an epic poem *Canada*, in which Canadian history and Canadians of all ethnic backgrounds and walks of life are portrayed. As a piece of creative art, Mandryka's poem is magnificently styled, bright and optimistic in its mood, exclusively Canadian though written in Ukrainian. Such also are the prose of Gus (A.) Romaniuk — *Taking Root in Canada*, Ivan Humeniuk — *Memoirs*, J. B. Rudnycky — *From My Canadian Diary* and others.

It is generally felt that the basic Canadian cultural pattern is "unity in diversity", i. e. national unity and cultural — linguistic variety. The Ukrainian Canadian letters contributed greatly to this pattern in their more than half a century history. This led me as member of the Royal Commission on Bilingualism and Biculturalism to recommend to the Government of Canada the constitutional recognition of Ukrainian language in Canada on the status of a "regional" language along with two "official" ones, English and French¹). In that way — in my opinion — the Ukrainian literary contribution to this country would be best recognized. It would also contribute to the growth of the Canadian identity, the fact which has been several times discussed by thinking Canadians. Thus, in his interesting paper "A Quest for National Identity — Canadian Literature vis-a-vis the Literature of Great Britain and United States,"²) A. E. Waters came to a persuasive conclusion that "Canada's geographical position and historical circumstances have fostered in Canadians a sensitivity to problems concerning the preservation of identity, national and in-

¹ Cf. *Report of the Royal Commission on Bilingualism and Biculturalism*. Book 1, Ottawa 1967, pp. 155—169.

² *Proceedings of the 3rd Congress of the International Comparative Literature Association*. Mouton & Co. S'Gravenhage, 1962, p. 306.

dividual, greater than is exhibited by either the British or American. The theme of an individual or group beset by conflicting influences and troubled by inner tensions is of course a 'universal one', yet authors who are also Canadians may be specially sensitive toward it and perhaps even peculiarly equipped to deal with it."

If Ukrainian Canadian writers contributed to this characteristics of Canadian literary pattern by their work, their role in the cultural growth of the new country has been laudably accomplished.

* * *

Dr. Mandryka's work offers a wealth of material in historical presentation and critical evaluation.

Winnipeg

J. B. Rudnyckyj,
The University of Manitoba

INTRODUCTION

1. HISTORICAL BACKGROUND OF THE UKRAINIAN PEOPLE

The Ukrainian ethnographic territory is situated in the south-eastern corner of Europe, immediately north of the Black Sea, extending roughly from the Caucasian Mountains and the Don River on the east, southern Dniester River and the Western slopes of the Carpathian Mountains on the west, and to the Pripet, Desna and Seym Rivers in the north. This includes the lands known historically and geographically as Great (central) Ukraine, Kuban (ancient Tmutarakan), Crimea, Western Ukraine (Halychyna, Bukovina, Kholm), Volynia and Carpatho-Ukraine. Measuring over 1000 miles across and approximately 500 miles in a north-south direction, Ukraine encompasses over 400,000 square miles, with a population of over 55,000,000 people, over 75% of whom are of Ukrainian ethnic origin, with the remainder made up of Russian, Polish, Jewish and other ethnic origins.

Ukraine is endowed by nature with abundant and rich resources: the world famous fertile "black" soil several feet deep, valuable minerals (coal, oil, iron, manganese etc.), mighty rivers for hydro-electric power, forests, etc. Combined with her temperate and mild climate, these resources would easily make Ukraine not only a self-sufficient nation, but would enable her to provide large exports, were it not for exploitation by the Russian colonial empire. In reality, the abundant resources have been the cause of numerous invasions of Ukraine by her covetous enemies,

the last of which was Hitler with his "Drang nach Osten", and the present military occupation by the Russian communist dictatorship.

As archeological researches show and as historical evidence from Arabian, Persian, Greek and Roman historians indicates, Ukrainian territory was occupied by peoples of early primitive culture as far back in history as 3,000 years B.C. For centuries, various bands of Scythian, Sarmatian, and Allan origin roamed the Ukrainian steppes (prairies) before the Slavic tribes, ancestors of the present Ukrainians, settled there. The Ukrainian chronicles date the formation of a strong Ukrainian state (monarchy of Kiev) at the year 862 A.D. During the reigns of Volodymyr the Great (980-1015) and his son Yaroslav the Wise (1019-1054) Kievan monarchy (called at that time "Rus") reached its zenith, becoming one of the foremost states in Europe. This great empire extended from the Black Sea to the Baltic, and from the Danube to the Volga River. In 988 Volodymyr adopted Christianity and introduced it to his people. By virtue of its power, prosperity and a high level of civilization, the Kievan monarchy developed wide dynastic and diplomatic relations with other European kingdoms; Kiev also became an important center of international trade.

However, beginning in 1223, the successive ferocious attacks of Jenghis Khan's Mongolian armies under the command of Baty (Batu) brought a tragic enslavement of the whole empire, except for the most western principality, the Halich-Volynian principedom. In 1240, Kiev, the capital, was captured and destroyed. One hundred years later, the Halich-Volynian principality lost its independence being invaded by neighbouring Hungary and Poland. In 1350 Kiev was recaptured from the Tartars by the Lithuanian kingdom, which became actually a Lithuanio-Ukrainian kingdom: the Ukrainian language became the official language of the aristocracy and of state documents, as Ukrainian culture was superior to Lithuanian. However, most of the Ukrainian territory was ravaged by the Tar-

tars. When in 1569 Poland achieved dynastic union with Lithuania, the Ukrainian territory passed under absolute and chauvinistic domination of Poland, the Ukrainians lost their privileges, and the masses of population were forced into serfdom.

Threatened with extinction by the Tartars, the Turks, and now by the Poles, the Ukrainians developed, as one historian stated, a remarkable means of defence and self-preservation. The *Kozaks**), who later revived the Ukrainian state, emerged in the XV-th century as a military order with an impregnable natural fortress on the lower Dnieper River, covered from the north by raging cataracts and from the south by immense lagoons — the *Zaporozhian Sich* ("Fortress behind cataracts"). In 1648 the Ukrainian Kozak Army, under the military genius of Hetman ("Superior ruler"), *Bohdan Khmelnytsky*, assisted by the revolt of the populace, crushed the Polish Army and the Polish regime, and cleared the Poles from Ukraine. The Polish king was compelled to recognize the independence of Ukraine under Khmelnytsky's rule. For six years Ukraine enjoyed her freedom without intrusion from her foes, and developed lively international relations. Still, the old enmity and covetousness of the Turks, Tartars and Poles were very much alive. These neighbours accustomed to pillaging the Ukrainian lands were disquieted by the growth in power of the Ukrainian nation. Then they renewed their attacks from all sides of the Ukrainian borders. This new aggression forced Bohdan Khmelnytsky to enter into a military alliance and personal union with the czar of Moscovia (later, at the end of 17th century renamed as *Russia*). The alliance was not a happy one. However, Ukraine, although permanently suffering intrusions by neighbouring enemies, in perennial wars, resisted until 1709, the date of the fatal battle of Poltava with czar Peter I's victory over Karl XII of Sweden and the Ukrainian Hetman Mazepa. And still, for another hundred years, Ukraine, although

*) This is the proper Ukrainian spelling; the spelling *Cossacks* pertains to the Russian military formations.

under heavy pressure by the tzars of Russia, retained her broad autonomy. Then, in 1795, when Russia, Prussia and Austria divided Poland among them, Ukraine was divided also: the western provinces — Bukovina, Halychyna and Carpathia, fell under Austro-Hungarian rule, and the major part of Ukraine — the central and eastern provinces, under Russia. Halychyna was actually under the domination of Polish landlords, the great exploiters of peasants in their own country, and fanatical chauvinists. Serfdom was abolished only in 1848, after a revolution, but the peasants obtained very little land; the large estates remained in the hands of the Polish landlords. Therefore, Ukrainian peasants had no choice but to look for free lands overseas. The situation was not very much better in other Ukrainian provinces under Austro-Hungarian rule — Bukovina and Carpathia. These political and economic conditions provided the background for the more daring and adventuresome element, and it was from these parts of Ukraine that the first Ukrainian pioneers emigrated to Canada.

Russia after the division of Poland and the annexation of the major parts of Ukraine, firmly closed her borders to emigration. While Austro-Hungary was a constitutional monarchy and the Ukrainians had certain constitutional political and cultural privileges — they were denied their own university. Russia, however, was an absolute police state. She launched a campaign of annihilation of Ukrainian culture, which for the previous two centuries had served as a source and an instrument for the building of Russian cultural institutions. The Ukrainian language was forbidden, schools were closed, and the publication of books and periodicals in Ukrainian was prohibited. Also Ukrainian church architecture was prohibited. Even the name, Ukraine, and derivatives from it were suppressed. To assure absolute domination, serfdom was introduced and free lands were distributed among the Russians, Germans and other favorite non-Ukrainians. Ukrainian patriotic activity was forced underground. The most distinguished Ukrainians were persecuted, imprisoned or exiled to Siberia.

In 1905 the Russian despotic empire was badly shaken by the, so-called, first revolution. The Ukrainians, as well, as other non-Russian peoples in the empire, regained freedom of the press and publication in their own languages. But only the second Great Revolution opened ways for the rebirth of Ukraine as a sovereign republic with her divided territories consolidated.

At the present time Ukraine is again enslaved by the militant communist and Russian assimilationist regime of the Kremlin, and is known under the name of the Ukrainian Soviet Socialist Republic, a member second in importance within the Union of the Soviet Socialist Republics. She is a member of the United Nations and other international organizations. However, although she is rich with natural resources and is highly industrialized, her national freedom is fettered by the chains of Russian dictatorship.

Those Ukrainians who waged war against the Russian invasion, who opposed communist rule and who had a chance to escape from their native land, are now settled in the countries of the free world, including Canada. Among them are many highly-trained intellectuals. The number of Ukrainians in the free world, in general, amounts to 3,000,000. About a half-million Ukrainians live in Canada.

2. UKRAINIAN LITERATURE

Although Ukrainian verbal poetry — songs, ballads, tales, etc. is very old, Ukrainian writings begin with the adoption of Christianity, in 988 A.D. The oldest are religious writings and the Kievan chronicles. They were written in monasteries by churchmen and have much to do with Church affairs; they reveal many aspects of life of the time. What information is available regarding cultural, economic and civil life is found in these chronicles, which contain fragments of popular legends, songs, literary productions, and official documents; they are the archives of Ukrainian cultural life. Several of the annalists displayed

a considerable originality of thought and a deep interest in the events of the time. Unfortunately only small portions have been preserved. Many such relics were destroyed in times of the Tartar invasion (from 1223 A.D.). During their invasion the Tartars wiped out by fire and sword, cities, villages, churches, schools, monasteries, books, archives, everything of cultural value. Many verbal treasures, created by generations, perished in those catastrophies with the annihilation of the mass of population, the custodians of the national spiritual heritage. But what was preserved in the living memory of the Ukrainian people and was passed on from generation to generation still created a cultural treasure of the Ukrainian nation. This treasure on the one hand testifies to the high spiritual culture of Ukrainians long before the adoption of Christianity. On the other hand, it testifies that the living heritage of centuries, ennobled the character and conscience of the people, and formulated and reflected its bright and humanistic life philosophy. Even before the adoption of Christianity this philosophy was already interwoven with the high ideals of human brotherhood, which was later brought with the teachings of Christ. Therefore, it was very easy for Ukrainians to assimilate Christianity, and thus it is understandable why the Ukrainian Christian cult contains so many pagan elements from the pre-Christian songs and why so many poetical pagan rituals became a part of the Christian cult. However, under heavy pressure from the first ascetic Christian churchmen, imported from Byzantium, many songs and rituals were proclaimed sinful and were suppressed and forgotten.

Nevertheless the first writings were mostly religious. Alongside of these began to appear apocryphal stories, tales of great men, small tales, interpretations of dreams, oracles, fortune-tellers, etc., compiled in various kinds of almanacs. The oldest of them, which was preserved to our days, are two almanacs *Izborniki Iziaslava*, rewritten for the Kievan prince Sviatoslav in 1073 and 1076. The authors of important religious works were church dignitaries such

as Ilarion, Metropolitan of Kiev (died in 1154) and Kyrylo Turivsky (died in 1182). C. H. Andrusyshen gives the following characteristic of their writings:

The homilies of the three Metropolitans of Kiev, Ilarion (eleventh century), Kyrylo Turivsky and Klym Smoliatych (of the twelfth), though not versified, are highly poetic works symbolically paraphrasing the stories of the Bible, abounding in lyricism, dramatic effects and glowing descriptions of nature. Though in the form of prose, theirs was the genuine poetry of the period, solemn in tone, rich in imagery, metaphors, parallelism, antitheses, apostrophes, allegories, appealing more to the imagination and feeling than to reason and will. As in the West, monasteries and ecclesiastical establishments in Rus-Ukraine were centers of learning and of the development of both prose and poetic literature. (*The Ukrainian Poets 1189-1962*. Toronto, 1963, p. viii).

Written in monasteries, the chronicle had many authors succeeding one another. The Kievan chronicles ended in 1201, the Halych-Volynian in 1292. During the age of monarchs and princes there emerged a number of secular poets, usually at the royal courts. They composed to extol the heroic deeds of warrior chiefs, the wisdom and virtue of the rulers, and fateful events of their times. Among them were Boyan and Dobrynia, the minstrels of the eleventh century, and Mitussa — of the thirteenth. None of their poems were preserved and only traces of them were inserted into the chronicles. In some miraculous way one beautiful epic poem escaped destruction through the turbulent events of centuries, though not in the original but in copies. It is *Slovo o Polku Ihorevi* (*Tale of Ihor's Campaign*). The manuscript was found in 1795. The subject of this epic is the tragic campaign of Prince Ihor against the Polovtsians in 1185. In an introduction, the unknown author (his name lost) paid his homage to the greatest poet of that epoch, in his description of the above mentioned, Boyan. His poetic gifts must have been exceptional; he is likened to a nightingale and acclaimed as a grandson of

the god of wealth, Veles. His flight of imagination and phantasy is pictured in the following lines:

For when Boyan felt an inspiration
To summon forth a song in someone's honour,
He scurried over treetops in his fancy,
Like a gray wolf he dashed about the prairies,
Or soared, cloud-piercing, like a blue-gray eagle,
For, as he vowed, he called to mind the broils of
ancient time.

(Translated by C. H. Andrusyshen and Watson
Kirkconnell. *Ibid.* p. 4)

According to C. H. Andrusyshen this epic is:

A work of art of the first order in world literature, its poetry is heightened by the solemnity of its tone, its personifications of natural phenomena, its psychological insight into the mood of warriors, its colourful negative parallelisms, its wealth of vivid metaphors, its masterful contrasts of the real and fantastic, and its faithful reflection of the heroic spirit of the times. It is a presentation of an historical event through the prism of a sensitive soul and, as such, the greatest literary achievement of Kievan Rus.

(*Ibid.* p. 3)

The Tartar invasion and destruction of Kiev in 1240 interrupted literary work in Ukraine for about two centuries, although in the western part of Ukraine, the Halych-Volynian principality, some literary activity continued. The literary renaissance began in the Lithuanian-Ukrainian epoch, particularly in the legal codexes, such as *Sudebnik* (*Court's Laws*) of 1468, *Statut Litovsky* (*Lithuanian Codex*) of 1522, official manifestos, etc. Religious literature developed a firm basis; with the invention of printing it gained a large demand and distribution. The New Testament (*Uchitel'noye Evanheliye*) preceded the first Ukrainian Bible (*Bible of Prince Ostrozhsky*) in 1581. In 1615 the Kievan Academy was established. This promoted education and learning, and produced new cadres of scholars and writers. On the ground of an aggressive campaign of the Polish

Roman Catholicism against Ukrainian Orthodoxy there took root and developed a large "polemical" literature; at the same time a great activity developed in the field of "belles lettres": poetry, odes, dramas, parodies, satire etc. All these creative literary works were confined to the contemporary written language, in many ways different from the living national language, the language of folklore and the Kozak epics *Dumy*. The latter had their roots in the old Kievan epoch of minstrels, the epoch of the *Tale of Ihor's Campaign*. They flowered in the 17th and 18th centuries — the Kozak Age. However the old language of literature approached more and more the living language and eventually remained only in old books. Ukrainian literature was on the threshold of its vigorous development. Yet in these fateful years Russian absolutism laid its heavy hand over Ukraine.

Nevertheless the renaissance of Ukrainian literature began. It was started by the poet Ivan Kotliarevsky with his immortal poem *Eneida* (*Aeneid*). C. H. Andrusyshen describes this event:

The year 1798 was an epoch-creating one in the history of Ukrainian literature, for in it were published the first three parts of Kotliarevsky's travesty of Virgil's *Aeneid*. Written in pure vernacular, such as was then spoken in the Poltava region it began a new, modern era in the realm of Ukrainian fine letters. Other parts of this extraordinarily significant parody (six in all) followed in due course. The whole exerted such an awakening impact on the minds of the Ukrainian people as could be compared only with that of Dante's *Divina Comedia* when rendered in the Florentine "dialect" in the early decades of the Quattrocento.

(*Ibid.* p. 36)

On the basis of the Latin poem, Kotliarevsky made his work original by applying its plot to Ukrainian life and its prevailing social conditions. He pictured the Ukrainian Kozaks as the Trojans, and the ruthless landlords as the Olympians. He did not protest harshly against the social order of his day (to assure his poem's publication), but he

exposed the social and political evils in a comical vein. By raising his voice against the national, political and social oppression and by elevating the Ukrainian speech to a glorious position, as a refined instrument of eloquence, Kotliarevsky opened the way for such a genius as Taras Shevchenko and other poets and writers of this new era. This was in the reign of the so-called liberal czar Alexander I on the eve of the Napoleonic wars. The Russian censors were not so rigid, and probably did not understand the real meaning of Kotliarevsky's muse. After Kotliarevsky, there emerged a pleiades of poets and writers such as P. Hulak-Artemovsky, K. Puzyna, L. Borovykovsky, E. Hrebinka, M. Kostomariv, P. Kulish and others, and in 1814 was born the greatest literary genius of Ukraine, Taras Shevchenko.

Son of a serf, who only in 1838 was redeemed from serfdom, a gifted student of the Imperial Academy of Arts, graduated as a *free artist*, Shevchenko had a splendid artistic career open to him. However his poetical genius, his profound love of his enslaved people and his flaming hatred of slavery and enslavers made him a real prophet of Ukrainian liberation as well as of the liberation of all in the bondage of slavery in the world. His passionate revolutionary poems awoke a fear in the czar Nikolay I, who was much more despotic than his brother Alexander. Shevchenko was arrested and exiled for ten years of military penal servitude in a remote semi-desert of the empire on the Aral Sea, and forbidden to write and paint. This happened in 1847; he was granted amnesty in 1857. Although the exile and imprisonment took the best ten years from the life of Shevchenko and ruined his health, his poetical works (collected now in 12 volumes) are a *New Testament* of Ukraine for generations to come. They are translated into a few dozen languages. In his time and after, many Ukrainian writers, such as M. Vovchok (Maria Markovych), P. Kulish, O. Konysky, M. Kostomariv, Y. Schoholiv and L. Hlibiv followed his ideas and inspiration. However the Russian government, alarmed by a Polish rebellion, and anti-

cipating that Ukrainian national resistance was not yet dead, by an edict of 1863, suppressed the Ukrainian language and forbade its use in literature and in publication except for verses and common stories that were approved and permitted by the censors and printed in the Russian alphabet. Some of the Ukrainian writers were imprisoned or exiled to Siberia, others took refuge for some time in Halychyna, under Austrian rule. In such circumstances the energy and activity of the Ukrainian writers and scholars, who avoided persecution, were directed to demographical and historical researches in Ukraine under the protective cover of the Russian learned societies and establishments. Such scholars and writers as Chubynsky, Antonovych, Drahomaniv, Zhytetsky, Russov and others achieved splendid success in their researches in history, recording and compiling ethnographic and linguistic materials etc. Writers such as O. Storozhenko, O. Konysky, I. Nechuy-Levytsky, P. Myrny, B. Hrynchenko, M. Starytsky etc. managed to publish their creative works and their writings through loopholes in the Russian censorship. Some of them left the Russian empire for Western Europe to avoid censorship and persecution and to continue to work for the Ukrainian cause. M. Drahomaniv went to Geneva, historian M. Hrushevsky settled in Lviv, Halychyna (under the Austrian constitutional rule), and became a professor of Ukrainian history in the University of Lviv. There he organized Ukrainian scholars and writers into a learned society *Naukove Tovarystvo imeny T. Shevchenka* (*Shevchenko Scientific Society*) of the first magnitude. Among the local intellectuals he attracted to his system Ivan Franko, the second Ukrainian literary genius and scholar after T. Shevchenko. M. Drahomaniv co-operated from abroad.

At the time of the Russian revolution of 1917 modern Ukrainian literature flourished in the full meaning of this word. Such poets as Ivan Franko, Lesia Ukrayinka, O. Oles, B. Lepky, V. Samiilenko, M. Vorony and M. Rytsky, novelists and dramatists such as M. Starytsky, M. Kotsiubynsky, V. Stefanyk, V. Vynnychenko and O. Kobylanska; scholar-

writers such as M. Hrushevsky, I. Franko, S. Efremov, D. Doroshenko, K. Studynsky, M. Vozniak, S. Rudnytsky, I. Ohiyenko etc. achieved a stature that would be an honour to any literature of the civilized world.

A new catastrophe fell over Ukraine with the usurpation of the military-political power of the Russian despotic empire by a new ultra-despotic regime of the communist military dictatorship, the so-called — *Soviets*. There the Moscow style of communism synchronized itself with the traditional Russian imperialism with an addition of blood-thirsty terrorism. In the first years of Ukrainian post-revolution independence and the next few years of the pseudo-liberalism of Lenin, there emerged in Ukraine a few hundred highly gifted young poets and novelists. However in the Stalin epoch of his lunatic bloody terror nearly all of them were executed or sent to camps of slave labour in the tundras for torture and certain death. According to, yet incomplete statistics, over 240 Ukrainian poets and writers were executed in the periods of red terror in 1930-1934 and also in 1937 and 1938 for the only "crime" that they were Ukrainians. (*The Black Deeds of the Kremlin. A White Book*. Toronto, 1953, 543 pp.).

During World War II about one hundred Ukrainian writers, poets, scholars and journalists had the good fortune to escape to the Free World. Now they, including those who settled in Canada, are representatives of the free soul and thought of Ukraine, chained by Moscow to silence. A new generation of Ukrainian writers and poets in the Ukrainian Soviet Socialist Republic, raised and educated in Moscow's isolation from the Free World, showed themselves highly gifted and productive, but their creative works are bound by censorship and the iron rule of Moscow.

Canada has granted a sanctuary to the emigrant-writers and has adopted them, and in doing this has not only acquired a new cultural element and has not only allowed them the possibility of a free life and creative work, but has also granted a sanctuary to the free soul of the Ukraine.

UKRAINIAN LITERATURE IN CANADA

P R E F A C E

The geophysical conditions in which the Ukrainian people developed, in their historical process of many thousand years, created their sentimentally heroic character. The rich natural resources, fertile black soil, temperate and mild climate, abundance of sunshine, rivers, prairies (steppes), orchards; colorful groves of wooded valleys, immense forests and the picturesque mountains on the South-East and South-West borders, elaborated an agreeable, joyous mind and sunny philosophy of life. This philosophy and emotional gladness expressed themselves in song, music, dance and verbal poetry, in a rich multiform folklore, and in an ardent love of freedom. At the same time the historical events and struggle with the invasions of hostile tribes and hordes, which incessantly pressed on the open borders of the abundantly wealthy, beautiful and, therefore, attractive land, created in the Ukrainian people the character of a fearless hero.

It is no surprise that the Ukrainian people have a reputation among the best in Europe in their song and folklore in general.*)

Folk songs: ritual, matrimonial, domestic and romantic, reflect past centuries of cultural development; historical

*) Opinion of N. Chaikovsky, M. Gorki etc. (*Mova i Literatura u Shkoli*, Kiev. Issue 2, 1967). Also: V. Sichinsky (*Chuzhynets pro Ukrayinu*, Ausburg. 1946).

songs go back a thousand years. They later took the form of *byliny* (ballads), *povisti* (tales), and *dumy* (epics). The Tartar domination from 1240, through about 200 years, obliterated a great treasury of them. However, some *byliny* migrated to the north. Of the *povisti* only one — *Tale of the Ihor's Campaign* has reached modern time. The folk songs were passed from generation to generation up to our time. The *dumy* — the Kozak epics dating from the 15th century (the post-Tartar era) were satisfactorily preserved.

The song was a reflection of a people's regard for nature and its mystic forces, an expression of joy, gladness, grief, sorrow, friendship, social solidarity, struggle and ideals.

In the tragic historical, social, or even personal situations the song became a support in loneliness, hopelessness and desperation; it became the most trusted, inseparable, *living* friend. The unknown author of the *Tale of Ihor's Campaign* considered his songs as a support and comfort for Prince Ihor in his catastrophic defeat by the Polovtsi, for Ihor's wife in her sorrow, and for all Ukraine.

When Ukraine was passing through her painful trials, overpowered by enemies through enslavement and oppression, the people sought and actually found the real and only truthful friend and moral support in song, possibly even more than in prayer. The song was with them at all times: in their freedom, in their misfortune, in captivity, in slave-like labour or in the windowless dungeon. We then, understand why the song, which survived many centuries, was brought to Canada from Ukraine with the first Ukrainian pioneers.

We see a traditionally national continuity i.e., from the old tragic song from the time of the Tartar raids into Ukraine in the 16th-17th centuries to the song of despair of some of the early Ukrainian pioneers. In the first song the subject is a lament of Ukrainian girls captured by the Tartars:

One was tied to the horse with a strap;
Another — to the cart by a rope. . .

"O my little tender feet!
It is not my mother bathing you —
Hard sand cuts you,
My blood flows from you.
O my maiden hair!
It is not my mother combing you —
A foe with a whip dishevels you."

(Free verbal translation)*)

The second song is that of the first pioneers, who feel a nostalgia and despair in Canada:

In a foreign land I am withering,
Like a lone little plant in the field.
Nobody there to advise me,
No native word that I may hear...
It is like a desert...
No kind and good people —
All are strangers...
No father, no family,
No home...
O God! It is too painful
To live my life in an alien land.

The first song is taken from *Istoria Ukrayinskoyi Literatury* by L. Biletsky. Augsburg, 1947; the second from J. B. Rudnyckyj's *Ukrainian-Canadian Folklore*. Vol. I, Winnipeg, 1956.

The historic interval between those two periods is great and the actual situation is different, however, the expression of mood, in this case the nostalgic despair is analogous. The song in such distressing loneliness is the only truthful friend, the only "real" being, the only support in hopelessness.

This is the explanation for the huge production of the folkloristic kind of songs and verses among the first Ukrainian pioneers in Canada, who were passing through the most trying difficulties: abandonment, material misery, disappointment, and especially nostalgia for sunny Ukraine. This

*) To be closer to the original, all translations from Ukrainian are literal (made by the writer) except those where the translator's name is indicated.

production has created a special Ukrainian Canadian folklore, which surprised Watson Kirkconnell, an outstanding authority and a most attentive researcher in the field of Ukrainian Canadian letters. (*W. Kirkconnell: Ukrainian Canadian Literature. Opinion*, Sept.-Oct. 1947, Winnipeg).

With this first folkloric period began the history of Ukrainian literature in Canada.

CHAPTER ONE

1. BEGINNINGS OF UKRAINIAN LETTERS IN CANADA

PIONEER FOLKLORE

Although the first emigrants from Ukraine arrived in Canada in 1874 (Mennonites) and there is some evidence to believe that individual settlers arrived as early as 1818 with the expedition of Lord Selkirk, the history of the continuing mass settlement of Ukrainians in Canada began from 1891 with the arrival to Manitoba of two Ukrainian adventurers, Ivan Pylypiv and Vasyl Eleniak. Both of them were employed as farm labourers in a Mennonite settlement, but later moved permanently to Alberta, with their families and some friends who followed them to Canada.

The great immigration movement started in 1896 and was initiated by the Canadian Government.

In 1895 the Liberal Party came to power with Sir Wilfrid Laurier as Prime Minister. The Government decided to populate the Western territories. The initiator of this idea was the Minister of Interior, Sir Clifford Sifton. At that time the Canadian Pacific Railway reached Vancouver, and therefore the Prairies were open for colonization. In one year alone Mr. Sifton distributed throughout U.S.A. and Europe 2,703,646 pamphlets; 10,000 of them were in Ukrainian, inviting immigrants to Canada. Throughout Halychyna and Bukovina there were about 6000 agents working to promote immigration to Canada.

The same year a Ukrainian agronomist from Western Ukraine, Dr. Osyp Oleskiv (Joseph Oleskow), visited Canada to investigate the possibilities for immigration. He associated himself with Sifton's efforts, and the first Ukrainian Immigration Bureau was opened (in Winnipeg), with Kyrylo Genik as manager.

From 1896 to 1914 over 200,000 Ukrainians settled in Canada.

In that first period of mass immigration Ukrainian immigrants were settling in the provinces of Manitoba, Saskatchewan, north of C. P. Railways from Winnipeg to Edmonton and partly east of Winnipeg. They preferred wooded land with water. With wood they were sure of material to build dwellings, to have fuel, pasture, etc. Each family got a homestead of 160 acres of land, although the land was wild and had to be cleared of bushes and stones, and cultivated, and roads had to be built.

Arriving on their prospective homesteads, after long and tiresome travel under more than primitive conditions, they had to live in tents even in cold seasons, or under the open sky before erecting their first "house", a primitive hut of trees, grass, mud and sod. Then the men left their families behind to go to work at railway construction, on farms, in mines, etc.

The settlements grew in more or less compact blocks for neighborliness and mutual assistance, although there were attempts to disperse them among other nationalities. A historian of this settlement writes:

It is difficult for us to imagine the frightful hardship and misery to which those people must have been subjected in their immigration. They have been transported to Canada in the vessels used for transportation of cattle to Europe; cattle unloaded, immigrants loaded without cleaning for three weeks of travel. On route to the Canadian West they used to be locked up in the cars — men, women, babies, children without any care.

(Young, Charles H. *The Ukrainian Canadians*. Toronto, 1931).

The same historian writes: "The marvel is, of course, that these men (Ukrainians) so many of whom had to work in seasonal industries or other fields of labour, did eventually get to the farm."

However, before such a "marvel" was achieved, the Ukrainian pioneers had to pass a series of painful disappointments, destitution and misery. All that put its imprint on pioneer folklore and poetry.

Despair, privation, hopelessness and nostalgia found an emotional escape in *song*. The song was the best, the most sincere and immediate friend; it kept alive a hope for a better future. It was the song that held a link with the remote, yet so dear and never to be forgotten *Ridny Kray*, the native land, with close relatives, often their own families, friends and their own people in general.

The songs composed by individual authors, went into circulation verbally or in writing among the settlers, and often travelled to Ukraine in letters from overseas. From 1899, they began to appear on the pages of the first and only Ukrainian paper *Svoboda (Liberty)* published in U.S.A. (Jersey City, N.J.), and from 1903 on the pages of the first Ukrainian paper in Canada (Winnipeg) *Kanadiysky Farmer (Canadian Farmer)* and later in other Ukrainian papers, which appeared one after another.

Watson Kirkconnell writes:

At least ten thousand Ukrainian poems lie mouldering in the back files of the Ukrainian Canadian papers. . . Of the hundred or so Ukrainians publishing poetry today in Ukrainian, the majority turn out the simplest kind of ballad measure, with thought and expression ranging all the way from flabby doggerel up to genuine human power. . . ("*Opinion*", Sept.-Oct., 1947, pp. 3, 16, 17. Winnipeg).

Possibly Kirkconnell's number of poems is not really mathematical, only symbolic, however it gives a true picture of the productive energy in the field of Ukrainian Canadian folklore.

Kirkconnell wrote his words in 1947, but it is necessary to keep in mind that his observations embrace mainly the period 1899-1912. In the first part of this period song production was predominantly verbal; the individual authors lost their identity; their names sank into oblivion very quickly, but their songs remained in circulation, often passed on with some modifications, and became true folklore. With the appearance of the Ukrainian press in Canada (*Canadian Farmer*, in 1903, *Ukrayinsky Holos* — *Ukrainian Voice*, in 1910, and others) the possibility of publishing some of their versifications on the pages of the press was opened to the authors.

In 1908 Theodore F e d y k published the first collection of Ukrainian Canadian songs under the title *Pisni pro Kanadu i Austriyu* (*Songs about Canada and Austria*), containing 19 songs by different authors. This book went through six editions. The last one, in 1927, under the title *Songs about New and Old Country*, was published in Winnipeg, as were the previous editions. It contained over 30 songs by 15 authors, including Fedyk himself. Altogether it was published in 50,000 copies.

Beginning with M. Gowda and I. Drahomyretskey, whose verses appeared in the Ukrainian American paper *Svoboda*, in 1899, and the more gifted Sava Chernetsky, whose name appeared on the pages of the same paper one year later, the names of the following authors have been preserved in the Ukrainian press: K. Genyk, D. Yarema, V. Haydash, J. Rychlivsky, M. Kulachkovsky, T. Fedyk, R. Chaykivsky, V. Holovatsky, D. Makohon, D. Rarahovsky, J. Yasenchuk, I. Pavchuk, I. Novosad, K. Novosad, A. Pruska, M. Adamovska and others.*)

All of these writers make their specific contribution to the general folklore. However to call them genuine po-

*) M. Marunchak in his research *Rannia Pionerska Poeziya* (*The Early Pioneer Poetry*) named 57 authors for the period 1899-1909. *Novy Shliakh* (*New Pathway*). 39-51, 1966; 2-3, 1967. Winnipeg.

ets would be an exaggeration. Yet their production in its entirety built a remarkable branch of Canadian folklore with Ukrainian colour, as an organic element in the cultural formation of Canada, and also as a substrate and a prelude for Ukrainian literature in Canada. With the passing of time, to these genuine Canadian creations of the Ukrainian pioneers, a lot of imported material was added from old country folklore, and even from Ukrainian poetry, and assimilated into popular songs.

J. B. Rudnyc'kyj has collected and published, in 1956, *Ukrainian Canadian Folklore* in two thick volumes of over 500 pages. The collected material was recorded by him from surviving pioneers in different parts of the Western Provinces of Canada and also taken from previous records of other researchers. From those records we see how much "imported" material was assimilated and absorbed into Ukrainian Canadian life.

We may classify the Ukrainian Canadian folklore according to its content into the following groups:

1. Lost in a strange country, and nostalgia.
2. Description of Canada with some faint hope for a better future.
3. Reflections about the mother country.
4. Satire and humour.

For illustration of the first group we take these songs:

No path nor any little road —
Only water and wood.
Every place I look around
No dear soul, all is foreign.

(J. B. Rudnyc'kyj: *Ukrainian Canadian Folklore*. Vol. I, Winnipeg, 1956, p. 59).

O Canada, you are a foreign land,
Why are you so cold?
Why only snow and frost?
My eyes are full of tears.

(Ibid. Vol. I, p. 64)

O Canada, Canada, you are so perfidious:
You separate many husbands from their wives;
Many husbands and also little children;
They are now, Canada, orphans for ever...
(Ibid. Vol. I, p. 64)

Here are some illustrations of the second group:

In Canada life is good,
You are your own master;
No one at your door,
No cursed overlord.
In Canada life is good,
You may live not badly,
Everything in abundance,
And mosquitoes a plenty...
(Ibid. Vol. I, p. 73)

Let us sing in Canada,
Though not always happy,
But no landlords to oppress us...
So let us sing.
The wheat thrives well here,
As also oats and barley.
We raise big potatoes,
And have wild pears and cherries...
(Ibid. Vol. I, p. 62)

The third group may be illustrated by the following:

A swallow lost a feather from her wing,
And I have lost my darling man who went to Canada.
O swallow, return and pick up your feather.
My darling, return to me and unlock my heart.
Return, O swallow, and make a nest here,
Return to me, my darling, and love me again.
(Ibid. Vol. IV, p. 220)

Wandering over Canada and counting miles;
Wherever night finds me, there I spend it.
On the hill grows the grass caressed by the wind,
Far away my beloved is writing a letter to me...
She is writing it with little letters,
I will read them with big tears...
(Ibid. Vol. I, p. 65)

When I make a little money,
I would like to return to my Ukraine...
But I cannot — she is under enemy rule.
They took her over...
Stay here and work further in Canada,
Unfortunate immigrant...

(Ibid. Vol. I, p. 71)

Here are some samples of the fourth group:

Oh, *kalyna* has white flowers,
But red berries...
Do you know, my old mother,
How your son's time passes?
He wanders over Canada
Working, earning money;
He drinks and plays, forgot his wife
And sends her nothing.
In the town, in a poolroom
He is drunk and jolly,
Holding four girls tightly together
In his drinking folly.
He orders them food and liquor,
Lavishly feasting...
His poor wife in his country
Sheds tears in her grieving...

(Ibid. Vol. 2, p. 367)

Oh, I was hungry in Canada
And went to the market...
Shame on me, I bought a chicken,
Put it under my jacket.
But the jacket was tight
And the chicken's tail in sight...

(Ibid. Vol. I, p. 64)

I should tell you, my good people,
How the farmer lives:
He kills a pig,
Makes smoked meat
Meat and sausages,
Has his stomach full
From Christmas day till harvest...

In Komarno life is easy,
No need to be worried:
Eat and sing
And count your dollars...
(Ibid. Vol. I, p. 63)

J. B. Rudnyc'kyj classifies Ukrainian Canadian folklore according to its sources in four types:

1. Genuine Canadian.
2. Adapted in Canada.
3. Hybrid.
4. Transplanted by import.

In Ukrainian Canadian folklore we include *Proverbs of Ukrainian Folk Philosophy*, collected and published by V. Plavyuk in Edmonton, in 1947. Of this collection Watson Kirkconnell wrote the following appraisal:

From the point of view of scholarship quite the most interesting book of the year is Volodymyr S. Plavyuk's monumental collection of Ukrainian proverbs, dedicated to the Ukrainian Pioneers in Canada. Here are recorded some 6000 proverbs, methodically arranged according to an alphabetical list of subjects, and supplied in each case with an explanatory paragraph... If this treasure of Ukrainian popular wisdom could be translated into a world-language such as English or French, it would arouse great enthusiasm among folklorists of this continent.

(*University of Toronto Quarterly*, v. 16, 1946-1947, p. 297).

In addition to the Plavyuk collection, J. B. Rudnyc'kyj has collected another hundred (*Ukrainian Canadian Folklore*, Winnipeg, 1960).

As some examples we select the following:

Self-praise doesn't earn you a shirt.
Say it briefly, but listen long.
Even your tears cannot help you, if you have no means.

No matter, how you train an ox, he still behaves
like an ox.
Without "prynada" (attraction) nobody goes
to Canada.
(Ibid. 157-161)

2. THE FIRST MORE DISTINCTIVE AUTHORS

S. CHERNETSKY

The first more distinctive Ukrainian author who published his verses in the press or published in general (as it is established so far) was Sava Chernetsky, who arrived in Canada and settled in Winnipeg in 1899; and began to publish his verses in 1900.

Chernetsky was born in about 1874 (exact date is not established) in the village of Dalesheva, district of Horodenka, Western Ukraine.

Arriving in Winnipeg, he joined Kyrylo Genyk who was managing a Ukrainian Immigration Bureau. He helped Genyk in his bureau and with him began to organize local Ukrainians for social and cultural activities. Thus by their initiative and action the first Ukrainian *Chytalnia*, The Reading Association of T. Shevchenko, was established in Canada. His formal education is unknown. However the fact that he was collaborating with K. Genyk, who had a secondary old country education, and the standard of his writings prove that he had a similar schooling, at least.

Chernetsky did not stay in Winnipeg long, he made a tour across Canada looking for a steadier job, and not finding any, went to U.S.A. at the end of 1900. A pioneer of the Ukrainian social and cultural organization, Petro Zvarych, left after his death some interesting memoirs about Chernetsky's "searching" for work, his feelings and his philosophy.

During his short stay in Canada, Chernetsky wrote many poems picturing the life of Ukrainian pioneers in Canada, e.g.: *Zi zilnyka Kanady* (*From the Herbarium of*

Canada), *Vesna na chuzhyni* (*Spring in a Foreign Country*), *Odna lysh kalyna* (*Only the Cranberry Tree*), *Dva obrazky* (*Two Pictures*). *Rusyny v Kanadi* (*Ukrainians in Canada*), *Svizhi imihranty* (*New Immigrants*) and others.

All these verses were published on the pages of the Ukrainian paper in U.S.A., *Svoboda*, where Chernetsky was employed in the editorial office, from 1901 to 1904. At that time there were no Ukrainian publications in Canada.

Chernetsky was also author of short stories and novels, beginning with the first novel about the life of Ukrainian pioneers in Canada *Z hlybyny propasti* (*From the Depth of a Precipice*). He also wrote correspondence for *Svoboda*. Establishing himself in U.S.A. he changed the mood of his writings: he passed to satire and feuilletons, and rarely went back to lyric poetry, and when he did, he wrote mostly on patriotic subjects.

While Chernetsky's Canadian themes are saturated, on the one hand, with a deep sympathy for the pioneers with their hardship and endurance, and, on the other hand, with a passionate anger against the enemies, who forced pioneers to abandon their motherland, his American writings were directed against the Ukrainians themselves for their moral shortcomings.

Here he applies satire, humor and feuilleton.

In one of his Canadian poems he wrote:

Over the Canadian prairies
Blows the wind
Easily, briskly and free.
No bars.
Everywhere there is freedom, and a wide
expanse.
It blows where it likes,
Doing what it desires.
It freely kisses those it meets,
Frees them from sweat,
Cools them,
Makes work easier;
Refreshed and joyful.

But it cannot
 Dry the tears
 Of poor Ukraine's children...
 Unhappy and dispersed
 All over the country...
 Vainly they pray to God,
 Vainly complain...
 Vainly.
 They are in chains of poverty,
 Condemned to perish,
 Forgotten by all.
 They shed bitter tears
 Like streams...
 O God! Enlighten them,
 Have pity on them;
 Punish their enemies,
 Who drove them from home!
 Drown the enemies in tears
 We shed here!
 (Svoboda, Ukr. Voice, 5/1967)

This is the leading motif in all Chernetsky's Canadian writings. The misery and hardship of the life of the Ukrainian pioneers in his time so depressed him that he was unable to foresee the future great achievements, which are ours at the present time.

Here is one of his American satiric verses:

From American Epitaphs.

Have mercy, O God, even on him:
 Here lies Khruk Maksym.
 All his life he was grunting,
 Lying, fouling, sniffing...
 Pray for him!

For his satiric verses Chernetsky used the penname *Chaly*. He published them in the Ukrainian humorous publications in U.S.A., *Iskra* (Spark), *Osa* (Wasp), *Shershen* (Hornet), and others.

