

CERES AND UTL: 50 YEARS OF COOPERATION

Fifty years ago, the Centre for Russian and East European Studies (now the Centre for European, Russian, and Eurasian Studies, or CERES) was established under the directorship of H. Gordon Skilling, with a mandate to further the development of undergraduate and graduate studies and scholarly research related to Russia and Eastern Europe.

Skilling had been invited by the Dean of Graduate Studies, Harold Innis, very early in the 1950s to come to the University of Toronto to develop a Soviet studies program. He eventually arrived in Toronto in 1959, and together with Vincent Bladen, chairman of the Department of Political Economy, formed a Decanal Committee on Russian and East European Studies. The Committee submitted a recommendation to the University that a new program be formed for the study not only of the Soviet Union and pre-revolutionary Russia, but also of East-Central Europe, with a special emphasis on the Slavic nations. They saw two major reasons for supporting teaching and research on this world area: first, because of the inherent value of the study of historical Slavic cultures and societies; and, second, the academic value of the study of the new communist order. The University of Toronto granted its approval for the formation of CREES in April 1963.

From the beginning, the faculty associated with CREES took an active interest in library matters. The Slavic and East European collection at that time numbered only about 12,500 volumes. Thanks to a fundraising initiative by CREES, grants were secured from the Ford Foundation and the Andrew Mellon Foundation for library ac-



Cranford Pratt and Gordon Skilling, 1967.

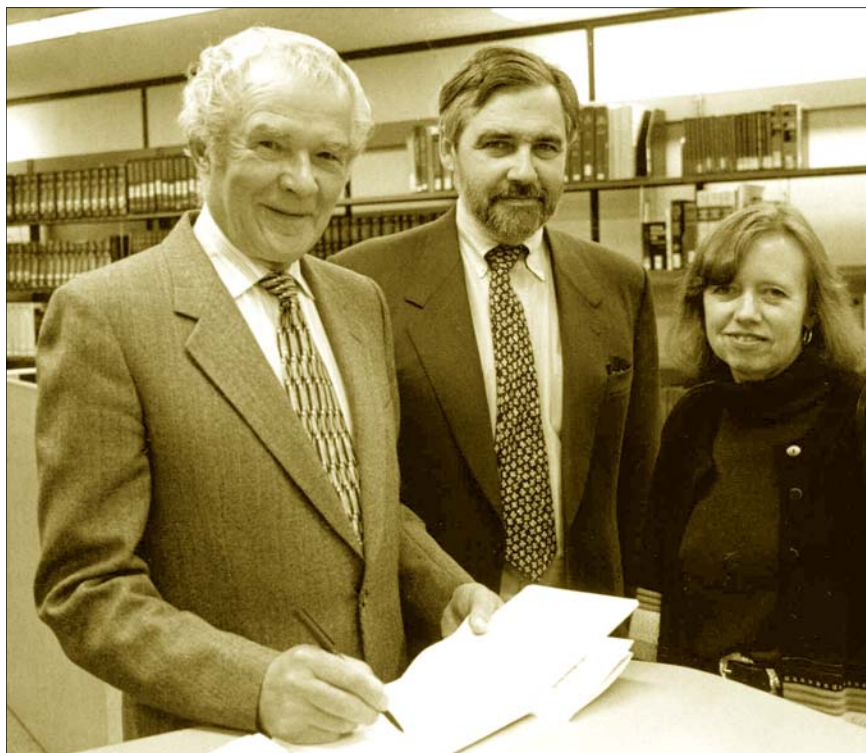
quisitions, and the collection quickly grew in size, reaching 115,000 volumes by 1973, and 175,000 by 1986. Collection-building efforts were led first by Bohdan Budurowycz, a specialist in Slavic history and bibliography, who worked as the Centre's bibliographer from 1959 to 1965, and then by Mary Stevens who, as the Slavic selector for the University of Toronto Libraries from 1967 to 2005, worked closely with CREES.

