

guises (pp. 94 and 74), and Edmund's wheel comes full circle from Brant's *Ship of Fools* (p. 119); while, in *Othello*, we are given pictures of what contemporaries may have had in mind at Othello's mention of "ye mortal engines" (p. 70) and "men whose heads Do grow beneath their shoulders" (p. 17). It is a pity this practice is not more common in scholarly editions but perhaps the Folger is showing the way.

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*Shekspirovi sonety*. Translated into Ukrainian by EAGHOR G. KOSTETZKY. Munich: Na Hori Publ. Co. in cooperation with the Ukrainian Shakespeare Society, 1958. 254 pages. 10.00DM.

To provide a background for the review of Eaghon G. Kostetzky's *Shekspirovi sonety*, I think it desirable to glance over the Ukrainian translations of Shakespeare's work published prior to this book.

Shakespeare's works were introduced to the Ukrainian reader in comparatively recent times. Parts of *Hamlet*, translated by Pavlin Svetsitsky, were published in the periodical *Nyva* in 1865. The first edition of Shakespeare's works in Ukrainian translation, however, did not appear until 1882. This consisted of only three plays, *Othello*, *Troilus and Cressida*, and *Comedy of Errors*, translated and published by Pantaleymon Kulish, a Ukrainian poet of note. Then followed translations by Mykhaylo Starytsky (*Hamlet*, 1882), Ivan Franko (fragments of *King Lear* and *The Tempest*, and the entirety of *The Merchant of Venice*), Yuriy Fedkovych (*Hamlet* and *Macbeth*, 1902), Lesya Ukrainka (fragments of *Macbeth*), and others. In 1899-1902, to meet the growing demands of Ukrainian theatres, I. Franko published ten Shakespearian plays in P. Kulish's translation: *King Lear*, *Coriolanus*, *The Taming of the Shrew*, *Hamlet*, *Macbeth*, *Antony and Cleopatra*, *Julius Caesar*, *Romeo and Juliet*, *Measure for Measure*, *Much Ado about Nothing* (cf. Orest Starchuk, "Ivan Franko: A Ukrainian Interpreter of Shakespeare" in *Canadian Slavonic Papers*, Toronto, 1957, II, 109). The latest voluminous publication of Ukrainian translations of the Shakespearian plays appeared in the early 1950's in Kiev, the capital of Ukraine.

The first Ukrainian translator of the Shakespearian Sonnets was I. Franko. He translated sonnets 14, 76 and 143 in 1882, praising them as "very beautiful and original" (M. Shapovalova, "Pro Frankovi pereklady Shekspira" in *Ivan Franko: statti i materialy* (Lviv, 1949), II, 55). Later he translated sonnets 96, 130 and 131 (in 1901), 28, 29, 30, 31 and 66 (in 1906). At approximately the same time Maksym Slavinsky's Ukrainian versions of sonnets 18 and 106 appeared. Unfortunately, new Ukrainian translations of Shakespeare's sonnets have not been published during the Soviet regime in Ukraine.

Eaghon G. Kostetzky was the first Ukrainian poet to translate Shakespeare's Sonnets abroad. In 1949, he did his translation of Sonnet 116. The year 1953 was a turning point in this respect. Simultaneously, three Ukrainian poets translated a dozen of Shakespeare's Sonnets and published them in the Ukrainian literary periodicals abroad. These were Vasyl Onufriyenko (Sonnets 5, 7, 15 and 16 in *Porohy*, Buenos Aires), Yar Slavutych (Sonnets 18 and 71 in *Nowi dni*, Toronto) and Oleh Zuyevsky (Sonnets 59, 60, 71, 81 and 102 in *Kyiv*, Philadelphia). The following year V. Onufriyenko added Sonnets 1, 2, 8 and 9 (*Porohy*) and O. Zuyevsky (Sonnets 98 and 136 (*Ukrayina i svit*, Hannover, Germany). In 1955, Yar Slavutych added Sonnet 46 (*Moloda Ukrayina*, Toronto). Finally, in 1956 Kostetzky published some ten Sonnets

in *Ukrayina i svit* as illustrative material to the excerpts from Charles Norman's book *So Worthy a Friend*.

The book *Shekspirovi sonety* includes all of Shakespeare's Sonnets in Kostetzky's Ukrainian translation (pp. 21-100), an introductory article on the translator's interpretation of his work (pp. 5-18), the translator's extensive commentaries to the Sonnets (pp. 101-200), and several appendixes. Of special value among the appendixes are a chapter from Charles Norman's book mentioned above and Kostetzky's article, in which he surveys the whole field of translation of Shakespeare's Sonnets into other languages as well as Ukrainian. In this article, Kostetzky quotes almost all of Shakespeare's Sonnets which were translated into Ukrainian and published prior to 1958. The whole book is exquisitely illustrated with some thirty reproductions, among which are the title-page of the first edition of the Sonnets (1609), the Darmstadt mask, presumably of Shakespeare (1616), portraits of his contemporaries, and several vignettes. A selected bibliography of books in English, German, Italian, Russian, and Ukrainian concludes this edition of the first Ukrainian translation of all Shakespeare's Sonnets.

The value of Kostetzky's translations can be best estimated against the background of his own attitude toward his task. As in his Ukrainian version of *Romeo and Juliet*, published in 1957 in Munich by the Na Hori Publishing Co., Kostetzky explains here his "inductive direction . . . toward absolute poetry" (p. 12), "conditional stylization under the 'contemporaneity' existing around the original" (p. 14). It is to put Shakespeare's works into Ukrainian which is the chronological equivalent of Elizabethan English.

This task was very difficult, inasmuch as the Ukrainian literary language of the sixteenth-seventeenth centuries, having been greatly infiltrated by the Church Slavic elements, differs much more from Modern Ukrainian than Shakespeare's language does from Modern English. Furthermore, Kostetzky's reputation through his poetry and prose has been established as that of a determined modernist and constant innovator for innovation's sake. This complicates the situation. Controversy is almost sure to arise, as to whether he translated the Sonnets successfully. In this reviewer's opinion, he has been most successful. His translations do not have the modernistic extremes characteristic of his earlier style. His language is fluent, the vocabulary well chosen, and the expression is rich in archaisms and words of an earlier time resurrected from their obsolescence. For instance, *lipota* used in Sonnet 1 instead of the modern Ukrainian word *kраса* (beauty) evokes a nice atmospheric suggestion of the time when Shakespeare wrote.

Kostetzky's translation adheres closely in meaning to the original. In fact, there are times when his translations seem too close, and because of this they lose some of their esthetic impact. In general, his translations are well done and, in several instances, even excellent.

Modern Ukrainian literature is greatly enriched by Kostetzky's translations. There are other Ukrainian poets abroad who translate Shakespeare's poems and prepare them for publication. It is Kostetzky's work however which deserves consideration as the milestone and tour de force of Ukrainian Shakespeareology.

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*Shakespeare Memorial Theatre: 1954-1956. A Photographic Record. With a Critical Analysis.* By IVOR BROWN. Photographs by ANGUS McBEAN. New York: Theatre Arts Books, 1957. \$4.75.

For anyone with experience in the peculiar problems of photography in