Chernetsky showed good skill and ability in versification; some of his poems have a masterly form and a real poetic inspiration. For example, the poem *Psalm 140*, ob-

viously written under influence of a similar biblical poem of the great Ukrainian poet, Taras Shevchenko, has all the qualities to take its place in any contemporary good poetical anthology. Here it is:

O free us, merciful God,
From unjust people,
From oppressors, lawless tyrants,
Omnipotent hangmen;
From those damned foes,
Who sharpen their teeth
And seek to destroy us.
Free us, we pray,
Save us from them.
For You are our only hope,
Destroyer of evil.
For You only know well
That we follow You;
Only You saved our people
In time of perilous battle... Etc.

In his novel *Z hlybyny propasti* (*From the Depth of a Precipice*) Chernetsky pictures, as in his Canadian verses, the tragic course of life of one of the early pioneers, Vasyl Lasiuk, and his death. Here is an excerpt from this novel:

Canadian winter is hard for everyone, it terrorizes and enslaves the whole country. But the most terrifying in such a season are the Canadian forests. No living being. Only the wind is debauching: whistles and thunders, crushes the branches and throws down gigantic trees... But something like a miserable dwelling appears... Someone opens the door; a man comes out... His head is covered with a mouton hat, himself — with a Ukrainian mouton coat... He is weak; after a few steps he falls into the snow...

Four days later, two of Vasyl's neighbours came to his hut to see how he was, and found his frozen body. Near the body was a prayer book opened to the 129th Psalm of David, which begins with the words: From the deep precipice of spirit I call You, Saviour, with all the force of my soul. Saviour, listen my voice!

The dead man's wife was in the hospital after she lost her ability to walk; their only child died two weeks before his death.

Such an impression of desperate pessimism and sorrow hangs over all writings of Chernetsky except his humorous verses, through which cheerfulness and a philosophical outlook pierce like a lively ray through a cloudy sky. In one poem Chernetsky asks his "Fate" about his future:

Tell me, why you pity me?
Should I wait a gallows
Or a guillotine?
Tell me, please, you know all
The past and future. . .
In the eyes of Fate
Something painful and sad.
Answered: "Gallows?
That would be not so fearful.
Much worse is awaiting you —
A wicked, wilful wife."

(*Svoboda*, n. 19, 1914)

Sava Chernetsky, in comparison with other authors of his time, has the most distinctive writer's personality. He is the most talented. Although he lived in Canada for a limited time, his observation, existential experience, plus talent have left a deep trace on the beginning of Ukrainian letters in Canada.

M. GOWDA

Chernetsky's contemporary, Mykhaylo Gowda, who settled in Edmonton, published his verses in *Svoboda* even a little earlier than Chernetsky, in 1899. However his mastery was primitive. Gowda was well educated, fluent enough in English to serve as an interpreter for an implement company (Belamy Agricultural Co.), and a good speaker in election campaigns. In Ukraine, before escaping to Canada from military service in the Austrian army

(about 1897), he had been a school teacher. Typical of his writing, mostly on patriotic themes, is the following verse:

They write to us from the old country
That it is hard to even breathe;
From all sides hardship presses us,
And even food does not please us.

(*Svoboda* Aug. 3, 1899)

The best of his writing is a long poem *To Canada* which was published in 1905 in a superb versification in English made by E. W. Thomson from English prose of M. Gowda:

To Canada

O free and fresh home, Canada. Can we,
Born far o'er seas, call thee our country dear?
I know not whence nor how that right may be
Attained through sharing blessings year by year.

We were not reared within thy broad domains,
Our fathers' graves and corpses lie afar,
They did not fall for freedom on thy plains,
Nor we pour our blood beneath thy star.

:

But, Canada, in Liberty we work till death,
Our children shall be free to call thee theirs,
Their own dear land, where, gladly drawing breath,
Their parents found safe graves, and left strong heirs.
To Homes and native freedom, and the heart
To live and strive, and die if need there be,
In standing manfully by Honor's part
To save the country that has made us free.

They shall as brothers be to all the rest,
Unshamed to own the blood from which they sprang,
True to their Father's Church, and His behest
For whom the bells of yester Christmas rang.

This prophetic and ideological poem was published by E. W. Thomson in the "Boston Transcript" in 1905, in a

series of articles called *Five days in Galicia*; the first article appeared October 17, 1905.

(*Our Slavic Fellow Citizens* by Emily Green Balch. Charities Publication Committee, New York, 1910)

T. FEDYK

Theodor Fedyk (1873-1949) was the Ukrainian author in Canada to publish the first collection of his and other authors' songs in a book (1908). He himself as a writer is much weaker than Chernetsky.

Fedyk was born in the village Uhryniv Horishny, Stanislav province, Western Ukraine. He came to Canada in 1905. His education consisted of two years of secondary school, and special courses toward becoming a priest's assistant. In Canada he started with physical work. Living among the immigrants in harsh conditions common to all, he listened to their newly created songs, collected them and added his own. As previously mentioned, in 1903 he published his collection, through the bookstore of F. Dojachek (the first seller of Ukrainian books in Canada), in the form of a book under the title *Pisni pro Avstriyu i Kanadu* (*Songs about Austria and Canada*). For the next edition the title was changed to *Pisni pro stary i novy kray* (*Songs about old and new countries*). Obviously this change of title was dictated by some patriotic reasons — the name of Austria was out of place. As was already mentioned, this book went through six editions.

T. Fedyk composed verses like the majority of other composers of folkloristic verses, in a *kolomyjka* form inherent in the folk songs of Western Ukraine. It is an irregular *choreus* — a verse of fourteen syllables divided into two lines, one of eight syllables and the second of six, with a feminine rhyme at the end of the second and fourth line.

Fedyk arrived in Canada six years later than Chernetsky. In pioneer life, six years made a great change in situ-

ation and mood. The uprooted immigrant became a settler with land under his feet, a roof over his head, with some money in the pocket. He was looking to the future with hope, and his feelings were much brighter. Fedyk's outlook was different from Chernetsky's. He wrote a characteristic verse in a form of the epistle to his relatives and friends in Ukraine. Taking for the starting point his nostalgia and his dream of meeting with the family, he describes Canadian life, praising all the advantages, and to avoid suspicion of propaganda he ends with these lines:

Don't believe my poem
And my writing;
Better try yourselves,
It is more convincing.
Some of you may say of me:
"He was a philosopher
And he is one still.
My brothers, I am;
Without a world's experience
One cannot write.

*(Anthology of the Ukrainian Literature
in Canada. Vol. I. Winnipeg, 1941, p. 14)*

However, Canada was still a strange land for Fedyk, and he found consolation in the recollection of his life in the native country. Says W. Kirkconnell: "Sometime the newcomer's simple pride in his own past is sufficient to insulate him against the hostilities of a strange land". W. Kirkconnell illustrates this by translating one of „artless" Fedyk's song:

Easter-Bread

A wanderer here in Winnipeg,
I sadly celebrate
The first sweet Easter since I came
To find a migrant's fate.
All early on the Sunday morn
The holy bells resound:
"Christ is arisen!" is their cry;
And still the word goes round.

But when I look for Easter-bread
My heart sinks down bereft;
For ah, they know not Easter-bread
As in the land I left.

(*Homesickness in Several Minor Keys.*
Ottawa, 1961, p. 60)

If we take a limited epoch of Chernetsky-Fedyk as one of nostalgia and searching, we have to add to their names several others. To that epoch belong the authors and compilers of a collection of verses *Robitnychi Pisni (Labourer's Songs)* published in 1911 in Winnipeg by Dmytro Rarahovsky (1878-1957) and Pavlo Krat (more of him in further chapters).

In connection with the labour movement in U.S.A. some professional currents began to appear in the Ukrainian Canadian labour groups. Sympathizers of the labour movement created a division between the workers' interests and those of farmers, and between general and labour motifs in writing. D. Raragovsky became an author of proletarian verses. He was not very prolific, and left no marked trace.

Much stronger and productive in writing was P. Krat. He had a university education and participated in the social-democratic movement before emigrating to Canada (1907). However this movement did not make any imprint on the Ukrainian Canadian literary process: development of the latter followed its logical course, having as its vital force-mobile the insuperable historic traditions of Ukrainian culture and self-denying love of the Ukrainian people, for their race, country and its cultural and spiritual treasures.

In the atmosphere of such love wrote: Ivan Novosad, Kateryna Novosad, Petro Chaykivsky, Maria Adamowska, Yosyp Yasenchuk, Anna Pruska.

I. NOVOSAD

Ivan Novosad (1886-1949) was born in the village of Ilavche, W. Ukraine. He arrived in Canada in 1910, and

worked as a railway employee. Although he started his writing in 1918, his verses belong to the period of pioneer nostalgia.

Broad are the fields like the seas,
Green are the forests and very dense,
Little houses are hiding among shrubs;
This is our adopted overseas land.
Life is good, but when you remember
Our dearest native home,
Your heart starts to beat in pain
And you feel a deep sorrow.

(*Anthology*. P. 53)

His collection of folklore (138 items) was published in *Ukrainian Canadian Folklore and Dialectological Texts*. Vol. 4, Winnipeg, 1962-1963.

K. NOVOSAD

Kateryna Novosad, wife of Ivan Novosad, was born November 19, 1900; arrived in Canada in 1921. She started to write while a patient in the sanatorium at Ninette, Manitoba, in 1926. There she spent two years. As she says herself the impulse for writing was nostalgia.

Don't cry, my heart:
"O my beloved Ukraine."
Don't let her know
How painfully I lost her.
(*Ibid.* p. 69)

She is more talented than her husband. Although she is nostalgic, her spirit is brave and optimistic.

A little tree in an open field...
The wind blows,
The little tree bends down
To the ground.
Alike my fate
Bends me down.

But I rise up again
And in the face of fate
I laugh.
(*Ibid.* p. 72)

P. CHAYKIVSKY

Petro Chaykivsky was born 1888, in the village of Hrytzivka, W. Ukraine, and immigrated to Canada in 1896. He was a public school teacher in Manitoba. The verses he wrote from time to time were published in Ukrainian papers in Winnipeg. After a serious accident he spent a few years in the St. Boniface hospital's sanatorium and died in 1938. His literary heritage is small and modest.

M. ADAMOVSKA

Maria Adamovska (Oliynyk) was born in 1890, in the village Mykhalkove, W. Ukraine, and arrived in Canada in 1899. Her love for self-education and reading stimulated her to express her feelings and thoughts in writing. She began in 1923, sending verses to the weekly *Ukrainian Voice*, in Winnipeg. Nostalgia possessed her all the time, although she came to Canada when only 9 years of age. She wrote:

My heart is sorrowful,
In thoughts and dreams
I fly to my dear,
My Ukraine,
Where orchards charming
Are all in flower,
White cottages
In rows amongst them.
(*Ibid.* p. 62)

During her first years she lived with her father, Dmytro Oliynyk, at Canora, Sask. Life was hard and

painful. However, after several years of hardship, the conditions changed for the better. She joined local Ukrainian organizations and became one of the leading members. The last twenty years she lived at Melville, Sask., where she died in 1961, leaving many nostalgic verses on the pages of the *Ukrainian Voice*.

Y. YASENCHUK

Yosyp Yasenchuk was born 1893 in W. Ukraine, and immigrated to Canada in 1911. He wrote verses in the same nostalgic mood, and in 1918 published a collection of his verses under a title *Kanadsky Kobzar* (*Canadian bard*), which title is an imitation of the title of the poems of the greatest Ukrainian poet, T. Shevchenko, who christened his first book of poetry *Kobzar*. Yasenchuk's verses were rather crude.

Although Yasenchuk was arrested and held in a detention camp at Melville Island, in 1915, in the first year of the First World War, as a former Austro-Hungarian subject, he wrote a praise to "mother" Canada:

I am happy and grateful to you, Canada.
You are light in darkness.
You illuminate the road
For me and my brethren.

A. PRUSKA

Anna Pruska (Podolianka) was born in 1895, in the same village as M. Adamowska, and immigrated to Canada with her parents in 1902. They chose a homestead in Manitoba's woodland far away from civilization, 30 miles from the nearest railway station and store. Her father, a well educated man, was her teacher. She began to write verses and correspondence to Ukrainian papers in 1921. Past hardships and an unhappy marriage at the age of 15 made

a deep imprint on her writing; their tenor was regrets, nostalgia, sympathy to destitutes in the land of riches:

Children poor and hungry
Crying in a cold hut . . .
This is the life of the poor
In the land so rich and bright.

(*Anthology of the Ukrainian Literature
in Canada*. Vol. 1, p. 58)

Her versification, *kolomyika* style, are light and melodious. They were published on the pages of the *Ukrainian Voice*, *Canadian Farmer*, *Pravda i Volia* (*Truth and Liberty*).



S. CHERNETSKY



S. KOVBEL

CHAPTER TWO

LATE PIONEER ERA. BEGINNING OF LITERATURE

S. KOVBEL

The writing of Semen Kovbel may be considered as the dividing line between the period of the folkloristic songs and writings of early pioneers (and their stylistic followers), and the period of a distinct advance of the literary mastery of Ukrainian Canadians.

Semen Kovbel (1877-1965) was born January 25, 1877, in the town of Borschiv, W. Ukraine. He settled in Winnipeg in 1909.

When Ukrainian authors before him (and some even after) felt themselves uprooted from their native soil and not planted permanently in the Canadian soil, Kovbel accepted and adopted Canada, with a deep consciousness and firm decision, as his new country and fatherland for his children and their descendants forever.

With such a decision *a priori* he came to Canada first, alone, in the spring of 1909. Then, reaffirming himself in the wisdom of his decision, he took his wife and their first child. The bridges back to Ukraine were burned; he decided not to return under the oppressive domination over Ukrainian people by their enemies. He believed that Ukrainian settlers in Canada would find liberty and prosperity by their earnest work, and that by their organization and cultural activity they could preserve their national

identity in the broad Canadian democracy. Moreover, they could be helpful in Ukraine's struggle for liberation. The following poem outlines his program:

Don't despair, my beloved people.
Tears are not for you. You are not homeless
In this land, which is not native to you.
You are growing strong, forceful...
You have your language, beautiful, beloved;
You have your home here...
In your distress you will find help here,
And by your own deed you will prove
That you are not behind
In your adopted country...

.....
Don't despair.
The future is yours.

(Written in 1916. *Propamyatna Knyha*. Winnipeg, 1949, p. 136).

Transplanting himself onto Canadian soil Kovbel never stopped thinking of his enslaved brethren in his beloved Ukraine; he believed it is the sacred duty of all Ukrainians in the free world, besides working for their prosperity, and besides their duties in their adopted country, to extend their help to Ukraine in her efforts for liberation, and to be her free voice before the world.

Kovbel translated into the Ukrainian language the Canadian national anthem "God, save...", and for Ukraine he composed an anthem of his own:

Over ashes of the throne of bloody tzars
Rise, O free Ukraine.
After thunder-storms
And black clouds
The sky is serene.
Welcome the Sun of Freedom.
Rise, O free Ukraine!

(Ibid. p. 147. Written in 1917)

In Canada Kovbel chose the occupation of a builder. However, at the same time he became, from his first

steps in Canada, one of the leading builders of Ukrainian cultural institutions and organizations. With several close friends he organized libraries, reading halls, theatrical groups, choirs, economic organizations, conferences, etc.

Kovbel started his vocation as a writer at the age of fifteen. His early poems were circulated in manuscript form among his friends and neighbours. However when he sent some of them to the eminent Ukrainian poet, Ivan Franko, for appraisal, he did not receive encouraging advice: "read more than write". Although he obeyed the first part of the advice and read more, he continued to write. In Canada his literary talent developed. Franko was mistaken.

Kovbel's writings are distinctive by their quietness, philosophical sureness and broad outlook. They consist of poetry, short stories and dramas. His verses show a more cultivated choice of words and a better technic than those of his predecessors. All his verses are scattered through the pages of newspapers, annuals (calendars) and almanacs; the latter two were and are traditional publications every new year by the newspapers, churches and some institutions. Unfortunately his poems have never been collected in a book or books. Only one volume has been prepared by him under the title *Tzvitky i koliuchky* (*Flowers and Thorns*), but it was never published. In that volume he included lyrics, didactical and sarcastic verses.

Kovbel's lyrics usually are interwoven with his philosophical meditations or with didactic.

There, over seas, over oceans,
From where the Sun is rising,
Where in summer's evening
A fresh breeze is gently blowing;
There the nightingale is singing
At the window through the night,
And the heart of a sweet maiden
Trembles in love, in burning feeling...

.....
That is the land you abandoned,
Your Ukraine... Don't forget it.

Don't forget it, my dear brother,
Tell of her to your good children,
Tell them: she is still enchained. . .
(*Anthology*. V. I, p. 20).

In his satirical verses he reproaches his fellow Ukrainian Canadians for their indifference, meanness, lack of self-respect and patriotism.

G e n e r o s i t y

My neighbour by the chair at the meeting
Took a bundle of "greens" from a pocket
And put them in the other pocket. . .
Then he sadly said: "So sorry!
Help me God — can't break a quarter!"

(*Ibid.*, p. 24)

Kovbel published his short stories on the pages of Ukrainian periodicals. For the themes of those stories he used events of real life without ornamentations or fictional attractions. For instance, in his story *Galicians* Kovbel narrates how a group of six Ukrainian workers travelled by train from Winnipeg to Saskatoon. During their travel they were singing. The passengers were pleased. Some of them misunderstood, supposing that they were singing for donations. Then one of the passengers went around with his open hat for a collection, and presented the collection to the singers. They were astonished and refused to take the money. However with insistence they accepted but gave the money back to the collector, asking him to deliver the money to a hospital. Moved by this noble act the passengers began to ask the singers, who they were. They had never heard of such people as "Ukrainians". The man, who made the collection, expressed his gratitude to the singers and finished with these words: "I am sure these people will be our valuable citizens." When the singers arrived in Saskatoon some of them did not have enough money in their pockets for a modest supper. "They were singing because the song was their joy and relief" — concludes Kovbel's story.

Kovbel wrote many dramatic pieces. It would be proper to point out, that as early as 1913 there were three Ukrainian dramatic associations in Winnipeg: *Boyan*, *Maria Zankovetzka* and *I. Kotliarevsky* (named in honour of an ancient poet *Boyan*, a famous actress *M. Zankovetzka* and the poet *Ivan Kotliarevsky*). The presentations of those groups were the most loved entertainment of the local Ukrainians. S. Kovbel was one of the founders of the *Boyan* association. In the beginning these theatrical groups presented dramatic works of the Ukrainian authors of their homeland, but a little later those works yielded part of the field to works of local dramatists.

This was one of the reasons why Kovbel began to write dramatic pieces. As far as is known he wrote 17 dramatic works, but published only six: *Divochi mriyi* (*Maiden's Dreams*), *Virna sestra to zoloto* (*Faithful sister is a treasure*), *Ukrayinizatzia* (*Ukrainization*), *Delegatzia do rayu* (*Delegation to Paradise*), *Povisyvsia* (*Hanged himself*), and *Parubochi mriyi* (*Young Man's Dreams*). However all his dramatic pieces were presented, some many times, in Winnipeg and other places in Canada up to the time when the miraculous development of the motion picture industry brought a crushing blow to live theatre.

The majority of Kovbel's dramatic writings dealt with Ukrainian patriotic subjects. They were a reflection of the Ukrainian struggle for independence, which in those years (1917-1923) was at its peak, full of heroic deeds and tragic moments. However his dramas as for instance *Maiden's Dreams*, *Faithful Sister*, *Treasure in a Beggar's Bag* and some others are about general human problems.

Kovbel's dramatic works cannot be classified as masterpieces and they are not immortal. They were important tools in the cultural life and development of Ukrainian Canadian settlers in his time. Kovbel himself was a kind of animating spirit in their striving towards cultural achievement and human dignity as Ukrainians and Canadians. He was formulating their ideas and aims and giving

them leadership. Times were changing and new generations taking the place of the old. The literary heritage of S. Kovbel remains in the history of Ukrainian Canadians as a stage of their cultural achievement from which they proceeded further and higher.

D. HUNKEVYCH

Dmytro Hunkevych (1893-1953). Close to S. Kovbel in the field of dramaturgy was his younger friend, Dmytro Hunkevych, who was born in the village of Lisovychi, W. Ukraine, and settled in Canada in 1909, the same year as Kovbel, arriving from Ukraine via U.S.A. From his theatrical writings for adults, nine were published in booklet form in Winnipeg and Lviv (Ukraine); five pieces for children were also published. Some of his works remain unpublished.

It is remarkable that the writing of this Canadian author also circulated in Ukraine. His drama *Zhertvy temnoty* (*Victims of Ignorance*), in five acts, was published in Lviv, the capital of Western Ukraine, in 1926; another one, tragi-comedy *Manivtziamy* (*By Errant Ways*), in 1931; and some others.

The fact that Hunkevych's dramas were published and played in Canada, in the Ukrainian popular theatres, and in Ukraine testifies that the author was writing on subjects of intense concern, and that he understood the psychology of readers and theatregoers, and was capable in theatrical technic and proper dramatization of his writings. However in everyday life he was a molder working in the "Vulcan Foundry" in Winnipeg.

We distinguish three kinds of problems in Hunkevych's works: a) patriotic (*V Halytzkiy Nevoli*, *Krovavi Perly* etc.); b) general (*Klub Sufrazhistok*, *League of Nations*, etc.) and c) educational (for children).

Time and the new technic of theatrical art sent Hunkevych's writing into oblivion, yet in the cultural history of

Ukrainian Canadians they served their positive role well and contributed much to further social and spiritual progress.

A. NOVAK

Apolinariy Novak (1885-1955), a talented novelist, came to Canada with his parents at the age of 15 years, in 1901. He was born in the village of Serafymtzi, W. Ukraine. His first eight years in Canada were very hard. Instead of continuing his education, interrupted by immigration, he went to work as a wood-cutter in the northern Manitoba forests. It was his first severe Canadian winter. He left wood-cutting for work in railway construction at Fort Francis, later again becoming a freight loader, etc. In the meantime his father became quite a successful builder. The son joined him and started a new career in the building trade. However he changed it for the job of editor of the Ukrainian weekly "Canadian Farmer". From 1909 to 1914 he edited this paper, but farm life seduced him, and he settled as a homesteader at St. Martin, Manitoba. After eight years of successful farming, he nevertheless left the farm for a position in the editorial office of the weekly *Ukrayinsky Holos* (*Ukrainian Voice*), a job to which his heart called, and to which his innate spiritual being thrust him. From 1922 until his death he remained in this job.

Novak began to write short stories in 1906, publishing some of them in the Ukrainian American paper *Svoboda*, from 1909 — in the weekly *Canadian Farmer*, of which he was editor, and later — in the *Ukrainian Voice*, in various year-books, and also in the Ukrainian European publications, such as *Literaturno-Naukovy Vistnyk* (*Literary Scientific Review*) in Lviv, W. Ukraine, and *Rada* in Kiev. In 1910 he published a collection of his short stories *Kanadiyski Opovidannia* (*Canadian Stories*).

Starting with a story, *Pereverten* (*Turncoat*), written in 1907, he wrote a number of stories and novels, mostly

from Ukrainian Canadian life. He possessed a good literary talent, a cultured language, and he acquired an adequate writer's technic. The Kievan paper, *Rada*, appraised his stories as *colorful*. He was writing on the problems of common human life, almost always with a kind sense of humour. For example, in a story *Skunk* he pictured a farmer, who fell victim to his small conspiracy, secret homebrewing for his personal pleasure. A bad smell, like that of a skunk, betrayed him to his own family. Having no alternative, he threw the brewing mash to his pigs. They became dead-drunk. The sorrowful family, taking them for dead, interred them in the near-by bushes. The story ended happily for all concerned: the next early morning all the pigs, healthy but hungry, appeared at the door of their master's house. They were buried not too deeply and easily recovered after sobering up. The unpleasant experience was also a beneficial lesson for the farmer: he became the most ardent enemy of "moonshiners". The author concluded: "The pigs made Hrynko (the farmer) a wise man."

In another story A. Novak narrates about a man who had an unusually deep sleep. He was never on time for the early church service. Therefore he decided to go to church for early Easter Service on the eve and spend the night in the church with other night-goers. It happened that he fell asleep in the bell tower. Having a strange dream he grabbed the bell's rope, struck the bell and awoke. This time he was not late for church.

P. KRAT

Pavlo Krat (Crath) (1882-1952), Novak's contemporary of an interesting individuality, settled in Canada in 1907. He was born in the village Krasna Luka, district of Hadiach, Poltava province, Central Ukraine. His father was a veterinarian, of an old kozak family. They were deeply patriotic, opposed to the Russian domination of Ukraine. Krat started his university studies at Kiev (1903); a year later, to be free from Russian persecution, he moved

to the university of Lviv, Western Ukraine, which was under a more tolerant Austro-Hungarian rule. However in 1906 he was arrested for taking part in a fight with Polish chauvinists in the university, and was deported to Russia. There he was put in prison. After his father placed a bond of about \$3,000 he regained temporary freedom and fled from Russia, leaving his father to take on his shoulders the brunt of his escape.

When, in 1907, Krat arrived in Canada, he was devoted to the ideas of the social-democratic movement, and under atheistic influences. He joined the editorial staff of the leftist publication *Chervony Prapor* (*Red Banner*) and became its editor. In 1909 his publication changed its name to "Robochy Narod" ("Working People").

Together with Dmytro Raragovsky and Vasyl Holovatsky, writers of verses like himself on proletarian subjects, he compiled and published in 1910, in Winnipeg, a collection of verses *Robitnychi Pisni* (*Worker's Songs*). There were also "songs" of unknown authors. In 1911 he moved from Winnipeg to Vancouver and there began to publish a satirical paper *Kadylo* (*Incensory*) with an anti-clerical tendency.

In Vancouver he wrote and published several stories, such as *Poslidne khozhdenia Boha po zemli* (*The Last Day That God Walked on the Earth*), *Vidzhytky v liudskiy naturi* (*Superstitions in People's Nature*), *Koly lekshe bude* (*When Will it be Better*), *Vizita chervonoyi druzhyny* (*Visit of the Red Legion*), etc., all radical, even revolutionary.

With the beginning of the First World War he closed his controversial publication. Then, under the influence of the Presbyterian pastor, Mykhaylo Glova, his thinking passed through a remarkable metamorphosis. In 1915 we see him enrolled in Saint Andrews Theological College at Saskatoon, Saskatchewan, and in 1917 he was already ordained Presbyterian pastor. Since then he remained such to the end of his life, which he spent mostly in Ontario.

Besides his original writings, Krat made a number of translations from Ukrainian into English. In 1916 a collection of Ukrainian songs *Songs of Ukraine*, translated by Florence Randall Livesay (1874-1953) was published in collaboration with Pavlo Krat.

In his late years P. Krat became obsessed by some researches concerned with the origin of the Ukrainian people, and wrote a book *Ukrayinska starodavnist (Ukrainian Antiquity)*. He completed it in 1950, in Toronto, two years before his death. The book was published in 1958, in Toronto, by his widow, Sofia Krat.

In this last work P. Krat interwove certain known facts, with some theological presumptions and his semantic speculations. By this method he endeavoured to prove the origin of the Ukrainian people from the son of Biblical Noah, Japheth, and the Ukrainian origin of all Slavs.

Nevertheless the book has its literary qualities and fascinates readers.

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With the development of literary arts among Ukrainian Canadians there appear some genuine humorists, such as Mykhaylo Kumka and Mykhaylo Stechyshyn.

M. KUMKA

Mykhaylo Kumka (1893-1967) was born in the village of Hovyliv, W. Ukraine. He emigrated to Canada in 1908. In the beginning he worked as a labourer before he found a teacher's job in a Ukrainian private school. He taught for twelve years and then obtained a job in the editorial office of the *Ukrainian Voice*. There he was very productive in writing verses, fables and humorous sketches for children, and compiling school books, declamatories, comic books etc. For the adult readers he wrote humour of a light style to provoke a kindly laugh at human weaknesses or some comic situations. His own writings were published in the pages of the *Ukrainian Voice* and other periodicals, also in

year books (calendars) etc. They were never published in book form.

We shall return to the writing of Mykhaylo Stechyshyn in one of following chapters.

S. FODCHUK — Y. MAYDANYK

Stepan Fodchuk and Yakiv Maydanyk wrote their humour in the form of letters of a dodger and simpleton, Shtif Tabachniuk, publishing them in Edmonton's Ukrainian weekly *Novyny (News)* during 1913-1914. Fodchuk wrote and Maydanyk illustrated, sometimes adding his own works to that of Fodchuk. Later Maydanyk published them in the form of a book under the title *Vuyko Shtif Tabachniuk*. It went through several editions, the last one in 1964, in Winnipeg.

As time passed Fodchuk-Maydanyk humour lost its flavour and peculiarity; in the present day it is a reminder of an epoch which has passed forever.

P. BOZHYK

Another author who published some of his verses in Canada's Ukrainian papers, was a priest Panteleimon Bozhyk (1879-1944). He came to Canada in 1900 from the village of Onut, Bukovyna, W. Ukraine. His style of versification belongs to the pioneer era. However his contribution to Ukrainian Canadian literature was not his verses but his source work on the history of the Ukrainian Church in Canada, published in Winnipeg in 1927, under the title *Tzerkov Ukrayintziv v Kanadi (Church of the Ukrainians in Canada)*. He collected vast material pertaining to the first steps in the establishment of Orthodox and Catholic Churches among Ukrainians in Canada — various difficulties, jealousy, fights, intrigues from the agents of the Russian Church, sectarianism etc. The final result was the

consolidation of the two principal Ukrainian Churches, Orthodox and Greek-Catholic, plus some Protestant communities.

This work of P. Bozyk has some weak points in the light of new researches, but it was the first large work in that field.

Bozyk's verses were published in a book under the title *Kanadiyska Muza (Canadian Muse)* in 1935 in Winnipeg.

P. Bozyk was very active in communal and social as well as, in cultural life. Besides his church work he organized reading clubs, libraries, co-operatives, and it was his idea and accomplishment to erect a monument in Winnipeg to the Ukrainian poet-priest of W. Ukraine, Markian Shashkevych (1811-1843). This monument was erected in the vicinity of Bozyk's church, on Euclid avenue, in Winnipeg.

S. SAVCHUK, V. KUDRYK

Among those who deserve a special mention are: Semen Savchuk, an Orthodox priest, and Vasyl Kudryk, also in his later years an Orthodox priest.

Semen Savchuk (1895-) was born in W. Ukraine and with his parents, came to Canada in 1899. He wrote verses in his student years and published some of them on the pages of an almanac *Kameniar*, a student publication in Saskatoon, and in the *Ukrainian Voice*. Then his muse became tacit, and he turned his pen to religious matters.

Vasyl Kudryk (1880-1963) arrived in Canada in 1903. He was the first editor of the weekly *Ukrainian Voice* (1910-1921). His literary debut was a collection of verses *Vesna (Spring)*. Later he published three small books of short stories: *Z Velykodnem na voliu (With the Easter to Freedom)*, *Prodav Batka (Sold his Father)* and *Kozak Dorosh*. But after he became a priest (1923) he turned his attention to religious writing, mostly polemical. He is the author of four volumes of the *Malovidome v istoriyi hreko-*

katolytzkoyi tzerkvy (The Not-Well Known in the History of the Greek-Catholic Church) and a few other similar volumes.

For the record it would be not out of order to mention other authors of less significant or more incidental writing in this period. They are: V. Babienko, P. Hnativ, M. Darkovych, V. Kupchenko, Vol. Kupchenko, I. Korchynsky, O. Maksymchuk, M. Romanova, Y. Sayek, A. Trush, and others.



A. NOVAK



I. DANYLCHUK

CHAPTER THREE

1. NEW HORIZONS AND NEW ACHIEVEMENTS (*After the First World War*)

The great world-wide cataclysmic events usually caused extraordinary changes in the historical process of one or another people, or of a large part of the universe. Such changes had their positive or negative impacts on the future cultural development of the peoples involved. The First World War shook up all Europe. From the ruins of the old frontiers and relations, and economic calamities, this war brought liberation from foreign bondage to some of the peoples, but at the same time threw others into bondage even more harsh.

Ukraine was one of those victims of international injustice and stupidity. After a few years of heroic self-defence against hostile invasion, after terrible sacrifice in war, Ukraine found herself surrendered to the unbelievable terror of foreign occupants, oppression and slavery. These were the Russian military communism in its full rage, and the Polish policy of annihilation of all vestiges of Ukrainian self-determination and resistance.

A great number of Ukrainians, among them many of the intellectual and spiritual elite of the nation, were forced to seek asylum, when they had a chance, beyond the borders of Ukraine. A certain number of them found sanctuary in Canada. They brought with them their education, their knowledge in general, ideals and endeavours towards higher aims, to the moral and spiritual objectives

of universal humanity, as the ideals of their own Ukrainian nation. Simultaneously with the great events in Europe, the Ukrainian war for independence, patriotic exaltation of the Ukrainian people everywhere, brought new spiritual elevation to those authors, who were Canadian oldtimers and who now passed into this new era.

We see now some new authors with new ideas, as well as younger authors born and educated in Canada, and others who had come to Canada in their infancy with their parents and had grown up and were educated here.

If we consider the earliest Ukrainian settlers in Canada as colonists par excellence, because they, in overwhelming majority, were looking for land to colonize, then we have to consider the Ukrainian immigrants, who came to Canada after the First World War, as an intellectual political immigration. The authors born in Canada we have to consider as the first, although small, crop of the Ukrainian Canadian culture. They are: Ivan Danylchuk, Onufriy Ivakh, Tetiana Shevchuk and others of lesser significance.

The most remarkable in the epoch, who was himself an epoch, was Illia Kyriyak.

I. DANYLCHUK

Ivan Danylchuk (1901-1944) was born at Canora, Saskatchewan. He started his career as a teacher. Later he was editor of a magazine in the English language "Ukrainian Canadian Review" (Winnipeg), from 1941. Unfortunately he died at the age of 43.

Danylchuk began to write poetry in his student years which he published in the student paper *Kameniarî* (*Rock crushers*), also in the weeklies *Ukrainian Voice* and *Canadian Farmer*. In 1920 he published a collection of poetry *Svitaye Den* (*Coming of Daylight*). "In his poetry, — as a critic says, — speaks his highly poetical soul; he glorifies the magnificence of his country, Canada, inaccessible to the ordinary eye". (S. Kovbel. *Memorial Book of the Ukrainian National Home*. Winnipeg, 1949, p. 613).

Glorifying Canada, Danylchuk responded also to events in Ukraine. In one of his poems he wrote:

Remember, your brother
Is perishing in the enemy's plot.
You would not be a brother
If you help him not. . .

Picturing Canadian nature, Danylchuk compares it with that of Ukraine, which he knew only from his parents' descriptions:

By the lake of Good Spirit

My mountains of sand,
Not too high. . .
Around you a sea,
Ukrainian sea. . .
You are on guard
For crystal pure water,
Healthful water
For people's good.
My green mountains,
Covered by flowers
And in the evening
Swathed by fog. . .
Like the graves of Indians
You chat gently
With the winds of the North
Of your grief.
I cannot forget you —
You are my friends
From my childhood.
And I imagine you,
My mountains,
Like the kozak's tumultus,
Speaking to me
In my native language.

*(The Jubilee Almanac of the "Ukrainian Voice", 1960,
p. 169).*

In the same vein Danylchuk pictures another lake, Winnipegosis, and its fishermen, their wives remaining at

home with children while the husbands went fishing on the lake. In this poem he recollects the Ukrainian fishermen going fishing to their river Don.

O. IVAKH

Onufriy Ivakh (Honore Ewach) (1900-1964) was of the same age as Danylchuk and his school comrade. He was born in W. Ukraine and arrived in Canada with his parents in his ninth year. He already had two years of public school. From the place of his parents' settlement, 40 miles from Dauphin, Manitoba, the nearest school was over four miles away. Because of the distance, in bad weather it was impossible to attend school. However he did his best, and in 1919 became a student of the Ukrainian Mohyla Institute at Saskatoon, passed his matriculation examinations in due time and started a teaching career. In 1925 he enrolled in the University of Saskatchewan and graduated in 1929. From 1929 to 1932 he was a lecturer of Ukrainian literature and history in the Mohyla Institute, then he moved to Winnipeg to join the editorial staff of the *Ukrainian Voice*.

Ivakh (*Evach*, the name he used in his English writings) began to write poetry and short stories in 1917, publishing some of them on the pages of the *Ukrainian Voice* and the *Canadian Farmer*. In 1923 he wrote a drama *Vidlet zhuravlia* (*Flight of the Crane*), in 1923 another drama, *Calvary of Ukraine*; in 1931 he published a collection of poems *Boyova surma Ukrayiny* (*Battle Trumpet of Ukraine*), and in 1931 he published a poem about the Ukrainian 18th century philosopher, Hryhoriy Skovoroda. The same year he published in English a collection, *Ukrainian Songs and Lyrics*, in 1937 a novel from Ukrainian Canadian life, *Holos Zemli* (*Voice of the Land*). He was writing in Ukrainian and English. To his authorship belong also: *Popular Universal History*, *History of Canada*, *History of Great Britain*, all in Ukrainian; *A Manual of the Ukrainian language* in English. He also compiled school books, wrote a series of articles in the *Ukrainian Voice* from the field of

knowledge and popular sciences etc. He was really a kind of an "encyclopaedist".

Voice of the Land, his novel of 90 pages, which was published in 1937, may be considered as a precursor of the voluminous work of Illia Kyriyak, the first volume of which appeared the same year. In his novel Ivakh meditates about the irresistible force of land which attracts farmer's sons and calls them back to the farm from urban life; the land is the basis and the source of human existence.

As a lyrist, O. Ivakh is a poet of love and of the heroic struggle of his brethren in Ukraine for national freedom. The following are examples of his lyrics:

Maiden lips

Oh my eyes
Betrayed me:
My beloved
Read them.
She glanced at me,
Then went away.
Yet greeted me
With her sweet smile.
So the world became
A pleasant place again.

The cherry blossom falls

The cherry blossom falls
On the highway dun
And the mother yearns
For her imprisoned son.
The willow-tree droops,
And the river sighs,
And a girl weeps low
Where her lover lies.
The peewit cries low
Over her rifled nest.
And the widow's son
In the earth for rest.

The periwinkle grows
A green living wreath
Where the heroes lie
In the earth beneath.

(Translated by Watson Kirkconnell. *The Ukrainian Poets*.
Toronto, 1963, p. 497).

Ivakh's poem about the Ukrainian philosopher Hryhory Skovoroda was written in an epic form with a light rhythmic versification to express, as he explained in a note, "the happiness of life as the tenor of Skovoroda's teaching". The first part of the poem deals with the life of the philosopher and the second with his teaching.

Under a bush at the road
He sat on the grass
And let the breeze refresh
His weariness from walk.
He put down a bag
From his shoulders on the grass,
Drew a book, a new book;
Started to read what tells
The French philosopher there...
"Live the way nature lives,
He teaches you"... Like the dew
Freshens the flowering plants,
So the words of Rousseau
For the thirsting souls.
It's a wonder: we
Without this book
Thought the same all the time...

(P. 6)

Although O. Ivakh physically was quite handicapped, as his feet were deformed, throughout his life he was energetic and active in many fields of cultural work. Among other things he was working hard for the establishment of a large Ukrainian library with archives and articles of art in Winnipeg (The Ukrainian Cultural Centre).

His colleague by schooling and poetry, Tetiana Shevchuk, wrote this last tribute to him, an epitaph on his tomb, in the following touching lines:

The bard is dead,
Last words conceal unspoken,
His favored song will never ring again.
The Silent Realm — primordial, unbroken
Received his life —
 Extinguished
 Brilliant
 Flame.



O. IVAKH



T. SHEVCHUK

T. SHEVCHUK

Tetiana Shevchuk (1904-) came to Canada with her parents at the age of one year. She was born in W. Ukraine. The parents settled on a farm at Canora, Saskatchewan. She attended schools at Saskatoon, the Ukrainian Mohyla Institute and Teachers College. She then continued her education by correspondence at Queen's University, Kingston, Ontario. She was a teacher for 12 years; later she

was employed as a social worker in Winnipeg. Married a second time after the death of her first husband, Mr. Kroitor, to U.S.A. architect, Ralph J. Bishop, she resides with him in Spokane, Washington.

T. Shevchuk began to write short stories and poetry in 1922, belonging to a "poetic circle" in the Ukrainian Mohyla Institute with I. Danylchuk, O. Ivakh and others, and published her writings in the *Ukrainian Voice*, *Canadian Farmer*, *Canadian Ukrainian* and others. Writing in English, she published in the "Free Press Prairie Farmer", "American Foreigner", "Youth of Today", "McFadden Publication" etc.

T. Shevchuk's poetry has a tune of light pessimism, possibly a reflection of some sad events in her life. Yet she never was really pessimistic. In one of her earlier poems "I wish to live" she said:

I like to have my soul
Like a violin's string
Trembling and echoing
Impression of life.
I would not resign,
Will not burn down in life's fire.

(*Anthology of the Ukrainian Literature in Canada*.
Winnipeg, 1941, p. 141).

In her stories she pictures the life of the Ukrainian people of her time and environment.

For a period, her literary work seemingly ended. She was depressed by the tragic death of her only daughter, brutally murdered in the prime of her youth. In that period she absorbed herself in her duty as a social worker. These trying years caused a radical change in her life philosophy: she came to a harmoniously set up theosophic outlook, and she found in it a solid spiritual balance and moral peace. She returned to literary work in 1959 with a book in English *A Record of the Spirit* (St. Gabriel, U.S.A.), republished in Ukrainian in 1961 (Winnipeg). For an introductory motto she took for the front page an excerpt from the Psalm 146:

While I live will I praise the Lord: I will sing praises
unto my God while I have any being.

The book is divided into four parts according to the
four seasons of year, and followed by the Lord's Prayer.*)

In 1964 T. Shevchuk published a collection of her poems in Ukrainian and English *An Overture to Future Days* (Winnipeg).

Among other lyrics there are some reminiscences of the past. Here is a part of a poem in English, *In Retrospect*:

Westerly winds,
And lonely hills,
Crocuses blooming in spring —
Create anew
The days we knew,
Of magic that memories bring.
Vast, rolling plains
Of Saskatchewan —
Sunsets in luminous skies,
Create a glow
Of long ago,
Of meaningful meeting of eyes.
Steep, sunny banks of Saskatchewan,
Turbulent, hurrying stream, —
A meeting of chance.
A birth of romance
An hope of what might have been.

(P. 63)

It is a sample of T. Shevchuk's poetical mastery, both in English and Ukrainian.

She now operates with a new modern form of versification, but not abstract. Her ideas and thoughts are clear and expressive, always esthetic. The marvel is in the fact that T. Shevchuk grew up in Canada, passed her school years in an atmosphere of strong assimilating currents, yet preserved her Ukrainian soul, and a great love of the Ukrainian people. In a book *A Record of the Spirit* (In

*) Before publishing this book T. Shevchuk (Bishop) published six meditations in the "Science of Mind", 1945-1946.

Ukrainian *Probudzhennia dukha*) written in 1961 in Ukrainian, she emphasized, that the Ukrainian people survived all tragic periods in history because all the time they had God in their hearts; they commenced their days in the early morning with a prayer, with a prayer they started work, with a prayer they went to sleep.