By 1986, despite its dynamic engagement with the University and Library, the future survival of CREES came into doubt. A special committee on East European studies was struck. Among its concerns

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Petro Jacyk, Robert Johnson, and Carole Moore, March 1995.

was the continuing level of budgetary support for the acquisition of current books, periodicals, and retrospective materials at the Library. The committee opposed any cuts in the Library's expenditures on East European language material. It proposed that outside funding be procured for continuing and retrospective library acquisitions, and advocated for the development of an East European cinematic and documentary film and video collection. These and the other recommendations met with some success. New gift-trust funds were created thanks to our many donors, and, most significantly, a new centre was created in the Robarts Library to coordinate research services in Central and East European studies, to collect videos, and to receive and record Soviet/Russian TV news programming.

The drive to establish a Slavic and East European reading room was organized by Robert Johnson, professor of imperial Russian and Soviet history, with support from Timothy J. Colton, Director of CREES, and Peter Solomon, professor of

political science, law, and criminology. Johnson drafted a proposal for the reading room in early 1988, and it was approved by the full membership of CREES in January 1989. The proposal was then forwarded to the Chief Librarian, Carole Moore, in June 1989. It was part of an overall strategy to expand CREES' reputation as the leading Canadian centre in the field of Slavic and East European studies. Johnson outlined the advantages and services that such a reading room would offer to the UTL: better recognition of the library's collections in the field; en-

hancement of the community of scholarship in Slavic and East European studies; development of the collections; bibliographic instruction; the establishment of a bridge to Toronto's ethnic communities; and the facilitation of fundraising efforts.

Plans were further developed, and by August 1993, a donor in the person of Petro Jacyk came forward, who gave the UTL the necessary funds for the opening of the Petro Jacyk Central and East European Resource Centre. The PJRC was officially launched on 30 March 1995. Initially located on the 8th floor of Robarts Library, and headed by Sofija Škorić, the PJRC was described as having a "scholarly atmosphere, plenty of study space... an up-to-date reference collection." But most importantly, it had "the knowledgeable staff always ready to assist the users in their scholarly endeavors." This holds true today, and the PJRC looks forward to continuing to support CERES, particularly in its expanded areas of research on Europe and Central Asia, for the next fifty years.

Ksenya Kiebusinski

WRITERS WITH CAMERAS: LITERATURE AND PHOTOGRAPHY IN RUSSIA

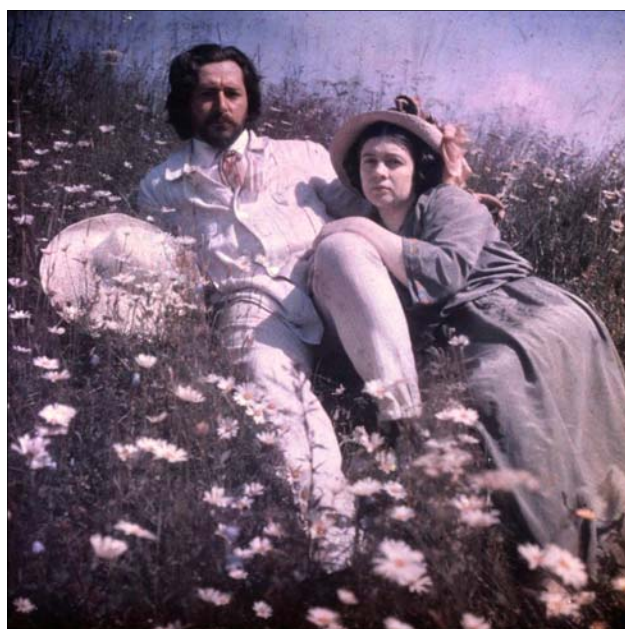
The Petro Jacyk Resource Centre is pleased to present its new display, *Writers with Cameras: Literature and Photography in Russia*, which will be featured throughout the summer on the third floor of Robarts Library. The display highlights the photographic production of several classic Russian authors. The accompanying text provides context for the writers' literary and photographic work. Featured writer-photographers include Countess Sophia Tolstoy, Leonid Andreev, Ilya Ilf, and Ilya Ehrenburg. The phototextual collaboration of Vladimir Mayakovsky and Aleksandr Rodchenko is also included as an example of the reciprocal development of literature and photography in the early twentieth century.

