

don't think they'd best use Peter Robertson's *Relentless Verity* photographs, for the truth is that there isn't a woman in the lot.

Andrew Rodger
National Photography Collection
Public Archives of Canada

The Shattered Illusion: The History of Ukrainian Pro-Communist Organizations in Canada. JOHN KOLASKY. Toronto: PMA Books, 1979. xii, 255 p. ill. ISBN 0 88778 189 6 \$15.00 bd.; ISBN 0 88778 190 X \$7.95 pa.

Many vital issues from Canada's multicultural past have been assiduously ignored by our professional historians because the relevant documentation exists in one or another of our "unofficial" languages — and is therefore inaccessible to researchers who are only "officially" bilingual. One glaring case in point is their neglect of the significant Ukrainian Canadian involvement in this country's leftist movement. It might have been expected that *The Shattered Illusion* would have redressed this balance. Unfortunately, this book does not meet with these expectations because its author, John Kolasky, has not been concerned with the redressing of Canadian history for the benefit of those not conversant in Ukrainian but rather with the airing of his own bitter disillusionment in the Ukrainian Canadian "pro-communist" cause.

In the pursuit of his own particular ethno-centric biases, Kolasky single-mindedly misplaces "the major emphasis of the study . . . on the period from World War II to the decade of the 1970s." Consequently, he allows for only one chapter (all too cleverly dismissed as "The End of an Era") to cover the whole period from 1891 to 1939. Notwithstanding his admission that "the formative years were important," Kolasky does not adequately inform us of the extent that the Ukrainian Canadian component participated in the successive reinforcement of the fortunes of the Socialist, Social Democratic, Workers' and Communist Parties of Canada. Nor does he really enlighten by showing how this group was (or was not) able to structure its own parallel or "mass" organizations to the services of the Canadian masses as well as to the needs of its own ethnic membership. Yet we do know that its nationally based organization — the United Labour Farm Temple Association (ULFTA; est. 1918) and the Workers' Benevolent Association (WBA; est. 1922) — formed one of the principal reserves in leadership, manpower and material resources from which the Communist Party drew heavily during the first difficult decades of its beleaguered existence. In having so curtly disregarded these developments, Kolasky has thrown away a marvellous opportunity to add a new dimension to our understanding of Canadian history.

Instead, he chooses to focus upon the arid intra-community squabbles between the pro-communists and the essentially right-wing Ukrainian nationalists that emerged about the time of the banning of the ULFTA in 1940. Thereafter, the chronological thread in Kolasky's "historical" narrative is lost as he hashes and rehashes the theme that the ULFTA and its successor organizations — the Ukrainian Association to Aid the Fatherland (est. 1941), Association of Canadian Ukrainians (est. 1942) and Association of United Ukrainian Canadians (AUUC; est. 1946) — unconditionally submitted themselves to the will and machinations of the USSR without regard for the fact that it was bent on "Russifying" the Ukrainian nation trapped within the borders of its empire. In sum, Kolasky's "history" of the Ukrainian Canadian pro-communist organizations quickly reduces itself into a despairing Ukrainian nationalist polemic directed against the AUUC "lackey" of the Soviet Union that ceases to interest the reader who is emotionally uninvolved.

Both the sources and methodology used in *The Shattered Illusion* are highly suspect because of the author's obvious subordination of historical scholarship to his didactic

ends. For example, Kolasky's citation of the *Ukrayinska Radianska Entsyklopedia* (Ukrainian Soviet Encyclopedia) on those matters concerning the founding of the Social Democratic Party of Canada particularly when the "facts" are in error, is indicative of the narrowness of the book's informational base as well as its fundamental weakness in historical scholarship. While it may be true that many of the primary sources of the Ukrainian Canadian community were not open to the author during the writing of his book (as noted in his preface), it is also true that the absolute paucity in all types of archival sources available to him has been largely self-induced. In having deliberately chosen to concentrate on such recent times, Kolasky has ensured that such material as the seized Communist Party records in the Archives of Ontario as well as other potentially usable sources in the records and manuscript groups of the Public Archives of Canada either have fallen outside his purview or have remained closed to him because of their recent vintage. Thus limited in his data base, Kolasky's primary documentation rests heavily upon his own earlier writings and several other judiciously selected sources.

Under these circumstances, *The Shattered Illusion* receives an "R" rating — restricted to mature students of history and to those others who already share Kolasky's vision of Canada, Ukraine and the USSR.

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The Art World. Law, Business and Practice in Canada. AARON MILRAD and ELLA AGNEW. Toronto: Merritt Publishing, 1980. xxx, 204 + 16p. ISBN 0 920886 04 3 \$27.95.

When it comes to the law, a little knowledge can be more than just a little dangerous. Having said that, it must also be said that every archivist who is involved in acquisitions should do two things: make friends with his institution's legal department and buy *The Art World*. Keep it next to Schellenberg, Posner and Evans and be prepared to refer to it often.

1980 has been a year that collectors will remember. Private and auction sale prices for paintings, books, manuscripts and every other "collectible" imaginable have set new records — records which stood only until shattered by the next major offering — records which will stand only until the Spring sales of 1981. That the Whitney Museum would pay \$1,000,000 for the work of a living American artist (and Jasper Johns is not only living but both healthy and prolific) is symbolic of more than just a free market gone mad. It is symbolic of the fact that the free market is now supreme.

The effect of this on even the most modest of Canadian archives will be direct and serious. The public-spirited citizen who is prepared to part with a family heirloom for the price of a thank-you note and a wine and cheese is an endangered species. While we may bemoan his demise, we must also resign ourselves to the alternative: increasingly regular plunges into an increasingly unstable open market. The archivist must be prepared to abandon the now untenable position that he and his institution have some special right to elements of our heritage be they local, regional or national. It is pointless to claim that value measured by context is as valid a concept as market value, where the former is invariably going to be in conflict with the latter. The value of a single item or collection is now more often than not being determined solely by what someone is willing to pay for it. We may not like it and we may have a dozen apparently valid reasons why this should not be so, but that is not the point. The informal archival network may well be able to affect market forces to a small degree by controlling competition for collections where mandates or "jurisdictions" overlap or by coming to informal agreements among themselves as to the most appropriate repositories for certain items. The