T. Shevchuk, although she lives in Spokane, Wash., U.S.A., from 1947, is faithful to her mother-land, Canada. She visits her very often and keeps a live connection with her people.

One of her latest poems she dedicated to the memory of her Canadian colleague, poet O. Ivakh. This sorrowful and beautiful poem we used as the concluding words in the chapter of O. Ivakh.

I. KYRIYAK

A real epoch in Ukrainian Canadian literature was created by Illia Kyriyak.

Illia Kyriyak (1888-1955) was born in the district of Sniatyn, W. Ukraine. At the age of 19 he emigrated to Canada (1907); he experienced the usual hardship of the first years of immigrant life in physical work, then enrolled in the Ukrainian Mohyla Institute at Saskatchewan and finally became a public school teacher.

Teaching in the province of Alberta, Kyriyak observed and studied the life of the Ukrainian population there. The result was magnificent: he wrote a three volume novel, *Sons of the Soil* (in Ukrainian *Syny Zemli*), in which he presented an eloquent and fresh picture of the process of settlement of Ukrainian pioneers, their social, spiritual and cultural organization, their step by step integration into the Canadian system, and finally the achievement of remarkable success and stability without losing their identity and cultural heritage. He leads the reader through three generations, from the initial pioneers to the young generation of the Second World War (up to 1945); from the primitive type of earth-hut to the modern bungalow, from

wooden carts and their motive power, oxen, to auto-machines.

I. Kyriyak spent many years in writing his voluminous novel, and only in 1939 was he able to publish the first volume; the last one in 1945. All three volumes in the Ukrainian edition made 1100 pages of print.

The novel was written masterfully with genuine talent. In some parts it reminds one of the works of some Ukrainian classics, like Ivan Franko, Panas Myrny, and sometimes of the artistic pictures of the great love of the Ukrainian peasant for his land, to his soil, by the celebrated novelist, Olha Kobylianska.

To give the reader the principal ideas of the content of the novel and the philosophic outlook of the personages involved, we give below a condensed summary of it.*).

The old pioneer, Hryhory Vorkun, before his death, after his 40 years of life in Canada, bids farewell to his land in these words:

"In a couple of days you will take me in your embrace for the eternal peace and rest, which is due to me. You will be cultivated by my sons, grandsons and great grandsons. I lived for you and I gave you everything: my youth, my energy, my life. There is not a spot on you, where I did not walk, which I did not touch with my hand. I and my late Yelena sowed over you our teeth and sprinkled you with our sweat from one border to another. But I have no regret, because you in reward satiated me with pleasure, happiness and joy. When I was ploughing you, walking barefooted behind the plough, I felt how your silent force was sucked into my heels and ran as a fresh stream to my heart. . . You are a bottomless stream of every good, happiness and enjoyment".

The whole novel is built on the reminiscences of this Hryhory Vorkun, and it is actually a history of one of

*) *Sons of the Soil* is translated into English by M. Luchkovych. It was condensed by the Publishers (The Ryerson Press, Toronto, 1959) in one single volume (without mentioning the name of the translator). In such a condensation the novel lost much of its genuine value.

the typical Ukrainian colonies for forty years. He, Vorkun, also Pavlo Dub, Stepan Soloviy and Tom Vakar arrived in Canada with their families from Western Ukraine. Their countryman, Hordiy Poshtar, who had already been in Canada for three years, settled them in a wooded wilderness. There they started their life. From the station, where they were unloaded upon arrival in Canada, they travelled three days to Poshtar's homestead. Before the start of the journey they bought two teams of oxen with carts in addition to Poshtar's team of horses with a cart. They built jointly the first dwellings and, leaving their wives with children in new "homes" roofed with sod, to clear the land of bushes, they returned to towns and older settlements to look for jobs.

The narrative pictures further events: how they built the first church, organized the first school, opened the first cemetery; how they proceeded slowly to integrate with other ethnic groups; first acquaintances, friendship, co-operation; how they achieved their prosperity and mutual friendship and respect, which are the privilege of freedom of citizens of democratic Canada.

Why did they immigrate to Canada? — To give their children a better life, to have a hope for a better future. The first teacher of the school, an Englishman Mr. Goodwin, questioned one young woman, Maria, the daughter of Hryhory Vorkun, why they had come from one misery to another, to the hard work of pioneers. She answered: "The free land gives hope, and we had no land. The work on a free land gives life".

The faith in free land did not betray them. They helped each other, united together their knowledge, talents, skill and initiative. If a husband was weaker, his wife compensated for his deficiency by her own ability; where a wife was behind, her husband helped; children participated. The men earned money outside, the women and children cultivated land, raised domestic birds, livestock; older girls went to town for domestic service and came back with cattle, cows and dollars. These Ukrainian

pioneers were surprised how friendly the people of other ethnic origin — English, Scots, German etc., who settled there much earlier, were to them. A Jew from the town helped Vorkun in obtaining a job with German colonists at harvest time; an Englishman seeing Vorkun's daughter Maria returning home without finding employment took her into his home for service, out of a deep sympathy to the new settlers, and treated her as a member of his family.

The encounter of the teacher was the first important contact of the Ukrainian rural world with the rural-urban Canadian. The teacher, Mr. Goodwin, was a university student from a big Eastern Canadian city. He went to the western wilderness to earn money for his future studies, and at the same time to become acquainted with the, unknown to him, new settlers, who did not know his language and vice-versa. At the start children took refuge in the woods, the parents were greatly disillusioned by the method of Goodwin's teaching. Yet after five months of his teaching, when he was returning to his city, all the children cried, as did their mothers and fathers. The teacher had become a great and dear friend.

The first marriage with a non-Ukrainian was a real tragedy for the whole community. The national and patrimonial traditions were violated. Vorkun's Elisaveta accepted the proposal of Bill Pickle, a rich ranch owner. Vorkun and friends tried to invent various means to repel the unwanted groom, and finally they put a condition: the solemnization of the marriage should be performed according to the Ukrainian religious rite. Bill accepted. The first mixed marriage was performed.

Before death, Vorkun made his personal inspection of the farm of his son, Kornylo. He was eager to assure himself that the son had inherited his character and habits. All was as he liked it. Then he went over a hill to take a last look over the 500-acre farm. Now, satisfied, he could die in peace.

The Vorkun funeral was not ordinary. A great mass of people gathered at his place. His own family — sons, daughters, sons-in-law and their descendants — filled the large house. The funeral ceremony continued all day. After the last religious rite, there were speakers; the best of them was the agronomist, Vakar, son of old Vakar's daughter, Tetiana, who from a timid young woman had grown up to be an active politician in all kinds of elections. The agronomist said: "We are interring our dear old Vorkun, the last of the pioneer founders of our community. Our settlement grew up like a big ship securely anchored by our fathers, mothers, grandfathers and grandmothers, who are lying in peace in this cemetery. They lived honestly in deprivation as well as in prosperity, and their hard work elevated us toward the sun. Let us cherish their memory and hold our faces toward the sun. They, sons of the soil, traced out a pathway for us into the Light".

The novel ends at the time of the Second World War. The grandchildren of the pioneers, mostly urban residents — boys and girls, in military uniforms of different rank, gathered at their grandfathers' graves, on the eve of departing to the war front. They brought wreaths and flowers to lay on the graves of their ancestors because in the heart of everyone there was cultivated a love to their parents, grandparents and great-grandparents, and with them to the nation of their origin.

Kyriyak's style and manner of writing provokes a comparison with such great writers as Leo Tolstoi in his "War and Peace", and in some instances with Alexander Dumas (father). Certainly there is a great difference between the events, interests, problems and between types and classes of people acting and pictured in the works of these authors. Yet the master's hand and mind can be seen and compared in the work so different in respect to social stratification. It is a tranquil objective epic, with an abundance of necessary details, picturesque vivid characters and a deep psychological analysis of personages presented, coherence between separate parts and the whole, and its leading idea.

This is characteristic of Tolstoi in contrast with Dostoyevsky, who dealt with distorted humans and abnormalities of the human soul.

Certainly there is an important disparity between Kyriyak and Tolstoi in means and social environment; Tolstoi was wealthy with high social connections, and Kyriyak was a poor rural teacher. However in their talents, by the grace of God, they may be compared. Like Kyriyak, Alexander Dumas started his literary career in a modest position of an office clerk, but favourable circumstances helped him to develop his natural talent by giving him a real army of collaborators in his colossal literary production.

The circumstances in which Kyriyak found himself, as a writer, were nearly insurmountable. With his first volume he met the worst criticism from the ranks of his seemingly close friends. Some did not understand him, some were jealous. Only later, when a professor sociologist, N. Hryhoriyiv, and after him L. Biletsky, professor of literature, visited Canada (1949, 1950) and "discovered" Kyriyak, the author of "Sons of the Soil" found recognition and respect. This respect is growing with the years.

Besides "Sons of the Soil," Kyriyak wrote a number of short stories and also tried his pen at versification. The latter was not his success.

He died in 1955 being as modest and unpretentious as he had been throughout his life.

M. I. MANDRYKA

Mykyta I. Mandryka, who had already behind him certain poetical and scholarly works in Ukraine and generally in Europe, settled in Canada (Winnipeg) in 1928.

He was born September 28, 1886, in Ukraine (Kiev). His first writings date 1905. As he participated in the Ukrainian liberation movement since his teens, he lived under surveillance of the Russian authorities. His poems usually were illegal from the point of view of Russian censorship. Only after the explosion of the revolution of

1917 he had a chance to publish some of them. At that time he was always in the midst of Ukrainian political action. He was elected to the Ukrainian National Parliament (Tzentralna Rada) and was also a deputy from Ukraine to the Pan-Russian Constitutional Assembly. He left Ukraine in 1919 after a coup-d'etat in Kiev, organized by the German occupational forces. After nine years of world travel and scholarly works and study in some European countries, he emigrated to Canada. M. Mandryka was educated in Kiev (Ukraine), Sofia (Bulgaria) and Praha (Czechoslovakia); learned in law (LL.D.), sociology, literature, economic and political sciences. Initially he had to settle in U.S.A., having a scholar's visa. However, after closer acquaintance with Canada he made a choice in her favour. His first aim in coming to Canada was to acquaint Ukrainian Canadians with the situation in Ukraine and the real face of Russian communism, and to join them in educational and cultural activity. With this purpose he made twelve lecture tours across Canada from coast to coast and published a few pamphlets on the subjects of his lectures. Social and cultural activities absorbed his whole time and nothing remained for literary work which he considered as his life mission. Beside the above mentioned pamphlets and articles in papers written in this period, he wrote a book, *Theory of Economic Democracy* in connection with the crisis of 1930. Only in 1941 did Mandryka publish a collection of poems *Miy Sad (My Orchard)*. It was in war-time, and again the author sank into social work connected with the war and preparation for its consequences. There were already one million Ukrainian Displaced Persons. Mandryka joined the newly organized Ukrainian Canadian Committee. There was no time for poetry, it was a time for writing memorandums, representations, projects, etc. to help the uprooted people, to save them. For this purpose he wrote a brochure *Ukrainian Question*, also *Ukrainian Refugees*; both in English.

Nevertheless, Mandryka wrote some poems and published them in periodicals. Finally in 1957 Mandryka re-



I. KYRIYAK



M. MANDRYKA

turned wholly to poetry and literary criticism. In 1958 he published the first volume of his poems under a title *Zolota Osin* (*Golden Autumn*), a collection of new and previous writings. The latter included lyrics, published in 1918 in Kiev, Ukraine, under the title *Pisni pro Anemonu* (*Songs of Anemone*). The first chapter of the book, *Apotheosis*, began with a dedication to Canada:

Land beyond all human measure,
Lovely in thy race to come,
Thou to sufferers givest pleasure,
Thou to helpless souls a home.
Thou like mother Ukrayina,
Has received us to thy breast,
Thou from suffering's arena
Hast redeemed us in thy West.

(Translation of Watson Kirkconnell. *University of Toronto Quarterly*, 1958, p. 568).

As M. Mandryka is the author of this book, he eliminates himself, for obvious reasons, from commenting on his own writings. Instead there are given below commentaries of impartial critics and commentators.

The Golden Autumn (Winnipeg, 1958, 175 pp.) has been reviewed by a number of critics. Here are the comments of C. H. Andrusyshen, Watson Kirkconnell and P. Yuzyk.

The appearance of this poetic work is a rare event in the record of Ukrainian literature in Canada: it demonstrates the contribution that genuine artistic achievements, even if performed in a language other than English, can offer to Canadian letters in general. . .

(C. H. Andrusyshen, University of Saskatchewan, *Free Press*, Winnipeg, March 1, 1958)

His (Mandryka's) poetical feeling is to be found in a section entitled "Songs of Anemone"; "Symphony of Love", written between August 1916 and March 1917, where the author, then thirty years of age, pours forth a long sequence of amatory lyric, Petrarchan in essence if not in form.

(Watson Kirkconnell. *University of Toronto Quarterly*, 1958, p. 568).

In his (M. I. Mandryka) adopted country he has found peace and happiness but is unable to forget the suffering of his kinsmen under the communistic regime. A wide range of human emotions is depicted in the (chapter) "Song of Anemone" — symphony of love, and "My Orchard". His indelible impression of life in Japan, Ceylon, Hong Kong, Arabia and other Asiatic countries picture the wandering refugee "a guest from Ukraine". . .

(P. Yuzyk, University of Manitoba. *Winnipeg Tribune*, Feb. 15, 1959)

In 1959 a second volume of Mandryka's poetry appeared. This volume has the title *Radist (Happiness)*, although the first eight poems dedicated to the memory of

the poet's beloved wife, Hanna, who died in 1957, are an expression of sadness and grief. However the author regained his emotional and spiritual strength.

These are two comments of critics:

This new volume is a real treasure of poetical inspiration, presenting the author's mature and creative talent more precisely, more beautifully and more clearly than the previous volume, "Golden Autumn"... Mandryka's poetry is a pean to the happiness of life, to beauty, love and goodness... The objective reality which he perceives in the mature years arouses in his soul many reflections. He knows that life will exist after he is gone:

And the suns of Spring and Autumn
Will rise without me,
And man's world will follow its course
Without me...
But my soul will live in my songs...

Mandryka's new volume reflects the harmonious synchronization of art and maturity with the emotional freshness of the flame of youth; a synthesis of experience with the vitality of a poet's soul; it is a poetry of happiness, love and confirmation of life.

(J. B. Rudnyckyj, Manitoba University. *Free Press*,
Winnipeg, January 30, 1960).

The impression of emotional turbulence and powerful beauty created two years ago by Dr. Mykyta I. Mandryka in his *Golden Autumn* is now reinforced by a further substantial volume of lyrical poetry, *Happiness*. The death of his wife, Hanna, has unlocked the fountains of inspiration yet again, and the old springs have flowed in freshet, especially in the sections of the book entitled "Elegies", "Happiness" and "Beauty", where recollections of the past sanctify the present"...

(Watson Kirkconnell, Acadia University. *University of Toronto Quarterly*, 1960, p. 569).

The volume *Happiness* was published in Winnipeg, 1959, 143 pp.

In 1961 another, the third, volume of Mandryka's poetry followed, under a title *Symphonia Vikiv* (*Symphony of Centuries*), published in Winnipeg, 215 pp.

In this volume besides two chapters of lyric poems, *Apple's Blossom* and *Visions*, there are three extensive epic poems: *Mazepa*, *Canada* and *Symphony of Ukraine*.

This is the interpretation of the critic:

The recent volume of M. I. Mandryka's verses entitled "The Symphony of Centuries" is an anthology of his lyrical, epic, historical and philosophical poetry, as well as an anthology of his own life; for it is through the prism of his own physical and spiritual experiences that he, in a variegated style and manner, projects the past, present and future, he contemplates upon the receptive mind of a reader who seeks the meaning of life amid apparent chaos of events and ideas that beset him in this age of storm and stress.

What makes these depictions readily acceptable is the seeming ease with which Dr. Mandryka plies his verses, presenting even involved topics in a manner which is the very soul of simplicity. That is one of his appealing characteristics.

In the first "canvas" the figure of "Mazepa" emerges "rescued" from the romantic trammels in which that great Hetman was imprisoned by Byron and certain other poets. . . It is a pity that the next poem "Canada" has not yet been translated into English, because it is really a monument of tribute to his adopted land. . .

To the present reviewer the final section of the collection is, philosophically, the most significant, even if it is the shortest. . . As he forsees ruin and destruction, he is convinced that the Power which. . . rules the atoms inside and outside of man, will, in the end, not allow the creature to destroy the Creation. . .

M. I. Mandryka is one of the foremost Ukrainian contemporary poets. It is to be hoped that one day the essential portion of his literary output will be translated into English. . .

(C. H. Andrusyshen, University of Saskatchewan.
Free Press, Winnipeg, Dec. 23, 1961; *Svoboda*, Jersey City, N.J., USA, Nov. 28, 1961).

With the third volume of his collected verse, *Symphony of Centuries*, Dr. Mykyta I. Mandryka of Winnipeg rises in stature as one of the major poets among the Canadian Ukrainians. At the age of seventy-five, he is obviously a veteran and a poet of mature stature. Some portions of the present volume were published in earlier years and have been in this annual survey, notably his epic rehabilitation of the hetman Mazepa. Still another portion (pp. 11-44) appeared in 1961 as a separate volume also, entitled *Canada*. This is an eloquent tribute to the country of his adoption, ranging from a survey of Ukrainian development in Canada to a pungent analysis of the political follies of the world in which Canada plays a perilous part. One section, entitled "Land of Liberty", begins as follows:

Niagara, a wonder of the world,
Here foams and thunders in a cataract. . .
My fortunes, Canada, in yours be furled.
With you for ever be my spirit's pact.
Here, like this flood, at last roared away
The deeds of Hiawatha, vanished now;
The heavy-souled, wild bison and their sway
Have yielded to kingdom of the plough.
There where the whistling arrows flew with force
From beaded quivers, with unceasing motion
The rails of steel have run their serpent course
Across the land, from ocean to salt ocean. . .

(Watson Kirkconnell. *University of Toronto Quarterly*. 1962, p. 577).

The fourth volume under the title *Sontzetzvit (Helianthus)*, with six chapters of lyrics and a large epic poem *The Wanderer* was published in 1965, at Winnipeg, 128 pp. The lyrics have the following subtitles: *Gloria in Excelsis*, *Aurora Borealis*, *Lyrics*, *Portraits*, *Meditations*, and *In Memoriam*.

These are the voices of critics:

The author of this magnificent store of poetry stands on the threshold of the eightieth year of his life. At such advanced age the power of artistic creativity in most instances usually tends to deteriorate. Not so in this case. Dr. M. I. Mandryka's muse, it appears, is as youthful as it has ever been, and continues to inspire him to ever greater height of poetic endeavour. . . One passes from poem to poem, some objective, other subjective, but all full of Keatsian Truth and Beauty. . . Certain of those purple passages are truly arresting: there are those that appear in the poem "In Wintry Canada" where amid the land's frigid season, the poet feels that somewhere "beyond the mountains the winds are forging the spring", and soon "joyfully, across the broad fields an army of ploughs will begin to march". . . The highlight of the volume is the poem entitled "The Wanderer" which seeks to embrace the vicissitude of the entire humankind. . . If the poem were not so tensely compressed in thought and concept, one might compare it easily enough to Dante's *Divina Comedia* which likewise embraces the Florentine's poet's world in all its aspects.

(C. H. Andrusyshen. *Free Press*, Winnipeg, Aug. 7, 1965; *Svoboda*, Aug. 14, 1965)

Dr. M. I. Mandryka's fourth volume of verse (bringing his total to 664 pages) contains eighty-six poems written in 1961-65. . . His memorial tribute to his friends, Todos Osmachka, I. Bahryany, O. Ewach, and M. Pohoretsky. Perhaps his most original poem is the long narrative, "The Traveller", written in heroic quatrains in paragraphs. . . He begins with the Straits of Bosphorus and ends thirty-seven pages later with the Straits of Gibraltar; but in between, unlike Goldsmith's "Traveller", he has covered most of the habitable earth. Egypt, India, Viet-Nam, China, and Japan are succeeded by the Americas and the Straits of Magellan. He echoes Heraclitus in his musing on the fugacity of human life:

Life is process, endless and incessant,
Chained to a change of belong, by whose arts
That which began as strength, soon evanescent
Grows small, and to oblivion departs.

(Watson Kirkconnell. *University of Toronto Quarterly*, 1966, p. 538).

Those four volumes make 664 pages of poetry; about 500 of them were written in Canada, animated by Canadian nature and life. In 1966 Mandryka published an epic of 48 pages *Vik Petliury (Petlurian Age)* dedicated to the heroic battles of the Ukrainian Republican National Armies under the leadership of S. Petlura in the war against Russian invaders in the years 1917-1920.

J. B. Rudnykyj in his review said:

After previous "large canvases" such as "Mazepa", "Canada" and others, Dr. Mandryka presented to the reading public his new poem, "The Petlurian Age", which is to be a laurel-branch to the martyr's crown of thorns of the Chief Commander. . . The expressive force, melodious linguistic style, richness of comparisons, genuineness of versification — all these place the new poem of Mandryka in the category of the distinguished works, his own as well as the contemporary Ukrainian poetry in the free world."

(*Woman's World*, May 1966, Winnipeg)

H. MAZURYK

Hryhoriy Mazuryk (1898-1963) appeared to be a poet of this period with a genuine poetic talent. Unfortunately his literary heritage was not preserved. There remained only part of it on the pages of the weekly "Canadian Farmer" and the annual almanacs of this publication.

Mazuryk was born in the village Petryliv, district of Tovmach, W. Ukraine, July 28, 1898, and died in Toronto, Ont., June 1, 1963.

Mazuryk came to Canada in 1926 and was working as a teacher in Ukrainian private schools, starting with Kenora, Ontario. He wrote lyric poems under his proper name and a pen-name Shumlyvy, and satirical poems under the pen-name Yakiv Otruta.

In the annual of the *Canadian Farmer* for 1945, where a few of his lyrics and satires were printed, we find the following introduction:

Not often among the Ukrainian immigration in Canada and America may we meet a man with real poetic talent. Among the Ukrainian poets in Canada who not only have poetical feelings but are able to transfer them in a masterful form to the public, well known in the Eastern Canada is *Hrytz Mazuryk*. He began to write poetry in high school. While in Kiev he had the privilege of meeting Volodymyr Samiilenko*) who, after reading his poems, embraced him. In Canada Mazuryk did not find a favourable ground for his muse. Nevertheless from time to time he received inspiration and took up the pen. . . His poetical creations stand high above our gray reality and his talent brightens it.

In his lyrics Mazuryk was pessimistic; his pessimism is abstract and resigned. Here is his typical poem "The Pedestrian":

Among wild yellings I am voiceless,
Pensive, move forward, wander. . .
And every reflex of my heart
I feel at the bottom of my soul.

.....
And days are passing, departing
Slowly, bleakly, monotonously,
Like black shadows, wandering
In the night — gloomy, soundless.

Nevertheless his sarcastic and satiric verses are full of life and energy:

Once I had a beloved girl.
Oh, I loved her!
I loved my beautiful so earnestly,
Embraced her, kissed her.
Our love shone like a star.

*) V. Samiilenko renowned Ukrainian poet, born 1864.

Canadian Farmer published his first dramatic play *Kanadiysky Zhenykh (Canadian Bridegroom)* and even paid him a small honorarium, an unheard-of event in Ukrainian literature in Canada at that time. He wrote popular articles for the *Zamorsky Vistnyk (Overseas Review)* published in Toronto by Pavlo Krat (1920-22). The part-time journalistic work continued until 1939, when Petrivsky became employed with the civil service. In his journalistic period he was a correspondent for *Svoboda*, *New Canadian*, *Oshawa Daily Times*, *Toronto Star* etc.

Some of his short stories Petrivsky published in Ukrainian periodicals and almanacs. Among them the stories: *Po Amerykanskomu (The American Way)*, *Tragedia emigranta (Emigrant's Tragedy)*, *Switchka u vikni (A Candle at the Window)*, *Koleso doli (Fate's Wheel)*, *Manitobska idiliya (Manitoban Idyll)*, *Pan na relifi (Gentleman on Relief)* and others. All of them were kaleidoscopic pictures of everyday ordinary life of ordinary people.

In 1928 Petrivsky published in Winnipeg a novel *Ma-hichne misto (Magic City)*, in which one of his heroes is a Ukrainian from Canada, who moved to Florida (Miami) to become rich by a very seductive speculative project. After some success at the beginning the project ended in failure. The principal hero of the novel is a young man, Modest, around whose romantic adventures the novel was built.

Another of his novels *Tayna sribnoho ostrova (Secret of the Silver Island)*, was published in instalments on the pages of the *Ukrayinsky Robitnyk (Ukrainian Toiler)* in 1936-37, in Toronto. Some dramatic works, such as "Million", "Timeless Student" etc., remain unpublished.

Petrivsky is known also as an author of literature for children, a contributor to the magazine *Promin (Ray)*, published and edited by S. Doroschuk in 1927-1931, in Winnipeg. In Toronto Petrivsky published his own magazine "Ukrainian Bazaar" for a short time and worked as editor of an English-language periodical, *New Canadian*.

Like H. Mazuryk, M. Petrivsky did not have the proper social environment and conditions to become a full time writer, to develop his literary ability to its full potential.

However life experience, as it was, formulated Petrivsky's philosophic outlook, which is reflected in his writings: humanism, tolerance, kindness to every human being of any race and class, respect for the democratic system of his country, Canada, aspiration to spiritual heights, honesty, justice, and condemnation of "vanity of vanities".



M. PETRIVSKY



S. SEMCHUK

S. SEMCHUK

Semen Semchuk (1899-) is in the first line of Ukrainian Canadian poets. He was born November 2, 1899, in Lviv, W. Ukraine and came to Canada in 1928, as a Ukrainian Catholic priest. Before completing his college education he was called to the army. Relieved from military service he continued his college education in the Theological College, and in 1923 was ordained at Peremyshl for his revered mission.

Before coming to Canada S. Semchuk already had to his record three collections of his poems, *Meteors*, *Resur-*

rection and *Prophets*, published in Lviv and Zhovkva. Another collection, *Fanfares*, was published in Chicago, Ill., in 1931.

In 1932 Rev. S. Semchuk was instrumental in the organization of the "Ukrainian Catholic Brotherhood in Canada" and the publication of its paper *Bulletin*, of which he became editor. Later this *Bulletin* changed its name to *Buduchnist Natziyi* (*Future of the Nation*). From that time Semchuk's verses appeared on the pages of this publication. As late as 1959 he published a new book under the title *Kanadiyska Rapsodiya* (*Canadian Rhapsody*), poetry and prose (Winnipeg, 132 pp.). There are 19 short stories, lyric and satiric poems, seven fables, and sixteen pages of translation from various authors, beginning (chronologically) from Heracles.

Semchuk's short stories are based on the author's life experiences in the Canadian prairies, as a priest. They are written picturesquely and masterfully, with deep emotion. Possibly the most expressive and exciting is the story *Chomu ya ne khodyv do tzerkvy?* (*Why I Did Not Attend Church?*). This is a narrative of the last days of two condemned to death by hanging. They were young farmers, already married, and fathers of little children. Under the influence of alcohol (homebrew) they committed a vicious crime: they robbed an old couple, causing death to one of them by beating. One of the convicted asked for the service of a priest, for communion, the other was seemingly indifferent. However, after the first was confessed, the other followed. During the time of Holy Service both were praying and crying; when Semchuk was administering communion through the bars, from the chest of them burst a deep moan and then a painful cry: "Oh, why did I not attend church!" The macabre preparations ended, and those sentenced to die, with hands put in irons behind their backs, were conducted to the gallows. The priest was leading... Justice was done.

All those present, — says the author, — became deadly pale. The sense of repugnance jolted everyone but the

Taking a pick-axe in hands that were tough, from the
 sea we made highways,
Cut through the forests for roads, that would lead to
 the limitless prairies,
Over the bogs and the lakes and in bridging the
 depths of the rivers.

(The Ukrainian Poets. P. 489)

In Semchuk's other poems the form is lighter and varied. In the collection "Canadian Rhapsody" we find beautiful and vigorous descriptions of Canadian nature, such as this *Oda do zemli* (*Ode to the Land*):

O young and fragrant beauty
O, land, the child of Sun and Rains;
For you, land, our labour duty,
My sweetest songs in all my days.
(*Kan. Rapsodia*, p. 66)

In a similar vein are poems *Spring*, *Harvest* and others. However some of his poems, in which he expresses his reflective philosophy, are gloomy and lamenting. He complains, blames some people close to him, sunk in hopeless grief. Such are *Chorni maky* (*Black Poppies*), *Threptich* etc. But, as it should be for a theologian, the author finds the last solution and salvation in God's grace.

No place where we may go,
Every land is foreign, far-away,
Like a winter with deep snow,
Only whisper of prayers:
"Oh Jesus, do you cast us away?"
(*Ibid.* p.67)

Or:

Like spiders my nearest people
Spread bag-nets around. . .
Torture, cut to bits and pieces;
Have no fear so doing. . .
(*Ibid.* p. 82)

The author concludes this lament with God's words:

I will embrace you all,
I will give you peace. . .
I am the Father.

And yet the poem *Volia (Liberty)*, obviously written under the emotional stress of joy *à propos* the liberation from political imprisonment, is full of life's exhilaration and energy:

At last, at last
Dried up wounds,
Halted pains...
I embrace the whole world,
Caress,
Kiss...
I am free!

Another collection of Semchuk's poems *Refleksiyi (Reflections)*, published in Winnipeg, in 1965, 51 pp., contains five odes — three religious, one dedicated to T. Shevchenko, and one to Canada. Then follows a description of the terrestrial space, *Desert and Sea*, reflections about the cities of San Diego, Los Angeles and Banff; dialogues (actually — monologues) some great and not-so great persons, and a *Symposium*. The last chapter is titled *Kinetz (The End)*. It is a philosophic outlook of the author on material objects and human ideas, deeply pessimistic. The solution that the poet-theologian sees, is not comfortable for the general reader; it is in the religious dogma. Here is his prediction in a poem *Pryideshne (Future)*:

Primordial will say a Word,
Eternal to his domain,
And by creative force will call up
A new earth powerfully from nothing.
Then there will be a new earth and a new humanity
Like a shadow of happiness unchangeable...
And over the universe love and kindness.
Amen.

The old earth will perish from the present folly of the human race. There will be created by God a new earth from nothing, with a new human race. Obviously, according to the belief of S. Semchuk, the souls of perished humanity will find their place in "heaven".

The literary output of S. Semchuk is gaining speed: in 1966 he published a collection of poems under a title *Dzherela (Sources)*, 50 pp., in Winnipeg. In 1967 appeared another of his books of poems *Poemy (Poems)*, also in Winnipeg, 67 pp. There are in the first collection: lyrics, epics, sonnets and religious poems. In these latest writings he seemingly feels some influence of the current fashion of "abstractionism", however in some artificial combinations of words only. Thus even the poem *Sources* did not give sources, only words. The poem *Biography*, which seems to be an autobiography, evokes an interest:

Dedicated to God for service
He grew up and became adult;
Studying, knowing, enjoying,
Gay and ready for working.
Eager to join others
In excitement and desire,
Escaped at large unrestrained,
Trying to escape from God.

.....
Once it seems to be for ever
That sacred vows he put away,
But God His son prevented kindly
From sinful relish of our days.

Other poems (without the influence of abstract fashion) are written about small events of everyday life, even such as radio, television etc. Religious verses have the pleasant elements of sincerity of expression, but parts of them are descriptions of the church rituals, solemnity and spiritual beauty which is so close to the heart of the priestly poet.

The edition of 1967, "Poems", contains twenty socio-scenic pictures of Canada under a sub-title *Pisnia Kanady (Song of Canada)*, ten letter-verses to a friend and a dozen religious poems, *Bozheske (Divine)*. Many poems have motifs from writings of various authors in various languages. The philosophical tenor of this book — pessimism and negation of the present day moral looseness. The letters to a friend are a lament of a new "Jeremiah" upon the sinfulness of humanity.

O. LUHOWY

Oleksander Luhowy (1904-1962) left an extensive literary heritage. His real name was *Ovrutzky-Shwabe*, but he was known under his pen-name, Luhowy. He was born in the city of Ovruch, land of Volyn, Ukraine, in 1904. His father, a Ukrainian of German extraction, was a colonel in the Russian Imperial Army. He provided a well arranged schooling for his son at home. By his fourteenth birthday Oleksander possessed a good knowledge of Ukrainian, Polish, German and Russian languages, speaking each of them fluently. The First World War abruptly ended his education, and in the Revolution of 1917 his father's home and estate were ruined. In his presence the Russian Communists executed his father and sister. He escaped into Poland. After living in various European countries for over ten years he settled in Canada in 1929. While in exile in Europe he studied historical archives at Wilno, Warsaw and Stockholm. These studies later supplied material for his novels from Ukrainian history.

He arrived in Canada in the middle of a severe economic depression and unemployment. Even physical work was unobtainable. Somehow he found work on railways, in factories, etc. Hard unfamiliar and unsuitable labour strained his frail organism, yet the urge for a literary vocation was so strong that he wrote even under the hardest of conditions. He did not start publication of his writings until 1939. That year, with the material help of friends, he published a novel of 212 pages, *Za voliu Ukrayiny* (*For the freedom of Ukraine*), in 1942 a monograph *Vyznachne Zhinotzvo Ukrayiny* (*Distinguished Women of Ukraine*), 252 pages; in 1945 a historical novel *Chorni chmary z Prypiati* (*Black Clouds behind the Prypiat*); in 1946 a novel from Ukrainian Canadian life *Bezkhvatny* (*Homeless*); in 1955 — the first volume of a trilogy *Zalizom i krovyyu* (*With Iron and Blood*), dealing with the time of the First World War, 1914-1917. He is also author of dramatic writings: *Za narid sviy* (*For My People*), 1932, *Syritski sliozy* (*Or-*

phans' Tears), 1934, *Brat na Brata* (Brother against Brother), 1934, "Vira Babenko", 1936, "Olha Basarab", 1936, *Bez vyny karani* (Punished without Guilt), 1938, *V lystopadovnu nich* (One Night in November), 1938, *V dniach slavy* (In the Days of Glory), 1938, etc.

The following works have remained in manuscript: *History of the Ukrainian Orthodox Church*, *Historical Encyclopedia*, *Kozak Ukraine*, etc.

One time Luhowy published and edited the magazine *Ukrayinska rodyna* (Ukrainian Family), in Toronto in 1947-1949. In this magazine he published his historic sketches: *Colonel Ivan Bohun*, *General Ivan Chornota*, *Colonel Moroz*, etc.

In Luhowy's large literary output is a novel of about 200 pages, dedicated to Canada, under the title *Bezkhvatny* (Homeless). The hero of the novel passed through many different difficulties, yet he remains stoical to the end. Thus Luhowy immortalized the Ukrainians as having an unbreakable courage in the insurmountable difficulties of life. This novel has some elements of an autobiography. In comparison with *Sons of the Soil* of I. Kyriyak, Luhowy's novel is much weaker. However, as one critic says:

— taking all of Luhowy's writings we may say and confirm, that Luhowy, although with some mistakes and imperfections, left a valuable heritage for Ukrainian Canadian literature. He does not idealize the reality and does not simplify it, because he knows that it is speaking for itself. To the bottom of his soul depressed by tragic events he enjoys the bright pages of Ukrainian history. He condemns the culpable without mercy. In private life Luhowy was an exception like the heroes in his writings. His characteristics are: kindness and especially honesty, a sense of responsibility and severe justice, a deep love of everything which is beautiful and pure. (B. Mazepa. *Pivnichne Siayvo*, vol. I, 1964, Edmonton).

Although Luhovy wrote only one novel based on Canadian life, he left a significant imprint on Ukrainian Ca-

nadian literature and on the life itself. His numerous literary writings from Ukrainian history were satisfying, and will satisfy the cultural appetite of Ukrainian Canadians. At the same time his writings will be valuable for Ukrainian people in Ukraine. They are set in the time of Ukrainian subjugation and oppression by Russia, which suffocates every free opinion and the writing of Ukrainian authors there. Therefore Luhowy wrote in a free Canadian land for all Ukrainian people. Canada extended to him a sanctuary, and only in Canada he had freedom to write and to serve his people. For Ukrainian writers in general, who came to Canada as refugees from Ukraine, Canada became a protector by the grace of God, and, even more, a protector of the free soul of the Ukrainian nation. In this lies the great service of Canada not only to Ukrainians but to the whole civilized world.

Luhowy died September 30, 1962, in Edmonton, and was interred alongside the grave of Illia Kyriyak with whom he had a close friendship and whom he outlived by seven years.

T. VOLOKHATIUK

Taras Volokhatiuk (1898-) was born in the village of Tzyhany, district of Borshchiv, W. Ukraine, and settled in Canada (Winnipeg) in 1923. After completing theological studies he was ordained into the priesthood of the Ukrainian Orthodox Church in 1926. In those years he placed his correspondence and articles with *Ukrainian Voice* and a monthly publication *Pravoslavny Vistnyk (Orthodox Herald)*. The first verse he wrote at the age of 15, in 1909, was dedicated to I. Mazepa, the great Ukrainian Hetman (ruler) of the 17th century. During the First World War, in which he participated in the ranks of the Ukrainian Army (1918-1922), he translated into Ukrainian fifteen Psalms of David. They were published in the *Chervona Kalyna (Red Snowdrops)*, annual in 1922.

In Canada Volokhatiuk (pen-names: Dmytrenko, Komar, Chmelyk) wrote many poems, satire, humour, verses for children, short stories etc., publishing some of them in such Ukrainian papers as the *Ukrainian Voice*, *Canadian Farmer*, *Svit Dytyny*, *Novy Shliakh*, *Zhinochy Svit*, etc. However he had the opportunity to publish only one small book of tales, in 1932.

Volokhatiuk's poetry has all the qualities of cultured forms, harmonious versification and genuine feeling. They all are written on patriotic and religious themes.

Volokhatiuk translated the Canadian anthem "O Canada" into Ukrainian; also "God Save"... He wrote in both English and Ukrainian a prayer "O God, our Lord. Bless Canada, our Home (in Ukrainian: "Vladyko nash, nash kray blahoslovliay"). It was published in the "Ukrainian Bulletin", June 1953, "Nelson, B.C. Daily News", May 1955 "Virden, Manitoba, Empire-Advance", July 1959, and some other provincial publications.

Here it is:

O God, our Lord. Bless Canada, our Home,
With faith in thee w'all the years to come.
For ever be our strength and Light,
To our firm and bright belief,
That only Right shall be the Might
In the land of Maple Leaf.
And we shall be for ever free
For we shall stand for Canada with Thee.
The faith in Thee forever shall us save,
For we shall Thy be children true and brave,
To always stand for our Fatherland
With both our heart and mind
And all the best in human breast.
With faith in Thee forever we shall we strive
To alway keep our liberty alive,
With freedom's two: of speech and creed;
The twin light of our eyes,
For eternal vigilance indeed
Is freedom's real price.

He translated into English some of the Ukrainian carols. One published in the "Saskatoon Western Producer" in 1963, was called "A Bright Star is Shining":

Bright Star is shining, Angels are choiring:
Born is the Savior unto men.
Laid in a manger as a poor stranger
Down in the town of Bethlehem.
To us is given the Child of Heaven.
Born is our Savior! Praise ye Christ.

Etc.

Volokhatiuk is exceptionally prolific in his versifications. He has in manuscript form several hundred unpublished poems. He has yet been unable to find a publisher.

M. ICHNIANSKY

Myroslav Ichniansky (whose real name is Ivan Efy-movych-Kmeta) is another poet-theologian. He was born August 23, 1901, in Ichnia, province of Chernihiv, Ukraine. Educated in the Pryluky Teachers College, he worked as a teacher. The Russian Communist terror in Ukraine in 1918-1920 was a macabre tragedy for him, and he hoped to find consolation in religion. To get away from the place where some of his friends were executed by the Russians and where the same fate awaited him, he moved from one location to another. He settled in Kiev for a short time and again moved to Kharkiv to edit a religious monthly (it was during a political "thaw", the so called NEP). There, in 1939, he obtained a visa to Canada.

In Canada Ichniansky settled in Winnipeg and took up the duty of pastor in the Ukrainian Evangelical Church.

In Ukraine Ichniansky published two collections of his poetry — *Arfa (Harp)*, in Kiev, 1924, and *Narodni Melodiyi (People's Melodies)*, Kharkiv, 1927. In Canada (Winnipeg) he published also two collections: *Fragmenty*, 1929, and *Lira Emigranta (Emigrant's Lyre)*, 1936.

Having a genuine poetical talent and masterly language, Ichniansky made his poetry an expression of his tormented soul, — as expressed by one of his critics. (I. Ohiyenko. *Nasha Kultura*, n. 5, 1937).

Painful reminiscences from the communist terror through which he passed, Ichniansky expressed in his *Zapysky rozstrilianoho* (*Diary of the Executed*).

Ichniansky's poetry is a lyric of the emotional process of life, esthetic enchantment, religious meditations, Psalms of David and translation from other poets, such as Kipling, Robertson, Kirkconnell, Longfellow etc.

Throughout his life Ichniansky remained an *immigrant* or rather *emigrant*, with his insurmountable nostalgia.

In 1949 Ichniansky moved to the United States of America but still retained his affection for Canada. In 1964 he published a collection of his poems *Chasha Zolota* (*Golden Chalice*), which he printed in Winnipeg and marked the book "Philadelphia-Winnipeg". It is a selection of lyrics written at different times, from 1920, but mostly in recent years. Among them are some written in Canada. However the soul of the poet was not here, but in Ukraine. Although he was in Ontario, he dreamed that he was in Ukraine:

It is a reality? The sun is here at our festival;
The children joyfully laughing...
They are so free, they have such fun...
And a sea of gold rye unreaped.
A lovely day is filled like a goblet
Of fragrant dreams of peace...
The gay murmur of silken orchards...
And yet, it is not h e r... Only a dream.

That was written in 1939. He wrote a similar verse in 1949:

That rustle is here to comfort me,
Because I brought my heart disturbed?
I see a vision... It is h e r... the fields and orchards...
I cannot repulse sweet vision.
The Mexican historic stones
Are saying: "The road was covered by slaughtered
bodies."
The same — in Ukraine... (Page 8)

Even in the "Sonnets of Victory" there is grief and despair:

Don't dress in grief my heart again,
Don't cry at the cemetery like an orphan.
Have you forgotten that grief and sorrow
Are the mother of joy and hope?
Look, this wood is wounded by the storm this night;
It shall be healed at dawn.

(Page 67)

The poet finds some peace in his religious ecstasy:

O God! Thou was — a rock to me
In my darkest days,
When wisdom, friends and force betrayed me.
From Thee I would not go anywhere...