The goal of *Writers with Cameras* is to draw attention to the different ways writers responded to and utilized the emerging medium of photography in Russia. The photographs in the display come primarily from several resources available at Robarts Library, including *Song without Words: The Photographs and Diaries of Countess Sophia Tolstoy* (Washington, D.C.: National Geographic, 2007), *Photographs by a Russian Writer: An Undiscovered Portrait of Pre-Revolutionary Russia* (London: Thames and Hudson, 1989), *Ilya Ilf as Photographer: the 1930s* (Moskva: ZAO "Moskovskii tsentr iskusstv", 2002), *Moskva i moskvichi v fotografiakh Il'i Il'fa* (Moskva: Izd-vo Lomonosov, 2011), and *Il'ia Erenburg s fotoapparatom: 1923-1944* (Moskva: Mosty kul'tury, 2007).

The first featured writer-photographer of the display is Countess Sophia Tolstoy (1844-1919). Although more well-known as the wife of the Russian novelist Leo Tolstoy, Sophia penned a number of her own literary works as well as a detailed diary. In addition to assisting her husband with his writing and publishing efforts, Sophia pursued photography as a passionate hobby beginning in the 1880s. Her work

includes self-portraits, landscapes, posed scenes, and documentary photos. Sophia was particularly concerned with the composition of her photographs, often taking several examples of a scene in various arrangements. Of particular importance were the anniversary photographs taken each year of her with her husband. Despite using state-of-the-art equipment for the time, the process of photographing and developing these images demanded a significant amount of time and patience.

Leonid Andreev (1871-1919) rose to prominence as a writer following the publication of several highly-acclaimed and widely popular short stories in the 1900s. He continued to write throughout the 1910s, but lived in self-imposed exile in Finland following the Bolshevik Revolution of 1917. Leonid Andreev's photographs, the bulk of which he took during the later period of his life (he died prematurely at the age of 48) provide a unique look at the private life of an artist in the early twentieth century. He used high-quality German and French photographic equipment to explore the use of colour and multiple exposures. His work includes self-portraits, land-



Leonid Andreev and his second wife, Anna.

scapes, and intimate scenes of family life. Only a limited number of his photographs have been preserved.

Although Vladimir Mayakovsky (1893-1930) is not strictly a writer with a camera, his collaboration with the constructivist photographer Aleksandr Rodchenko (1891-1956) is featured in the display as an example of the intersecting goals and methods of literature and photography. The photomontages that accompany Mayakovsky's poem *Pro eto* (That's what, 1923) provide a story that elaborates upon and supports the written text. The narrative features of Rodchenko's photography and the visual features of Mayakovsky's text demonstrate the degree to which experiments in literature and photography overlap and supplement one another.

Ilya If (1897-1937), best known for his satirical novels written with his collaborator Evgeny Petrov, acquired an interest in photography during the 1930s, just prior to the duo's road trip through America in 1935. Several of his photos, taken with a portable Leica camera, accompanied If's and Petrov's essays on American life, which were based on observations from their recent trip. If became obsessed with photography, trying out both traditional and innovative styles of composition and development. Although Rodchenko criticized If for his motley collection and disorganized presentation, he also saw great promise in the possibilities of non-photographer forays into photography. Unfortunately, If's death from tuberculosis in 1937 prevented him from developing his photographic technique any further.

