

major conclusion, namely, that the party's ideological influence is on the decline and that this trend is in the long run irreversible.

This book should make good reading not only for the student of literature but also for anyone interested in Soviet society. Its contents, it may be noted, have a bearing upon the situation in the Soviet Union today.

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ISTORIIA UKRAÏNS'KOÏ LITERATURY U VOS'MY TOMAKH, vols. 1, 2, 3, and 5. Edited by *Ie. P. Kyryliuk*. Kiev: "Naukova dumka," 1967–68. A publication of the Akademiia nauk Ukraïns'koï RSR, Instytut literatury im. T. H. Shevchenka. 539, 483, 514, 522 pp. 1.90 rubles each.

For decades students of Ukrainian literature have been deprived of any extensive history of that literature. Short histories, published in two volumes in 1954 and 1957 by the Academy of Sciences in Kiev, and in two volumes (1964–66) by the Kiev State Pedagogical Institute, were not very satisfactory. Although freed by and large from the Zhdanovist blinkers imposed on literary history in 1946 (after the publication of the history by Maslov and Kyryliuk), these attempts to survey Ukrainian literature demonstrated a biased interpretation of its development and a reluctance to divorce literature from ideology. They were, in a sense, a Soviet antidote to Dmytro Chyzhevsky's history of Ukrainian literature published in 1956 in New York, which was an example of a combined formal and comparative approach.

The new eight-volume publication does not significantly differ from its predecessors in its interpretation of Ukrainian literary developments. All roads still lead to realism and eventually to socialist realism. Every event or work in the past is evaluated from the point of view of this preconception: has it or has it not aided in the development of realism? The pattern that emerges is predictable. It is extremely simplistic and not in the least convincing to anyone holding different premises. But it would be a mistake to reject this publication on that ground alone. It offers something of much greater value, that is, the factual scaffolding, the historical and literary material on which the entire structure rests. It must be granted that in these volumes the Ukrainian scholars have amassed a wealth of data that for the last three decades have been forgotten or were unknown. True, these facts have been woven into a Soviet, quasi-populist fabric, but they are clearly discernible in themselves and will be valued by the researcher and the uninitiated reader alike.

Four volumes of the history have appeared so far. In volume 1, after a short review of the Kievan period (by Makhnovets, Myshanych, Krekoten), there follows an extensive survey of the literature of the sixteenth to eighteenth centuries. This important period has often been neglected in earlier histories. Of particular interest is the chapter on school drama and *intermedia*. Volume 2, even more original, begins with a detailed analysis of conditions in the second half of the eighteenth century. It contains a good chapter on the *vertep* by Makhnovets. The same author is responsible for a lengthy (eleven pages) discussion of *Istoriia rusov*, a work that only thirteen years ago was dismissed as "reflecting the nationalist longings of the Ukrainian nobility." It is followed by a long and tendentious chapter on Skovoroda. A valuable analysis of the Ukrainian burlesque tradition is offered by Chaly. In the "pre-Shevchenko period," Shabliovskiy does not make a sufficiently

clear distinction between the classicists and the early romantics. However, he does devote ten pages to Kostomarov, who was often ignored before. The greater part of volume 3 is devoted to Shevchenko. It is a pity that here Kyrlyuk chiefly serves up a rehash of old views. His other collaborator (Herasymenko) ventures to discuss minor interesting writers of the period and restore, in some measure, a place in Ukrainian romantic literature to Panteleimon Kulish. The rehabilitation of this distinguished writer coincides with a new edition of his selected works (1969).

The fifth volume is the best example of the two-sided approach of contemporary Soviet scholarship. On the one hand, a determined effort is made to fit the complex developments of the early twentieth century into the Procrustean bed of Soviet aesthetics. On the other, a great deal of new documentary evidence is provided for the reader. This approach is especially evident in the treatment of modernist poets such as Vorony, Oles, Krymsky, and Lepky. The chapters by Kolesnyk are of particular interest because they discuss personalities and movements hitherto ignored. However, a full history of Ukrainian modernism, particularly one setting it alongside other Slavic and European literatures, still remains to be written.

The four volumes reviewed here (four more are to appear) represent a significant achievement. Technically they are well produced, with ample footnotes and indexes. It is to be hoped that the remaining volumes will also widen the historical perspective on Ukrainian literature.

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SELECTED WORKS. By *Lesya Ukrainka*. Translated by *Vera Rich*. *Life and Work* by *Constantine Bida*. Toronto: University of Toronto Press, 1968. A publication of the Women's Council of the Ukrainian Canadian Committee. ix, 259 pp. \$7.50.

It is only fitting that the task of translating the works of the greatest Ukrainian poetess and one of the greatest of women writers should be entrusted to a woman and that the result should be published by a women's association. In her personal life, Lesya Ukrainka serves as an example and a symbol of perseverance and accomplishment in a struggle against seemingly insurmountable odds. As a child she contracted an incurable disease, tuberculosis of the bones, which tormented her for the rest of her life and forced her to spend months in bed.

The book consists of two parts: *Life and Work*, by Constantine Bida, and *Selected Works*, translated by Vera Rich. It is also supplied with a preface by the sponsors, the Ukrainian Canadian Committee Women's Council, and with the translator's foreword. The volume provides English readers with an introduction to Ukrainka's works.

In sections on poetry and drama Bida first gives a brief survey of these genres in Ukrainian literature prior to Lesya Ukrainka's appearance on the scene. Then the intricacies of Ukrainka's style, meter, and methods are discussed. Because of her use of rhythms and tonality as well as her choice of theme her poetry comes very close to music. Although initially a lyricist, she reached her greatest literary achievements in poetic dramas of a historical, mythological, or allegorical nature, which were usually based on foreign themes. Like Shakespeare, she turned to antiquity for most of her subjects.

Vera Rich's translations of the selected works are accurate and accomplished