(Page 70)

The contribution of Ichniansky to Ukrainian Canadian literature is esthetico-philosophic. As I. Ohiyenko says: "The tender soul (of Ichniansky) overflowed in his poetry... it will fill our suffering souls and will bring contentment"...
(*Nasha Kultura*, 5. 1937)

A. GOSPODYN

Andriy Gospodyn, born in 1900 in W. Ukraine, came to Canada in 1923. The First World War caught him in its calamity and ruin at the age of 15, and at 17 he joined the Ukrainian Army. With its echelons, after the Russian bolshevik invasion, he went to Czechoslovakia (October 1920). There he spent three years continuing his education.

Arriving in Canada he started his teacher's career in Ukrainian private schools, where he remained for 13 years.

Gospodyn first tried his poetical ability in the First World War. Some of his verses were published in an army paper *Na Dniproviy kruchi* (*On the Dniپر's Ridge*).

In Canada he placed his stories, verses and articles with Ukrainian periodicals, such as the *Canadian Farmer*, *New Pathway*, *Our Life* etc., and in almanacs.

However Gospodyn's works were mostly journalistic; surveys of literary life in Ukraine, politics, cultural life, education etc. His aims — enlightening and informing the Ukrainian Canadians.

Gospodyn did not publish his verses in book form. They are not many in number; he considered them a small part of his writing and activity. "To the Ukrainian Pioneers" is one of his characteristic poems:

You were cutting stones on the prairies,
With the plough — the virgin soil;
Patiently passed through storms and hails,
Hard as steel, sons of Ukraine.
In your wandering sad you were sure of yourselves;
In painful trials you gained skill;
The cold and heat did not break you.
Nor homesickness, hard work day-by-day.
In the green deserts you cleared the stony hills,
Marching ahead working, conquering
Nature wild for the human needs;
Making the first sacrifice to endurance,
And you harvested the first joy from the fields,
Your toil unwearying brought you crops —
Harvest abundant in the endless fields.
On every side lie unlimited lands;
The kernels bow to the distant blue...
Oh what great joy you feel in the time
The wheat sings with the wind.

(*Nashe Zhytia*, Winnipeg, 1944, p. 33)

S. DOROSCHUK

Stepan Doroschuk (1894-1945) was born in the village Boryshkivtzi, district of Borschiv, W. Ukraine. He came to Canada with his parents when 3 years of age. His parents settled near Sifton, Manitoba, on a homestead. In 1902 he commenced his education attending the Fishing River school, three miles away from his home. Walking to school in winter

was too hard, but he did his best. Sometimes he was the only one in school. Walking to school and back to his home he overcame the snow hills by rolling over them.

In the Sifton district Doroschuk was a letter writer for all the farmers around, who were unable to write English or sometimes Ukrainian. Growing up he prepared himself for a teaching career, and taught in public English-Ukrainian bi-lingual schools for twelve years. At the same time he organized local libraries and helped the farmers in various cultural activities.

Doroschuk started his versification at the age of 12, writing in English and Ukrainian.

In 1926 he moved to Winnipeg, established his own printing shop and commenced the publication of *Promin* (*Sun Ray*), a magazine for children and youth. In 1930 he terminated his publication and published instead separate books for children. A new magazine *Tochylo* (*Grindstone*) was his instrument of satire and humor. He continued to publish it up to 1943, when he liquidated his entire business and moved permanently to U.S.A.

Doroschuk wrote a number of light songs of popular style and mood in English; the sale of them brought him some money for his Ukrainian publications, mostly small booklets on various subjects. He published over 200 of them.

The Ukrainian verses Doroschuk wrote in "kolomyika" style, some on amatory topics, and adapted them to popular melodies. Here is a sample:

Do you hear moaning,
Despair and sobbing.
Goddess of vernal dreams?
Like from a grief's shadow
I call you in loneliness:
Come back, my heavenly gift,
Come back, my love,
My star in the dark,
Warm my sorrowful soul.

(*Anthology*, p. 77)

In English he wrote along the same line:

You were so nice to me
When first we met
In the beautiful
Garden of dream. . .
(*Nashe Zhyttia*, Winnipeg, 1941, p. 37)

D. SOLIANYCH

Dmytro Solianych (1876-1941) was born in the village of Ustia, W. Ukraine and settled in Canada in 1903. He was very active in social and cultural work in Ukraine, and especially in the organization of the sport-like national league "Sich". He brought to Canada his love for cultural activity and was very active in the Province of Alberta.

Solianych possessed a fine literary talent as a story writer. However he wrote incidentally and published his collection of only eight stories in 1932 (in Edmonton) under a title *Khto vynuvaty?* (*Who is at Fault?*). Some of his stories were published on the pages of the Ukrainian press in U.S.A. and Canada.*)

M. LAZECHKO

Myrosia Lazechko (Myra Lazechko-Haas) is a Canadian born poet of fine talent. She was born in Winnipeg, February 12, 1920. Her father, Mykhaylo Lazechko, the first Ukrainian pharmacist in Canada, had poetical inclinations and from time to time wrote Ukrainian verses, some of which were published in the local papers. Possibly a modest poetical gift in the father passed to his daughter and exploded into a powerful creative force.

She graduated in journalism from Berkeley University in 1939. For two years she was a reporter and literary

*) Solianych's preferred themes were from the life of his countrymen of the land of Pokuttia, and also from the life of the labouring people in Canada.

critic for the *Washington Post*. Poet, free-lance writer of articles, short stories and radio scripts, she is also a lecturer and translator. Her first poems appeared on the pages of the *Winnipeg Free Press* in 1934. She writes in English, often on Ukrainian themes. She translated in her own poetical interpretation and rhythmic a large part of the poetry of the greatest Ukrainian poet T. Shevchenko. Although her work is not yet published she was given an Honourary Diploma from the Ukrainian Free Academy of Sciences, in 1964. She introduced the life story of T. Shevchenko to television in a script written by her for the Canadian Broadcasting Corporation (in Winnipeg). At the beginning of her poetic career, in three Dominion-wide prizes awarded for her writings, she was the first non-English Canadian to win the I.O.D.E. award (1936-7) sponsored for the schools of Canada and the British Isles.

Following the publication of her first poem in the *Winnipeg Free Press*, at the age of 9, she appeared in the *Calgary Herald*, the *Toronto Globe and Mail*, the *Missionary Monthly*, the *Canadian Farmer*, the *Philadelphia Weekly*, etc. In 1952, Ryerson Press of Toronto published her *Chapbook of Poetry*. She is working with the Canadian Authors' Association in affiliation with UNESCO's program of exchange students in the field of Arts and Letters.

This is a sample of Myrosia's earlier poetry:

V i s i o n

I am the prophet of Ukraine
The echo of Liberty's restrain;
I am the soul of the prince of men,
And the vast, formidable form, which await
A thousand hopes, with a thousand fates,
At the shore of a nation's majesty.
And, O, ye tides of tranquillity,
When shall ye sweep
From the mighty deep,
In a terrible tempest of conquering power;
When the earth and sun, in a thunderous hour
Resolve, to the motion of sea and storm;

And, in the eclipse of dire distress,
The amber circle of loveliness
Floods, with emotion, and triumph, the heart,
Which once was pierced with enemy's dart.

(*Anthology*. P. 146)

In later years she followed the contemporary fashion
in writing abstract verses. Here is a sample:

in a green nightmare
the mind's enslaved and narrow cell
i secrete a pearl to articulate oceans
of gasping on the last close of gills
i writhe sand
my spine's barbed definition
defying the tide's erasures
yesterday, hanging upside down
in the branched aorta of night
the porcupine prickle of nerve-ends
my toes tingling,
i hammocked my sloth's brain to sleep
o forgot myself i was happy to be alive
today, cave croaching i recognize my hand

(From poet's manuscripts)



M. LAZECHKO



V. PALUK

V. PALUK

Vasyl Paluk is another Canadian born author. He was born April 25, 1914; attended public school and St. John's High School in the North End (mostly Ukrainian population) of Winnipeg. Paluk then continued his education at United College and was awarded his a B.A. degree.

Paluk's parents came to Canada in 1907, from Bratkovetz, W. Ukraine, and settled in Winnipeg. Vasyl (who adjusted his first name to the "more Canadian" William) wrote some poems in his high school and college years winning first prize in high school and an honourable mention in college. However it was all in the field of versification.

During the war 1939-1945 he served with the Canadian forces with the rank of captain. Nevertheless in such time when *musa tacit* Paluk collected his stories, essays and articles and published them in 1943 (in Winnipeg), under the title "Canadian Cossacks" (130 pp.). This collection contains 3 short stories: *The Bell*, *Ivan Goes to Winnipeg* and *The House on the Hill*; 3 articles: *Literature and Politics*, *Are Ukrainian Canadian Democratic?*, *London and Zaporogia*, also a sketch *The Genius of Koshetz*, and seven essays about Canada, as a better land, Ukrainian character, their traditional virtues, folk art, etc.

The story *The House on the Hill* is the most touching. It is a story of a group of Ukrainian pioneers, nine altogether, hired hands on the large farm of a Mr. Grayson. They worked hard. Finishing the day's work they walked to their common dwelling, a hut with a sod roof. Hanna, a young girl, meets them with a pail of drinking water to satisfy their thirst:

Hanna got back just as thirsty, tired men and women strolled heavily home and demanded water. They drank it noisily. Water spilled over and onto their sweat-stained clothes. Their faces, necks, bare arms and feet were speckled with dirt and their hair was tousled and unkempt. Andriy drank two dipperfuls, and wiped

his mouth with the back of his hand. His wife, after him, did the same. Very little was said. Each was too tired to find much energy left for conversation.

The day's struggle with nature was over once again. Signs of victory were to be seen in the enlarged clearing. . . But in the battle nature was not easily vanquished. The hands of the workers were studded with calluses. The women's hands were red and swollen, for the calluses formed and broke easily on their more tender flesh. Their faces wore tired lines that sank more deeply and more permanently each day. While the back and chest muscles expanded on the bodies of the men, their spines grew more bent each day. "Silent" Steve's shirt had only one sleeve today. The other had been torn away by Olena and used as a bandage for a deep wound on his left forearm caused by a falling hewed branch.

This is Paluk's picture of work, and here is another of rest at night:

Gradually the men and women and children wandered off to their beds scattered throughout the hut. They slept on benches, on tables, chairs. Some crawled three feet to the four foot ledge on ground level, and slept there, with no more than a sheepskin between them and the earth.

In the center of the story is the love between Hanna and Petro, one of the group, bachelor, who helped Hanna, an orphan, to come to Canada. Hanna is a beauty, joyful, healthy and strong. She likes Petro but sometimes she thinks that it would be silly to change her joyful liberty for "living year after year in that (Petro's) little cabin, looking after the washing and food, bringing up noisy children." Nevertheless Petro is building his own cabin on the hill to get married after it's finished.

Meanwhile another man, more educated, has visited the settlement and upset Petro's plans and Hanna's feelings; he proposes that she move to Edmonton, where he resides. She was fascinated by his manners, knowledge, outlook.

After some hesitation she is ready to go, keeping her decision secret. However an unexpected event discloses that her love belongs to Petro. One night the forest catches fire. The whole settlement is in immediate danger. Awakened by Hanna, who was sleepless because of her love problem, the men under the command of Grayson, succeed in localizing the fire. But Petro's cabin on the hill is burned down. Hanna seeing Petro crying on the ruins of his best hope, comes to comfort him. She is still against their marriage. "Yet she could say nothing. She could not tell him now. . . Coming before him, she raised his head and pressed it gently against her."

They were both alone in that wilderness with only the sun peering over the horizon, while below, in the dampness of the sod hut people were asleep. This man needed her. Without her he might go mad. Yes, it was good to feel necessary. This strong man, with smooth muscles like steel, shoulders that made her feel small and powerless — this man should be hers. (P. 128)

The story *Bell* deals with a different sentiment: the old father cannot survive the approaching marriage of his only daughter. Once old Stepan strode leisurely round the corner of the house; the moon broke through the cloud and revealed a sight that froze the old man in his tracks:

Standing close together near the old spingly gate were two forms, one undoubtedly his Maria. . .

Maria. . .

"I am going to lose her. . .

"Alone, alone. . ."

After attending a church services and after an earnest prayer, Stepan decides to sponsor the acquisition of a big bell to the church of his parish as the solution of his grief and torments.

He remembered the joyous pealing of the village church bell. He experienced that onrush of feeling that comes when a long unused chord of memory is unexpectedly sounded.

"I will buy a bell for St. Mary's", — he told the bare trees. "A bell that will be heard by hundreds of Christians. A bell that will bring me comfort and thoughts of God, and peace. (P. 97)

When the bell is installed in the empty church tower and Stepan hears its first call at his farm, he rises to his feet and crosses himself. Mary follows.

Sometime later Stepan notices that Mary's suitor has curtailed his visits, finally he disappears. He asks Mary what happened. Her answer: "When I saw the lonely look in your eyes when you listened to that bell I knew that I loved no one as I loved you."

The dried poplar in the stove cracked loud as it burns, — continued the author, — roaring long into the night. There was no desire on the part of either Stepan or Maria to go to bed. Life had brought a curious twist to their lives: they were reunited, almost as two lovers could be. (P. 98)

It is evident that Paluk is gifted with a nice literary talent and is an able psychoanalyst. His heroes and personages in general live and act naturally. It is a pity that he did not become a full-time writer; he is now a successful businessman, writing only, as he himself says, as a hobby.

Nevertheless he has written several dramatic plays. Two of them, *The Kidnapping at Scratching River*, and *Taken at the Flood*, were produced on television. Five other plays, some with Ukrainian Canadian themes, have been produced on Canadian Broadcasting Corporation radio.

VERA LYSENKO

Canadian born author, exhibited a good literary ability in her two books, *The Men in Sheepskin Coats* (published by the Ryerson Press, Toronto, in 1947) and *Yellow Boots*

(by the same publisher in 1954), both in English. She was born in Winnipeg and graduated from the University of Manitoba.

Her first book presents some pictures of the Ukrainian settlers' life in pioneer years and an informative description of some Ukrainian organizations in Canada. The obvious pro-communist tendencies deprive this book of objectivity. This was exposed, as a subtle communist propaganda by Watson Kirkconnell in his lengthy review of Lysenko's book in *Opinion* (Winnipeg), July 1948, and also noted by Paul Yuzyk in his book *The Ukrainians in Manitoba*, p. 110 (Toronto, 1953).

The second book, *Yellow Boots*, is a novel based on the experiences of a young Ukrainian girl, who became a singer due to the help of non-Ukrainian Canadian patrons. She entered into the whole Canadian artistic community with her own contribution of the element of Ukrainian art, inherited from her home with the yellow boots of her grandmother. With her songs, Ukrainian and other, she pleased every ethnic group; all called her "ours". Thus this novel is a belletristic essay on the integration into a heterogeneous society as a first stage to the final melting into one all-Canadian alloy.

Vera Lysenko belongs to Ukrainian Canadian literature only by her origin and by the themes from Ukrainian Canadian life in her two books.

M. IRCHAN

Myroslav Irchan (1897-1937) was a Ukrainian writer with some sympathies to communism. He came to Canada from W. Ukraine in 1923, joined the editorial office of a pro-communist Ukrainian weekly at Winnipeg, *Robitnychi Visti*, and worked there until 1929. Then he returned to Ukraine under the Russian communist regime. While in Canada, Irchan wrote six theatrical plays depicting episodes from the civil war in Ukraine, *Dvanadsiat (Twelve)*, *V bur'yanakh (In the Weeds)*, etc.

Although Irchan, after he left Canada for the Soviets, was earnestly serving the Russian dictatorship in Ukraine by writing theatrical plays to their requirements (one of them *Platzdarm* was staged in the capital of Ukraine as one of the best for communist propaganda), he was arrested (about 1933) and imprisoned at Solovki (a prison isle on the northern White Sea). The same fate was in store for hundreds of Ukrainians from Canada whom Irchan persuaded to return to Ukraine into the communist "paradise".

In 1937 Irchan with another large number of the Ukrainian intellectual prisoners was taken by the Russian political police to a remote wilderness of Siberia and perished there.

(S. Pidhaynyi: *Ukrainska inteligentzia na Solovkakh*. Prometey, 1947).



N. KOHUSKA



V. TULEVITRIV

V. LYSENKO - TULEVITRIV

Victor Lysenko-Tulevitiv (1886-) was born in Nykopol, on the Dnieper, Ukraine. He came to Canada in 1919 after

the First World War, in which he participated, the first time in the Russian Imperial army and second time in France, after escaping from a prisoners' camp in Germany. He came to Canada via U.S.A. and settled in Hamilton where he worked all his time until retirement, as a labourer in an iron factory.

While in secondary school at Odessa, later in the university in the same city, he was already the author of some poems in Russian (Ukrainian was forbidden at that time). In 1923 his collection of poems as published there under the title *Vesniyani Naspivy* (*Springtime Songs*) under his pen-name V. Nykopolsky.

In Canada he wrote a number of poems; some of them were published on the pages of the *Ukrainian Voice*, *Truth and Liberty*, *Canadian Farmer* and others. In 1938 he published a collection of poems, *Dumy i Pisni* (*Thoughts and Songs*), in Toronto, 98 pp.

The content of Tulevitriiv's (he used only this second half of his double last name) writings is: Ukrainian patriotism, nostalgia, protest against slavery and injustice. The whole of his production is moderate and modest. About himself Tulevitriiv says:

I am not a poet, just a common
Champion of justice, and a singer;
My songs joyful or sad,
Contain no harm, no insult.
If they understand me not,
Yet I would sing.
Let mad ones to be in rage and fury
I will fight and not complain.

A sample of his transcription of the Canadian natural beauty is his poem, *Winter*, in the translation of Watson Kirkconnell:

O winter, winter,
Icy as duty,
Shining with moonlight's
Silver beauty.

Frost is thy nature
And snow thy delight,
Holy in whitness
And fairer than light. Etc.
(*Dumy i Pisni*. P. 11)

In 1940 Tulevitriiv under influence of the historic events in Carpatho-Ukraine, wrote a drama *Taka yiyi dolia* (*Such is Her Destiny*). A reviewer of it said:

This play reminds everyone about national pride and national duty, and properly berates indifference and neglect. The author gives a just characteristic of the usual life of Ukrainians in Canada and America: prosperous with good houses, soft chairs, children dancing, playing baseball. . . Adults are satisfied with their indifference.

(*Canadian Farmer*, 40, 1940)

In such an atmosphere of non-interest the hero of the story, Talanenko, feels his national duty to go to Carpatho-Ukraine to fight in the war. With him also goes his young daughter. She perishes in battle. Talanenko comes back to Canada. The heroic death of his daughter awakens the hearts of the young people to patriotism and duty.

In 1944 Tulevitriiv wrote a parody on the *Communist Paradise*. It was his last.

* * *

Writing part-time or incidentally were: Mykhaylo Krepiakevych — a teacher, later printer (for children, humorous and sentimental verses); A. Romaniuk — his memoirs *My Pioneer's Events* (published in English and Ukrainian), V. Chumer — *Pioneer's Recollections*; Osyp Kramar — auto-biographical novel *Ya vernusia*; D. Kolisnyk *Moye selo*; Yakiv Kret *Tayemny zlochyn*, and some others.

Y. KRET

Yakiv Kret (James Krett) deserves a special mention. If his belletristic efforts did not make him a name, he made a valuable contribution in the field of lexicography. In 1912

was published his first pocket-size *Ukrainian-English and English-Ukrainian Dictionary*. It went through a few editions. This work was crowned by his collaboration with C. H. Andrusyshen in the preparation of a large Ukrainian-English Dictionary, printed in Saskatoon and published by the University of Toronto Press in 1955.

Kret was born in 1883 in Pechenizhyn, W. Ukraine. He came to Canada, via U.S.A., in 1907, to Winnipeg, where he finished his education, started in Ukraine, continued in U.S.A. and in Manitoba College. He died in Winnipeg, May 23, 1965, leaving his extensive English-Ukrainian Dictionary in manuscripts, unpublished.

D. YANDA

For the record we have to include in this chapter Daria Yanda (Mohylianka). Although her verses, by their form and style, belong to the pioneer era, they were however produced in a large number in this later period. It is a kind of marvel as Mrs. Yanda is Canadian born. Her birthplace is Gimli, Manitoba, where her parents, Anton and Anna Konashevichi, immigrants from W. Ukraine, settled in 1900. Educated in the Ukrainian Institute Petro Mohyla, in Saskatoon, she became exclusively energetic and active in Ukrainian cultural and social organizations. Her pen-name, Mohylianka, derives from the name of that famous Institute. For a long time she was a journalist writing for the Ukrainian paper *Ukrainian Voice*, especially on women's problems. She published her writing in 1952 in Edmonton in a book under the title, *Ukrayinska Zhinka na usluhakh svoho narodu (Ukrainian Woman in the Service of her People)*. She started to write her verses in 1922 while in the Institute, but most of them were written about three decades later, in 1961 and the following years. In 1962 she published her first collection under the title *Dumky letiat' na Ukrayinu (My Thoughts Fly to Ukraine)*, published in Edmonton, 123 pages. They are mostly expression of nostal-

gic love of Ukraine. The last chapter *Love is inextinguishable* represents her early love poems, addressed to her first beloved who died before their marriage. In 1964 she published a second collection *Pisni moho sertzia (The Songs of My Heart)*, Edmonton, 125 pages. In this book 45 pages were dedicated to Ukraine, 22 pages to the pioneers, 13 pages to nature, the balance to the author's dreams and observations. All her versifications are simple and guileless, as this one:

I pray, my God, give me Your grant
Sing before all people
To drive away all bad events
From their life for ever... (P. 115)

2. LEARNED MEN OF LETTERS

In the field of literature of this period there appear the first Ukrainian learned men of letters in Canada. In great measure their works edify and enrich the Ukrainian Canadian culture and simultaneously its literature.

They are: C. H. Andrusyshen, Paul Yuzyk, T. K. Pavlychenko, and others.

C. H. ANDRUSYSHEN

Constantine H. Andrusyshen, M.A., Ph.D., F.R.S.C., was born July 19, 1907, in Winnipeg, Manitoba, to Michael and Frances (nee Ruda) Andrusyshen, both of Kalush, Western Ukraine. From 1912 to 1920 he acquired his elementary education in St. Nicholas private school where, in addition to English, he also studied Ukrainian. Between 1920 and 1924 he attended L'Ecole Provencher at St. Boniface, Manitoba, where he completed his high school. His advanced studies were continued at the University of Manitoba where, in 1929, he received his B.A., and a year later B.A. Honours, specializing in English and French. At the same Univer-



C. H. ANDRUSYSHEN



W. KIRKCONNELL

sity, in 1930, he was granted an M.A. degree, again specializing in both these languages. In 1930-31 an advanced course of French Literature and Civilization was taken by him at the Sorbonne University, Paris. Majoring in French, and minoring in Spanish and Italian, he obtained his Ph.D. from University of Toronto in 1940. In 1944 and 1945 he worked at Harvard University as a Research Fellow in Russian and Old Slavic.

In 1945 Andrusyshen was appointed Instructor in the Department of Slavic Studies at the University of Saskatchewan. He was advanced in 1946 to the rank of Assistant Professor, in 1949 to Associate Professor, and in 1955 to full Professor. For the last twenty two years he has been the Head of this Department. It may be noted that the Department of Slavic Studies at the University of Saskatchewan was the first such department to be instituted in Canadian universities. In 1964, C. H. Andrusyshen was

elected a Fellow of the Royal Society of Canada, the foremost learned Society in this country. Thus far he is the first Canadian of Ukrainian descent to belong to this learned Organization. In 1966 he served as a member on the Centennial Publications Commission which met in Ottawa. In the same year he was appointed to succeed Watson Kirkconnell as a reviewer of the books published in Canada in East European languages. These reviews are published annually by the University of Toronto Quarterly.

His brilliant academic career is the result primarily of his innate capabilities, love of learning and cultural progress, and secondly of the deep consciousness in that respect of his pioneering parents, who assisted him in every respect to continue his studies.

The beginnings of his career reveal clearly to what measure the Ukrainian pioneers and their first Canadian generation, through their perseverance and strong will-power, overcame the seemingly insurmountable difficulties, social hindrances and discrimination. This beginning also indicates that in the atmosphere of Canadian freedom and mutual respect with other social groups, it is possible even for one, such as Andrusyshen, who belongs to a worker's family, to attain a high academic position. In the system of actual democracy and of consciousness of one's ability such an evolution becomes a fact.

C. H. Andrusyshen, in mid-career, having already achieved academic prominence, did not shun an active part in the so-called plebeian organizations which fostered the spirit of enlightenment: he took part in amateur plays, conducted a choir, gave public lectures, and spent his entire youth in those organizations, where he is now considered a favourite and highly respected member. He is also a typical example of the Canadian multi-national culture: he studied in Ukrainian, French and English schools, and became imbued with the cultures of a number of Romance and Slavic peoples. In a word, he is to a large extent multi-lingual.

In the literary field he is an eminent researcher, well versed in the world of letters, and a critic. A series of his articles in the English language was published in various learned journals. Among his more important literary articles are the following: *Ukrainian Literature — A Mirror of the Common Man*, *The Ukrainian Theatre as a Political Factor*, *The Dumy's Lyrical Chronicle of Ukraine*; Skovoroda, *The Seeker of the Genuine Man*. He has also contributed an article on Ukrainian Literature to Collier's Encyclopedia. In addition, he is well known as a translator into English of such highly respected authors as Kotsiubynsky, Khvyloviy, Stefanyk, Cheremshyna and many others.

Having received a substantial grant from the Rockefeller Foundation, he worked from 1946 to 1955 on the compilation of an extensive Ukrainian-English dictionary. His collaborator was the late J. M. Krett (Yakiv Kret). This work was printed in Saskatoon and published by the University of Toronto Press in 1955.

C. H. Andrusyshen together with Watson Kirkconnell, President Emeritus of Acadia University, translated into English an Anthology of Ukrainian Poetry which encompasses a period of some 800 years (1189-1926). This anthology, under the title *The Ukrainian Poets*, consists of selected works of nearly 100 poets with ample introductions to each of them, and embraces over 500 pages. It was published by the University of Toronto Press in 1963. These two translators likewise rendered into English the poetic works of the Ukrainian genius, Taras Shevchenko, entitled *The poetical Work of Taras Shevchenko, Kobzar*. This volume consists of 563 pages and was likewise published by the above-mentioned publishers in 1964. Both these works appeared under the auspices of the Ukrainian Canadian Committee.

The two collaborators worked on these two books for several years: Andrusyshen selected the poems and translated them literally into English, and Kirkconnell gave this translation versified forms. Andrusyshen's knowledge of the

Ukrainian language and literature and his aptitude to evaluate the poetic works according to their literary worth, is clearly apparent; while the mastery and experience of Kirkconnell, who himself is an eminent poet, invested the original version with a poetic coloring. The Anthology, as well as the Works of Shevchenko, are of the greatest possible perfection and faithfulness to the originals. As Kirkconnell asserts, without Andrusyshen he could never have been able so successfully and effectively to accomplish these great works, just as Andrusyshen could not have done it without Kirkconnell. It was fortunate that this most important cultural matter was produced by such gifted and expert craftsmen in the given field.

These aforementioned publications are a great contribution to the Ukrainian Canadian literature, as well as to the culture of Canada and the world in general.

In the anthology there appeared for the first time a poetic English translation of such an invaluable monumental work as *The Tale of Ihor's Campaign* which dates back to almost one thousand years, the Kozak heroic songs known as the *Dumy* from the 16th and 17th centuries, the works of the Ukrainian philosopher H. Skovoroda (1722-1794), and others. On account of the archaisms of the language of the "Tale" and in the works of Skovoroda, as well as the uncommon forms of Ukrainian prosody for the English language, the translation of the above mentioned works was extraordinarily difficult; nevertheless these translations were accomplished masterfully and predominantly captured the spirit of the original works.

At this point follows an excerpt from the preface written by Watson Kirkconnell:

The partnership has been one in the fullest sense, with each of us invaluable to the other. Dr. Andrusyshen has chosen the selections, provided me with a close and exact interpretation of the basic texts, and furnished the book with notes and introduction. I have had absolute confidence in his competence and my admiration for his scholarship has grown steadily in the course of our enterprise. . . (Page V.)



P. YUZYK



I. HLYNKA

P. YUZYK

Paul Yuzyk, B.A. (Honours), M.A., Ph.D., was born in Pinto, Saskatchewan, June 24, 1913, to Martin and Kateryna (nee Chaban) Yuzyk, miner and labourer. His education is: 1920-1924, Bienfait, Sask.; 1924-1928 — Princess School; 1928-1932, Beadford Collegiate; 1932, 1933, Normal School, Saskatoon; 1942-1945, University of Saskatchewan, graduated with a degree B.A. (Math.); 1945-1948, same University, specializing in history and Slavic languages, obtaining degrees B.A. (Honours) and M.A.; and from the University of Minnesota the Ph.D. degree in history, minoring in Russian literature.

In 1951 Yuzyk joined the staff of the University of Manitoba, as professor in two departments, Slavic Studies and History, where he taught Central and Eastern European History, History of Russia and the Soviet Union, Slavic Literature and Ukrainian. Summoned to the Senate of Ca-

nada February 4, 1963, Yuzyk has been active in five Senate committees: External Affairs, Citizenship and Immigration, Joint Parliamentary Library, Finance, and Natural Resources. He also served in every executive position of the Manitoba Historical Society; President 1961-1963, chairman of the Ethnic Group Studies Committee, which has completed book-length studies of the Mennonites, Ukrainians, Jews, Poles, Icelanders, early French, and Hutterites; co-editor etc. He was member of Board of Directors of Canadian Centenary Council, of the Canadian Council of Christians and Jews and others; also he is the President of the Ukrainian Cultural and Educational Centre, Vice-President of the Ukrainian Free Academy of Sciences and member of other central Ukrainian organization in Canada.

Yuzyk's principal writings are: *Ukrainian Cultural and Educational Achievements in Canada*, Winnipeg, 1946; *Ukrainian-English Dictionary in Readings in Ukrainian Authors*, 1949; *Ukrainian Cultural and Religious Life* (for the Encyclopaedia of Ukrainian Knowledge), 1952; *The First Ukrainians in Manitoba*, a paper of Manitoba Historical Society, 1953, etc.

One of Yuzyk's more important works is *The Ukrainians in Manitoba. A Social History*, issued under the auspices of the Historical and Scientific Society of Manitoba (Published by the University of Toronto Press, 1952, 232 pp.).

In the Foreword to this book Ross Mitchell, President of the said Society, wrote:

The Committee of Selection is very much pleased to present now, for the Society, the first study to be completed for publication. The author, Mr. Yuzyk, is a professor in the Department of History and Slavic Studies in the University of Manitoba. . . In his senior years he was interested in the history of Ukrainian Canadians, and under direction of Professor G. W. Simpson of the Department of History in the University of Saskatchewan, he completed for his Master degree a study of the Greek Catholic Church in Canada. . . The

Society takes great pleasure in helping Mr. Yuzyk bring out this, his first book. . .

In his Preface to the book its author stated:

In this social history, an attempt has been made to give a faithful account of the contributions of the Ukrainian Canadians to the development of Manitoba and Canada, and of the forces that have been and are at work in moulding the destiny of the Ukrainian element in Canadian life. It is a story of achievement and progress made possible by adherence to the democratic way of life, Canada's most precious heritage. . .

Another important work of Yuzyk is the *History of the Ukrainian Orthodox Church in Canada* as well as his *History of the Ukrainian Greek Catholic Church in Canada*.

After the research work of Charles H. Young *The Ukrainian Canadians* published in 1931, in Toronto, which was the first step in study of Ukrainians in Canada, Yuzyk's *The Ukrainians in Manitoba* may be considered as the first scholarly history of Ukrainian Canadians. Although Yuzyk's work is based on the study of Ukrainians in Manitoba, it is actually, as the author himself justly remarks, the history of Ukrainians in Canada, because Manitoba was the centre of the settlement of Ukrainians on the prairies, and Winnipeg was and is now the capital of Ukrainian Canadians, to which the whole of Ukrainian Canada gravitates.

Yuzyk's history embraces all aspects of the life of Ukrainians in Canada: the period of the first pioneers; succeeding waves of immigration; evolutionary developments of economic, cultural, social and religious life. It also has a chapter on the history of Ukrainian Canadian literature. He is also co-author, with Honore Ewach, of the *Ukrainian Reader*, published in Winnipeg, in 1961. His new work *Ukrainian Canadians, Their Place and Role in Canadian Life*, was published in English and French in 1967.

Yuzyk has been very active in the field of social and political movements, therefore his time for literary work has always been limited. His appointment to the Senate

at a comparatively young age is a testimonial to his valuable contribution to the social and political cause among Ukrainians as well as among Canadians in general. At the same time, his scholarly work is also a valuable and genuine contribution to Canada and its Ukrainian citizens, and to cultural progress in general.

T. PAVLYCHENKO

Tymish (Thomas) Pavlychenko (1892-1959), B.S.A., M.Sc., Ph.D., was born March 7, 1892, in the city of Vinnytsia district, Ukraine, immigrating to Canada in 1927.

His education was: public and secondary in Vinnytsia's district; university in the Ukrainian University of Kamenez-Podilsky (1918-1920), in biology; University of Krakow (Poland), biology, 1921-28; University of Praha (Czechoslovakia), graduated in agricultural engineering, 1922-27; special studies in the University of Saskatchewan, 1930-1932, research work, 1932-1937; degree Ph.D. from the Nebraska University.

Pavlychenko lectured at the University of Saskatchewan 1938-48, then served as a director of Agricultural Research for the American Chemical Paint Corporation until his death, August 5, 1958, at the city of Saskatoon.

In addition to his scientific writings in his speciality, Pavlychenko also gave his attention to literature. He wrote a number of verses, some of which were published in various Ukrainian periodicals and almanacs; all were on patriotic subjects. The majority of them was never published, as the author kept putting them aside for later publication. His versifications were heavy and didactical. His translations of Byron's poem *Mazepa* and part of *Tale of Ihor's Campaign* were better, yet these translations also were not published.

During the Second World War Pavlychenko served with the Saskatoon Light Infantry (1941-1943).

Pavlychenko wrote numerous monographs, articles etc. of scientific nature and became known the world over as scientist and researcher.

I. HLYNKA

Isydore Hlynka, B.Sc. (Honours), M.Sc., Ph.D. is one of the leading research scientists among Canadian chemists, and in his speciality of cereal chemistry has wide international recognition, receiving the Brabender Award of the American Association of Cereal Chemists in 1966 for his scientific contributions. But he can also be included, with justification, among Ukrainian Canadian writers.

He was born February 17, 1909, in the village of Denysiv, district of Ternopil, W. Ukraine, but left Ukraine as an infant before his first birthday with his parents Hryhory and Kateryna Hlynka, who settled in 1910 at Delph, Alberta, some 15 miles from where Ivan Pylypiv, the first Ukrainian pioneer, homesteaded.

His father achieved some distinction as a young man when he published a small autobiographical book, "Syrytska dolia" ("The Life of An Orphan"). However he found the life of a pioneer too demanding and did not develop his writing talent any further. His main contribution was that two of his sons became leaders in the Ukrainian Canadian community: Anthony Hlynka served as a member of parliament at Ottawa from 1940 to 1949, and Isydore is the subject of this sketch.

Isydore Hlynka received his elementary education at Delph, completed his high school in Edmonton, graduated from Camrose Normal School in 1928, taught school, received his B.Sc. (Honours Chemistry) in 1935, his M.Sc. in biochemistry in 1937 from the University of Alberta, and his Ph.D. in biochemistry in 1939 from the California Institute of Technology. He served from 1939 to 1947 as a research chemist in Ottawa with what is now the Research Branch of the Canada Department of Agriculture, and since 1947

has been assistant director of the Grain Research Laboratory of the Board of Grain Commissioners in Winnipeg.

As a scientific writer Hlynka is author of about a hundred contributions, dealing with his researches, and published in leading scientific journals on the North American continent and in Europe. He is author of chapters in two multi-author scientific monographs, and has edited a monograph on *Wheat, Chemistry and Technology* published by the American Association of Cereal Chemists, St. Paul, Minnesota, 1964. Some of his articles have been translated into German, French, Russian and Japanese. He served on the editorial board of *Chemistry in Canada* 1949-1954, published by the Chemical Institute of Canada (Ottawa) and on the editorial board of the *Cereal Chemistry* 1955-1958 (St. Paul, Minn.).

The style of Hlynka's scientific writings is characterized by conciseness, precision in the choice of the exact word, scientific logic, and penetrating analytical approach. This style is also carried over in his writings outside the field of science which are fewer in number, but nevertheless worthy of note.

Something of Hlynka's forceful style which tends to prose-poetry is illustrated by the following excerpt from "A Ukrainian Ideology" which was published in 1946 in the *Ukrainian Quarterly*.

The world today is a bewildering maze of ideologies and as is natural, in this maze relatively few paths lead to the desired goal; more lead to the objective sought for, only by a lengthy and circuitous route; many paths, alas, lead but to the blind alleys of disappointment and disillusionment.

Honest John Q. Citizen stands perplexed...

And in the same article he says:

We can therefore do no better than to have a constant reminder of the ideological nature of this democratic heritage. And it is not strange that this reminder

should come from a people whose age-long struggle for liberty has not yet been consummated. After all, it is the same liberty whether it illumines our horizons or rises as a distant star in the Ukrainian skies.

His discussion of literature in the same article is also of interest:

The literature of a people is much more than a collection of their best books of prose and verse. It is a faithful record of their individual, family and social life; it is a chronicle of the experiences of men and women, their motives, their hopes and their aspirations, and their disappointments; it is that interesting part of history which lies outside the scope of historians. Literature, too, comprises, especially in its poetry, the subjective and objective philosophy of a people at its best. Ukrainian literature is all of these.

During the short lifetime of the *Ukrainian Commentary* which was published by the Ukrainian Canadian Committee in Winnipeg (1952-55) Hlynka served as an English language consultant. In this capacity he penned a number of excellent though unsigned editorials. The following is an extract from one of the issues:

There is no contradiction when I say that I am a Ukrainian Canadian. The two words describe two concepts, my birthright and my ancestry, and I would not to be a good Canadian were I not proud of both. . .

Canadian people may be likened to Canadian coins. . . On one side the coins carry a picture of the reigning monarch to symbolize the authority by which they are issued, and this authority is common to all coins. . . On the other side there is stamped its specific denomination. . . There is no contradiction. . . between two sides of the same coin. Each is designed to tell a different story. And a coin with one side blank, though it be of gold, is of faulty mintage. And so it is with people. . .

Other contributions by Hlynka appeared in the *Ukrainian Canadian Review*, *Opinion*, and in other incidental pub-

lications. Although his strength is in English, he is bilingual and has published in the Ukrainian language in the *Ukrainian Voice* and other periodicals.

Hlynka has also ventured into verse. Here is an excerpt from his poem *Petroleum*, modern in content and style, which was published in *Chemical and Engineering News* in 1943:

Petroleum

Petroleum,
 Black gold they called it,
 Nature's bounty, product of geological ages,
 Bringing riches to those who found it,
Petroleum,
 Distilled, scrubbed, cracked, polymerized,
 fractionated, and synthesized into a
 thousand different products,
 Multiplying its worth a thousandfold,
Petroleum,
 The speed on the highway, pleasure
 driving, the motorcycle cop, the shiny
 floor in the parlor, the polished dining
 room table, the gentle laxative on the
 drug store counter, the power of the
 farm tractor, the airplane in the sky,
 The progress of a mechanized civilization,
Petroleum,
 Slimy, dirty, foul smelling vomitus
 of Nature. . . Etc.

(*Chemical & Engineering News*, Vol. 21, No. 1, 1943)

Hlynka's use of free verse is also effective in translation from the Ukrainian as it conveys the meaning more adequately. Here is his translation of a famous wartime poem by Volodymyr Sosiura titled *Give Your Heart to Ukraine*. It illustrates Hlynka's bicultural background; he is perfectly at home in both English and Ukrainian cultures. It was first published in the *Alpha Omega Year Book*, in Winnipeg in 1963.

Give your heart to Ukraine, love her like the sun,
And like the wind, and the grasses, and the waters,

In her hour of happiness, and in her moment of ecstasy,
And love her, too, in her hour of misfortune.

Without her we are without substance, like the dust
and the smoke,
Blown by the winds across the fields...
Give your heart to Ukraine with all your love
In every act, in every deed. Etc.

J. W. STECHISHIN

Julian Stechishin (1895-), born in the village of Hleschava, W. Ukraine, came to Canada in 1910 to join his older brothers, Myroslav and Mykhaylo. Myroslav was at that time editor of a Ukrainian paper in Winnipeg, *Robochiy Narod* (*Working People*) and Julian obtained a job in the printing shop of this paper.

In the autumn of 1911 he started his studies for preparation as a bilingual Ukrainian teacher for public schools in Manitoba (in the Ruthenian Training School at Brandon). During periods of summer vacation he worked at various jobs to earn money for school and living expenses. In 1914 Stechishin graduated from the Brandon Provincial Teachers' College and started his career as a teacher at Roblin, Manitoba. Beside his studies in the Training School, Stechishin attended Ukrainian courses at Brandon under the direction of P. Karmansky, a Ukrainian poet, who, during these years, resided in Canada.

In 1917 Stechishin entered the University of Saskatchewan, Arts and Sciences Faculty; during vacation months he taught school at Hafford, Sask. In 1921 when the Ukrainian Petro Mohyla Institute was established in Saskatoon, Stechishin became a lecturer of Ukrainian history there, and resided in the Institute. In the same year he graduated from the university and was appointed by the Board of Directors of the Mohyla Institute as the Institute's Rector. In this capacity he spent twelve years, and under his excellent guidance, over 200 students, both young men and wom-

en, received a thorough education and training in Ukrainian history, language, literature, arts, and other knowledge. The Institute's courses were supplementary to those of the University of Saskatchewan and the Provincial College studies. A great number of the Institute's students became teachers in public and high schools, adequately prepared for teaching Ukrainian and supplementary Ukrainian curriculum, and also for cultural and social activities as leaders of Ukrainian communities.

In 1931 Stechishin graduated again from the University of Saskatchewan, this time with a LL.B. degree, and became a lawyer. In this profession he continued his multi-form social, educational and organizational activities.

As a writer Stechishin published a large number of articles and three separate publications: two booklets *Lovtzi dush (Souls' Hunters)*, in 1927, and *Mizh ukrayintziamy v Kanadi (Among Ukrainian Canadians)*, and a book *Yuvileyna Knyha 25-littia Instytutu im. P. Mohyly (History of P. Mohyla Institute on its 25 Jubilee)*. The most important of Stechishin's works is his *Ukrainian Grammar in English*, a voluminous skillful work, published in Winnipeg in 1951 (and republished again later). It became a popular manual for schools and universities where the Ukrainian language is included in the curriculum.

Another fundamental work by Stechishin is a history of Ukrainians in Canada, not yet completed.

M. STECHISHIN

Mykhaylo Stechishin (1888-1964) born in the village Hleschava, W. Ukraine, arrived in Canada in 1905, to join his older brother Myroslav in Vancouver, B.C. He spent two years in hard physical work, but in 1907 he enrolled at the Teacher Training School for Ukrainians at Brandon (the before mentioned Ruthenian Training School). In 1913 he became a teacher and worked in this capacity until 1916, when he entered the University of Saskatchewan to study law.