The final author to receive focus in the display is Ilya Ehrenburg (1891-1967). Ehrenburg was a Soviet writer and journalist best known for coining the phrase "The Thaw" (named after his 1954 novel of the same name) in reference to the immediate post-Stalin era. As a correspondent and journalist, Ehrenburg pioneered several documentary photographic techniques to accompany his articles and reports. His



Rodchenko, photomontage, "Pro eto" (1923).

custom-designed lateral viewfinder allowed him to document events without revealing an obvious photographic presence. He was an especially active photographer during his time abroad in Paris during the 1920s and 1930s—a time featured in his publication *My Paris* (1933). The majority of his photographic archive was destroyed during the Nazi occupation in 1940.

It is hoped that the resources available at Robarts Library and highlighted in the display will be utilized frequently and thoroughly. A PowerPoint presentation containing additional material and bibliographical references is available at:

<http://pjrc.library.utoronto.ca/exhibitions>

Images from the display can be viewed on our Pinterest page ([jacykcentre](#)).

Joseph Schlegel

SLAVIC HUMANITIES INDEX — A NEW BIBLIOGRAPHIC DATABASE

A new bibliographic database, the Slavic Humanities Index (SHI), is now available to students and faculty at the University of Toronto. This electronic resource provides coverage to scholarly and cultural journals published in Belarus, Bulgaria, Croatia, the Czech Republic, Macedonia, Montenegro, Poland, Serbia, the Slovak Republic, Slovenia, and Ukraine. The database offers a single point of access to journal articles, book reviews, and other items across different disciplines, such as history, literature, philosophy, language, linguistics, ethnology, theatre and film studies, and cultural, borderland, and regional studies. Currently, the database includes over 175,000+ bibliographic citations from 165+ periodicals in nineteen languages. The database is updated weekly, and new titles are being continuously added. Most of the periodicals indexed in the SHI are not covered by other databases.

The cover-to-cover index includes citations to articles, book reviews, primary sources, official documents, bibliographies, belles-lettres, information on conferences, interviews, obituaries, announcements of book and journal launches, anniversary celebrations, letters to editors, roundtable discussions, and chronicles of scholarly and cultural events, etc. Since the database covers all items published in a given periodical, it is now possible for students and scholars to conduct inclusive searches across all fields in the Slavic humanities.

Presently, the index begins coverage from 1994, or, afterwards, from the launch date of a periodical. The SHI goes up to the most current issue, thus allowing researchers to discover the most up-to-date scholarship in their field or region of study. In the future, retrospective runs of periodicals dating prior to 1994 will be also indexed to allow for more comprehensive searching.

The advantage of using this database over any other is that the most important, up-to-date Slavic humanities journals are indexed in one place, which allows for cross-cultural and cross-disciplinary searching. For example, in a matter of seconds, a user can look up articles on a research topic, or scholarship by a particular scholar. In addition, the database indexes many periodicals that publish in very limited editions, and do not have a presence on the Internet. Particularly, it brings up information published in the 1990s which is often difficult to locate.

Database Content

Currently, journals and serials published in the Czech Republic, Poland, and Ukraine receive the most coverage. In the future, scholarly periodicals in the humanities published in Belarus, Bulgaria, Croatia, Macedonia, Montenegro, Serbia, the Slovak Republic, and Slovenia, will receive more coverage. The SHI includes scholarly journals published by the Academies of Sciences of different countries, and by various scholarly and cultural organizations of the region. Included are citations from the following: the Polish Academy of Sciences' *Kwartalnik historyczny*, *Pamiętnik Literacki*, and *Polonica*; the Czech Academy of Sciences' *Český časopis historický*, *Český lid*, and *Linguistica Pragensia*; and the National Academy of Sciences of Ukraine, Institute of History's *Eidos*, *Ukrains'kyi istorychnyi zhurnal*, and *Z arkhiviv VUChK, HPU, NKVD, KHB*.

