

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

in a rich, flowing style. A poetess in her own right, she already has to her credit previous translations of Shevchenko's poetical works. Three larger dramatic works are included as well as one epic poem and four short poems. Random comparison with the Ukrainian text leads one to believe that the translator tried as much as possible to retain the rhymes and meters of the original.

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PIĘĆDZIESIĄT LAT TWÓRCZOŚCI MARII DĄBROWSKIEJ. Edited by *Ewa Korzeniewska*. Warsaw: Państwowy Instytut Wydawniczy, 1963. From the publications of the Instytut Badań Literackich Polskiej Akademii Nauk. 432 pp. 50 zł.

MARIA DĄBROWSKA. Edited with introduction and notes by *Zdzisław Libera*. Warsaw: Państwowe Zakłady Wydawnictw Szkolnych, 1963. Biblioteka *Polonistyki*. 334 pp. 28 zł.

MARIA DĄBROWSKA. By *Andrzej Kijowski*. Warsaw: Wiedza Powszechna, 1964. 144 pp. 10 zł.

MARIA DĄBROWSKA. By *Zbigniew Folejewski*. New York: Twayne Publishers, 1967. 123 pp. \$3.95.

The literary fate of Maria Dąbrowska (1889–1965) may appear singular, but it is characteristic of many Polish writers of the older generation. Generally recognized as a major author in her own country, she had to wait half a century for official appreciation of her achievement, while abroad her name has only recently begun to achieve the recognition long due. The four publications under review contribute significantly to our understanding of Dąbrowska's importance and pay deserved tribute to the grand dame of Polish letters.

Although Dąbrowska's bibliography includes more than a hundred short stories, a major novel (*Noce i dnie*, 1932–34), two historical dramas, almost three hundred critical essays, articles, and publications dealing with sociopolitical topics, and her translations of such authors as Chekhov, Gorky, Pepys, and J. P. Jacobson, for many years she did not receive the critical attention her literary output deserved. It was not until May 1962, when she was nearly seventy, that the Polish Academy of Sciences organized an international conference in Warsaw and Kalisz, honoring the fiftieth anniversary of the beginning of Dąbrowska's literary career. The proceedings of the conference, *Pięćdziesiąt lat twórczości Marii Dąbrowskiej*, published a year later, constitute the first many-sided evaluation of her work, comprising twenty papers presented by leading Polish scholars and a few foreign critics, mostly from Eastern Europe. The scope of the volume covers almost all aspects of Dąbrowska's literary activities. Naturally, the main interest centers on *Noce i dnie*, her major work, which Henryk Markiewicz discusses as a novel firmly established in the Polish literary tradition of that genre, while Zdzisław Libera presents its artistic merits. An analysis of the narrator's position in the structure of the novel is given by Janusz Sławiński. A Belgian scholar, Charles Hyart, devotes his paper to the discussion of the epic qualities of the novel. The other participants in the session discuss Dąbrowska's short stories, plays, literary criticism, and her use of language. Reports on the reception of her work in the Soviet Union, Czechoslovakia, Yugoslavia, and Hungary follow. A bibliography