In 1919 Stechishin became a lawyer and started his professional work at Wakaw, Saskatchewan. One year later he moved to Yorkton, where he resided until 1949; then he was appointed a county judge and moved to Wynyard, Sask., where he lived until his death.

Stechishin was very active, as his brother Julian, in the social, educational and cultural life of Ukrainian Canadians, with some emphasis on theosophic and denominational matters. In his time (1917-1927) there was an acute struggle between the adherents of the Ukrainian Greek-Catholic Church and those of the newly organized Ukrainian Orthodox Church. In his history of Ukrainian Canadians, *The Ukrainians in Manitoba*, Paul Yuzyk states:

The Ukrainian Greek Orthodox Church was founded in 1918, when, owing to establishment of the Ukrainian state in Europe, Ukrainian nationalism had risen to unprecedented heights in Canada. The initiative was taken by Wasyl Swystun and Michael Stechishin, a law student at the time, who attacked the Greek-Catholic Church for its alien ties and lack of nationalistic response. (p. 74)

Along with many polemical articles in the "Ukrainian Voice" in the first period of this rivalry, M. Stechishin turned his energy to some fundamental research in support of his ideas. Three volumes of his studies were the result: *Isydorysm u Rymskiy Tzerkvi (Isydorism in the Church of Rome)*, *Apostolski Kanony (Apostolic Canons)*, *Sv. Petro i Rym (St. Peter and Rome)*. The first two were published in 1962, the third in 1963 — all in Winnipeg.

In the first book, in 375 pages, M. Stechishin, by way of references to numerous authoritative sources, Catholic and other, demonstrates the apocryphalness of the collection of canons and other dogmatic materials, which appeared in 847 A.D. in the Vatican library, in a thick volume as the *Decrees of St. Isydor*, confirming the priority of the Roman Church. Although these apocrypha were finally rejected by the Vatican, the *Isydoriana*, according to M. Stechishin was used for centuries by the Roman Church

in its claims for priority and superiority. In the introduction M. Stechishin found it necessary to explain that:

... this research was not dictated by any emotion of anger or hate, but by the necessity to show the undeniable truth, for which we have the objective scientific foundations, as all the principal arguments of this research are based on the evidence of those authorities who are recognised by the Church of Rome (p. 7).

The other two books are written as a further development of the ideas exposed in the first book.

In the field of *belles lettres* M. Stechishin is author of a collection of fables, published in 1959, in Winnipeg, under the title *Bayky (Fables)*, 190 pp. He is fluent in versification, witty and provocative.

3. AUTHORS OF NON-UKRAINIAN ORIGIN

A few authors-friends of non-Ukrainian origin participated in Ukrainian Canadian Literature and made a valuable contribution by their writings. They are: Alexander J. Hunter, Percival Cundy, George W. Simpson and Watson Kirkconnell.

A. J. HUNTER

Alexander Jardine Hunter (1868-1940) was a Presbyterian missionary and medical doctor. In both capacities he worked among Ukrainian settlers of the Teulon district of Manitoba. In 1902 he established a mission in Teulon and a little later built a hospital, a boys' residential missionary school and also a girls' residential school. In the beginning of his educational activity he did not pay much attention to the Ukrainian language and Ukrainian books, which some of his students had with them, reading in their free time after school hours. It happened that when Dr. Hunter made a remark to one of the students, Dmytro Yakymis-

chak (later a lawyer), that it would be of much more advantage to read from the great English literature than from the poor Ukrainian, Yakymischak proposed to him that he try to read the genius of Ukrainian literature, T. Shevchenko. Dr. Hunter accepted this challenge, and it converted him into a devoted supporter of Ukrainian literature. He learned the Ukrainian language and translated a collection of selected poems of T. Shevchenko. This collection under the title *The Kobzar of Ukraine* was published in Winnipeg, in 1922. In 1929 Hunter published his reminiscences *A Friendly Adventure* relating to the story of his mission at Teulon, religious movements among Ukrainians, and his work. He also contributed a number of articles on Ukrainian Canadians to newspapers and magazines. For many years he edited the English section in *Kanadiysky Ranok* (*Canadian Dawn*), a Ukrainian evangelical periodical.

P. CUNDY

Percival Cundy (died in 1949) was a Presbyterian missionary superintendent among new settlers in Western Canada. Working among Ukrainian people, he became their faithful friend. He was profoundly interested in Ukrainian culture and literature, as well as in Ukraine in general. After years of study he published in 1932, at Roland, Manitoba, his translation into English of a selection of poetry of the celebrated Ukrainian poet, Ivan Franko, entitled *A Voice from Ukrainia*. Later Cundy moved to U.S.A. and there continued his translation of Franko, and also of Lesia Ukrayinka. His large collection of this translation was published posthumously in two books: *Ivan Franko, the Poet of Western Ukraine* (New York, 1949), and *Spirit of Flame*, poems of Lesia Ukrayinka (New York, 1950). He also submitted a number of scholarly articles on Ukrainian literature to the "Ukrainian Quarterly" (New York) and other periodicals. His English translations are scholarly and they retain the rhythm and form of the originals.

G. W. SIMPSON

George W. Simpson, professor at the University of Saskatchewan, was for many years a true friend of the Ukrainians, a patron and a good adviser of Ukrainian students. During the Second World War, when the Ukrainian question was an actual international problem, G. W. Simpson published the "Historic Atlas of Ukraine (Oxford University Press, Toronto, 1941). In 1946 his review *Alexander Koshetz in Ukrainian Music* was published (Winnipeg, 1946, by "Culture and Education"). In 1951 the Ukrainian Free Academy of Sciences published his work *The Names Rus', Russia, Ukraine and Their Historical Background*" (Winnipeg) etc.

W. KIRKCONNELL

Watson Kirkconnell (1895-), a renowned Milton scholar and one of Canada's foremost linguists, was born May 16, 1895, at Port Hope, Ontario. For many years he was Professor of English at United College in Winnipeg, later President of McMaster University at Hamilton, Ontario, and then to 1966 President of Acadia University, Wolfville, N.S. He is a Fellow of many learned societies, etc. His degrees include: Ph.D., LL.D. etc.

Kirkconnell is regarded as a leading Anglo-Saxon authority on Ukrainian Canadians and also a keen interpreter of the life and aspirations of this largest Slavic group in Canada.

Among the numerous publications, of some 50 books and about 600 articles by W. Kirkconnell, the following deal with Ukrainian Canadians:

1. *Canadian Overtones*, Winnipeg, 1935;
2. *Canada, Europe and Hitler*. Toronto, 1939;
3. *The Ukrainian Canadians and the War*. Toronto, 1940;

4. *The Flying Bull and Others Tales*. Toronto, 1940;
5. *Our Ukrainian Loyalists*. Winnipeg, 1943;
6. *The Ukrainian Agony*. Winnipeg, 1946;
7. *Ukrainian Poetry in Canada*. Slavic Review. London, July, 1946. Etc.

Watson Kirkconnell made a very valuable contribution to the development of Ukrainian Canadian literature. His special attention to the literary production of non-Anglo-Saxon and non-French Canadians, his linguistic knowledge, his high scholarly erudition in addition to his exceptional perseverance, were instrumental in opening the way for this literary production to general knowledge and appreciation. For 30 years he recorded, interpreted and published his surveys for the use of Canadian intellectuals, the Canadian elite. Every year, from 1937 to 1966, he published in the *University of Toronto Quarterly* his surveys *Publications in other languages*. Usually *Ukrainica* in these surveys had its appropriate place. Very often Kirkconnell's surveys in the Ukrainian part were translated and reprinted in Ukrainian papers, and served to popularize Ukrainian writings and their authors among Ukrainians as well. It may be said with certainty that Ukrainian writers and journalists would not be, and were not as zealous as W. Kirkconnell in a systematic recording of the Ukrainian Canadian literary output. Actually, without Kirkconnell Ukrainian Canadian bibliography had no chance of being born until 1949, when the Ukrainian Free Academy of Sciences in Canada began to publish annually *Ukrainica Canadiana* (also *Slavica Canadiana*), edited by J. B. Rudnycky. Still Kirkconnell's surveys were indispensable.

The opinions of W. Kirkconnell and his interpretations were justly respected by Ukrainian Canadian authors and readers in general. He became an unquestionable authority in their literature and also their loyal friend.

A great contribution of W. Kirkconnell to Ukrainian Canadians and at the same time to Canadian literature is his skilful translation (together with C. H. Andrusyshen)

of the poetry of the Ukrainian genius T. Shevchenko. *The Poetical Works of Taras Shevchenko, Kobzar*, 563 pages, and an Anthology of Ukrainian poetry from XII century to the present time, *The Ukrainian Poets*, 500 pages. Both voluminous books were published by Toronto University Press, in 1963.

More about this grand enterprise was said in the chapter on C. H. Andrusyshen (p. 116). However it is necessary to underline here that without the poetical gift and experience of W. Kirkconnell it would have been impossible to accomplish such remarkable works as they were excellently done. As Kirkconnell says in the Preface to *Ukrainian Poets*:

Forty years of prosodic experience and some four thousand pages of published poetry, mostly translation, have at least made me aware of the problems involved in recreating poetry in another idiom. The technical difficulties presented by Ukrainian poetry of all periods and all styles have been a fascinating challenge, to say, at least (p. V.).

The challenge was accepted and splendidly accomplished. The work of Watson Kirkconnell in a team with C. H. Andrusyshen are a capital investment in Canadian literature and its Ukrainian Canadian branch.

FLORENCE RANDAL LIVESAY (1874-1953) is among the distinguished translators of Ukrainian writings into English. She translated a novel of H. Kvitka-Osnovyanenko (1778-1843) "Marusia" and a collection of Ukrainian poetry and songs, published under the title "Songs of Ukraine", in 1916. "Marusia" was published in 1940. The translations were made with the assistance of P. Krat (P. Crath).

4. EXTRA-LITERARY WRITERS

S. STECHISHIN

Savela Stechishin (Wavryniuk), graduated from the University of Saskatchewan, Department of Home Econo-

mics, and started her educational work in this field with the Extension Department of the University, as a lecturer among the Ukrainian and non-Ukrainian population of the Province of Saskatchewan. She spent 11 years in this work. Along with verbal lecturing, during all that time she contributed her articles on the subject of Home Economics and Ukrainian cultural themes to the weekly *Ukrainian Voice*. For this paper she was a writer and editor of a special column for over 35 years and she also contributed her articles to the American Ukrainian women's monthly, *Nashe Zhyttia (Our Life)* and to other publications.

Her articles disseminated knowledge of encyclopedic character on a pragmatic basis, and they served not only practical purposes but also in many instances for the popularization of literary works among Ukrainian readers, especially among women.

She published a booklet *Ukrainian National Costume* (1938), a book *Treasures of the Ukrainian Handicraft* (1950) and a voluminous book *Traditional Ukrainian Cookery* (1957) which went through three editions and is very popular among non-Ukrainian housewives in Canada and U.S.A.

S. Stechishin is very active in social and cultural movements, as an organizer and leader. She is the wife of Julian Stechishin.

S. BUBNIUK

Stephania Bubniuk (Hladka), since 1928 contributed her articles on women's topics to the *Ukrainian Voice* and later (1931) became a writer and editor of the *Women's Page* in the Ukrainian paper *Novy Shliakh (New Pathway)*. This page, along with special women's problems, dealt also with topics of general culture, art and literature. From 1951 to the present S. Bubniuk is editor of the Ukrainian monthly *Woman's World (Zhinochy Svit)* in Winnipeg.



S. BUBNIUK



H. MANDRYKA

This magazine which is published by the Ukrainian Women's Organization of Canada, allots a considerable number of pages to literary and art subjects and not only promotes the readers' interest in fine letters, but also encourages new literary talents among Ukrainian women. By a number of "literary contests", critical essays, publication of original poetry, short stories etc. (by both sexes, but with extra attention to the gentle sex), the magazine achieved a remarkable success. New authors appeared, some with genuine promising talent. Interest in literature was evidently vitalized as it is seen in the establishment in the Ukrainian women's organizations of reading and book clubs, book-bazaars and "month" (October) of Ukrainian literature; etc. All these activities and achievements are recorded on the pages of *Woman's World*. This is in great measure due to the intellectual abilities and devotion of S. Bubniuk, editor, writer of articles, selector of material, adviser to authors and a giver of ideas.

N. KOHUSKA

Natalka Kohuska, is editor of another Ukrainian woman's monthly *Promin* (*Sun-Ray*), founded in 1959, in Winnipeg. She began her pen-work with two stories *V poleti do voli* (*In flight to Freedom*), published in 1938, and *Maty* (*Mother*), published in 1941. However she terminated writing *belle lettres* and turned her whole energy to the organization of activities among the Ukrainian women in Canada around the "Ukrainian Women's Association of Canada" (founded in 1926), lecturing, attending conferences, writing to the *Ukrainian Voice* in connection with her activities, etc. In 1951 her voluminous (540 pp.) history of the above mentioned association, was published under the title *Chvert stolittia na hromadskiy nyvi* (*A Quarter Century in the field of Social Activity*). Since 1960 she is editor of *Promin*.

H. MANDRYKA

Hanna Mandryka (1894-1957) was born in Ukraine (Kiev) and came to Canada in 1929. She was educated in Kiev and Praha (Czechoslovakia) in history, literature and pedagogy. In Canada she devoted herself to educational activity among Ukrainian women and youth. Active also in Ukrainian woman's organizations as an intellectual leader, she was instrumental in the creation of the Ukrainian Women's Council and in its affiliation and cooperation with the Canadian Women's Council. During the Second World War she managed the "Ukrainian Canadian Relief Fund" for Ukrainian War Refugees ("Displaced Persons") and actively participated in social War Service. She delivered a large number of lectures and addresses, many of which were published in the Ukrainian press. Some of her articles were collected and published by the Ukrainian Canadian Women's Committee in 1962 (fifth year after her death) under the title *Hanna Mandryka — selected*. These selected articles dealt with the following subjects: *Lesia Ukrayinka* (cele-

brated Ukrainian poetess) from the point of her education and creative work; also Lesia's dramatic writings; *Olha Kobylanska* (a renowned Ukrainian novelist); *Olena Pchilka* (writer); *Sofia Rusova* (renowned Ukrainian educationalist and national politician); *A word to the younger generation etc.* Other articles dealt with the history of the world woman's movement, Women's Council, Ukrainian folk art etc.

These are Watson Kirkconnell's remarks:

A charming volume in the year's record gives us the *Essays and Addresses* of the late Hanna Mandryka (1894-1957), wife of Dr. M. I. Mandryka, of Winnipeg. Mrs. Mandryka was a distinguished journalist and social worker and in 1945-9 executive director of the Ukrainian Relief Fund, raised to aid Ukrainian refugees. The major part of the present volume is taken up with eloquent sketches of Ukrainian women, especially in the field of literature. Here, for example, are Lesia Ukrayinka (poet and dramatist), Olha Kobylanska, Olena Pchilka. . .

(*University of Toronto Quarterly*, 1963, p. 530)

K. PRODAN

Kornelius Prodan (Cornelius S. Prodan, BSA), pioneer agronomist. He was born in Huliaypole, Zaporogian region, Ukraine, September 25, 1888. He immigrated to Canada in 1907 and settled in Winnipeg. After a few years of physical work Prodan enrolled in the Ukrainian (Ruthenian) Training School at Brandon, Manitoba, and after completing his studies, taught in public schools for six years. In 1916 he entered the University of Manitoba, Department of Agriculture; in 1921 he graduated with a BSA degree. During vacation months Prodan taught school and later before University graduation, worked in the Department of Agriculture of the Manitoba Government. After graduation he was permanently employed in this Department until his retirement in 1959.

For over 50 years Prodan contributed, to Ukrainian papers and publications, his articles on the subject of agricultural knowledge and practice. These became somewhat like correspondence lectures for all Ukrainian Canadian farmers, gardeners, ranchers etc. They would make a popular agricultural encyclopedia if collected together. However K. Prodan, although being so prolific in his agricultural and husbandry literature, never published his works in the form of books. Being in the service of the Government he obviously felt that his writings were part of his professional and social duty to assist in every way the betterment and cultural progress of the Canadian agricultural people and especially their Ukrainian elements. At the same time he deemed it to be his special duty as a Ukrainian to disseminate knowledge, through agricultural literature, among the people of his origin.

5. WRITERS-MUSICOLOGISTS

O. KOSHETZ

Oleksander Koshetz (1875-1944). Although O. Koshetz, a famous Ukrainian musical maestro, melodic genius in the vitalization of Ukrainian folk songs, composer of religious music and celebrated choral conductor "a cappella", was mostly a visiting guest in Canada from the United States of America, from 1940 to 1944, he belongs to Canada. He died while working here, September 21, 1944, and rests in the Memorial Mausoleum at the Riverside Cemetery near Winnipeg. While in Canada, teaching Ukrainian choral music, he wrote many new compositions and melodic arrangements, and also wrote two volumes of his memoirs "Spomyny", published in 1947 and 1949, in Winnipeg.

Koshetz was born September 14, 1875, in Ukraine, in the same locality which gave to Ukraine her genius Taras Shevchenko; even the village where Koshetz was born has the name "Tarasivka". He was educated in the Theological Academy of Kiev. His father, a priest, was planning a high ecclesiastic career for him. However young Koshetz, en-

chanted by the music of Ukrainian folk songs, devoted his life to the musical and vocal art. After graduation from the Academy he entered the Conservatory of Music of the leading Ukrainian composer, Mykola Lysenko, in Kiev, graduated and remained there on the teaching staff. Teaching (choral art), conducting the University choir, operas in the Ukrainian M. Sadovsky theatre in Kiev, also organizing and conducting grand concerts of Ukrainian secular and ritual songs, he showed exceptional ability, especially in leading choirs of a large number of singers "a cappella" (unaccompanied by music). He was proclaimed a genius of Ukrainian song. Touring various parts of Ukraine he collected many hundreds of folk songs; harmonized them for choral presentation; he studied the old historic, religious, ritual songs and compositions and revitalized them by his own elaboration. When, in 1919, the Ukrainian National Government decided to organize and send abroad the Ukrainian Republican Cappella, O. Koshetz was assigned as its conductor and director. The Cappella made a grand tour across Europe, Canada, United States of America, Cuba, Mexico, Brazil, Uruguay and Argentina. By 1926 the Cappella performed over 100 concerts with great success. From the large number of enthusiastic press reports, a few are given below:

LE TEMPS, 9/XI, 1919, Paris. "...Ce fut presque une revelation. Rarement, la "Marsellaise" fu chant avec une energie plus ardente et une respect plus profond, dans une ensemble plus souple et plus parfait"...

Same paper March 1, 1921:

"...Le Choir ukrainien est admirable... possede à l'état de perfection les plus rares qualités d'exécution et de virtuosité..."

LA LIBERTE, 23/III, 1921: "...Leurs voix sont merveilleuses... Et leur chef, M. A. Koschitz, est un magnétiseur extraordinaire..."

NATIONAL NEWS (England) 8/II, 1920: "In all my experience I have never heard such wonderful singing, as that of the Ukrainian choir"...

THE LAND AND EMPIRE, Toronto, 16/II, 1923: "The most wonderful demonstration of the tonal possibilities of the human voice that this city has ever heard was given last night in Massey Hall by the Ukrainian National Chorus.

O. Koshetz had similar enthusiastic acclamations with his Cappella in every country.

After this global tour O. Koshetz took up residence in the U.S.A. and continued his works as a concert maestro, composer, teacher and writer. He wrote many essays on the history of the Ukrainian musical and vocal art, researches, studies, lectures etc. He produced a large number of new compositions and harmonizations. His special service is in the "repatriation" from Russia to Ukraine of the renowned old Ukrainian composers, such as Vedel, Bortniansky etc., who were expropriated by the Russian overlords during their domination over Ukraine. He repatriated to the Ukrainian Churches their genuine religious and ritual vocal music, which was suppressed and forbidden by Russian rule. Although the new Russian dictators again banned the Ukrainian Church, the works of Koshetz are adopted and fully used in Ukrainian Churches in free democratic Canada and in other free countries. The melodies of Koshetz's compositions and arrangements resound in hundreds of Ukrainian churches across Canada.

Koshetz's musical and other writings and compositions, his archives, remain in Canada, deposited with the Ukrainian Cultural and Educational Centre in Winnipeg by the executors of the Will of his wife, Tetiana Koshetz, who died March 26, 1966, and rests beside her husband in Memorial Mausoleum. She was his student and later his assistant in his work, and after his death continued some of his educational works.

Professor G. W. Simpson, University of Saskatchewan, in his booklet *Alexander Koshetz in Ukrainian Music* (Winnipeg, 1946) wrote:

He (Koshetz) related to me how much he appreciated the enthusiastic welcome extended to him in Canada. Never since he had left Ukraine had he been surrounded with such warm and appreciative friends. For four summers he put all his remaining strength into his teaching. It was as he feared he might be removed from the stage of life by the most peremptory of all conductors, Death, before he had played his full piece. His full piece to train, with Dr. Macenko, a sufficient number of Ukrainian Canadian musicians in the finest traditions of Ukrainian music so that traditions might contribute their golden thread to the future pattern of Canadian music. I think he accomplished his hope. Here in Western Canada are dozens of conductors who have benefited from his training and the spirit of his art. If these conductors are true to that spirit, they will pass on to Canada one of finest musical traditions of the world". (pp. 29, 30)



O. KOSHETZ



P. MACENKO

P. MACENKO

Pavlo Macenko, Doctor of Musicology, conductor and author of many essays and articles in the field of Ukrainian musical and vocal art and its history, is true to Koshetz's spirit, following the expression of G. W. Simpson. He was born December 24, 1897, in Kyrykivka, province of Kharkiv, Ukraine. His formal musical and pedagogical education Macenko completed in the Ukrainian Institute of Pedagogy at Praha, Czechoslovakia, receiving a degree of Doctor of Musicology and Pedagogy, with special studies in the Praha Conservatory of Music. He immigrated to Canada in 1936 and settled in Winnipeg.

Along with his work as a director of Ukrainian Summer Courses in Winnipeg and Toronto, with the collaboration of O. Koshetz, training young conductors, preparing choirs for concerts etc., with his duties as general secretary of the Ukrainian Cultural and Educational Centre (Winnipeg), Macenko wrote articles, researches, critical surveys etc. in the field of musical and vocal art and its history, and published them in various periodicals in Canada, U.S.A. and Europe, and in the form of booklets. Over 40 such booklets were published by the Ukrainian Cultural and Educational Centre under the editorship of Macenko; a large number of them were written by Macenko. Here are the titles of some of them: *Davnia ukrayinska tzerkovna muzyka i suchasnist* (Old Ukrainian Church Music and the Present Time), *H. Skovoroda i H. Kvitka-Osnovianenko v muzytzi* (these two writers in music); *D. S. Bortniansky and M. S. Berezovsky, F. C. Yakymenko* (Ukrainian composers), etc. And here are some of Macenko's articles in periodicals: *O. Koshetz and Carols* in the *News Letter*, December, 1946, Winnipeg (in English); in the monthly *Vira i Kultura* (Faith and Culture, Winnipeg): *Ukrainian Church Vocal Music* (1954, n. 3, 4), *Gregorian Chanting* (1954, n. 9); *Novels in Church Music* (1964, n. 10); in the quarterly *Novy litopys* (New Chronicle, Winnipeg): *S. A. Dehtiarev* (olden day composer) (1962, n. 4); *Spivny ukrayinskoyi tzerkvy*

(1962, 1); in the quarterly *Visti* (*Herald*, Minneapolis, Minn.): *Ukrainian National Orchestra* (1962, 2); O. A. Koshetz (1964, 3 & 4; 1965, 3); D. S. Bortniansky (1965, 4); P. D. Honcharov (1965, 1); *Researches in the field of Church Music* (1966, 2) etc.

From the musical and choral composition and arrangements of P. Macenko are published the following: *Church Service of St. John the Golden tongue* (Vienna, 1931); *Church Service with three women's voices*, Winnipeg, 1948; *Holy Chants of the Ukrainian Orthodox Church in Canada* (Winnipeg, 1962); *Church Service of St. John; Evening Service (Vespers)* for the Passion Week and the *Jerusalem's Early Morning Service*, published by St. Vladimir Ukrainian College at Roblin, Man., in 1964-5, as manuals for the students. A number of Macenko's other works such as *The History of Ukrainian Church Music*, *Ukrainian composer C. I. Davydov* (1777-1825) etc., are ready for publication, but are not yet published.

E. TURULA

Evhen Turula (1882-1951) was a musical writer of pre-Koshetz period. He was born January 1, 1882, in the town of Berezhany, Western Ukraine, into the family of a priest. Educated for the priesthood, he also learned musical art in the Conservatory of Lviv, graduating as a music and vocal art teacher. In 1906 he was ordained priest of the Ukrainian Catholic Church, and during the First World War (from 1914) served as an army chaplain. Discharged from the Army after injury, he worked among the Ukrainians from the Russian armies taken prisoners by Austro-Germans. He joined a Ukrainian liberative organization *Soyuz vyzvolennia Ukrayiny* (*Union for Liberation of Ukraine*), which was working in the camps of prisoners of Ukrainian origin. There he organized the choral groups and with them toured prisoners' camps and other localities in Austria and Germany.

E. Turula came to Canada in 1923 as a priest, teacher and choir conductor. However he devoted himself to teaching music, singing and conducting choirs. He was the first among Ukrainian Canadians to introduce here the music of distinguished Ukrainian composers and folk-song harmonizers. He was the first who put Ukrainian choral art on a high level and introduced musical and operatic elements in the popular theatre. He was author of some plays, compositions and musical arrangements. However his author's heritage was not properly preserved. In the pages of the press were published his story *Do Zarvanytzi*, and some of his articles such as *Muzyka i spiv mizh ukraintziamy Canady* (*Music and singing among Ukrainians in Canada*), *Yak uchytyisia* (*How to study*), *Zauvahy do postanovky dram* (*Notes about arrangement of dramatic plays*) etc.

Turula died in Winnipeg, December 3, 1951; he rests in the same mausoleum as O. Koshetz.

CHAPTER FOUR

INFLUX OF NEW INTELLECTUAL FORCES (*After the Second World War*)

P R E F A C E

The mass Ukrainian immigration to Canada flowed in three distinct waves:

- 1) Pioneer immigration stimulated by Wilfrid Laurier's Government and his minister Clifford Sifton, and advocated by the Ukrainian agriculturist Dr. Osyp Oleskiw (Josef Oleskow), at the end of XIX-th century.
- 2) Immigration after the First World War.
- 3) Immigration after the Second World War.

The first wave brought to Canada the peasant stock of people, seeking land and freedom, with a very thin admixture of intellectuals. Thus these settlers might be called agricultural *colonists*. Although they had idealistic motives, they were Ukrainian patriots, painfully resenting the foreign yoke over Ukraine, their stimulus for immigration was principally the wish to settle on free land as colonists, with an element of adventure that characterized all early settlements in the New World.

The second wave was socially and ideologically different. These immigrants had passed through a perilous war in which many nations, suppressed by foreign domination, and among them the Ukrainian nation, were fighting for

their liberation. Many nations were uprooted, many lost their cause of liberation and fell under new oppression and persecution. Such was the fate of Ukraine. A mass of active patriots and intellectuals who were not physically annihilated or imprisoned, and had a chance to leave their native country, found sanctuary in immigration. Therefore this second Ukrainian immigration to Canada was mostly political, of higher intellectual standard, with some people eminent in education, literature, art, etc. They brought to Canada to the Ukrainian population new ideas, more elaborate ideologies, new aspirations and higher knowledge. This immigration was mostly from Western Ukraine, occupied at that time by Poland; from Central Ukraine, attacked and finally conquered by Red Russia, there came only a small number of immigrants.

The third wave of Ukrainian immigrants only about 20,000 people, are political refugees from all parts of Ukraine, so-called Displaced Persons, torn away from their native land by the German Nazi occupants on one hand, and by terror of the Russian red masters on the other. Among them were thousands with high educational standing; university professors, teachers, engineers, scientists, writers, artists etc. It was the Ukrainian elite, hunted for extermination or, in better cases, for subjugation by both enemies, occupants of Ukraine, Russians and Germans. They were amassed at the end of World War II in the western parts of Germany and Austria under the general term of Displaced Persons (D.P.).

After a few years of uncertainty and struggle against forcible "repatriation" they emigrated into various countries, such as U.S.A., Canada, Australia, England, South America etc. Now a large number of them are working in universities, laboratories, libraries, technical institutions etc. in U.S.A., Canada, England and the world over.

Among these Ukrainian intellectuals about fifty writers and poets found sanctuary in Canada. Some of these were older, with important creative works behind them; others

were younger, but already experienced; among them also were young beginners.

Not all of these were able to free themselves from painful nostalgia and to send strong roots into the Canadian ground. Some of them remained like guests in exile. However the majority has become acclimatized very well, joined the ranks of the "oldtimers" and the Canadian-born generation, and put Ukrainian Canadian literature on a stronger and more elevated position.

1. LEARNED MEN OF LETTERS

In this third period the first from among the new immigration to appear in Ukrainian Canadian literature, were the writer-scholars: D. Doroshenko, L. Biletsky, J. Rudnyckyj etc.



D. DOROSHENKO



L. BILETSKY

D. DOROSHENKO

Dmytro Doroshenko (1882-1950), renowned Ukrainian historian, was born in Ukraine, in the province of Chernihiv. Educated in St. Petersburg (now Leningrad) and Kiev, he was a university professor, writer, journalist, social leader etc. After the Revolution of 1917 and the rebirth of the Ukrainian state, he was the General Commissioner (General Governor) of Western Ukraine, and in 1918 — Minister of External Affairs for Ukraine. After the Russian communist victory over Ukraine, he settled in Czechoslovakia, and later in Berlin, Germany, where he was the head of a Ukrainian Academic Institute. In the years 1922-1945 he lectured as an ordinary professor in the Ukrainian University and Charles University in Praha, Czechoslovakia, and also in the Ukrainian Pedagogic Institute in the same city and in the Ukrainian Technical Academy at Podebrady (near Praha).

Twice, in 1937 and 1938, Doroshenko visited Canada as an honorary lecturer in the Ukrainian Summer Courses in Edmonton.

When Europe was battered by Hitler, and Czechoslovakia fell under his rage, the Ukrainian academic institutions were suppressed to be re-established in Germany among the refugees. In 1947 Doroshenko emigrated to Canada. Here he was President of the Ukrainian Free Academy of Sciences and professor in St. Andrew's Ukrainian College in Winnipeg.

In Canada was published one of Doroshenko's important works *The History of Ukraine* in English translation (*The Institute Press*, Edmonton, 1939, 702 pages).

This history as well as Doroshenko's lectures at summer courses and to St. Andrew's College students, became authoritative sources of knowledge about Ukraine and Ukrainian people for the young Ukrainian generation in Canada and also for the English speaking Canadians in general. Of no less value for the cultural progress of Ukrainian Canadians were Doroshenko's lectures and public

speeches on many occasions and in open sessions of the Free Academy.

Other writings by Doroshenko, published in Canada were: *Moyi spomyny pro mynule (My Recollections of the Past)* (Winnipeg, 1949); *Rozvytok ukrayinskoyi nauky pid praporom T. Shevchenka (Development of the Ukrainian Learning under the banner of T. Shevchenko)* (Winnipeg, 1949); many articles in Ukrainian publications, etc. In 1950 Doroshenko fell ill and returned to Europe (Paris). In March 1951 he died in Munchen, Germany.

L. BILETSKY

Leonid Biletsky (1882-1955), another prominent Ukrainian scholar, a colleague of Doroshenko, was born May 5, 1882, in Lytvynivka, province of Kiev, Ukraine. Graduated from the University of Kiev in 1913, he continued his studies in philology and in 1918 was habilitated to professorship. For two years he lectured in the Ukrainian University of Kamenz-Podilsky. However in 1920, when the Russian communist armies were moving to Kamenetz, Biletsky retreated to Lviv, the capital of Western Ukraine, then, in 1923, to Praha, Czechoslovakia. There he took a post as the Head of the Ukrainian Institute of Pedagogy. Along with his duty and lecturing in the Institute he became professor of literature and its history in the Ukrainian University in Praha (from 1925) and the Ukrainian Technical Academy at Podbrady.

In 1945, when the Russian Red Army was at the gates of Praha, Biletsky with his academic colleagues and some academic equipment, took refuge in Ulm, Germany, where under the protection of the American and British (also partly French) military authorities, the Ukrainian scholar-refugees began to organize educational works in the new situation. Biletsky spent four years in the Displaced Persons Camps in Germany organizing public and secondary schools (31 secondary, 20 technical, 9 musical etc.) and supervising them.

In February 1949, Biletsky came to Canada with archives of his manuscripts, unfinished in the turbulent years of revolution, war and persecution, and unpublished. In Canada he found a good opportunity to finally edit his monumental work, the academic edition of the poetic works of Taras Shevchenko, *Kobzar*. This edition was published by the Ukrainian Free Academy of Sciences (Canada) with the assistance of the Ukrainian Publishers Trident Press Ltd. in Winnipeg, in four volumes of over 2000 pages, in 1952, 1953, 1954. This was a great contribution, not only to Ukrainian Canadian literature and culture in general, but also to Ukraine, where the greatest Ukrainian poet and prophet of national liberation was and is under Russian censorship with gross tendencious misrepresentation and misinterpretation of his writings. In connection with the publication of *Kobzar* and the organization of the Ukrainian educational system, Biletsky travelled across Canada, delivering lectures, making acquaintances, and collecting knowledge of Canada. His writings in Canada were prolific and manifold. He compiled Ukrainian school books, wrote a book dedicated to Ukrainian poets and writers Lesia Ukrayinka, Maria Markovych and Olha Kobylianska *Try sylvetky (Three Silhouettes)*; this book was published by "Trident Press" in 1951, in Winnipeg. He also wrote a large number of articles in the Ukrainian press in Canada. He was on the academic staff of the St. Andrew's College as professor of Ukrainian literature.

Biletsky died February 5th, 1955, at St. Boniface Hospital and rests in the Memorial Mausoleum beside his friend, O. Koshetz. At the time of his death he was president of the Ukrainian Free Academy of Sciences.

Biletsky was very fond of Ukrainian pioneers. He dedicated to them his Shevchenko's *Kobzar* in these words:

To the Ukrainian Pioneers in Canada, who during 60 years (1891-1951) created material and spiritual treasures for the good and glory of the Ukrainian People in Canada.

He also wrote and published in 1951, in Winnipeg, a booklet *Ukrainian Pioneers in Canada (1891-1951)*

"With the death of L. Biletsky died a living encyclopedia, locked by the hand of Death... died an unexhausted erudition of a teacher of Ukrainian generation..." (*Ukrainian Scholar*, No. 6. *L. Biletsky*. By M. I. Mandryka. Winnipeg, 1967).



J. B. RUDNYCKYJ



I. OHIYENKO

J. B. RUDNYCKYJ

Jaroslav Bohdan Rudnyckyj (1910-), the youngest in the trinity of those scholars (Doroshenko, Biletsky, Rudnyckyj), was born November 28, 1910, in the city of Pere-myshl, W. Ukraine. He completed university studies at the University of Lviv, specializing in Slavic philology, in 1934; in 1937 he obtained the Ph. D. degree (to two previous degrees of M.A.). While majoring in Slavic philology Rudnyckyj studied comparative Indo-European linguistics, eth-

nography, literature etc. He continued these studies abroad in Berlin, Munchen, Rome and Paris. In 1940 he obtained the degree Doctor Habilitatus from the Ukrainian University at Praha, and in 1943, from the Karlov (Charles) University of Czechoslovakia. From 1940 he lectured in Slavic philology in universities at Praha, Munchen and Augsburg.

On January 23, 1949, Rudnyckyj arrived in Canada and settled in Winnipeg. He joined the Ukrainian Cultural and Educational Centre and lectured in the Summer School at the Centre. September 1, 1949, he took the position of assistant professor in the Department of Slavic Studies in the University of Manitoba; in 1959 he was promoted to full professor, and later appointed head of the department.

Rudnyckyj is an active member of many (over twenty) learned societies and institutions in a number of countries, and participant in world congresses of learning.

He is the third (after D. Doroshenko and L. Biletsky) president of the Ukrainian Free Academy of Sciences (UVAN) in Canada, a member of the Royal Commission on Bilingualism and Biculturalism, etc.

Besides his researches and scholarly activities Rudnyckyj is an author, literary critic and translator. He greatly contributed to Slavic, especially Ukrainian Canadian, literary criticism by his many reviews of poetry, prose and drama. He did several translations from Slavic, English, Spanish, German, and other languages. He also translated from English (*Burns*), Old Ukrainian (*Tale of Ihor's Expedition*), Russian (*Simonov, Pasternak*), Lusatian (*Bart-Ciszinski*), along with writing some original verses. His novel from Ukrainian Canadian life, *Upward Flows Beaver Creek*, is thus far in manuscript. He is also editor of the Ukrainian Free Academy of Sciences series: *Slavistica* (48 publications as of 1966), *Onomastica* (24 publications), *Ukrainica Canadiana* (24 publications), *Ukrainica Occidentalia* (8 volumes) etc. In the series *Ukrainica Occidentalia* there are four volumes of Rudnyckyj's *Ukrainian Canadian Folklore*; the material collected by Rudnyckyj himself in his research across Canada, and some from other collectors.

Rudnyckyj has also written travelogues, in which he, picturing his impressions from seeing, hearing and observing, makes various interesting and informative excursions in philosophy, history, poetry etc. His writings are full of life, eloquent, with pleasant humour and an optimistic outlook. His first travelogue *Z podorozi navkolo piv-svitu* (*From a Travel Around a Half World*) was published in 1955, in Winnipeg. He started from his journey to Spain, to attend an international congress of scholars in Salamanca. With this opportunity he recollected events of Ukrainian-Spanish cultural connections, literature, history. He remembered the historic defence of Alcazar in 1936 by the royalist commandant Moscardo, about which a beautiful ballad was written by Rudnyckyj's friend, the Ukrainian poet B. I. Antonich. Rudnyckyj brought a copy of this ballad to place it in the Museum of Toledo. He spoke to the Congress about the Ukrainian version of the Spanish legendary *Don Juan* by Lesia Ukrayinka and S. Cherka-senko. He explored the National Library in Madrid and found there the old Ukrainian rarity *Ostrozhska B'bliya* (*Ostrogian Bible*) of 1581, a "silent witness of the old Ukrainian culture". Switzerland, Rudnyckyj calls a country of well-arranged details. In Germany he describes the city of red stones, Heidelberg, with its famous university, so familiar to the author; the places of Schiller, Goethe etc. In Belgium he was with his brethren Ukrainians and with other good people. Louvain University is the "alma mater" of many distinguished Ukrainians and there are always a number of Ukrainian students.

Of the same interest is his book *From my Canadian Diary* (1949-1958).

Rudnyckyj's life work is his *Etymological Dictionary of the Ukrainian Language*, which is in fact an etymological dictionary of Slavic languages under Ukrainian entries.

This work Rudnyckyj started in 1941 at the Slavic Library (Slovanska Knihovna) in Praha, Czechoslovakia. In 1945 the collection of 25,000 cards was transferred from Czechoslovakia to Heildelberg, Germany. There Rudnyckyj

was permitted by German and American university authorities to use the facilities of the Indo-European and Linguistic Seminar at the University of Heidelberg. A new era in the work on the dictionary began in 1949, when the author arrived in Winnipeg, Canada, and started his work in the University of Manitoba. The compilation of further entries and the excerpting of the new etymological literature have been continued. In 1962, in view of the scarcity of Slavic etymological dictionaries and, in particular, in the absence of a dictionary of this type in English, it was decided by the author that the material so far collected was sufficiently representative to justify the publication of the work. In 1962-67 six parts (1-576 pp.) of this dictionary appeared in print. The appreciation by the critics were very favourable. Here are some of them:

This is the first Slavic etymological dictionary yet to appear in English. It is the master work of... an internationally famous linguist whose bibliography, published in 1961, listed 751 books, articles, reviews, translations and papers... All important libraries and serious Slavic scholars will need this work, and will be forever indebted to the brilliant work of the author... (Elsdon C. Smith, *Evanston, NAMES* 10, 1962, 290-1)

Le premier fascicule d'un dictionnaire etymologique ukrainien, fruit du travail de vingt ans, vient de paraître... Cet ouvrage comble une lacune et est destiné à rendre de service...

(B. O. Unbegaum, *New York. Revue des Etudes Slaves*, 42, 1963, 228).

The importance of Prof. Rudnyckyj's work goes far beyond Ukrainian proper. In some cases Ukr. material helps to elucidate the Russian words which Vasmer considered "obscure"... These observations... should encourage the author in his unselfish labour and show him the great interest with which every Slavist is following the progress of his work...

(V. Kiparsky, *Helsinki, Slavic and EE. Journal*, 9, 1965, 81)

In view of the high scholarly value of this work the University of Manitoba awarded Rudnyckyj a research grant in 1964-65, and the Canada Council in Ottawa in 1966-1967.

I. OHIYENKO

Ivan Ohiyenko (Ohienko) — Metropolitan Ilarion (1882-), distinguished scholar, author and the Head of the Ukrainian Orthodox Church in Canada, was born January 15, 1882, in Brusyliv, in the province of Kiev. After completing studies in the University of Kiev and the Institute of Pedagogy, in 1911, he continued his specialization in the Department of Philology in the same University, and in 1917 habilitated as a Professor of languages. One year later he was appointed to the post of Rector (President) of the Ukrainian University in Kamenz Podilsky. When the Polish and Ukrainian Armies were retreating under pressure of the Russian Red Armies, and Russian communists approached Kamenetz, Ohiyenko moved to Warsaw (Poland). There he occupied a chair of theology professor in Warsaw University. In 1931 he was promoted for Ph.D. in the University of Brno, Czechoslovakia.

Although Ohiyenko had to his credit a large number of scholarly works of secular character, his heart was in religious matters. Lecturing in Warsaw as professor of theology he collected a great library of invaluable and rare books and scriptures of various languages, including ancient Sanscrit, Aramaic, Hebrew, Greek etc., preparing himself for the translation of the Psalter, New Testament, and finally the whole Bible into the Ukrainian living language. In 1940 he became a monk, then was ordained to the priesthood, bishopry and then archbishopry of the Ukrainian Orthodox Church. As a monk he took the name *Ilarion* (in respect to Ilarion, the great Ukrainian Metropolitan of Kiev at the end of X and beginning of XI centuries). Thus Ohiyenko became the Archbishop of the Ukrainian provinces Kholm and Pidliassia, at that time

under Polish rule. In 1944 he was elevated to the post of Kievan Metropolitan. The occupation of Ukraine by the Russian communists after the defeat of the German Nazis, who had already ruined Ukraine, forced Ohiyenko to emigrate to Switzerland. From that country he arrived in Canada on November 18, 1947.

In Canada he began as a priest and rector of the Ukrainian Orthodox St. Mary's Cathedral in Winnipeg. Four years later, in 1951, he was elected Metropolitan of the Ukrainian Orthodox Church in Canada.