Scholarship of various disciplines is represented in the database. Historians will find citations to *Istoricheski pregled* (Bulgaria), *Kyivs'ka starovyna* (Ukraine), and *Przegląd historyczny* (Poland). Literary scholars will have access to scholarship published in leading literary journals of the region, as for example: *Česká literatura* (Czech Republic), *Sodobnost*

(Slovenia), *Sovremenost: spisanje za literaturu, kultura i umetnost* (Macedonia), and *Zbornik Matice srpske za književnosti i jezik* (Serbia). Language scholars and linguists will find of interest *Časopis za kulturu hrvatskoga književnog jezika* (Croatia), *Język Polski* (Poland), and *Kultúra slova* (Slovak Republic). Journals in philosophy include *Filozofski vestnik* (Slovenia) and *Roczniki filozoficzne* (Poland). Theatre and film scholars will discover scholarship in *Divadelní revue* (Czech Republic), *Film a doba* (Czech Republic), *Kwartalnik teatralny* (Poland), and *Notatnik teatralny* (Poland). Ethnology is represented by *Kodovi slovenskih kultura* (Serbia), *Narodna tvorčist' ta etnolohiia* (Ukraine), and *Slovenský národopis* (Slovak Republic). Journals devoted to regional studies are also covered, such as *Acta Cassubiana* (Poland), and *Bukovynskyi zhurnal* (Ukraine).

The database covers some émigré publication, like the Polish-language journals *Kultura* and *Zeszyty historyczne* published in Paris. It includes citations from the Ukrainian émigré journal, *Suchasnist*, published in Munich. A former samizdat journal, *Revolver revue*, is also indexed. Leading intellectual periodicals currently published in Ukraine, such as *Dukh i litera*, *Krytyka*, *Ukraina moderna*, and *Ukrains'kyi humanitarnyi ohliad*, are fully covered in the database.

Functionality

In the database, records are organized in a systematic way. The easy-to-use interface, powerful search engine, and flexible search and sort features help users to find information quickly. Basic, advanced, and faceted searching is available. Results can be sorted by title, author, or by date.

Every record has been indexed and edited accurately—all *de visu*. The index can be searched in three different ways: using vernacular languages, or by using the Library of Congress or International Scholarly transliteration systems. Wildcard and Boolean search options are both available. Searches can be limited by date, language, or by type (e.g. book review).

The Slavic Humanities Index was created for scholars and students in Slavic and East European studies. The goal of the index is to raise awareness of scholarship of the region, and thus facilitate research. Its creator and developer, Nadia Zavorotna, is an employee of the PJRC, and, though it is a commercial product produced in her “off” hours, she has generously made it available gratis to the University of Toronto community.

To access the database type **SLAVIC HUMANITIES INDEX** in the catalogue box on the UTL home page or go to:

<http://go.utlib.ca/cat/8933630>

Slavic Humanities Index

UKRAINIAN WOMEN'S FATE AND FREEDOM



People emigrate for various reasons, but their immigrant experiences in the new land often include feelings of isolation and homesickness. Similar to digging up a tree with ancient roots, a family must uproot itself from the only homeland it may have known for decades, even centuries, and relocate to a new and strange land of different people and customs. Not unlike some replanted trees, Ukrainian settlers in Canada, particularly those of the first few waves of immigration, experienced symptoms of *withering*. The effects, in general, were more acutely felt by women as responsibilities to family and home prevented them from traveling beyond the homestead. As Frances Swyripa states in her study of Ukrainian-Canadian women, *Wedded to the Cause* (1993), “The homesickness, isolation, and workload of the immigrant wife intensified when cash shortages forced her husband to leave the homestead in search of paid work.”