Devoting himself principally to ecclesiastic works, Metropolitan Ilarion did not cease his general scholarly work and participation in fine literature. With exceptional erudition and prolific working capability, he published volume after volume of his scholarly and theological works and also volumes of verses. These are his more important publications in Canada:

Ukrainian Church in time of B. Khmelnytsky, 1956, 180 pp.

Ukrainian Church in time of Ruin. 1956, 564 pp.

Orthodox Faith. 1957, 200 pp.

Prince K. Ostrozhsky. 1958, 216 pp.

Our Literary Language. 1959, 216 pp.

St. Dmytri Tuptalo. 1960, 224 pp.

St. Lavra of Pochaiv. 1961, 392 pp.

Dictionary of T. Shevchenko language. 1961, 256 pp.

Pre-Christian belief of the Ukrainian people. 1965, 426 pp.

Division of one Christian Church. 1953, 348 pp.

Metropolitan-martyr, A. Matziyevych, 1964, 280 pp.

Verse:

Philosophic Mysteries. 1958, 356 pp.

Our Historical Wounds. 1960, 272 pp.

Crucified Mazepa. 1961, 88 pp.

Our struggle for Statehood. 1962, 224 pp.

(All published in Winnipeg)

Ohiyenko's translation of the *New Testament* (*Novy Zapovit*) was published in Stockholm, in 1942, and his translation of the *Bible* in London, 1962, by the British and Foreign Bible Society.

I. Ohiyenko in his lyrical verses very often pictured Canada, its people, natural beauty etc. A sample:

In Kenora, Ontario

How beautiful is this Kenora!
Over there is the beauty of the stars,
Around shines the hand immortal,
Which created the heaven and the earth.
There all is green and pleasant,
And looking into silver lakes.
And for the soul sensitive, tender
There is truly a paradise.

However Ohiyenko's lyrics are usually addressed to God. They are rather prayers of an anachoret. Possibly they are the author's relaxation between his continual scholarly writings and theological meditations. Possibly he believes in his vocation as a follower of the ancient prophets, who according to his opinion, were really religious poets (*Vira i kultura*, 1963, 8(116), p. 6) and the major parts of the Bible are poetry.

Ohiyenko's lyrical and dramatical verses are mostly didactical and rhetorical. However his translation of the Bible is, in the parts of the prophetic orations or religious ecstasy, very poetic. Metropolitan Ilarion made such translation in *verse libre* easy, melodious and with deep emotionality. The translation on the whole may be rated as one of the world's best. The British Bible Society honoured the translator by electing him a life member of the Society.

The bulky priceless manuscripts of the Bible's translation were lost during the hurried evacuation, but were found by the British armed forces and delivered to the British Bible Society.

Watson Kirkconnell considers Metropolitan Ilarion "the most prolific of all Ukrainian writers". (*University of Toronto Quarterly*, 1962, p. 525).

S. KYLYMNYK

Stepan Kylymnyk (1890-1963) was born January 5, 1890, in the region of Podillia, Ukraine. By scholarly specialization he was an ethnographer, deeply devoted to his researches for his beloved Ukraine, like I. Ohiyenko (Metropolitan Ilarion) in another field. He was educated in the Institute of Pedagogy in Vinnytsia, in the Historico-Philosophical Department of the University of Feodosiya (Crimea) and in the University of Kharkiv, specializing in ethnography. After completing his studies he served in the Commissariat of Education of the Ukrainian Soviet Socialist Republic (in Kharkiv), training candidates for teaching positions in colleges. Along with this official duty he engaged himself, with a risk of persecution because it was against the program of the communist rulers, in ethnographic researches. Using the opportunity of his official travel for the inspection of schools in the province, he allowed himself to collect and record from the people's memory songs, rites, traditional cults, beliefs, etc.

In 1943, avoiding captivity (after the German defeat by the returning to Ukraine communist rulers, as the new "conquistadors", Kylymnyk, with his family and his research archives, moved to Western Ukraine and then to Austria into Displaced Persons' Camps. There, to the end of 1949, he worked among the Ukrainian refugees as a lecturer, organizer of courses, schools etc.

In December 1949 Kylymnyk settled in Canada (Toronto). Here he put in order his large archives and began to publish his ethnographic works *Ukrayinsky rik v istorychnomu osvitleni i narodnych zvyhayach* (*Ukrainian Year in People's Customs and in Historic Interpretation*), in six volumes. At the same time he lectured and wrote for various Ukrainian publications, separate articles on history, ethnography, education etc., as well as critical surveys. His Canadian bibliography includes 127 items.

The first volume of the *Ukrainian Year*, containing materials for the *Winter Cycle*, was published in Winnipeg, in 1955; the second volume *Spring Cycle* in 1959.

Watson Kirkconnell made the following comments in his survey of this volume:

With the "Spring Cycle" of Prof. Stepan Kylymnyk's **CALENDAR YEAR IN UKRAINIAN FOLKLORE** appears the third in series of twelve massive volumes of research, based on text from all parts of Ukraine. The author is specially interested in seeking in Ukrainian customs, rites, folk songs, dances, myths, and magic formulas some evidence of the peoples's ancient character. In this attempts to trace an organic development of folklore forms from the present back to the Ur-Slavic period, he is interested in all aspects of life and thought. The immense racial and cultural miscegenation in the area over the past two thousand years make such an attempt complex and baffling, especially since the earliest dated folk song was published A. D. 1571, but Prof. Kylymnyk does not lack courage in making his backward extrapolations. The ultimate twelve-volume work will be encyclopaedic in its range and content.

(*University of Toronto Quarterly*, 1960, p. 574)

Kylymnyk was not fortunate enough (and with him Canadian literature) to complete publication of the whole of his "encyclopaedia". The third volume *Spring Cycle*, and the fourth volume *Summer Cycle* were published. The fifth volume *Autumn Cycle* was in preparation in 1963. However the author died in May of that year. The fifth volume was published in 1963, in Winnipeg, under the supervision of Kylymnyk's widow, Larysa Kylymnyk, his faithful helpmate in the formidable enterprise.

There remain unpublished: the sixth volume of the additional collection of pre-Christian songs; the Ukrainian customs and rites vis-a-vis of ancient Assyro-Babylonians, Egyptians, Greeks etc.; a vocabulary of archaic ethnographic words, etc.; *Ukrainian Antiquity* in 12 volumes (upbringing of children, marriage, death, theology, demonology etc).

The literary-research heritage of S. Kylymnyk is a priceless contribution to the cultural treasury of Ukrainian Canadians, to Canada as a whole and also to Ukraine. Only

in Canadian sanctuary could Kylymnyk find a possibility to fulfil his grand plan, and this is a noble Canadian contribution to all humanity.

S. Kylymnyk died from a heart attack. It was his third and last. As Roman Smal-Stocki in a biographic sketch said: "As in the Symphony of Beethoven, Death knocked three times at his door... First he felt it in 1955... the second time in 1962"...

May 9, 1963, Kylymnyk was working as usual. He wrote *Mother's Day*, an address to be delivered through radio, and brought it himself to the radio-announcer. On his way back home, at 3 PM., he died in the tramcar in Toronto.

Y. SLAVUTYCH

Yar Slavutych, linguist, poet and scholar, was born January 11, 1918, in a small estate at Blahodatne, South region of Ukraine. He is a scion of Ukrainian Kozak



S. KYLYMNYK



YAR SLAVUTYCH

nobility. Born just before the peak of the Russian communist terror in Ukraine, he experienced the harsh yoke of slavery from the beginning of his childhood, similar to the experience of the greatest Ukrainian poet, Taras Shevchenko, who was born a serf. When he was 14 years of age the Russian CHEKA (terroristic police) arrested his father and himself for deportation to Siberia. All their properties including their house were expropriated, and his mother with the younger children was evicted onto the street. His beloved dog was shot to death.

During transportation to Siberia in a freight train the Slavutych-boy escaped, and he, after a dangerous journey from the Russian bleak border region returned to his native sunny places. He found his mother in the mining city of Kryviy Rih. At that time a dreadful famine began in Ukraine artificially arranged by the Russian communist government with the aim of crushing Ukrainian resistance. All the crop, all reserves of grain and food in general were confiscated from Ukrainian farmers and peasants by the Red Army units and sent North, into Russia. The Slavutych family was helpless; the youngest child died from starvation; the grandfather, who taught Yar Ukrainian patriotism and the Kozak traditions and whom Yar deeply loved, was half dead hiding in his secret place from CHEKA. From time to time Yar delivered to him some crumbs from his mother's meagre supply. However the grandfather, a great Kozak *lytzar* (knight), died. The mother somehow found a job in the mining town, Yar at a commune ("radhosp") tending cows. Finally he found a chance to move to the city of Zaporizha and enrolled in the Institute of Pedagogy to continue his education interrupted by the arrest and famine. Along with studies he taught in public schools.

There the political and social atmosphere was easier. The historical environment, the cataracts of the river Dnieper, the place of the famous Kozak fortress and Headquarters of "Sich", the place of the last battle of the Ukrainian Prince Sviatoslav with the Pecheniges (972

A.D.), etc., all stimulated the poetical thrust of young Slavutych.*) While studying in the Institute he had some opportunities to visit Kiev and Kharkiv, the principal cities of Ukraine and the centres of the intellectuals — writers, poets, artists, etc. — and to make acquaintances and even friends, although in the suffocating atmosphere of militant Russian communism. This helped him to feel more confident in himself and in a divine call for a poetical mission.

Although Slavutych began to write verses as early as his ninth year, his poetical career began in his early twenties, while in the Zaporizha Institute. He graduated in 1940, and immediately was sent to the Russian army. In no time he found himself behind the German front, where he joined a group of the Ukrainian Liberation Army (UPA) to fight both Ukrainian enemies, German and Russian.

After a long "odysseying," Slavutych, in 1945, reached Munchen, Germany, enrolled in the Ukrainian University there to continue further his education, and in 1949 emigrated to the United States of America. There he studied in the University of Pennsylvania until 1955, when he completed his studies with a Ph.D. degree.

In 1960 Slavutych moved to Canada, to the University of Alberta, where he is a professor in the Slavic Department.

Settled in Canada, Slavutych became a Ukrainian Canadian poet, writer and scholar. In Canada he published, in 1963, a massive volume of his selected poetry *Trofeyi (Trophies)*, in which a chapter *Northern Lights* is his first contribution to Canada. In 1964 he edited and published an Almanac *Northern Lights*, Vol. I, which contains writings of 16 Ukrainian Canadian poets and writers. In 1965 Slavutych published Vol. II of the same Almanac, containing writings of 24 Ukrainian Canadian authors. This second volume began with Slavutych's lengthy poem *Zavoyovnyky preriy (Conquerers of the Prairies)*, dedicated to the Ukrainian pioneers in Canada and to one of the oldest Ukrainian

*) Enchanted by the river Dnieper's historical glory Slavutych changed his family name to Slavutych, derived from the Dnieper's name in the poetry — S l a v u t a.

pioneers on the North American continent, the explorer and publicist, Ahapiy Honcharenko, whose influence was also strong in Canada. Before the publication of *Trofeyi Slavutych* published in 1960 a smaller collection of his poems *Oaza (Oasis)* and in 1962 *Mayestat (Majesty)*. All works were published in Edmonton.

Along with his poetry and some critical reviews Slavutych wrote a massive manual of the Ukrainian language for English-speaking students, and a series of shorter text books on this subject, for high schools and universities — *Conversational Ukrainian*, 608 pp., *Ukrainian for Beginners*, 60 pp. etc.

Slavutych's tragic experiences in his homeland and exile, his painful sorrow from the bestial humiliation of man by the newly hatched, from social miasma of humanity, "overlords", his flaming anger against enslavers, especially the enslavers of Ukrainian people, and, in contrast, majestic glorification of the famous historical past of Ukraine, and the heroic struggle for freedom at present — made a deep imprint on his poetry of the pre-American period.

The most expressive of that period and full of emotional passion, incarnated in a highly artistic form, is Slavutych's group of poem *Pravdonostsi (Justice Bearers)* and *Dochka bez imeny (Daughter without name)*, all written in 1944-47 (The first publication of *Pravdonostsi* was made in 1948, in Munchen). *Dochka bez imeny*, a lengthy poem of autobiographic character, was written in memory of Slavutych young first wife and their new-born daughter, captured with a group of Ukrainian men, women and children by ravaged German S.S. troops, locked in a house and burnt alive. This poem was first published in 1952, in Buenos Aires.

The chapter *Homin vikiv (Echo of Centuries)* over 60 pages, contains delightful pictures of various events of Ukrainian history, from the dawn of centuries to the end of XVIII. Among them a poem of six parts *Solovetsky viazen (Prisoner of Solovki)* is written with great force of tragedy and wonderful poetical beauty. It is a story of

the last Ukrainian Chief of the Sich Fortress and the Head of the Zaporozhian Kozak Forces, Petro Kalnyshevsky, who was treacherously seized on the order of the Russian Empress Catherine II and imprisoned in a dark dungeon of the island of Solovki in the White Sea. There he spent 26 years (1775-1801) in unbelievable misery. Nearing the end of his life, Kalnyshevsky, in the description of the poet, peers into a small chink in the stone wall and looks at the sea-gulls. He asks them:

Chayky! Chayky!*) My friendly birds
From lands I saw them long, so long ago.
O bring me here, O freedom lovers,
At least the scent of our steppes.
At least a drop of soil beloved
From your little legs shake off to me.
Take my grief at least for a moment,
My friendly beloved birds.

The chapter *Spraha (Thirst)* of 37 poems is the unslaked thirst of grief and despair of an uprooted human being; every poem being one of real poetic inspiration and composition. After *Spraha* Slavutych wrote *Oasis*, created now on American soil. Little by little he became more optimistic and finally regained his trust in himself and a remarkable vigor and a hedonic sense of life. He is still an irreconcilable intellectual fighter against oppressors, a prophet of Justice and Liberty, in the manner of the great poet T. Shevchenko, for Ukraine and all humanity.

Slavutych is a poet by the grace of God. His creative poetical power consists of a happy synthesis of heart, spirit and mind, enlightened by learning, experiences and forceful inspiration.

Belonging to the "new" generation of poets, now in their majority in Europe and the New World plunged in a muddy water of illogical nothingness, in which a poet looks like a lunatic, and not a bard of humanity, Slavutych has saved his poetical integrity and taken a firm

*) Chayka — in Ukrainian sea-gull.

stand on the great poetic road, on which we still feel the steps of Homer, Dante, Shakespeare, Goethe, Shevchenko etc. — the road of immortals. He operates in his poetry through all the new really poetical forms and artistic means, and always remains free from the witchcraft and charlatanism of the fashion of decadency. His poetry is wholesome.

Watson Kirkconnell in his review on Slavutych's *Oasis* said:

Yar Slavutych's "Oasis" is a graceful little volume of Ukrainian lyrics. The title refers to a sequence of love poems, most of them four quatrains long, whose key-note is given in the opening line:

You are a phantom oasis to me
That beckons on across Saharan sands.
I turn as at some touch of ecstasy
And white-faced pillars lure my outstanding hands.

Later in the volume, a number of Petrarchan sonnets show that their author has been stirred by travel, as he gazes at an Egyptian obelisk in the Place of Concorde (in Paris), over the battlefield of Waterloo, or at the giant Sequoias of the New World and the Parnassian beauty of Monterey.

(*The University of Toronto Quarterly*, 1962, p. 579)

In his survey of Slavutych's *Trophies* the same critic considered this publication "another milestone in the history of Ukrainian poetry in Canada". . . (Ibid. 1963, p. 532).

The latest years indicate that Slavutych is slowing down in his poetical output, obviously being absorbed in other scholarly duties. It would be a great pity if this were not only a temporary event.

C. BIDA

Constantin Bida was born September 24, 1916, in the city of Lviv, W. Ukraine. After completing his secondary studies, in 1936, he enrolled in Lviv University, humanities department. The war interrupted his studies, and Bida continued them in the Vienna University, where he was gradu-

ated with the degree of Ph.D. He then continued studies in philosophy in Bern University, Switzerland (1946-47). From Switzerland he immigrated to Argentina, Buenos Aires, and finally moved to Canada in 1950.

C. Bida began his academic work in Canada in 1952 as a lecturer in the Institute of Eastern and Southern-European Studies in the University of Ottawa. Now he is Head of the Department of Slavistics. His speciality is Comparative Slavic Literature, Ukrainian Literature and Slavic Philology. He is a member of many learned societies and participant in international and national conferences; he is also president of the Ukrainian Shakespearean Society in Canada.

As a writer C. Bida is author of many treatises, critical reviews and articles, published in Ukrainian, English and French, such as: *Ideology of Soviet literature (Nasha Kultura, 1951, pp. 25-30)*; *Knut Hamsun (Ibid. 1952, pp. 18-22)*; *Religious Motifs of I. Franko (Slavic and East European Studies, University of Montreal, v. 1, 1956, pp. 104-110, 139-145)*; *Shakespeare in Polish and Russian Classicism and Romanticism (Ibid. v. VI, 1961, pp. 188-195)* etc.

In book form were published: *Some Reflections on the Work of Shakespeare (Toronto, 1956)*; *Alliance of Hetman Mazepa with Carl XII (Winnipeg, 1959)*; *Lesia Ukrainka — her Life and Works* — a biography of the famous Ukrainian poetess and an essay of her poetical and dramatic works, with her selected poems in English translation (University Press, Toronto, 290 pp.). He also prepared and edited for publication *Kobzar* of T. Shevchenko, first published under Russian censorship in 1841, with his introduction in English and French (published by the Université d'Ottawa, 1961).

On the threshold of publication: *Anthology of Contemporary French-Canadian Poetry*, translated into Ukrainian by Ukrainian poets and edited by C. Bida, in both languages; *Slovo pro pokhid Ihoria (Tale of Ihor's expedition)* — a treatise on the oldest Ukrainian poetical treasure (1185 A.D.), etc.



C. BIDA



B. BILASH

B. BILASH

Borislav Nicholas Bilash represents the Canadian born generation of Ukrainian Canadian writers. He was born May 9th, 1929, in Winnipeg, the son of pioneer teachers Nicholas and Mary Bilash, who gave him a knowledge and appreciation of his Ukrainian heritage and the Ukrainian language. When he was a child his parents taught in areas of Manitoba where the Ukrainian people maintained all their ancestral customs and traditions. It was in such a milieu in the village of Ward that he obtained his elementary education. Later he attended the Dauphin Collegiate Institute.

Borislav Bilash received his initial teacher-training at the Manitoba Provincial Normal School and later attended United College and the University of Manitoba from which he received the degrees of B.A. (1956), B.Ed. (1957), and M. Ed. (1960). In the second year of his Arts program he

was awarded a prize for proficiency in Ukrainian. After receiving his M.Ed. degree Bilash studied Slavic languages in Winnipeg, Ottawa, and Munchen, receiving his Ph.D. in Slavic Philology from the Ukrainian University of Munchen.

Bilash began his teaching career in 1944 in a one-room rural school in the very area where he had obtained his elementary education, several miles from the village of Ukraina. Some time later he served as principal of two schools in the St. Vital area, having also taught in St. James. In the Winnipeg School Division where he has taught since 1954 he has been actively engaged in groups and organizations concerned with the preservation of the Ukrainian language. Since Ukrainian was introduced into the High School programme of Manitoba he has served on the Ukrainian Curriculum Committee of the Department of Education, the Advisory Board to the Minister of Education, the Ukrainian Examination Committee of the Department of Education, and the Provincial Curriculum Committee of the Manitoba Teachers' Society.

He is past president of the Manitoba Modern Language Association and editor of the Manitoba Modern Language Bulletin, and the Ukrainian Students Review. He is a member of such professional organizations as the Council for Exceptional Children, the Canadian Education Association of Canada, the American Association of Teachers of Slavic and East European Languages, the Ukrainian Cultural and Educational Centre; for three years he was director of the Summer Ukrainian Courses of the Centre. He is also the vice-chairman of the Curatorium of Ukrainian Catholic Schools, Chief Inspector of these schools etc.

The writings of B. Bilash reveal his interest in the Ukrainian language and the history and literature of Ukrainian Canadians. In 1944 he translated into English T. Shevchenko's poem *Reve ta stohne Dnipr*, unpublished; later he translated poetry of the Ukrainian poet Markian Shashkevych (1811-1843) *Psalms of Ruslan*, published in the weekly *Postup (Progress)*, Winnipeg. He has written articles and short studies, in English and Ukrainian,

on such prominent Ukrainians as M. Shashkevych, Ivan Vyshensky (of XVI century) and several dealing with educational matters. His larger studies include *Ukrainian With Ease*, a simplified modern Ukrainian grammar, authorized for use in Manitoba schools, and published in 1961. His thesis (1960) *Bilingual Public Schools in Manitoba, 1897-1916*, is microfilmed and frequently used as background source by other writers. His, yet unpublished, Ph.D. dissertation (1965) is a monumental work entitled *Canadianisms and their Stylistic Functions in the Language of Ukrainian Canadian Authors*. It may be called a dictionary of the Ukrainian language in Canada, and consists of 824 typewritten pages.

Bilash is one among the most promising young, Canadian-born, Ukrainian Canadian intellectuals.

F. KHOROSHIY

Fedot Khoroshiy (Archbishop Mykhail), although in the strict sense he does not belong to the category of scholars, he is close to it. His writing represents theological lectures, church books, and religious poetry.

Khoroshiy was born in Ukraine, near the historical city of Chyhyryn (old headquarters of the famous Ukrainian ruler, Bohdan Khmelnytsky), July 10, 1885. After completing his theological education in the Kievan Theological Seminary, he continued his studies in the University of Kiev (1917). However in 1920, when Kiev fell into Russian communist hands, he was expelled. The same year he was ordained into the priesthood, and during the next nine years he served as rector of the Cathedral in the city of Cherkasy, with constant and varied obstructions from the communist authorities. Finally, in September 1929, he was arrested, thrown into jail, and later sent into exile in the far North (the White sea Kolsk peninsula), after an ordeal of beating and tortures. At one time the prisoners, among them Khoroshiy, were sent 800 km. (about 600

miles) on foot to another northern slave labour camp (Ukhta Pechora). Only in 1937 was he released. Temporarily, in 1941, when under the German invasion the communists retreated, religious life in a part of Ukraine was restored. Khoroshiy was then elevated to the position of bishop, and with his priests was busy in christening and baptising people liberated from religious intolerance. However in 1944 he was forced to emigrate to Western Germany. There in 1946 was established a Ukrainian Theological Academy, in which F. Khoroshiy (Archbishop Mykhail) became Rector (president) and professor.

On the invitation from the Consistory of the Ukrainian Orthodox Church in Canada, F. Khoroshy moved to Canada and, on August 9, 1951, was appointed Archbishop for Toronto and Eastern Canada.

As a writer F. Khoroshiy is author of an *Interpretation of the Gospel of St. John* (248 pp.), *Psalter interpreted and explained*, and *Prayer (Chasoslov)*, *Spiritual World and Human Soul* (154 pp.), and others in the field of theology. He is a talented poet. His poetical gift blossomed forth during his martyrdom in Russian slave labour camps. In a poem he addressed to God, as his only saviour:

Long years in slavery I am,
Its end is concealed in the dark,
But I am with You, my God,
And with You all places are Paradise.

(*Life and work of the M. R. Michael*. . . Toronto, 1965, p. 99)

Later, in Canada, he published three books of poetry under the general title *Svitova epopeya (World Epic)* and sub-titled: *Old Testament*, *Messiah Christ* and *Christ Church* (252 pp.).

His versifications are light, fluent with a touch of heart and genuine feeling.

2. POETS, NOVELISTS AND ESSAYISTS

L. ROMEN

Levko Romen (1891—) came to Canada in 1950 at an advanced age, surviving two world wars, the Ukrainian war for national liberation (1917-23), participation in the Ukrainian Underground Army (UPA) during the Second World War, and the barracks of Displaced Persons. All these eventual and dramatic experiences were reflected in his literary works and continue to reverberate also in his writings in Canada.

Romen was born in the village of Tomashivka, province of Poltava, Ukraine. He completed his professional education in 1915 in a Geodesical Engineering School. Immediately after completion he was called to the Russian army. After the occupation of Ukraine by the Russian communists he moved to Poland, where he found work in his profession. When the Germans overran Poland they took him to Germany for forced labour. Then, after the war was over, he emigrated to Canada and settled in Toronto.

Romen began writing in his school years, but his first publication was dated 1918. Later he published some of his verses in Ukrainian periodicals in Poland and Czechoslovakia. Only in Canada did he find a certain possibility of publishing his writings in the form of books. The first one, *Poems*, was published in 1956, in Toronto; the second, *Peredhrimya (Before Thunderstorm)*, a collection of poetry, in 1963, also in Toronto. He published a number of poems in various Ukrainian periodicals, such as *Nasha Meta*, *Vilne Slovo* etc. In the almanac *Pivnichne Siayvo (Northern Lights)*, Edmonton, appeared Romen's drama *Zhovtosyl*, a story *Vidpovid (The Answer)* and some poems.

In his lyrics (*Peredhrimya*) Romen glorifies the beauty of nature and expresses his thoughts and emotions, mostly in connection with events in Ukraine and the Universe.

His deep patriotism, painfully wounded by the subjugation of his people, dominates over other elements of his poetry. This is a sample:

At the edge of sky the thunder rolled like stones,
Saturated with lightning-anger the silver winged clouds.
And this thunder joined other, cannons.
Lightning strokes danced around.
Enemies tread upon our sacred land,
To bend down people under bloody boots.
Yet, without fear I listened to that music.
No one could revert elementary force.
Yet, in a cloud much darker would amass your rage,
O my people silver-shining, against them.
You will crush them, killers, like thunder
By a mighty stroke, and lightnings will blind them.

(*Peredhrimya*, p. 10)

In general the author likes thunder and storms, and often uses them in his poems.

His *Poems* are semi-epics of historico-philosophic character based on events in Ukrainian history.

In Canada Romen showed himself to be a prolific writer of satiric and comic verses, under a pen-name Onysko-Terpukh. He wrote these verses on various events of everyday life in Toronto, and on more general national and political subjects. He published them in the local Ukrainian press.

On Canadian themes Romen wrote a little. However the "spirit" of Canada was already integrated into his poetical instrumentation. He wrote *Spirit of Niagara*, *Pipe of Peace*, *Canada* etc.

His outlook is optimistic, vigilant:

Live — only in freedom! —
Tells us our living soul.
Death to the people's prison, —
This is our sacred goal.

(*Peredhrimya*, p. 62)

O. CHERNENKO

Oleksandra Chernenko was born outside of Ukraine, in Piotrkow, Poland, to which her parents emigrated after the Russian communist invasion of Ukraine. After four years of medical studies in the university she was forced to move to Germany when Poland fell into German hands. In 1949 she settled in Edmonton, Canada.

Chernenko began to write during her secondary school years, but nothing was published before her arrival in Canada. Her story *Svitla (Lights)* written in Canada was published in 1953, in the U.S.A. monthly "Kyiv". In this story the author deliberates about the mental conflict of an Indian, provoked by the inconsistency between Christian teaching and the behaviour of the members of Christian society. In general Chernenko has the inclination to delve deeply into complicated, mostly irreconcilable sociological and philosophical problems, with an accent on the negative side of human life. Such are most of her poems published after 1955 in various Ukrainian periodicals, and such is her lengthy poem (60 pp.) *Liudyna (Man)*, published in book form in 1960 (printed in Philadelphia, U.S.A.).

Watson Kirkconnell welcomed this "new voice" in following lines:

A new voice is that of Oleksandra Chernenko (Mrs. J. E. Jendyk) of Edmonton, whose *MAN*: a poem in 18 Cantos was published in Philadelphia, with prefatory verses from Goethe and T. Os'machka. Its theme wavers between philosophy and sentimentality, as this opening stanza may indicate:

The sun breathes fragrance. Even so it breathes
Across the fruitful vineyards of the day,
And life in wanton rhythm intoxicates
The soul of every land with potent sway.

The only vehicle throughout the entire volume is a loosely rhymed quatrain, but the style is thoughtful and warmly touched with feeling.

(*University of Toronto Quarterly*. 1960, p. 510)



O. CHERNENKO



B. OLEKSANDRIV

In Ukraine Oleksandriv completed his studies in the Kievan Institute of Pedagogy. Arriving in Canada he continued his education in the University of Ottawa, where he graduated as a librarian.

Oleksandriv began writing in his school years, and his first poems appeared on the pages of periodicals in Ukraine in 1938. However his first collection of poetry under a title *Moyi Dni (My days)* was published in 1948, in Salzburg, Austria. In Canada were published two of his comic stories — *Swyryd Lomachka v Kanadi* (Toronto, 1951), and *Liubov do blyzhniogo* (Toronto, 1961), both under the pen-name Swyryd Lomachka. His essay *Slovo o polku Ihorevi* was published in 1961, and in 1967 a new collection of poetry *Tuha za Sontzem (Craving for Sun)*.

In his comic stories Oleksandriv-Lomachka shows an expressive talent of a born humorist, ennobled by civility

and friendly disposition. He seems to be a natural successor of the famous Ukrainian humorist of the "soviet" period, Ostap Vyshnia, who was so often under repression by the said Russian regime. A keen apprehension of reality, a sharp analysis of the specific situation, as well as the psychology of the acting personages, and the presentation of them in a full life picture, are the peculiar talent of the author. The collection, *Svyryd Lomachka v Kanadi*, contains 20 stories. The first one is his biography with sharp and bitter sarcasm of communist reality and also of German occupants. The rest of his stories, mostly from Ukrainian Canadian life, dealt with "canadianization" of new immigrants, their adjustment to the new system and to the language.

In the collection *Liubov do blyzhnioho* there are 12 "feuilletons". The last one represents the author's collection of aphorisms. This is one of them:

One of the greatest misfortunes of humanity is the fact, that due to unfortunate incidents many persons occupy positions for which they have no ability. Hitler, in a role of corporal, and Stalin, in a role of post office robber, were properly in their place, and humanity would have been safe from the terrible excesses, if they had never ventured outside of their competence. From botany we know that the transplanting of plants to an unfavorable climate does not promote their growth. Thus the artificially created climate in transplanting into social conceptions, produces communism or fascism. (p. 116)

In this collection, in which by "bitter laughter" (not by bitter tears), Oleksandriv pictured Ukrainian Canadian intellectuals of the later immigration — professors, poets, artists, etc., he showed his art in interweaving bitterness with lyricism. As M. Levytsky, in his introduction to the collection, says:

... possibly this bitterness, saturated with a profound lyricism, is the most genuine and the most valuable character of his humour...

Oleksandriv's poetical writings are light, fluent and melodic in form, and rich with unadulterated poetry without swerving into the treacherous nihilistic camp of a new fashion. He is firm in his principles. He says "The specific mark of so-called *modern art* is the impossibility of making a dividing line between art and charlatanry."

(p. 114)

The renowned Ukrainian poet, Yuriy Klen, gave the following characteristic of Oleksandriv's poetry:

Oleksandriv's versification is light and fluent, which is rare with new poets. . . The poet has taste, a ground for future development; he has beautiful melody and organic sense of rhythm, which pulsates in his blood. . .

(*Zveno*, 3-4)

Klen was not mistaken. The new volume of Oleksandriv's poetry *Tuha za Sontzem* (*Longing for Sun*) confirms his prophecy. Most of Oleksandriv's poems are pieces of art, incarnating living fibres of his soul, his noble mind and heart. He is a heavenly inspired bard of unbelievable suffering of his people, of shameful injustice of the rulers of the world, of his own uprooted young life, losses, disruption, exile. The love of Ukraine and sorrow for her loss dominate his poetry.

The sky here is bleak and rough
And such loneliness in the field.
I would like to go to You*),
But the snow lies over my road.
I will, — I see, — to live alone,
To drink the bitter drink alone myself.
Nothing, nothing can take your place,
Only you, alone, for me, only you.
My heart withered from sorrow. . .
My friend! No more joyful songs;
I hear the bitter crying
Of my beloved people, my land.
I remember: great fires all around,
Smoke and lament from the black holes. . .
Black vultures sat over my field
Where I played as a little boy.

*) Ukraine.

In another poem Oleksandriv pictures a retreat under the pressure of the enemy's army:

Into darkness of night phantoms forced their way
And flew farther to die in smoke.
We are in retreat. . . the smell of blood is in the wind.
Flakes of snow cover the muddy platform. . .
And it seems to me: black wheels were crying,
Throwing fire-sparks to blinding eyes,
From the sky-line run smoky expresses,
Run away like dragons from hell. . .

So in vain all your thoughts at present
Fly back like birds from the windows;
All my roads are like jungles in the darkness,
Like blind eyes without the light and tears.

This is a piece of an intimate poem addressed to lost love:

Be content that worse did not happen,
That the goblet broke untouched.
I learned well how to write verses,
Yet, I did not learn how to live.
And no need. Believe me — no need.
Don't look for habitual life keys,
Inconceivable blueness of heaven
Is wiser than all wise men.
No more crying, my uncalmed heart
And the flame is nearing the end. . .
Only memory — a peaceful lakelet —
Is reflecting a lovely star.

The future is awaiting Oleksandriv. So far he is sowing his poetical field. The harvest will follow in due time.

L. MUROVYCH

Larysa Murovych (Tymoshenko) was born September 21, 1917. at the city of Chernivtsi, Ukrainian region of Bukovyna. Her father was a professor of classic languages. After attending a German public school (Bukovyna was



L. MUROVYCH



I. BODNARCHUK

under Austrian rule) she passed to the Ukrainian high school. However Chernivtsi fell under Rumanian occupation, the Ukrainian schools were closed by the invaders, and Larysa moved to Halychyna and continued studies in the Ukrainian high school there. Later, during the time of the Second World War, she moved to Czechoslovakia, where she studied journalism. Emigrating to Canada in 1948, she attended similar studies here.

Larysa tried her pen at the age of 12, but her first verses appeared on the pages of Ukrainian periodicals in 1934. In Canada she began publishing her writings in 1960. During her first twelve years in Canada she worked hard on the farm and around the home, and this was not favourable for literary work. However, since 1960 she has shown exceptional energy as a writer; her poetry made a systematic appearance on the pages of Ukrainian publications in Canada and in the monthly *Vyzvolny Shliakh* (*Liberation Path*), published in London, England, and she became

one of most productive poets in Canada. And more: she is one of the most "Canadianized". Her collection of poems *Pioniry sviatoyi zemli* (*Pioneers of Sacred Land*) is loaded with Canadian themes: five fine poems deal with the Indians *Cree Tribe*, *The Hands of Indian Woman*, *Hiawatha's Song*, *Kan-He-Wa-Boom*, *Pauline Johnson*; also a poem-ballad *Yevshan-Zillia* with a Canadian plot.

Here is an excerpt from the poem *Pauline Johnson*:

At the Great River of the Rising Sun,
In the settlement of Six Nations,
Where their freedom not forgotten,
Nor their ancestors' spirit
And Canada's maple leaf, —
There was born to pale-face mother
And her husband, Chief of Nations,
Brave nice daughter. Gave Manitou
Her his blessing — gift of writing.
And in maiden age her sweetest
She composed singing verses.
Then with years became her poems
Sharp and hard like sword, defending
Sacred freedom of her nation... etc. -

(Written in 1963)

L. Murovych also wrote on the subject of Ukrainian pioneers. She said that although in a pioneer's hut there was a small window, yet through it shone the mighty Sun... of freedom. She also wrote about other pioneer ethnic groups: Irish, Icelanders, French etc.

In her studies of literature, with a special attention to poetry, L. Murovych showed a live interest in poetesses. She studied the biography and works of Emily (Elizabeth) Dickinson (1830-86), a noted American poetess. In connection with the 80th anniversary of Dickinson's death, L. Murovych traveled, in 1966, to the town of Amherst, Mass., where the poetess was born and spent her whole life. There she collected some material and made a sentimental visit to Dickinson's garden and house, to be close

to the spirit of the poetess. Her researches and impressions L. Murovych published on the pages of *Zhinochy Svit* (Woman's World), N. 11-12, 1966, Winnipeg. She found similarity in life and kind of poetry of E. Dickinson and the Ukrainian poetess O. Liaturynska (resides in U.S.A.). Both are epigrammatic in form of expression; both are worshipers of Beauty and Right.

Another poetess whose life and works interested L. Murovych was Izabella Valence Crawford (1850-1887), a Canadian author of Irish stock and patriotism. L. Murovych, in her article *Izabella Crawford*, published in the almanac *Pivnichne Siayvo*, 1967, compares the Ukrainian poetess Olena Teliha (murdered by German Nazis in Kiev in 1942) with I. Crawford as forerunners of national revolution.

Murovych pictures Canada with love and appreciation; the Canadian winter is severe, the life moves slowly, but under the Aurora Borealis "mysteriously sounds the Canadian *pralis* (primeval forest), the ring of the golden keys of hope".

And nevertheless it is a crime to forget the land of one's ancestors:

When the body dies, the soul will return
To the native land... Ukraine will ask:
What did you for me, being away from me?
Reply!

Having a poetical gift Murovych handles the art of versification with ease. Her poetry is cultured, picturesque, wholesome; there is feeling of soul, heart and reason. Hers is a good harvest for the Ukrainian Canadian literary storehouse.

R. RAKHMANNY

Roman Rakhmanny (Oliynyk) was born December 28, 1918, in Ukraine, in the year of the proclamation of the Ukrainian National Democratic Republic. In the following

years Ukraine, assaulted by fanatic Russian Red Armies fell under their communist dictatorship. Rakhmanny grew up in an atmosphere of terror, injustice and unbelievable exploitation and humiliation of his people. In his childhood he witnessed the tearing away of some parts of Ukraine by aggressive and more fortunate in the political cataclysm neighbours — Poland, Rumania, Hungary. All these made Rakhmanny an irreconcilable enemy of all foes of Ukraine. Therefore in the time of the German invasion and plunder of Ukraine he joined the Ukrainian underground liberation army. From the beginning of the Second World War he worked with the underground publications against the Russian and German occupants. At the same time he continued his studies as systematically as it was possible, and in 1944 he graduated from the Ukrainian Philosophic and Theological Academy (Kiev). With the great migration of Ukrainian intellectuals at the end of the War, he moved to Germany into the zones of British and American occupation. There he developed his activity as a journalist, editor, publisher and director of Ukrainian Press Service. Many of his articles on immediate Ukrainian topics were published in the papers of such countries as Great Britain, Belgium, Holland, Switzerland, Norway and others.

Rakhmanny settled in Canada (Toronto) in 1949. Working as a factory hand, editor, clerk etc. he attended the University of Toronto and graduated with a M.A. degree. From 1959 he has worked with the Canadian Broadcasting Corporation, International Service. Along with this work he continued his postgraduate studies in the University of Ottawa, and there obtained a Ph.D. degree.

During all that time Rakhmanny published his research articles in various papers. He studied especially the processes of life under communist dictatorship in the U.S.S.R. and interpreted them in his articles in the free world press.

In 1960 he published a book *Krov i chornylo (Blood and Ink)* with a number of stories and articles. He dedicated this book to his brother Ivan and twenty-six his friends in the following sentences:

To my brother, Ivan, and his twenty-six friends, who in one day in their beloved motherland fulfilled their duty in such way, as they and thousands of other sons of Ukraine understood, and by their own blood testified to a deed which cannot be described by any ink.

In his deepest sensitivity to the tragedy of his people as well as to the decadence of international morality, Rakhmanny writes his essays and stories as the weapon of "Ink" against those who shed people's blood. In these stories and articles Rakhmanny pictures the diabolic orgies of terror in Ukraine perpetuated during the war and occupation by both, the German nazis and Russian communists. He supported his accounts and stories with human documents. Here is an excerpt from a letter of Bishop Platon to Bishop Polikarp of the Ukrainian Orthodox Church, July 20, 1943:

With great sorrow we have the honour to inform Your Grace that on July 14, 1943, in the village of Masyna, district Ostroh, province Dubno, there took place a tragic, unheard of, extermination of the Ukrainian and Czech population. The people were forcibly crowded into a wooden church and burned to death. Those for whom there was no room were driven to the municipal house and stables, and also burned. In such a way about 850 persons were killed. All this was executed by the German military police with the help of Uzbeks and Poles. The lament of the burned people could be heard around five kilometers. A similar tragedy also occurred on July second, in the village of Hubkow, district Liudvypolsky, province Kostopil. There a priest, Kornytzky, and his assistant, Petriv, were tortured to death. Their bodies, together with bodies of other tortured people and with a number of live people, were brought into a local church and burned. Similar events happened also in the village of Velyki Selyscha... Etc.

All of Rakhmanny's stories are written on the theme of the fight of the Ukrainian partisans against German and Russian invaders.

In Canada Rakhmanny as a journalist and political writer is a champion of human dignity and liberty for man

and nations, a messenger of international justice, a strong opponent of slavery and exploitation, urging vigilance and activity.

Rakhmanny organized his lectures in the form of a dialogue of his activity on the subjects and called them *Dialogues On Mount Royal*. A collection of these dialogues he prepared for publication. His first published dialogue was a parallel between Ukraine and Canada.

I. BODNARCHUK

Ivan Iriney Bodnarchuk was born December 22, 1914, in the region of Pokuttia, Western Ukraine; he completed his education in the Institute of Pedagogy and devoted himself to the teaching profession. This was terminated by the Second World War, at the end of which he found sanctuary in the Displaced Person's Camps in the part of W. Germany, occupied by British and American forces.

Bodnarchuk emigrated to Canada in 1949, settling in Toronto. He began his writer's career in 1935 by publishing stories in various Ukrainian periodicals in Lviv, W. Ukraine. Then he published three collections of stories, *Na perekhrestnykh Shliakhakh* (*At the Cross-Roads*), *Kladka* (*Foot-Bridge*) and *Znayomi Oblycha* (*Well-known Faces*). Many stories remain unpublished.

Bodnarchuk in his stories written on life in Ukraine before coming to Canada, and in Canada — on Ukrainian Canadian life, revealed himself to be a thoughtful pedagogue and psychologist. He penetrates deeply into the psychological and emotional processes of his personages and seeks the solution of their difficulties to a better end. Especially he concentrates his literary "researches" on the mother as a victim of her motherhood, carrying on her shoulders the heavy burden of rearing and educating her children. Children to I. Bodnarchuk are "his flowering orchard" which should be cultivated with great care and sacrifice to become really a blooming orchard. His stories Bodnarchuk veils in

gentle poetry; love of the human being, especially human being in despair, is the basic tenor of his narratives. Bodnarchuk's style of writing is often impressionistic, generally unverbose and composed.

Although Bodnarchuk is in deep sorrow for the loss of his motherland, full of love of Ukraine, he "Canadianized" himself very well and readily. He has already to his credit a series of stories from Canadian life dealing with older and recent Ukrainian settlers. These stories by their contents and sincerity of narration, might be considered an extension of Illia Kyriyak's *Sons of the Soil*. However Bodnarchuk dealt with new problems and in a different contemporary situation. Among such problems of the Ukrainian Canadians is a complicated and delicate process of incorporating the young generations into Canadian life without losing their ethnic identity and the Ukrainian cultural heritage, i. e., the Ukrainian s o u l.

In the story *Zapovit (Testament)* Bodnarchuk pictured a sorrowful moment of a dying pioneer woman and her verbal testament to her sons, daughters and grand-children:

Andrusyshyn's farm was in colorful sunshine. The yard was crowded with cars — red, green and blue; the small silver mirrors reflected the sun to the earth with green rays. It is Sunday. . . This is a gathering of sons, who arrived to visit their sick mother. They come from afar and meet each other at the gate. The oldest sister received them at the house door. "Mother earnestly awaits to see you, — whispered the sister; — she put your pictures around her; in her sleep she called your names." They were silent. Listening to the slow breathing of their mother. . . She opened her eyes. She extended her arms. Her sons approached. There was a mixture of embroidered sleeves with military ones. "Do you recognize me? Your voice, my dear Vasylechko, is changed. . . your hair is lighter. . . Andriyko looks like your late father. . . Bring me, my children, a bunch of kalyna ("snow-drop tree berries") and listen to what I will tell you. . . Vasyl-Vasylechko, my pilot dear. You are flying high. Did you see our fatherland? . . . And you, Petryk, you are reading too much. Do they

write about us? . . . Ask, my children, ask again and again about our Ukraine. Because without her we are nothing here . . . You come here from afar, perhaps seeking for inheritance. But instead of inheritance I will leave you a debt. An unpaid debt to our fatherland; you know it from my stories, from my songs. There lies far across the seas our fatherland, Ukraine. There live our relatives; they remember us, expect our help. We are in debt to them. Remember! As a reminder I am giving you this book."

The book, *Kobzar*, of Taras Shevchenko, in an embroidered cover, the oldest sister took from the mother's hands and passed to the brothers. They passed it from hand to hand. They seemingly weighed it in their palms. This book was familiar to them. On its pages they saw the imprints of their fingers. . . It was the oldest book in their home. They learned to read to be able to use it. Shevchenko's picture embroidered on ornamental towels, in silk embroidery was above the images of saints (ikons). They heard his words among the people. The mother continued: "Keep this book among your books; pass it to your children. Tell them to do the same from generation to generation. . . From these pages Ukraine will speak to you. Among other nations, in faraway lands you will recognize yourselves. This book will gather you together like a mother. . ."

While talking she held in her finger a small silver cross on her chest. . . Her children's heads leaned to her, the pages of the book made a low rustle, mixed with the mother's whispering. It came from far, from overseas, from the land of fathers, from the land, which produced Shevchenko. . . With this whispering the mother closed her eyes. She was with them no more. But how much of her remained here. . . They were looking at each other and saw her in their eyes.

(Ukr. Voice, 6.V. 1963)

In another story Bodnarchuk's heroine is a woman who came everyday to the door of a Ukrainian private school with her baby. Leaving the baby in the carriage near the door, she leaned close to the door to listen to the teaching in the school. Finally, discovered by the teacher, she con-

fessed that she wished to teach her baby-daughter the Ukrainian language as she herself is a Ukrainian but cannot speak well the language of the grandmother of her child who looks exactly like her granny. The teacher found an easy way to help this outdoor student.

Under a pen-name Charabanruk, Bondarchuk is known as a satirist. His satire appeared in various Ukrainian papers. He is also known as an author in the field of children's literature.

O. HAY-HOLOVKO

Oleksander Hay-Holovko, novelist and poet was born in the district of Vinnytsia, Ukraine, in 1914; he immigrated to Canada in 1949 and settled in Winnipeg. After some experience in factory work and journalism he found a job at the University of Manitoba as an assistant in a branch of the Department of Agriculture.

In Ukraine he had an opportunity of publishing one collection of stories in Kharkiv, in 1934, and another of poetry in Kiev, in 1936/37. The Russian communist authorities never allowed him to be out of their control and their terror ended his literary work. At the time of the German invasion of Ukraine he escaped from Kiev to the western part of Ukraine, and there he published, in 1942, a book of poetry *Surmach (Trumpeter)*. In Canada, besides contributing some articles and verses to Ukrainian papers, he published two books: *Poyedynok z diyavolom (Duel with Satan)* in Winnipeg, in 1950, and *Otchaydushni (Desperately Brave)*, in Winnipeg, in 1959.

His distressing experience under the Russian terror (1919-1939) and the homicidal atrocity of German Nazi invaders, made a deep imprint on his feeling and thinking. All his stories are of such macabre events, that, paraphrasing an expression in a poem of T. Shevchenko, might "amaze even Dante". Hay-Holovko brought to Canada in his mind and heart those pictures from a terrestrial hell

to show his brethren in Canada and the whole free world that dreadful, unthinkable, desperate and incessant struggle of Ukrainian people and of the author himself with Kremlin's Satan.

His "Duel with Satan" is written in a style of autobiographic travelogue, because the author's whole life before his arrival in Canada was a "travel". The author was born a few years before the great revolution of 1917, and from his childhood he was not only a witness of the terrible bloodshed, terror and persecution, but also a victim. As the son of a Ukrainian intellectual (priest) he was expelled from school. Moving to another location to another school, he found peace for only a limited time; after investigation, search and other inquisitive measures he was discovered and expelled. Finally he was advised to renounce his father. He did. It helped again for a limited time only, and then he decided to leave Ukraine for the cold Russian Leningrad, where it was easier to conceal his "bourgeois origin". There he completed his schooling. However he was unable to stay longer in the cold and suffocating atmosphere, physical and social, and he decided to return to Ukraine.

Arriving in Kharkiv Hay-Holovko jumped off the train at the station. A hair-raising picture awaited him:

In the station I saw frightful people... They had the appearance of ghosts from another world. Their faces looked like baked apples. Their legs were enormously huge, swollen. They were mostly young people, children... They were victims of the great famine (organized by Moscow's dictators. M.I.M.)... It was the apocalyptic, a deadly year, of 1933, which sent to their graves seven and half million Ukrainian people... (P. 36).

Hay-Holovko continues:

Only yesterday I was in Leningrad. There is plenty of Ukrainian bread... The Russians there are well fed and merry... Around the station the NKVD police (special Russian state police) hunted these half-dead people, loaded them into trucks and carried them away.

Later the author discovered that the police carried them a certain distance from the city and unloaded them into the snow to die. Similar hunting was in full force all across the city. The flow of victims of the famine continued in increasing numbers.

Hay-Holovko, having with him some papers from Lenin-grad, as his quasi-legalization, and some old friends in literary circles, found a job on the radio committee. In Kharkiv he had a chance, although hazardous on account of renewed arrests, persecution and beatings in a new wave of terror against Ukrainian writers. During that time he received the first letter from his mother in four years. "Help me, my son," — she wrote, — "help me". In our village the majority of people have died from famine... Some became cannibals"... (P. 41).

From Kharkiv the author was forced to escape to Kiev. However the NKVD began mass arrests of Ukrainian writers, preliminary to executions or exile to Siberia and other subarctic regions. He went underground. Secretly he visited his village and had his last meeting with his father. This is his description of this visit:

In the summer I visited the village D. and met my father. I had not seen him for nine years and I did not recognize him. He was old, yellow, very weak, toothless... Depressed and terrorized by the communists, he was spending his last days in my sister's small stable. His clothing was pitiful rags, his food was coarse bread and water. At night he secretly performed his priestly duties for the local population. He fell on my chest and sobbed with tears like a child. "My son", — he whispered, — caressing my face with his rough fingers, — "we are seeing each other for the last time..."

What he said was true; a few weeks later the author's sister wrote him, that his father had been discovered by the NKVD, arrested and taken to the Vinnytsia prison. Then he never heard of him again.

Hay-Holovko's travelogue goes further. He is in the city of Lviv, where the Germans arrested him, then he is in Austria, again in Germany, etc.

The war ended and new kaleidoscopic trials began. Great masses of refugees from Ukraine (and from other countries occupied by Russia) found themselves in a deadly trap. Naive Allied officials inexperienced in dealing with the Kremlin and its inhuman policy, took Stalin's side in helping him in the forcible "repatriation" of all refugees to his slave empire, where they were condemned in advance to extermination. Hunted like a beast by the Russian armed agents with the help of the deceived or ignorant British, American and French military authorities and local Austrians, the author crossed the territory of the sinister trap from one end to another and often back again. Finally the Allies, after many wrongs, costing the life and liberty of hundreds of thousands of innocent people, came to reason, and the Russian hunting was stopped.

In this book (in two volumes) Hay-Holovko narrates the horrible suffering and experience of millions, including himself and pictures many human characters and situations with real skill. His travelogue has all the elements of a film-like novel; it is a documentation of an epoch and a literary creation.

Another of his books *Otchaydushni* contains 12 stories on similar topics — struggle for Ukraine.

Hay-Holovko's books were written in Canada and in an "empire" of Displaced Persons in Western Europe. That "empire" which was at the beginning captured by the U.S.S.R. by the shameful "virtue" of the *Yalta Agreement*, was finally cleared of that enemy and became a bridgehead for thousands of Ukrainians (as well as for other refugees) for a safe way to Canada. These books belong to Ukrainian Canadian literature because they divulge the frightful truth about the Ukrainian people in the chains of slavery, and serve to strengthen in Ukrainian Canadians their love and devotion to Canada, the country of freedom

and law, as well as their endeavour to help Ukraine in her efforts for liberation.

The poetry of Hay-Holovko is devoted to the unveiling of the suffering of his people under enemy rule and to the glorification of Ukraine, her natural and spiritual beauty and greatness. The idea of his emigration he explained in this poem:

I fled from my home, glowing in gold
And in a starry blue mantle.
I fled from my home, covered with blood
From the Dnieper tributaries to the sea.
I fled from my home not to be mute,
Not to be silent like a rock in a desert,
Unable my own voice to hear,
Voice imprisoned alive in my chest.
I escaped from my home to open my soul
And a legion of words put in lines
And run to the battle with swords
Of songs tempered in the sun,
Against blood-thirsty hordes.

In his Canadian lyric Hay-Holovko is unduly pessimistic:

Not to walk for me on my land,
Not to walk on the golden steppes,
For between us — blood-saturated flag.
(*Novi Dni*, 1964, 164)

In satiric verses he often speaks of his nearing departure from this world, and blames other people for his shortcomings and friendlessness. However he found peace and comfort in translating some English Canadian poets into Ukrainian.

V. MARTYNETZ

Volodymyr Martynetz (1899-1960) was born in Lviv, W. Ukraine, and there completed his university education, graduating in law. Then he studied economics in Praha,

Czechoslovakia, 1923-1926, in Berlin, Germany, journalism 1927, 1928, and for two years he studied philosophy at the Sorbonne, Paris.

Martynetz devoted his life to the cause of Ukrainian liberation, as a leading member of the underground Ukrainian military organization UVO, later OUN in Western Ukraine. He served in the Ukrainian Army in 1917-19, becoming in 1919 a staff-officer of the Army in Kiev and later, in the same capacity at the Kholm-Grodno front.

During the German invasion of Ukraine Martynetz joined the Ukrainian Partisan Army UPA fighting against both enemies, Germans and Russians, and was in active service in 1941-42. Captured by the Germans he was imprisoned in the military prison-camp of Braetz for two years, 1943-44. After the German defeat he spent two years, 1945-46, in Displaced Person's Camps in W. Germany, being one of the leaders among the Ukrainian refugees.

Martynetz began to write in 1921, as a journalist, critic and social leader, publishing his articles in various Ukrainian papers. Before 1939 his articles were mostly protests against the lawless decision of the Paris Peace Conference and the Ambassadors of the so-called Entente (actually France, Gr. Britain, Italy), placing Western Ukraine under Polish rule; he also wrote protests against Polish brutalities. From 1939 the spear-head of his pen was directed against the Russian occupants of Ukraine; altogether he wrote over 3000 articles.

Martynetz settled in Canada in 1949 and became the editor of the paper *Novy Shliakh* (*New Pathway*), and in this job he died in 1960, in Winnipeg.

Passing through the tragic years of the new Ukrainian history, as an active participant and leader, Martynetz embodied his experience and all angles of struggle in his articles and also in his larger books. Among the more important are the following *Viyna i Revolutsia* (*War and Revolution*), published in 1930, in Kovno, Lithuania, *Na vich-nu han'bu Polschi* (*To the Eternal Shame of Poland*), published in Praha, Czechoslovakia, in 1931; *Realna chy vyz-*

volna polityka (Realistic or Liberative Politics), published in Praha, in 1933; *University in Catacombs*, published in Lviv, in 1941; *German Concentration Camp in Bretz*, published in Stuttgart, Germany, in 1946; a second part — in Prudentopolis, in 1948, etc.

Publications in Canada are: *Ukrayinske pidpillia (Ukrainian Underground)*, published in Winnipeg, in 1949, and *Shliakhom taboriv (Through D. P. Camps)*, published in Winnipeg, in 1950, 382 pp., and others.

Literary works of V. Martynetz were not belles lettres in the exact sense of this word. However they have a great historico-documental value. Besides fixing into his writings a kind of historical annals, various events and actions of nationalistic organizations, Martynetz actually wrote a partial history of the dynamic development of the Ukrainian nationalistic ideology, the birth and formulation of so-called "volitional" aggressive nationalism, as a strongly organized force for the struggle against the oppressors of Ukraine and for her final liberation by revolutionary war. This was a new national Ukrainian philosophy in liberation, in opposition to the opportunist philosophy of national renaissance by evolutionary ways, by the so-called at that time "realistic" policy, the policy of compromise.

This new philosophy preached an "irrational" nationalism, as a dynamic force having its own logic of a powerful will. It created a very strong movement among Ukrainians in Europe and on the American continents, and made a noticeable influence on Ukrainian literature in general, and in Canada.

Z. KNYSH

Zenoviy Knysh (1906—) is a writer in the same vein as V. Martynetz. He was born also in Western Ukraine. He grew up in the atmosphere of the Ukrainian struggle for independence after the dismemberment of Austro-Hungarian Empire (1918), and strongly opposed the decision of the Entente, by which Western Ukraine was delivered to

the Polish invaders, militarily supported by France. As early as 1920, Knysh joined the underground Ukrainian military organization UVO, and in 1930 he was its tactical consultant. That same year he was arrested by the Poles and kept for six years in their harsh prison. After the destruction of Poland by the German invasion, Knysh regained his liberty and became a member of the top staff of OUN (Organization of Ukrainian Nationalists).

An uncompromising Ukrainian patriot, who experienced all the injustices and wrongs, caused to his people in the time of the liquidation of the First World War, who participated in the heroic efforts of his organization for Ukrainian liberation, who finally survived six long years of barbaric Polish prison with all its tortures and ignominy, Knysh devoted the remaining years of his life to the immortalization in literature of all that he had experienced, witnessed and cogitated, as lessons for future as well as the present generations, for future fighters for national freedom.

Knysh completed his university studies in Lviv with a Ph.D. degree. Beside a great number of journalistic articles in various papers, he wrote a number of large works of ideological and memoiristic character, such as: *Dukh scho tilo rve do boyu* (*Spirit which impels the body to Battle*), Winnipeg, 1951; *Drizhyt pidzemny huk* (*The Underground Roars*), Paris-Winnipeg, 1955; *Na porozi nevidomoho* (*On the Threshold of Unknown*), Paris, 1955, etc.

On Canadian subjects Knysh wrote and published in 1963, a book *Pidryvna robota bolshevikiv v Kanadi* (*Subversive Work of Bolsheviks in Canada*).

Knysh's memoirs are rich with factual material, critical analysis of events and actions, philosophic excursions, and at the same time full of zest and even of humour in the most unhumorous situations. They have the necessary elements of belles lettres; the factual recording of reality in his narrative art became almost a fiction. His case confirms the opinion that real life in some instances may be more complicated and fantastically more changeable than pure fantastic fiction.

Knysh settled in Canada in 1949, first in Winnipeg, later in Toronto. All of his important works he wrote in Canada. Along with his own he published some collections of the writings of others, such as *Sribna Surma (Silver Trumpet)*, Toronto, 1962, which includes the writings of five authors of his own type. Some of his writings Knysh signed with his pen-name B. Mykhayliuk.

I. KNYSH

Irena Knysh (1906—), nee Shkvarko, a biographer in the field of women's activity, was born in W. Ukraine. She grew up and received her schooling in Lviv. With her husband, Zenovy Knysh, she experienced a great deal of his ventures. She settled in Winnipeg, Canada, in 1950. As a journalist and biographer she revealed a fine talent. Besides many articles in the press she wrote and published several books, such as *Ivan Franko i rivnopravnist zhinky (Ivan Franko and Woman's Emancipation)*, *Smoloskyp u Temriavi (Torch in the Darkness)*, *Woman of Yesterday and Today*, *Three of same age: Uliana Kravchenko, Maria Bashkirtzeva and Maria Zankovetzka*, etc. One of her books dealt with the biography of a noted Winnipegger, under a title *Patriotyzm Anny Yonker (Patriotism of Anna Yonker)*, published in 1964, in Winnipeg. This book deserves special consideration as pertaining to Canadian life. In 192 pages Knysh sympathetically pictured the image of this Ukrainian Canadian patriot, Anna Yonker, who first among Ukrainian women joined the Canadian Women's Council, established connections and co-operation between Ukrainian women and other Canadian women's organizations — who first among Ukrainian Canadian women attended International Women's Congresses and finally spent all her estate for the Ukrainian cause and for the general women's movement. I. Knysh concluded this book with the following words:

Truly the love of Anna Yonker for Ukraine had something mystic, irrational, as it is the conception of

the fatherland. For the fatherland among all terrestrial things is the nearest to eternity, and for Anna Yonker Ukraine was above everything. (p. 179)

V. IVANYS

Vasyl Ivanys (1888—) a kozak army officer and chief commander (Otaman), statesman, professor of chemistry and writer, was born in the Ukrainian Kozak Land, *Kuban'*. By education he is an engineer in the field of chemistry and technology. He is a scion of the historical Ukrainian Zaporogian Kozaks. In *Kuban'* he was for two years (1918, 1919) minister of trade and industry of the autonomous *Kuban'* government, and later an acting chief of the State and Army. After the war with Russia ended with the occupation, by the Russian communist armies, of *Kuban'* and the neighbouring states, Georgia, Armenia, Azerbaidzhan and Crimea, Ivanys immigrated to Central Europe and was professor at the Ukrainian Polytechnic Academy in Czechoslovakia. He came to Canada in 1949 and settled in Toronto. Here he devoted himself to literary work, actually to recording on paper his eventful life experience and to write a history of the war of the autonomous part of Ukraine, *Kuban'*, against the White and Red Russian armies. His work, written in Toronto, was published in four volumes, over 1500 pages, under a title *Shliakhamy zhyttia (Along the Road of Life)*. The last volume was published in 1963.

Ivanys' work is valuable as a history of the gigantic struggle (military and social) of the Ukrainian historical Kozak Order with Russian despotism. This Order, the autonomous *Kuban'* land, preserved its democratic system until the twentieth century, and during the Revolution of 1917 formed a republican state. The war of this Kozak state against Red and White Russian invading armies, is one of the final chapters of Ivanys' work.

In Canada Ivanys is one of only a few Ukrainians from *Kuban'*.

Along with *Shliakhamy zhyttia* Ivanys wrote and published in 1952 a work, dedicated to the Ukrainian chief leader of 1917-23, S. Petliura. This work under a title *Symon Petliura, President of Ukraine* was published in Toronto (256 pp.). It is a monograph on the life and deeds of the most beloved Ukrainian national hero, whose assassination in 1926, in Paris, France, was conspired by Russian agents of the Kremlin.

Also notable is Ivanys' record of events in the new Kuban' history, published in the quarterly *Novy Litopys (New Chronicle)*, January-March, 1952 (Winnipeg).

Ivanys' writing contributed a lot of valuable material to Ukrainian Canadian literature, and although this material has no direct connection with Canada it was produced by a Canadian citizen and it enriches Canadian Ukrainian cultural treasury.

Two other authors contributed to Ukrainian Canadian literature by their memoirs from their war experience. They are — Mykhaylo Sharyk and Ivan Loboda.

M. SHARYK

Mykhaylo Sharyk was born in Denysiv, W. Ukraine, in 1901. His father was exiled to Siberia by the Russians during the First World War; young Sharyk was mobilized into the Russian army as a horse driver. Finally he escaped and joined the Ukrainian underground army. From 1918 to 1926 he was in its ranks, serving also a part of this period by conscription in the Polish regular army.

Sharyk wrote in Canada and published in Winnipeg, in 1955 and 1956, two volumes *Dity Viyny (Children of War)*, memoirs from the Ukrainian war for liberation. In 1965 he published a collection of verses, under a title *Rozsypani perly (Scattered Pearls)*, at Toronto. In his review (*University of Toronto Quarterly*, 1966, p. 537) Watson Kirkconnell made the following remarks about this collection:

... little book consists largely of rhythmic tribute to kinfolk, near and far. It opens, appropriately enough, with odes to Ukraine and Canada, written in triplets, declares

Your boundless prairie-land my ardour takes,
The crystal mirrors of your silver lakes
In which the image of your forests wakes...

I. LOBODA

Ivan Loboda was born in Central Ukraine and mobilized by the occupying Russian authorities to serve in the army in the war against Finland, 1939-1940. He wrote his recollections of that experience and published them under the title *Vony pryiyshly znovu* (*They Came Again*), in Winnipeg in 1954. In this work Loboda showed the talent of a novelist. Actually he has written some other stories, not yet published, possibly on account of the pressures of his business activity.



I. SHANKOVSKY



B. MAZEPA

I. SHANKOVSKY

Ihor Shankovsky was born in 1931, in Western Ukraine. His schooling in Ukraine (Lviv) was interrupted by war, and he continued it in Vienna (Austria) and Munich (Germany), receiving a matriculation diploma in 1949, in Munich. Then he emigrated with his parents to the United States of America and enrolled in the University of Pennsylvania. There he graduated in 1958, with a B.A. degree in Russian. Then he moved to Edmonton, Alberta, and continued his studies at the University of Alberta; in 1966 he graduated there with a degree of M.A. in Eastern Slavonic literature, and remained on the University staff as a lecturer of Russian and Ukrainian. From 1967 he is teaching at McMaster University at Hamilton, Ont.

Shankovsky started writing in 1944 while in Vienna and published some of his poems in an underground paper *Na storozhi* (*On Guard*). Later, in U.S.A., his poems appeared in *Svoboda*, *Kryla* (*Wings*) and in an English language periodical *Pace* (1958). In 1958 Shankovsky's first collection of poems *Kvitneva Dan'* (*April's Gift*) was published by *Dniprova Khvylya*, and in 1960 another collection *Dissonances* was published by *Kyiv* (U.S.A.). In Canada he prepared for publication in 1967 his third collection of poems *Korotke lito* (*Short Summer*).

A special contribution to Ukrainian literature and to Slavic letters in general is Shankovsky's translation into Ukrainian of the ancient Japanese collection of 100 poems of 100 poets, *Hiaku-nin-ishshu*, under the Ukrainian title *Sto poetiv — sto pisen'*. This collection was made in 1235 A.D. by the poet Fujiwara no Sadaie and contains selected poetry — miniatures, love poems and descriptions of nature's beauty — spanning six centuries, commencing from the poet-emperor Tenjy (668 A.D.) and ending with another poet-emperor, Yuntoku (1211 A.D.).

These translations were made very skilfully and poetically with the maximum possible preservation of the style, spirit and esthetic purity of the Japanese originals.

The book, with a scholarly introduction by the author, was published as a luxury edition by the Ukrainian publishers *Na hori (On the Mountain)* in Munich, Germany, in 1966.

I. Shankovsky studied Japanese literature while in the U.S.A. army. He was enlisted in September 1952, participated in battles in Korea and later spent four years in Tokyo, Japan, in the Intelligence Military Unit. He is a linguist, speaking and writing Ukrainian, Russian, English, Japanese and others. He was discharged from the U.S.A. army in 1955.

Although Shankovsky is, according to his own words, "versatile and adaptable, creative and imaginative" in many fields of intellectual activity, he is a poet *par excellence*; a poet in his early rising period. His poetical ideology is sound, allergic to the decadent "contemporary" trend to abstract absurdity. He possesses a poetical talent, high erudition and ability. All of these open to him a road to future "glory" if he will proceed along the direction which he has taken initially.

Here are typical examples of his poetry:

SHORT SUMMER

Among fallen leaves the day took his seat
To rest at evening;
The moon brought to the sky the trembling stars,
And stayed between heavenly chariots.
The light wind shook the lake
And ran over the palms of blue water;
The swan's feather vibrated,
And the fisherman moved the oars.
But even if your grief will grow and grow,
You will not come back;
No one will be there to enchant your heart;
Never will happiness be found.
It is impossible to catch a star in the sky,
It is impossible to hear your gay laughter.
You remained my short summer,
The shortest summer of all.

(*Novi Dni*. Sept. 1965, p. 12)

NORTH OF SAIGON
(Written in English)

Night in flames, the autumnal night.
Red guerrillas attack ahead...
Mortar shells grimly whine in flight,
Dying leaves fall on our dead;
Smash the distance... on foreign sky
Helicopters rotate their tongues;
No one cares here of men, who die,
Join with ashes of burning monks;
The pilot thinks of his wife... his home...
Back in Raleigh, now... must be noon?...
Will this pilot again in life
See the bright Carolina moon?...
Will this jungle ever yield rice,
Will this war, will this killing end?
There are such, that at any price
Love and cherish this cursed land;
Life is cheap here and talk is vain,
And the war just goes on and on...
Red guerrillas retreat again,
We are now flying north.

(Edmonton Journal. June 3, 1966, p. 57)

Along with teaching at the University, writing poetry, criticisms and other articles, Shankovsky is active in radio broadcasting and recording songs and music. Even in Japan he produced a record (with English words) *Dream of Youth and Evening in Ukraine* (JL-120 Nippon Columbia Co. 1953). In Edmonton he had a Ukrainian program on a local station.

B. MAZEPA

Bohdan Mazepa, a lyric poet, "bard of Alberta", was born in 1928, in Denysiv, W. Ukraine. He completed his secondary education in Germany and university studies at the University of Alberta. Immigrating to Canada in 1948, he settled in Edmonton.

In 1956 Mazepa published his first collection of poems *Zoriana Dal (Starlit Horizon)*, which contains 38 poems. Watson Kirkconnell greeted it with the following appraisal:

One new Ukrainian Canadian poet, Bohdan Mazepa, of Edmonton, greeted 1956 with a first book of authentic lyric poetry. In one of his brief poems, "To a Critic", he feels that life may be brief, bloody, and sacrificial for a modern youth:

You gaze upon my thorny words
And find a lack of modern form;
You seek to rent my pure, young birds,
My eagle-soul that dares the storm.
This first swift year may be its last.
Judge not its notes, untamed and free.
The red of roses may forecast
Blood shed upon some Calvary.

In yet another poem, *Autumn*, he records Ukrainian nostalgia for a far-off, ancestral home that will never be seen again:

Rain. Always rain. The streets are foul.
Cracked pavements slither, patched with slime.

.....
This alien city's surly face
Is mournful as the darkened home
Of which, each night, I dream apace —
A hearth where I no more shall come.

(*University of Toronto Quarterly*. April 1957)

Light melancholy and nostalgia are present in Mazepa's lyrics as he says: "Another year, another two, and somewhere on alien soil I will find my end"... Yet he sings a different note in another poem: "Love life! Leave the bitter despair! Run to the heights, to the radiant goal!" (P. 41). -

In some poems Mazepa mentions Alberta "by the by", but later he gives her a lot of his attention. A chapter of his book has a sub-title *Under Starry Sky of Alberta*, There are poems: *In Alberta, Evening in Banff, Pioneer, Starry Distance*.

Mazepa has another collection of poems which he called *Flaming Accords* and which is not yet published.

V. SKORUPSKY

Volodymyr Skorupsky (1912—) is another, presently former, Albertan of the post-war immigration, with three collections of verses to his credit, published in Edmonton: *Moya oselia* (*My home*), 1954, *Bez ridnoho poroha* (*Without Native Threshold*), 1958, *V dorozh* (*In Travel*). After the author moved to Toronto he published there another two collections: *Iz dzherela* (*From the Source*), 1961, and *Nad mohyloyu* (*At the Grave*), 1963.

Skorupsky's poetry represents mostly reflections of the past and nostalgia; he still seems to feel himself an immigrant:

Happy is one who went abroad
And, after taking all its pleasure,
Returned back to his native home.

.....
But I? . . . O dearest land of mine.
Not only, like a smoke, I have to die,
My enemy might give me his last blow
That I betrayed you, unable to love.

(*Pivnichne Siayvo*. Vol. I, 1964, p. 78)

Even in his later poems his eyes turned to the past and across the ocean:

An orchard with mint and jasmine flowers
Not less is fragrant than the sweet smelling gum.
O come! Let our prayer, like in a temple,
Revive on our lips.

.....
And a clover leaf of five petals
We would keep concealed on our chest,
To guard fortune for us, forgotten
By God and people, day by day.

(*Novi Dni*, April 1967. Toronto, p. 2)

Yar Slavutych in his review of Ukrainian literature in Canada gave the following characteristics of Skorupsky's poetical works:

Philosophical meditations similar to those of R. M. Rilke, a German poet, selected words and rigid control of emotion — these are the salient traits of Skorupsky's poetry. (*Ukrainian Literature in Canada*. Edmonton, 1966, p. 9).

However not every word of Skorupsky's verses is really selected. In some of his versification he is loose, possibly neglectful. More attention to the esthetic component in poetry and technical art would eliminate these flaws.

P. VOLYNIAK

Petro Volyniak (1907—), journalist, pedagogue, writer and publisher, was born in the town of Koretz, Volynian region of Ukraine. He was educated in the city of Zhytomyr, the capital of Volynia, as an engineer-geodesist, later in the University of Tashkent, Uzbekistan, in the department of philology, in the Kievan Institute of Linguistics and in the Krasnodar Institute of Education.

Volyniak began to write in 1932 for the monthly *Molody Bilshovyk* and *Zhyttia i Revolutzia*, in Kiev. However in 1933 he was arrested by Russian communist political police and exiled to the Russian North, to slave labour in the building of a canal from the Baltic to the White sea. After three years there he was permitted to move to the Azerbaidzhan Republic (Baku) for work in his geodesic speciality for the local government; then he returned to Ukraine where he worked in the province of Dniro-Petrovsk in the same capacity up to the Second World War, less one year spent in prison, having been arrested during so-called Yezhov's terror.

Volyniak began to write again after the occupation of a part of Ukraine by the German invaders when the communist dictatorship was replaced by German military rule with some temporary liberty for literary work. During that time Volyniak lived in the city of Nikopol, in the southern province of Dnipro-Petrovsk, and published his writings in a local paper, *Promin*.

From 1945 to 1948 Volyniak lived in Salzburg, Austria, as a refugee. He established there a monthly publication *Novi Dni* (*New Days*), wrote stories, criticisms and articles on various problems. Coming to Canada in 1948 he began his Canadian life and activity as a co-editor of the paper *Homin Ukrainy* (Toronto), but later renewed his own monthly magazine *Novi Dni* which he has published to the present.

Besides publishing and editing his magazine, Volyniak prepared a number of Ukrainian school manuals such as *Readers* (some went through 10 editions), *Geography of Ukraine*, etc. and published a children's magazine, *Sunflower*.

Some of Volyniak's stories were published as separate booklets in Ukraine and some after emigration, as, for example, *Zemlia Klyche* from the life of the Ukrainian philosopher, H. Skovoroda (Salzburg, 1946), *Pid Kyzhurtom* (Salzburg, 1947), on a theme of life of Ukrainians in Kazakhstan to which the Russian dictators in Ukraine forced many people to move and settle on the "virgin land"; and *Kuban' Zemlia Kozacha* (Buenos-Aires — Salzburg, 1948). The story *Pid Kyzhurtom* is a romantic novel showing the irresistible love of Ukrainians and ever of youngsters, born there, toward Ukraine. The story-reportage *Kuban'* pictures the terrible and senseless destruction of wealthy Ukrainian Kozak land (Sub-Caucasus region), their organization and economy by the Russian communist occupants. It portrays the profane humiliation of honest and heroic people and deporting them to Siberia and other northern Russian bad-lands, only because they were wealthy, Ukrainians and resisted pauperization.

In Canada Volyniak made his name not as a literary writer, but as an able publicist and author of school books, as well as editor and publisher.

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For the record it would be in order to mention others who have appeared in print. They are: M. Prykhodko, L. Orlyhora, Vira Vorsklo, T. Matviyenko, Dan Mur, Danylo Struk, G. Mulyk-Lucyk.



V. ZYLA



S. VOLYNETZ

3. LITERARY CRITICS

V. ZYLA

Volodymyr T. Zyla was born June 25, 1919, in the city of Zbarazh, W. Ukraine, where he completed his elementary and secondary education, in 1938. His studies in the University of Lviv were interrupted by the war and political events, after his two years as a law student. Uprooted

from his country of birth he found, as many others like him, an asylum in the Displaced Persons' Camps in Western Germany. There he devoted himself to cultural and organizational work among the Ukrainian refugees. During this time he also worked as editor of the following Ukrainian publications: a monthly *Ukrayina*, 1943-45, *Voyatzka Slava* (*Soldiers' Glory*), 1944-45; *Ukrayinski Visti* (*Ukrainian News*), 1945-46, and *Nasha Dumka* (*Our Thought*), 1948. That year he emigrated to Brazil, and after four years on Brazilian soil, moved to Canada in 1952.

Settling in Winnipeg, Zyla established himself as a high school teacher. Besides teaching he pursued his studies at the University of Manitoba; in 1962 he obtained the degree of M.A, majoring in Slavistics. For his doctoral studies he transferred to the University of Ottawa, and finally to the Ukrainian University in Munchen, Germany, where the degree of Ph.D. was conferred on him. In the meantime he has occupied the position of assistant professor at the Texas Technological College in Lubbock, in the field of Russian and German.

Moved from Canada, Zyla remained in close and lively co-operation with Ukrainian Canadian intellectuals and academic and cultural institutions, being also a member of the Ukrainian Free Academy of Sciences UVAN (Canada).

Although the writings of Zyla are multifold he is par excellence a literary critic, the first by his special devotion to literary criticism in Ukrainian Canadian literature.

Zyla is exceptionally prolific. Pursuing his academic studies, writing monographs, participating in international academic conferences etc., he has to his credit also over 50 essays of literary criticism and reviews in a comparatively limited time (from 1960).

Zyla writes in Ukrainian and English. His English writings were published in "Winnipeg Free Press", 1960-1964, in "Books Abroad", "The Slavic and East European Journal", "Ukrainian Review" (London, England), "Ukrainian Quarterly" (New York), "Svoboda" etc.

Zyla reviewed and analyzed writings of a number of Ukrainian Canadian writers, such as C. H. Andrusyshen, B. N. Bilash, O. Ewach, S. Izyk, R. B. Klymash, M. I. Mandryka, M. Marunchak, J. B. Rudnycky, Yar Slavutych, etc., of non-Ukrainian in Ukrainian literature, such as Watson Kirkconnell, M. K. Mathews, A. J. Hunter, etc., of Ukrainian writers in U.S.A., such as Hanna Cherin, M. Ponedilok, M. Shtohryn, J. Panchak, etc., of Ukrainian classics, such as T. Shevchenko, I. Franko, P. Myrny, etc.

If published all together, these essays of V. Zyla would make a large volume, a new achievement in the history of Ukrainian Canadian literature. Along with critical articles of C. H. Andrusyshen, J. B. Rudnycky and other writers who from time to time reveal themselves in the field of literary criticism, V. Zyla by the quantity and quality of his writings placed this line of literature for the Ukrainian Canadians on its proper level.

Critical essays of V. Zyla are well argued from various angles of literary analysis of the architectonic of work, leading idea, content, general mastery of the author and the adequacy of the analyzed work to contemporary literary requirements. At the same time V. Zyla treats the author in a friendly manner; directing the author's attention to his shortcomings he also encourages him in his work. Here he appears in his pedagogic role — a critic and teacher combined.

A sample of his constructive criticism is his article in the *Free Press*, October 1, 1960, reviewing the *Ukrainian Reader* by H. Ewach and P. Yuzyk:

As over-abundance of exercise material may deteriorate the value of the selections, the authors provided only the guiding material, giving the teacher an opportunity to use this reader according to his professional skills and techniques. Wherever possible, the teacher should also supplement all exercises with oral drills of a similar sort.

Here is one of Zyla's criticisms of a book of poetry, typical of his approach and deliberation:

...the poet properly understands the requirements of the poetry and considers it as an art. The author's poetry is rich with ideas and always original. It expresses the variability of the poet's feelings in the mastery of lyrics and epics... Strophic composition of the author is so far uniform. The poet is for unknown reasons indifferent to the strophic side of versification... It would be advisable for the author to exercise in the metronic system of versification...

(*Svoboda*, 165, p. 4, 1962. In this excerpt the name of the author in question is omitted. M.M.)

Another critical analysis of poetical works is given below:

The verse is not formal, but is deeply permeated with lyrical elements which in many cases imply musical settings. It is elastic in expression, but brief and concentrated in the evaluation of ideas or passion. Many of the poems are psychological and analytical in the approach to present the idea and to achieve the solution. (Poet) is a devoted lover of nature and her environment which he sees through his own prism with all the pertinent colors of the spectrum of his soul...

(*Books Abroad*, Winter, 1965. The name of the author is here omitted. M.M.)

As an example of the Zyla's review of a novel, the following is an extract from the *Ukrainian Weekly*, January 20, 1962, Jersey City, N.J.:

Written with the power of genius, this novel is strengthened again and again by images of originality and beauty. It springs directly from the people and depicts the Canadian way of life. The author himself a pioneer who tried and succeeded in producing his work as a reflection of the time and the deeds of the Ukrainian immigrant who unquestionably has done more than his share in building up Canada...

Apart from literary criticism V. Zyla works in the field of Slavistics. In 1961 he published *Contribution to the History of Ukrainian and Slavic Studies in Canada*

(Winnipeg, 99 pp.). Another of his works *Analytical Study of Surnames in the Kharkiv Register (Census) of 1660*, containing 156 pages, was accepted for publication by the American Name Society. A number of works, such as *Post-war Slavistics in Canada* (206 pp.), *Nationalities Problem in the Soviet Union*, etc. remain unpublished.

S. VOLYNETZ

Stepan O. Volynetz was born January 22, 1895, in the city of Lviv, W. Ukraine, son of a court official. After studies in Lviv University, Department of Philosophy, he continued his education in the Ukrainian Underground University (as the Polish government banned an open Ukrainian University), completed his studies there and passed to the University of Vienna, Department of Philosophy. From this university he graduated after the First World War. During the war he served in the Ukrainian army.

Volynetz began to write as a journalist in 1923. Along with his articles on political subjects Volynetz devoted a great part of his time to historical, literary, cultural and arts problems. He wrote several studies including: *Kultura and Pobut na Hetmanschyni v rokach 1725-1775* (*Culture and Social Order in Ukrainian Hetmanate in the Years 1725-1775*), *Chomu Ukrayynski Kniazi musily prohraty byt-vu z zbroynymy sylamy Genhiz Khana* (*Why the Ukrainian Princes were defeated by the forces of Genghis Khan*), and many articles on Ukrainian classics.

Volynetz settled in Canada in 1949 and professionally works as one of the editors of the weekly *Ukrainian Voice*, in Winnipeg, with special attention to literary and cultural life. Due to his exceptional working ability and devotion, there have been published on the pages and in special section of the *Ukrainian Voice*, also in its Year-Books, Volynetz' elaborated portrayals of Ukrainian classics and Ukrainian Canadian authors, such as I. Kyriyak, I. Danyl-

chuk, M. I. Mandryka, V. Kudryk, O. Ivakh, O. Luhovy, I. Bodnarchuk, etc., also essays such as *Ukrainian literature and its creators in Canada*, *Ukrainian popular theatre*, *Third Ukrainian Immigration in Canada*, *A short history of Canada*, etc. Volynetz devoted a lot of work to portray the prominent men and women in the social history of Western Ukraine. This work is published in a 322 page volume in this Centennial Year of 1967. (*Forerunners and Founders of the Liberation Movement in Western Ukraine*).

All of Volynetz' writings show his adequate knowledge of the subjects with which he is dealing, his patient and scrupulous study of the matter and his eloquent presentation. In his work, *Canada, Country and People*, Volynetz is speaking as a devoted Canadian citizen confirming that "Canada is our country, we have to live our life here in a great family of many, to take and fulfil our duties, to work together for her economic, political and cultural development, and at the same time to maintain our Ukrainian culture as our contribution to the general cultural treasury of Canada — to be proud of being Canadian as well as being Ukrainian."

Civil in his writings, with a friendly disposition, an encyclopedist by his erudition and experience, Volynetz makes a valuable contribution to Ukrainian Canadian literature.

4. AUTHORS — RESEARCHERS

V. KYSILEVSKY

Volodymyr Kysilevsky (Vladimir J. Kaye) is a leading researcher in the field of early Ukrainian settlement in Canada. He scrupulously explored the government archives of Great Britain and Canada with remarkable success. He also explored Ukrainian settlements across the Prairie Provinces, visiting there the still-living old pioneers and checking their verbal and private written records with official documents, discovering new data, looking into Prov-

incial records, etc. As a result of his researches he wrote a scholarly volume under the title, *Early Ukrainian Settlements in Canada. 1895-1900*. This book was published for the Ukrainian Canadian Research Foundation by the University of Toronto Press, in 1964.

V. Kysilevsky was born in 1896 in Western Ukraine. Educated in Lviv and Vienna, where he graduated with a Ph.D., degree, he came to Canada after the first World War and worked here as a journalist and co-editor of Ukrainian papers in Edmonton and Winnipeg (1928-30). Then he left Canada for England, taking a position in London, in the Ukrainian Press Bureau. At the same time he was studying in the School of Slavic and East European Institute of London University.

Kysilevsky returned to Canada in 1940 and was employed by the Federal Government. In the same year he was appointed assistant professor at the University of Ottawa.

Retired, Kysilevsky devoted his time and energy to research work. His work met with praise by critics and reviewers. Here is an excerpt from one:

This work is intended to be documentary history directed to the specialized reader doing research in sociology, history or politics. It presents us with complete reproductions of the first-hand documents, letters and memoranda with painstaking attention to detail. Assumptions and statements of belief, as they are often found in social history of immigrants, are completely avoided and every statement is extremely well founded upon facts...

(M. Gorodeckis. *The Ukrainian Review*. Vol. II, 1966. London, England)

Kysilevsky is also author of essays such as *Slavic Groups in Canada*, Winnipeg, 1951, and *Ukraine, Russia and other Slavic Countries in English Literature*, 1961; both essays were published by the Ukrainian Free Academy of Sciences in Canada (Winnipeg).



M. MARUNCHAK



O. WOYCENKO

M. MARUNCHAK

Mykhaylo Marunchak was born October 4, 1914, in Dalesheva, W. Ukraine. He emigrated to Canada in 1948 and settled in Winnipeg.