A woman's experience was different for several reasons, one of which was directly related to her status as a dependent member of an immigrant family, instead of an individual seeking a better financial future for personal reasons. Another reason was that the majority of early Ukrainian immigrants settled in the Prairie Provinces where they could continue a rural lifestyle, relying largely on farming as the sole source of income. Thus, their minority status combined with a settlement pattern that isolated them from the majority of Canadian society, reduced the visibility of Ukrainian women in Canadian society. Single men were granted the opportunity to travel the country in search of work, but the vast majority of women, 97.5% in



1911, resided in the bloc settlements of the West. Thus, Swyripa writes, “cut off from Canadian society, already separated from the ancestral village, Ukrainian peasant immigrant women were indeed invisible, isolated, and marginalized.”

With time, and a generational change, the role of Ukrainian-Canadian women was largely transformed. Leaving behind the image of the isolated wife and mother taking care of family on the homestead while her husband searches for work elsewhere, women took on a more active role in society. The changed outlook of the new Canadian-born and -raised generation transformed women into active participants both within the Ukrainian-Canadian and the Anglo-Canadian communities. Following the Second World War and in a spirit of Ukraine's nationalist struggle, the intelligentsia played an important role in creating the Ukrainian-Canadian women's organizations, the aim of which was, according to Swyripa, to “politicize their sex, rallying women behind either the national or the class struggle and instructing them in their roles and responsibilities.” Although the majority of women did not participate in organized community life, the generational change had a significant impact on the development of Ukrainian-Canadian women, especially in the post-1945 period.

Despite becoming more visible within their communities and gaining an independent voice, Ukrainian-Canadian women continued to express feelings of isolation and homesickness. Weaker and less overt than in previous generations, these feelings nevertheless continued to exist. A number of issues of a recently-donated journal to the University of Toronto Librar-

ies (UTL), *Zhinocha dolia* (Woman's Fate), a journal for Ukrainian women published from 1925 to 1939 in Kolomyia, Ukraine, capture such feelings. The journal was donated by Christine Suchocky.

Zhinocha dolia was intended to enlighten women, so that they would be "moral, patriotic, love their motherland – Ukraine, and be good, exemplary women to their husbands and mothers to their children." Its contents included articles on the Prosvita Society, the Ridna Shkola movement, cooperatives, and the Ukrainian Women's League. On its pages there also appeared biographies of important women, book reviews, and items on farming, home economics, health and hygiene, and childrearing. Many issues published a separate section of four to six pages devoted to the history and conditions of Ukrainian settlements in Canada and the United States. Prose fiction and poetry were also included. One such supplement published from 1932 to 1939, *Zhinocha dolia*, edited by Olena Kysilevska and Maria Stavnycha, was directed at peasant women, and included, besides tips for the home and farm, the occasional poem.

Anna Pruska (pseud. Podolianska) from Winnipeg published one of her poems in *Zhinocha volia* (April 15, 1932, v.1, no. 2).

Рідний Край

В Ріднім Краю сонце світить,
Як дівча сміється –
На чужині ж сумно, важко,
Лиш серденько б'ється...

В Ріднім Краю вітер віє,
Наче брат говорить,
А тут серце тільки в'яне,
З очей сльози ронить...

В Ріднім Краю дощик паде,
Як дорогі перли –
Ой, коли ж то мене доля
В Рідний Край поверне?!

Fond memories of the homeland, where the sun shines and gentle breezes blow... The poem paints an image of rain like expensive pearls falling in Ukraine, while in Canada there are only feelings of sadness and longing.

Anna Pruska was born in 1895 in the village of Mykhalkiv (Borshchiv district), Western Ukraine and moved to Canada with her parents at age 7. Her father chose a remote homestead in Manitoba, about 30 miles from the nearest store and railway station. As he was an educated man, Anna was homeschooled. The experience of living far removed from society and an unhappy marriage at age 14 significantly influenced Pruska's literary work. She began contributing verses to Ukrainian newspapers in 1921 under the pseudonym Podolianska, to reflect her Podilian roots. Influenced by her own hardships and those of her homeland, Pruska often wrote nostalgically and with regret, as can be seen in the poem above.