Marunchak began his university studies in the University of Lviv and continued in the Ukrainian University in Praha, Czechoslovakia, until graduation in 1941 with the title of Doctor of Laws. In that year he was arrested by the German GESTAPO, however he was freed through the intervention of the Ukrainian Metropolitan, Count A. Sheptytsky, after one month of detention. In October 1942 he was arrested again and this time placed into a German concentration camp. He spent about three years in such dreadful German camps as Teresin, Auschwitz, Mauthausen, Melk and Ebensee, between life and death. Liberated May 6, 1945, he found his way to a Displaced Persons' Camp in

Munich, W. Germany. There he was elected the head of the League of Ukrainian Political Prisoners and worked for their cause.

Marunchak began his Canadian life with physical work, then enrolled at the University of Manitoba for social work studies. Graduating in 1956, he obtained a position as a social worker with the Winnipeg School Board, serving a group of five schools.

Marunchak made his first attempt with his pen in the secondary school in the school manuscript paper *Vpered* (*Forward*). Political events were not favourable for his literary work, except for some incidental ones, such as the publication of a few issues of "Politprisoner" in D.P. camps, etc.

Marunchak's intensive literary activity really began in Canada. Here he initiated *Ukrayinske Kulturne Tovyarystvo* (*Ukrainian Cultural Association*) and under its auspices published his researches: *Markian Shashkevych na tli doby* (*Markian Shashkevych in the light of his time*), published in Winnipeg, in 1962; *Systema nimetzkykh kontztaboriv* (*System of German Concentration Camps and the Politics of Annihilation in Ukraine*), published in Winnipeg, in 1963; *V zustrichi z Ukrayinskymy pioneramy v Alberti* (*On meeting with Ukrainian Pioneers in Alberta*), Winnipeg, 1965, etc. However the principal and most important of Marunchak's research works is his voluminous *Studiyi do istoriyi ukrayintziv Kanady* (*Studies on the History of the Ukrainians in Canada*), projected for 5 volumes. The first volume, 254 pp., was published in Winnipeg, in 1964-65, and the second, 544 pp., in 1966-67. Both volumes were published by the Ukrainian Free Academy of Sciences.

In his *System of German Concentration Camps* Marunchak recorded his horrible experiences in the Nazi death-camps, where millions of people were tortured and put to death, among them a great number of Ukrainians. He considered the camps a hell, from which there was no return. Happily, by chance, he returned, however, half-alive.

In the second part of this work Marunchak described the criminal actions committed by the Germans in Ukraine; those actions were purposely directed to the systematic extermination of the Ukrainian people to clear "living space" (lebensraum) for German colonization.

In his research on the history of Ukrainian settlement in Canada, Marunchak used a genuine approach to his task — documental analysis of the materials studied, scrupulous search for vestiges of the past. He began from *Point Douglas* in Winnipeg, and traced back the settlement of the first Scottish immigrants and among them some other nationalities, including few Ukrainian or Ukrainian-like names, in 1818. Then he extended his exploration to the whole of Manitoba, and to the Prairie Provinces.

Marunchak dedicated his work to the memory of his parents and relatives under Russian oppression, in these words:

*In memory of my Dear Parents and Relatives in
Ukraine and Siberia*

The First volume is prefaced by Paul Yuzyk, historian. Here is an excerpt from his evaluation of Marunchak's work:

Dr. Marunchak undertook the intensive researches and the writing of this history with an open mind and a keen desire to present the truth about the Ukrainians as a significant factor in Canadian life. With a background in Law and Social Sciences, as a graduate of the universities of Lviv and Prague, he is a graduate also of the University of Manitoba in social work. . . The present volume is a moving story with a feeling of warmth and appreciation but still with considerable detachment. . . (P. 10).

Given below is an extract from this writer's preface to the Second volume:

Dr. Marunchak's plan to explore the early Ukrainian settlements in the Prairie Provinces, beginning with

Manitoba, is timely in view of the approach of Canada Centennial celebrations, and especially from the standpoint that many of the sources pertaining to this period are being irretrievably lost. Many of the witnesses of the immediate post-pioneering era are our last living links, the last opportunity to relate and reconstruct the early pioneering era . . . In his research Dr. Marunchak displays a penetrating insight, thoughtful and deep analysis, as he painstakingly probes into the social, political and historical past, scrutinizes documentary evidence and literally "exhumes" them from beneath the distant, obscure past. . . He does this with the deepest of feeling one bears a "labour of love". (P. 5)

Y. PASTERNAK

Yaroslav Pasternak, a renowned Ukrainian archeologist, was born January 2, 1892, in Khiriv, W. Ukraine. He was educated in Lviv University (1910-14), University of Praha (1922-26, where he graduated with a Ph.D. degree) and Ukrainian University in Praha (habilitated for associate professorship in 1935). He worked in his field of qualification in the national museums in Lviv and Praha, and as professor in the universities in Lviv, Bonn, Munchen, Rome, etc.

Pasternak is member of many learned societies and institutions and participant in a number of international scientific conferences. He is author of more than 200 articles on archeology, ethnography, museums, etc. and more than 50 essays and research monographs in these field were published in Ukrainian, Czech, Polish, German and English.

A capital work of Y. Pasternak is his voluminous *Archeologia Ukrayiny (Archeology of Ukraine)*, 788 pp., published in 1961, in Toronto, by the Scientific Shevchenko Society. It was acclaimed as a great and most advanced learned work in archeology. In the preface to the book Dr. M. Miller called Pasternak's work phenomenal. For the first time in scientific works in the fields of archeology

and history of Ukraine, Y. Pasternak went as far back in his research on the pre-historic time as the Stone Age, at the end of which he discovered some vestiges of primitive agriculture. He then studied the Bronze Age and the periods that followed, and established historical connections between them. In his research he is most objective and scrupulous in selecting genuine proofs in his discoveries, and very cautious in his deductions and conclusions. For his great work Y. Pasternak made many archeologic excavations of the territory of Ukraine, studied and explored all existing literature in the field of his researches; it took 40 years of his life. If he had not had a chance to move across the "Iron Curtain" this book would not have been published, nor even written, because it does not follow the Marxist line prescribed by the Russian communist dictatorship. Only in the free world is a scholar, like Pasternak, free in his work and in his findings and conclusions in the realm of humanity. In Canada Y. Pasternak found this freedom, and therefore his work has a quality of scientific research, unbiased by political prescription.

On Canadian subjects Y. Pasternak published several articles, such as: *In the Darkness of Ages of the Canadian Land* (New Pathway, Winnipeg, 1949, n. 56); *Do Canadian Museums Fulfil their Purpose?* (Ukrainian News, Edmonton, 1949, n. 37); *Some Archeological Problems in the New World* (Ibid. 1950, n. 18); *In the Path of the Prehistoric Canadians* (Ibid. 1951, n. 40). Etc.

O. WOYCENKO

Olha Woycenko was born in Winnipeg, Manitoba. She began her writing career as a contributor to the women's section of the *Ukrainian Voice*. Her debut in literary research on Ukrainians in Canada began with the publication of her book *Frankiana in Canada* (published by the Ukrainian Free Academy of Sciences in 1957). This was followed by a reportage *Inshy svit inshi dni* (From a Traveller's Note Book), published in Winnipeg, in 1959 (212 pp.). Since

1960 she has devoted herself to the work of abstracting and summarizing the history of the life of Ukrainian Canadians as found in the records of their life events on the pages of the oldest and most reliable weekly, the *Ukrainian Voice* (from 1910), and compiling the voluminous *The Annals of the Ukrainian Life in Canada*.

The first volume of the "Annals" appeared in 1961 (Winnipeg). Events of eight years, 1910-1918, are digested on 295 pages, preceded by a short list of events from 1799 to 1909. The introduction gives the following explanations:

The compiler systematically pursued issue after issue, annual after annual, and excerpted material which portrayed events pertaining to all aspects of life in Canada, e.g.: agriculture, economics, labor, education, schools, languages, bilingualism, culture, traditions, religion, assimilation, integration, politics, etc. All these aspects are extensively referred to in the subject index on pp. 285-292... No attempt was made to interpret the events, analyze or evaluate them.

The first volume was followed by the second (1919-1924, 393 pp.) and third (1925-1929, 307 pp.). This is the comment of Watson Kirkconnell in his review:

Olha Woycenko has brought out the second volume of her *Annals of Ukrainian Life in Canada*... This is a day by day record of events and opinions of the Ukrainian community as found on the pages of the *Ukrainian Voice*, Winnipeg. The annals clearly reflect the intense and bitter concern of the Ukrainian Canadians with their country's loss of independence to Bolsheviks. They also reveal the steadily increasing share that the same community is taking in the life of Canada. The whole series will ultimately be invaluable to students of communal history.

(*University of Toronto Quarterly*. 1964, pp. 538).

O. Woycenko's *From the Travellers Note Book* is not only the journal of a curious tourist, not only a collection of tourist information. As mentioned in the book's introduction, the author had three specific objectives: 1) To study the cultural treasures of the Old World housed in Museums,

Art Galleries, Libraries and elsewhere; 2) To get first-hand knowledge of life in present-day Europe; 3) To visit prominent people of Ukrainian origin who as political emigres, live to-day in Western Europe, mostly in France and West Germany, being victims of both World Wars and communist aggression in Eastern Europe.

This mission O. Woycenko fully realized. The book is an eloquent account of her observation and experiences and not a dry register of notes, as one reviewer stated: "a book, written not only with the mind, but also with the heart; it is like a good novel that evokes your best feelings" (S. Volynetz).

O. Woycenko is also the author of essays and articles on the problems of the Canadian multicultural way of life, the contribution of Ukrainian Canadians to the cultural treasury of Canada, etc., which culminated in her book *The Ukrainians in Canada* (Canada Ethnica IV) published in Winnipeg in 1967, 288 pp.



M. BOROVSKY



K. ANTONOVYCH

M. BOROVSKY

Mykhaylo Borovsky, author-agronomist, was born in 1891, in Zubrivka, Podillia province, Ukraine. After completing his secondary education he was conscripted into the Russian imperial army and served in Siberia. After the revolution of 1917 he was sent to the front, where in 1918 he joined a newly organized Ukrainian army, and was stationed in Kamenetz-Podilsky. There later he enrolled in the agricultural department of the local university. However in 1920 Borovsky was forced by the war situation to move to Poland, where he enrolled in the Warsaw University, to transfer later, in 1923, to Politechnicum, agricultural department, in Praha, Czechoslovakia. There he graduated in 1927. Then he returned to Poland to work in that part of Ukraine, which was occupied by Poland. At the end of the Second World War, in 1944, he moved to Czechoslovakia, then to W. Germany to settle in the Displaced Persons' Camps and take part in the transfer from Czechoslovakia to W. Germany of the Ukrainian Technicum, in which he was an assistant professor.

Borovsky emigrated to Canada in 1948, having already to his credit over 120 publications in the field of agricultural science. He settled in Winnipeg, and immediately established his own small experimental garden and apiary. In a few years he had a small garden, orchard and apiary in operation. There are now already some plants and trees which Borovsky was the first to cultivate in Canada. Along with his experimentation he began to write articles and essays in his speciality for various Ukrainian publications. By the end of 1966 he had published over 100 of his articles. At the same time he headed a research institution for the history of the Ukrainian land, Volynia, "Institute Doslidiv Volyni" (Winnipeg) and edited its quarterly *Chronicle of Volynia*, and also other publications. He has been very active in various Ukrainian cultural organizations and religious institutions.

One of Borovsky's special contribution to Canadian and Ukrainian research is the establishment and description of the plants brought to Canada from Ukraine by Ukrainian settlers. He looked for them on farms, home-gardens, in cemeteries, in the church yards etc., and he found them in a huge numbers.

A bibliography of M. Borovsky's works was listed in his short biography by Ivan Rozhin, published in Toronto, in 1962.

It should be recorded that some other agronomists tried their pen in writing articles for Ukrainian Canadian papers. *Dmytro Ilchyshyn*, Canadian born and educated, has contributed for some years articles on farming problems, and with *N. Pankiv*, a well-known apiarist in Manitoba, published in 1924 a magazine, *Pasika (Apiary)*. *D. Karabut*, one time editor of an evangelic periodical, *Ranok (Dawn)*, was an active agricultural writer for Ukrainian publications. He, however, moved to U.S.A. and became silent.

I. SKWAROK

Jusaphat J. G. Skwarok, O.S.B.M., M.Ed., is a Canadian born researcher in the field of Ukrainian settlement in Canada. His research work is only a part of his educational and religious activities. Like many other Ukrainian Canadian authors, he is, because of the complexity of the task facing Ukrainians in Canada, a kind of "encyclopedist".

Skwarok was born in 1918, in St. Boniface, Manitoba, where his father Yurko (George) had accepted from the Ukrainian Bishop in Canada, N. Budka, the position of director of Metropolitan Sheptycky College (Bursa). He was baptized by Bishop Budka. This may be considered a symbolic predestination of the new-born to the religious mission.

Three years later Skwarok's family returned to its home at Edmonton, where Jusaphat attended city schools from grades 1 to 12. In 1936 he entered the Edmonton Normal School (Teachers' College) where he graduated with a first

class diploma. After some teaching experience, he entered the Faculty of Arts and Law of the University of Alberta in Edmonton. In 1947 he completed his philosophical and theological studies and was ordained a priest in the Order of St. Basil the Great (Basilian Fathers) by Bishop B. Ladyka of the same Order.

After ordination Skwarok returned to the University of Alberta where he continued his studies in education and graduated in 1949 with the degree of Bachelor of Education. In the years following he acted as parish priest, teacher, missionary, researcher and writer. In the interval he continued attending classes at the University of Alberta, and in 1958 was awarded the degree of Master of Education.

In 20 years of priesthood Skwarok has been dedicated to a love of his Ukrainian rite and a respect for the achievements of early Ukrainian pioneers in Canada. In this regard he has written several books, and lectured to various audiences across Canada from British Columbia to Nova Scotia. For the past 15 years he has been associated with Ukrainian university students' group, *Obnova (Renovation)*, working to instill in them a love of the Ukrainian church rite, pride in their country of origin, as well as in the culture, traditions, and spiritual heritage, remaining at the same time good Canadians and loving the country of their birth, Canada.

The most important literary work of Father Skwarok is his scholarly book, *The Ukrainian Settlers in Canada and Their Schools*, published in 1959, in Toronto (Basilian Press, 157 pp.). It surveys the early activities of the Basilian Fathers and Sister-Servants, the French Canadian missionaries, and others, down to the time when bilingual schools were abolished. It glances ahead to our own days when Ukrainian is recognized in the prairie provinces as a legitimate language for study in high schools and universities. A valuable appendix gives *A brief Historical Survey of Ukrainian Literature in Canada*.

The Skwarok pioneer family was one of the exemplary intellectual families in Canada, one of the best, which

brought to Canada fine Ukrainian traditions, moral philosophy of life and a historical cultural heritage and planted them here for posterity.

Yurko (George) Skwarok, Jusaphat's father, was one of the first Ukrainian intellectuals who settled in Canada before the First World War. He was very active in the educational field. Born in Volkiytsti, W. Ukraine, April 18, 1887, he emigrated to Canada in 1904, on the invitation of his married sister, *Kateryna Slobodian* of Winnipegosis, Manitoba. Two years later he enrolled in St. Boniface College, and in 1915 graduated from the University of Manitoba with a B.A. degree. During his summer vacations, he taught in Ukrainian summer schools. After two years of studies in the Normal School in Regina, Saskatchewan, Skwarok was appointed school inspector in the province of Saskatchewan. However, on the insistence of Bishop N. Budka he resigned and accepted the duty of director of the Ukrainian College in St. Boniface; there he taught the Ukrainian language, literature, history, etc. During this time he tried his talent in poetry — he wrote a lengthy poem *Istoriya Ukrayiny* (37 pp.), published in 1918, in Winnipeg, for the immediate purpose — to serve his students. His language is cultured, his versification fluent and regular, and he showed a good and correct knowledge of history.

In 1921 Skwarok moved to Edmonton to study law. He graduated with a L.L.B. degree from the University of Alberta in 1925, and opened his law office in Mundare, although he continued to reside in Edmonton. He died there in 1950.

M. PASTERNAK

Maria Pasternak, a ballet master and teacher of choreographic art, was born in 1896 in W. Ukraine. She began her writing on the subjects of art and especially choreographic art in 1932. Her books, such as *Soul and Dance*, *In*

the Service of Terpsichore, Old and Contemporary Pantomime, popularized new ideas and searches in the development of the artistic dance. In Canada, to which she came after the Second World War, she published a book (Winnipeg, 1963) *Ukrainska Zhinka v Choreographiyi (Ukrainian Woman in Choreography)*. After a description of 30 pages of the Ukrainian folk-lore dance, she concentrates on its artistic development, then on the classic ballet in Ukraine and in the leading countries of the World. In a chapter, *Silhouettes of the contemporary Ukrainian dancers*, she portrays the Ukrainian stars of classic ballet, such as Valentina Pereyaslavetz, Betti Popovych etc., and in the modern dance Roma Priyma (Canada and U.S.A.), Olenka Gerdan-Zaklynska (Canada, Toronto), Dariya Nyzhankivska-Snihurovych (Winnipeg) etc.

K. ANTONOVYCH

Kateryna Antonovych (1887—), artist-painter and art teacher, former museologist, folk-art student etc., was born in the city of Kharkiv, Ukraine, and came to Canada in 1949. She opened and successfully managed, in Winnipeg, her Art School (painting) for beginners. As a writer she is author of a number of articles on various art problems, and also author of her biographical recollections *From My Memoirs* published as a serial by the Ukrainian Free Academy of Sciences in 1965 and 1966 (Winnipeg).

TONIA HOROKHOVYCH

Tonia Horokhovych was born in the city of Rivne, Ukraine. By education she is a teacher and agronomist; she emigrated to Canada in 1949. Here she studied at the University of Ottawa and graduated in Slavistics. As a result of her long educational experience she published in 1965 (Winnipeg-Toronto) her book *Bat'ky i dity (Parents and Childrens)*, in which she systematically discusses the

problem of youth education, particularly Ukrainian Canadian youth. She says, that because Canada provides a prosperous and peaceful life for her multi-ethnic nation, and because Canada is rich in natural resources and her political system is favourable, all this stimulates Canadians to search for their identity. In that respect Canada is a missionary in the World for peaceful and friendly co-existence in a one-nation multi-ethnic humanity. She also quoted an expression of Sir Wilfrid Laurier, in which he said that he would like to see the marble remaining marble, granite remaining granite, and oak remaining oak; and from all these elements he would like to build one great nation among the nations of the World.

N. MUDRYK-MRYTZ

Nina Mudryk-Mrytz, another pedagogue-writer. Her field is children's literature. She came to Canada after the Second World War and settled in Toronto. She published a number of books for children containing her own melodious poems, and illustrated by her own lovely pictures.

5. NEIGHBOURS AND GUEST WRITERS

A certain good contribution to Ukrainian Canadian literature was made by Ukrainian writers from the United States of America; other Ukrainian authors with literary works behind them reside in Canada, however they have not contributed as yet to Ukrainian Canadian literature.

To the first group belong: Oleksander Neprytsky-Hranovsky, Sviatoslav Hordynsky, Hanna Cherin', Dokia Humenna, Oleksandra Kostiuk, N. Hryhoriyiv, residents of U.S.A.

To the second group belong: Todos Osmachka, Ulas Samchuk, A. Kurdydyk.

Oleksander Neprytsky-Hranovsky (1887—), professor emeritus of the University of Minnesota, scholar, poet and

student of politics. For many years, time after time, he visited Ukrainian communities in Canada on lecture tours and on other different occasions. He was born in Ukraine, province of Volynia, and emigrated to the United States of America in 1913. He has to his credit seven books of poetry. Some of his poems were written on Canadian motifs. One of them follows:

To the Ukrainian settlers in Alberta.

For a long, long time here was an endless virgin prairie,
Like a sea; the wind was swinging in waves
Of fragrant grass, and, like a princely sovereign,
In diamonds of dew drops enjoyed life.
But the exiled from their poor huts, hungry,
Came here and their plough pierced into soil. . .
Who can recognize the black soil of to-day,
Where skyscrapers cast their shadow on the horizon? . . .
(*Pivnichne Siayvo*, V. II, p. 133).

Sviatoslav Hordynsky (1906—) poet and artist-painter, residing mostly in New York, U.S.A. He was born in W. Ukraine and educated in Lviv, Berlin and Paris. Since the publication in 1933 of his first collection of poetry *Barvy i liniyi* (*Colours and Lines*) he has published several books of poems. He has made translations of poetry from many languages: German, French, Italian, Spanish, etc.

In Canada he wrote an essay, *Slovo o Polku Ihorevi and Ukrainian folk poetry*. It was published in 1963, in Winnipeg, by the Ukrainian Free Academy of Sciences. He is known as a literary critic and an art expert. In the same year another of his essays *The names — Rusychi and Rusovychi* was also published. His articles on these themes appear from time to time in various Ukrainian publications in U.S.A. and Canada.

As an artist-painter Hordynsky has the reputation of a Ukrainian Michael-Angelo, renowned in religious painting and ornamentation of churches. For this kind of work he spent an extended time in Winnipeg, decorating with paintings and ornamentation the St. Volodymyr and Olha Ukrainian Cathedral and other churches.

Along with this artistic work in Winnipeg he wrote his poetry and essays, some of which were published there.

Hanna Cherin', poet, novelist and critic, university librarian in Chicago, was born in Kiev, Ukraine. The early years of her life passed under the iron fist of the Russian communist dictatorship in Ukraine. At the end of the German invasion (1941-45) young Hanna found refuge in the Displaced Person's Camps in W. Germany, under the American military administration. There she joined other Ukrainian refugee-writers and began work in their publishing establishments. In 1949 she emigrated to U.S.A. and settled in Chicago.

Cherin' began to write poetry in her student years in Kiev, however nothing was published. Only in liberty among refugees in Germany did she become successful in putting her writings in print.

Settled in Chicago, Cherin' devoted her spare time from her university studies to writing poetry, novels, stories for children, etc. She contributed them to various Ukrainian publications in U.S.A. and Canada. In 1962 a collection of her poetry *Chornozem (Black Soil)* was published in Chicago. In an epic poem in this collection, *Lyst z Ukrayiny (Letter from Ukraine)*, Cherin's hero is a Canadian new settler in Toronto.

In her extensive travelogue *Yidmo zi mnoyu (Come travel with me)*, published in Buenos Aires, in 1955 (235 pp.), fifty pages are devoted to Canada, to her passing the time with literary friends, picturing Canadian natural beauty, various people, etc. In general, Cherin' is in lively contact and co-operation with Canadian fellow-writers, journalists and other intellectuals, and she is a constant contributor to the Ukrainian women's publications, *Woman's World* and *Promin*.

She is a richly gifted poet, an eloquent story writer and a sharp, although delightful and gentle satirist and humorist. She is always cheerful and optimistic.

The black troubled earth
Covers herself with falling leaves. . .
Yet I have no restraint in singing:
In my heart I have for the winter
Plenty of warmth and happiness in store. . .

(*Chornozem* p. 100)

Dokia Humenna, another author from U.S.A. (New York), who contributes to Ukrainian Canadian literature, was born in 1904 in Ukraine, and before emigrating during the German invasion, was among the renowned Ukrainian writers in Kiev. Settled in U.S.A. in 1949 she continues her literary career. Her voluminous trilogy *Dity Chumatzkoho Shliakhu* (*Children of Milky Way*), published in 1948-1951 in Munchen, Germany, is a masterly, grand picture of Ukrainian life under Russian communist oppression up to the last World War.

Humenna described Alberta in her book *Vichni ohni Alberty* (*Eternal Flames of Alberta*), published in Winnipeg in 1959 (183 pp.). She is a contributor to the Ukrainian monthly in Toronto *Novi Dni*.

Oleksandra Kostiuk of Minneapolis, Minn., novelist, editor of a musical quarterly, *Visti*. She was born in Ukraine and emigrated with her "musical" family to the United States of America after the Second World War, passing through all the troublesome experience of oppression, war and refugee camps.

Kostiuk is an initiator and editor of the only Ukrainian musical review in the Free World. To this publication she has devoted her knowledge, her soul and heart. She has published a store of precious material from the history of the Ukrainian musical and vocal art, never before printed, such as biographies of Ukrainian composers of past centuries, wrongly russified, etc. She devoted many pages to the famous conductor and composer, O. Koshetz, who lived and died in Canada, and a review of the musical and artistic activity of Ukrainian Canadians.

Nykyfor Hryhoriyiv (1883-1953), historian, sociologist and political writer, was born in Kiev, Ukraine, where he was a leading and very active publicist, writer, parliamentarian of strong democratic ideology. In 1922 he left Ukraine with the retreating Ukrainian Army under pressure of the prevailing forces of the Russian invaders. In Europe he lived in Czechoslovakia and was a board member of the Ukrainian Central Committee, vice-president and professor of the Ukrainian Sociological Institute, etc. On the eve of the Second World War he came to Canada and the United States of America on a lecture tour. The war forced him to remain in U.S.A.

Hryhoriyiv visited Canada many times for extensive periods, lecturing here, writing articles to the Ukrainian press, and studying the life of Canadian people. In 1945 he published in Toronto, in English, a book *The War and Ukrainian Democracy. A compilation of documents from the Past and Present* (206 pp.).

On the dust jacket of the book there is the following explanation:

On the fertile plains of Ukraine, the fate of civilization has recently been determined, as the outcome of history's most gigantic battle. Across this eastern granary of Europe the hordes of Nazi Germany marched and retreated in their march to Stalingrad and back. Upon martyred Ukraine — her ancient cities, her fair rivers, her industrious people and their goodly land — invaders from East and West have left their dreadful mark. What of the people whose lot it has been, through the centuries, to live always at this centre of disturbance in the world? What of their traditions, their aspirations, their plans for participation in the rebuilding of world order? . . . This book, these documents, which are virtually inaccessible to the reader in any other form, tell the story.

The book contains some Canadian material, mostly from the editorials of Ukrainian press, and M. I. Mandryka's book, *Theory of Economic Democracy*.

His above-mentioned book is his contribution to Ukrainian Canadian literature as well as to the efforts of humanity to a brighter, peaceful and mutually prosperous future of man and nations.

Shortly after the War Hryhoriyiv was appointed director of the Ukrainian branch of the radio-broadcasting centre, *Voice of America*, in New York. In that position he died.

Todos Osmachka (1895-1962), is one of the best poets of Ukraine in the last decades. He experienced the most brutal terror of the Russian "chekists": he was imprisoned, tortured, enclosed in mental detention... and never surrendered to the occupant's ideology and authority. With shaken nerves, irreconcilable, liberated from the prison-hospital after the retreat of the Russian communists from Kiev under the German offensive, Osmachka fled into the free world with the deepest scorn of Moscow, its criminal rulers and with a flaming love of Ukraine. He carried his burning protest against Russia into Free Humanity, as a prophet of enslaved Ukraine and as her voice. He also came to Canada and here wrote his revealing book *Rotonda Dushohubiv* (*Rotunda of Murderers*). It was published in Winnipeg in 1956, 354 pp., then translated into English by M. Luchkovych and published (1959, 375 pp.), under the title *Red Assassins*. By *Theodosy Oshmachka*, in Toronto.

In his book review Watson Kirkconnell made the following comments:

...equal mastery in English style is to be found in the translation of Theodosy Oshmachka's *Red Assassins*, reviewed here in 1957 in its original Ukrainian version as *The Rotunda of Murderers*. This is a blood-curdling tale of the Communist liquidation of the best elements in the population of Ukraine in the early days of Party's dictatorship over the proletariat...

(*University of Toronto Press Quarterly*, 1960, p. 571)

After some wandering across Europe Osmachka returned to the United States of America (as their citizen by

naturalization) and September 7, 1962, died in New York. One of necrological articles stated:

Osmachka in his works will remain immortal as long, as Ukrainians live. He is the voice of Ukraine herself for the period of her most painful sufferings. His voice is and will be forever a grievous act of accusation of her torturers, and also of the whole World; an act written by his blood and the blood of Ukraine.

(M. I. M., Jan. 1963)

The first collection of Osmachka's poetry appeared in Kiev in 1922 (*Krucha*), the second in Kharkiv in 1925 (*Skytski Vohni*). Already in his first book he rejected the priority of the proletariat over other classes of people, especially over the "tillers of the soil". He prophesied: that after all calamities *Tillers of the soil will come with the plough to make humanity happier.*

In his last book published in Ukraine (Kiev, 1929) under the title *Klekit*, in a poem addressed to "Despots" he said:

As in the claws of your arrogance
The trembling Earth down to the hell rolls —
To battle against you to-day is marching
My weary and exhausted soul.

With this war cry against communist despotism, war for the freedom of man and people, the poet died. His soul and heart belong to Ukraine, as he said in the introduction to his epic *Poet*:

... I appeal to you, my country.
I believe, in the day of your Liberty
You will remember me...

Anatol Kurdydyk (1905—) was born in W. Ukraine and educated in Lviv. He settled in Canada in 1949, first in Toronto, later in Winnipeg. He has to his credit some well-written novels and poetry, produced and published in his pre-Canadian period of life. In Canada he works as

a journalist-editor. Along with his journalistic works he had compiled in his spare time research materials for works projected for publication in the future.

Ulas Samchuk (1905—) is one of the renowned Ukrainian novelists of the last decades outside of the Iron Curtain. Passed through hardships typical for the Ukrainian refugee intellectuals from the Russian communist captivity in the troubled years, he settled in Canada (Toronto) in 1950. He had behind him an imposing literary production. However in Canada he is still a guest having not as yet contributed to the Ukrainian Canadian literature. In his pre-Canadian period he published about ten lengthy novels. Among them *Maria*, a novel about the artificial famine in Ukraine (1933), was translated into French. The most typical of his earlier work is *Volyn*, written and published in the thirties of our century. His trilogy under the title *Ost* was his last voluminous work. From Canada he published in the monthly magazine *Suchasnist* (*Contemporariness*), Munchen, Germany, some of his recollections from the past under a title *Na bilomu koni* (*On a White Horse*).

It is reasonable to expect that he will touch the Canadian ground and that his literary talent will not be idle here.

CONCLUDING REMARKS

It would not be an exaggeration to state, that Ukrainian literature in Canada, for the short period of its existence, in the seventy-five years of Ukrainian settlement has achieved a notable success by the Centennial of Canadian Confederation.

From folkloristic verses of the first decade through a second decade of slow but progressive growth, Ukrainian Canadian literature achieved a new remarkable position in the period between the First and Second World Wars. Finally it reached the present position in quality although not in quantity at a level comparable with the literature of the leading civilized countries. It progressed from an outlook and ideas within the limits of the pioneers' shortcomings and regional nostalgia, to the highest ideals and problems of humanity, and to global thinking, to a mission of service to the cause of freedom of man and nations.

In these achievements a great role was played by the influx of intellectual immigrants after the cataclysms of the First World War, and especially after the catastrophic consequences of the Second, also in a proper degree by the appearance on the social arena of the new Ukrainian Canadian generation educated in the way of Canadian life and in the Ukrainian cultural and social traditions.

These Ukrainian traditions in literature were established by the genius of Ukraine, Taras Shevchenko, who symbolically in the words of God said:

I shall glorify
These humiliated silent slaves.
And as guard protecting
I shall set about them
My Word.

(Paraphrase of the XI Psalm)

All new Ukrainian literature followed Shevchenko's challenge and placed its word on guard, protecting the humiliated, oppressed people. Its principal course is dynamic heroism of the struggle for the highest ideals of humanity. Its poets and writers appeared as heaven-inspired spiritual warriors for these ideals.

About 40% of all Ukrainian Canadian writers and 80% of the writers settled in Canada after the Second World War, were active participants in the struggle of the Ukrainian nation for her freedom, for her independence, and were also victims of persecution and terror by the oppressors of their people. In Canada their spiritual and moral struggle against "injustice and slavery" (Shevchenko's expression) became synchronized with a sincere and high praise of Canadian freedom and Canadian respect of the human being, of "fraternité, égalité, liberté."

Without a deeper understanding of every Ukrainian Canadian author it is impossible to understand, properly and unmistakably, the Ukrainian literature in Canada.

As L. Biletsky said: "Talented poets became the summits in the whole Ukrainian literary process, and leaders toward the new horizons of the literary and nationally — ideologic progress." (*History of the Ukrainian Literature*, Vol. I, Augsburg, 1947, p. 21).

This is why the present writer gave extensive characteristics and explored the background of the majority of the Ukrainian Canadian authors.

Such particularities of Ukrainian and Ukrainian Canadian literatures, their *differentia specifica* in *genus proximus* of literary art in general, are the genuine character and genuine value of Ukrainian literature in Canada.

The Ukrainian author, unlike his colleagues of other nations around him, has no time to search for the *unknown* in the poetical and literary art; he has his hands full of the great *known* — the immortal Promethean idea of liberation of man and peoples from bondage, of elevating them to spiritual perfection, to the gladness of life and happiness.

And C. H. Andrusyshen was right when he said:

Literature in the world today is everywhere given over to a chaotic experimentation in which poetry is often bogged down in a morass of obscurity . . . the creative efforts of Ukrainian poets has by no means petered out . . . (*The Ukrainian Poets*, p. XXII).

If we consider the “experimentation” mentioned by C. H. Andrusyshen, as a decadence, we may find its explanation in the historic fact, that nations or societies which attain full political and social liberty and the luxury of material prosperity and wealth, lose their spiritual ideals and inspiration for the energetic activity for moral and intellectual perfection of the human being and humanity in general. These ideals become not so immediate and actual as in societies or nations, which are still under bondage and exploited by oppressors. The spiritual and moral life of the first becomes shallow, the art and literature lose their vital objectives and purpose. At that point begins “experimentation” and search for something in the moral emptiness, for the “unknown”, non-existent, illogical, irrational, etc. — a search for an artificial hallucination, “travel” — to fill the emptiness.

Ukraine and her intellectuals, at home and abroad, are in an incessant campaign for their ideals and in an incessant struggle for their realization. They are still “builders” of happiness; leisure time is unknown to them.

From the time of Shevchenko to the present day, in the heart of every Ukrainian poet and writer, in his mind and conscience, resound the flaming words of the great poet of freedom to place their “Word” on guard for the enslaved and oppressed people.

However this does not mean that the poet or writer in general should be or is indifferent to other problems of life. On the contrary, along with his perpetual spiritual war for national ideals and humanity, he genuinely praises life, its divine joy and beauty, as a heavenly blessing for men, a blessing and happiness for which he and his people made so many sacrifices, and for which they still must struggle so hard. Self-respect and human dignity hold him high.

I. Hlynka has given a correct and precise definition of literature and its aims in the Ukrainian (and in a generally positive) concept:

The literature of a people is much more than a collection of their best books of prose and verse. It is a faithful record of their individual, family and social life; it is a chronicle of the experience of men and women, their motives, their hopes and aspirations, and their disappointments; it is that interesting part of history which lies outside the scope of historians. Literature, too, comprises, especially in its poetry, the *subjective and objective philosophy of a people at its best*. Ukrainian literature is all of these.

This definition confirms a similar teaching of L. Bilet-sky, mentioned previously.

This is why the history of Ukrainian literature in Canada cannot be written on the basis of chronological changes of literary currents, styles, schools and abstract searches. In this, its young period of growth, it has no place for such. Its history is a logical process of the development of literary art and ideas *in the process of the wholesome social growth of the Ukrainian Canadian society itself*. It is a reflection and a record of the social progress, as Hlynka mentioned.

In speaking about the development and successes of Ukrainian literature in Canada we should also put some light on the other side of the picture — on the difficulties and shortcomings in its history. The conditions for its proper development were not favourable and normal, except for freedom of speech and thought.

The bilingual English-Ukrainian (as well as English-French) schools in Manitoba, established for Ukrainians in 1906, were liquidated ten years later as a result of rivalry between the Liberal and Conservative parties, when the Liberals took over the government in Manitoba. The Ukrainians in Manitoba still remember the "auto-da-fe" in which the nicely printed Ukrainian school books were burned by the order of government authorities.

Although bilingualism existed only in the public school system, its abolishment was nevertheless a hard blow for the Ukrainian language and letters. The half century that followed spanned two generations, and during that time the Ukrainian language was denied in the public system of education in Manitoba and in Canada in general. The private schools and courses (mostly in the evening and after official school hours), organized by the Ukrainian communities, were unable to compensate for the loss of bilingual public schools and for the possibilities in development of a bilingual system.

At that time the situation was remedied to a certain degree, thanks to the very energetic private Ukrainian efforts. However the normal development of language and its literature requires the normal rightful use it, at least as a subject, in all systems of public education.

Only after many years of effort on the part of leading Ukrainian organizations, was the Ukrainian language recognized by proper authorities in all Prairie Provinces and included in high school and university curricula. Similar recognition has been given in some other universities; the Ukrainian language and literature are included in the programs of Slavic departments in several universities in Canada.

Yet the harm done in Manitoba by the liquidation of bilingual schools in 1916 is irreparable: two generations of Canadians were deprived of Ukrainian education, and in the families of these generations Ukrainian lost its logical continuity; it produced discouragement for years ahead.

The discrimination against Ukrainian still remains in many very important fields of cultural activity.

The full picture in this respect revealed in the recommendations, presented by the Ukrainian Canadian Committee to the Royal Commission on Bilingualism and Biculturalism in October 1964. Here is an excerpt from the Committee's recommendations:

"The Ukrainian Canadian Committee in preparing (its) recommendations is fully aware that they apply to all ethnic groups in Canada, Ukrainian included. In addition it wishes to draw particular attention to matters specially urgent to the Ukrainian community:

(a) All existing discrimination in the form of categorization of languages in schools and universities should be removed and the Ukrainian language be taught beginning with the primary grades in public schools and in universities on equal basis with the same credit as all other modern languages.

(b) Schools and universities in Western Canada should grant full matriculation status to the Ukrainian language and develop a comprehensive program of Ukrainian studies, including study of Ukrainian language, literature, culture and history, as well as the contributions of the Ukrainian group in the building of Canada.

(c) Government scholarships and bursaries for the study of languages and student exchange programs should extend equally to the study of Ukrainian.

(d) The Ukrainian Canadian cultural and educational institutions and their efforts, which are now left entirely to the generosity of the Ukrainian community, should receive financial support from the Canada Council and other similar institutions and they should be treated on the same level as other Canadian cultural institutions.

(e) Qualified Ukrainian Canadians should not be left, as practised presently, without attention in appointments to senior policy making boards, senior ad-

ministrative posts, Canadian civil service and governing bodies of such institutions as the Canada Council, Canadian Broadcasting Corporation, radio and television networks, National Film Board and other institutions, acting permanently or on a temporary basis. The old and fundamental principle of British democracy "No taxation without representation" should be applied here with great advantage to our society.

(f) The Federal as well as Provincial government bodies in Western Canada should adopt a policy whereby included within their offices would be employees who could also communicate in Ukrainian.

The future of Ukrainian literature in Canada will depend in a great degree on the realization of these recommendations by the Government of Canada for Canadian citizens of Ukrainian culture.

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INDEX OF AUTHORS

The transliteration of names from the Ukrainian Cyrillic alphabet into English was made according to the Ukrainian phonetic spelling, to render it as close as possible to the English pronunciation for the general reader. The terminal *y* sounds like *y* in the word *joy* preceded by a hard *i* (*iy*); *y* within the word sounds like *y* in the word *system*.

Adamovska, M.	47	Haas (Lazechko), M.	104
Andrusyshen, C. H.	116	Hay-Holovko, O.	191
Antonovych, K.	228	Hlynka, I.	125
Bida, S.	168	Hordynsky, S.	230
Bilash, B.	170	Horokhovych, T.	228
Biletsky, L.	152	Hryhoriyiv, N.	233
Bodnarchuk, I.	188	Humenna, D.	232
Eorovsky, M.	224	Hunkevych, D.	55
Bozhyk, P.	60	Hunter, A.	132
Bubniuk, S.	137	Ichniansky (Efymovych-	
Chaykivsky, P.	47	Kmeta), M.	99
Cherin, H.	231	Ilarion (Ohiyenko, I.)	158
Chernenko, O.	176	Irchan, M.	111
Chernetsky, S.	37	Ivakh, O. (Evach, H.)	66
Crath (Krat), P.	57	Ivanys, V.	200
Cundy, P.	133	Kaye (Kysilevsky) V.	215
Danylichuk, I.	64	Khoroshiy, F.	172
Doroschuk, S.	102	Kirkconnell, W.	134
Doroshenko, D.	151	Knysh, Irena	199
Efymovych-Kmeta		Knysh, Z.	197
(Ichniansky), M.	99	Kohuska, N.	139
Evach, H. (Ivakh, O.)	66	Koshetz, O.	141
Fedyk, T.	43	Kostiuk, O.	232
Fodchuk, S.	60	Kovbel, S.	50
Gospodyn, A.	101	Krat (Crath), P.	57
Gowda, M.	41		

Kret, Y.	114	Paluk, V.	107
Kroitor (Shevchuk), T.	69	Pasternak, M.	227
Kudryk, V.	61	Pasternak, Y.	220
Kumka, M.	59	Pavlychenko, T.	124
Kurdydyk, A.	235	Petrivsky, M.	87
Kylymnyk, S.	161	Prodan, K.	140
Kyriyak, I.	72	Pruska, A.	48
Kysilevsky (Kaye), V.	215	Rachmanny (Oliynyk), R.	185
Lazechko (Haas), M.	104	Romen, L.	174
Livesay, F. R.	136	Rudnyckyj, J. B.	154
Loboda, I.	202	Samchuk, U.	236
Luhowy (Ovrutsky-Shwabe), O.	95	Savchuk, S.	61
Lysenko, Vera	110	Semchuk, S.	89
Lysenko (Tulevitriy), V.	112	Shankovsky, I.	203
Macenko, P.	145	Sharyk, M.	201
Mandryka, Hanna	139	Shevchuk (Kroitor), T.	69
Mandryka, M. I.	77	Simpson, G. W.	134
Martynetz, V.	195	Skorupsky, V.	207
Marunchak, M.	217	Skwarok, J.	225
Maydanyk, Y.	60	Skwarok, Y.	227
Mazepa, B.	205	Slavutych, Yar	163
Mazuryk, H.	85	Solianyeh, D.	104
Mohylianka (Yanda), D.	115	Stechishin, J.	129
Mudryk-Mrytz, N.	229	Stechishin, M.	130
Murovych, L.	182	Stechishin, S.	136
Neprytsky-Hranovsky, O.	229	Tulevitriy (Lysenko), V.	112
Novak, A.	56	Turula, E.	146
Novosad, I.	45	Volokhatiuk, T.	97
Novosad, K.	46	Volynetz, S.	214
Ohiyenko, I. (Ilarion)	158	Volyniak, P.	208
Oleksandriv, B.	178	Woycenko, O.	221
Oliynyk (Rachmanny), R.	185	Yanda (Mohylianka), D.	115
Osmachka, T.	234	Yasenchuk, Y.	48
Ovrutzky-Shwabe		Yuzyk, P.	121
(Luhowy), O.	95	Zyla, V.	210