As time passes and each new generation replaces the older one, attitudes and feelings transform. Homeland tends to become a distant place of former familial origin and patriotic feeling strengthens in favour of the new home state. Although some feelings become marginalized, they do not fully disappear from the emotional landscape. Despite a settled life in the new land, longing for the ancestral homeland remains even as time reshapes one's national and personal identity.

Besides *Zhinocha dolia* and *Zhinocha volia*, the UTL holds other women's periodicals and newspapers, such as *Robitnytsia* (Winnipeg, 1924-1937), *Nova khata* (Lviv, 1925-1939), *Zhinochyi holos* (Lviv, 1931-1939), *Dlia sil's'koho zhynotstva* (Kolomyia, 1932-1939), *Zhinka* (Lviv, 1935-1939), *Hromadianka* (Lviv, 1938-1939), and others. Researchers may also consult the annotated catalogue *Ukrainski periodychni vydannia dlia zhynok v Halychyni, 1853-1939 rr.* (Lviv, 1996).

Sophia Alifirova



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shared a link.
August 30

Koch, Felix J. "In Quaint, Curious Croatia." *The National Geographic Magazine* 19.12 (1908): 809-832.

<http://www.scribd.com/doc/33872178/Croatia-1908-Pictures>



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August 30

For modern researchers not only are maps, statistics, and lists of names important, but such information as theatre seating plans, prices, railway regulations etc., could also be very helpful. - See more at: <http://britishlibrary.typepad.co.uk/european/2013/08/everything-you-wanted-to-know-about-russia-but-were-afraid-to-ask-a-librarian.html#sthash.OT6uc3Ym.dpuf>



Everything you wanted to know about Russia, but were afraid to "ask a librarian" - European...
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Aleksei Sergeevich Suvorin (1834-1912) is well known in the history of Russian journalism, publishing and bookselling. His articles and short stories appeared in

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August 27

The Rite of Spring and its Legacies: Global and Regional Perspectives | A Symposium and Recital | Sunday, September 22, 2013 | Dayton, OH

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Above, a posed group of dancers in the original 1913 production of the Ballets Russes' Rite of Spring, showing costumes

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SOCIAL MEDIA AND THE PJRC

The first decade of social media has seen people transforming not only their information seeking and information producing behaviors, but also establishing new ways of thinking, of creating lifestyles and building relationships. Students today use very different tools to access information from those they used ten years ago. As Donatella Castelli, a senior researcher with the Italian National Research Council, writes: "Users of the library [are] both consumers and producers of information, either by themselves or in collaboration with other users."

Despite the fact that traditional media often focus on the negative aspects of technologies such as Facebook, research by Laurie M. Bridges, an instruction and emerging technologies librarian at Oregon State University, has shown that Facebook is closely associated with a sense of collegiality and trust among students, increased satisfaction with student life, and greater civic and community involvement. Today, living with digital technology, we perceive access to information not only as easy and free, but also as immediate, spontaneous, and geographically unrestricted. Online social networking enables us to remove previously inhibiting barriers and interact with our community in a proactive way.

As librarians, we are now in a position to start reaching out to students through social media websites. Although most students today are consumers of social media, very few have engaged in scholarly, or adult, conversation about social and technical networks until they reach university. It is of particular interest that social networking sites (SNSs) allow relationships to develop which are not based on common history or experience, but which often start simply because two people belong to the same group, know the same people, or are interested in the same subject. As students create identities in a social networking environment, they focus on implicit in-

formation, rather than explicit. A team of sociologists from Temple University produced content analysis of 63 Facebook accounts of students and found that they chose to “show rather than tell,” emphasizing “group and consumer identities over personally narrated ones.” An SNS is a place where librarians can create meaningful connections with these implicit identities, as well as provoke students to improve their understanding of technology, promote online interaction literacy, and provide information support. An SNS is an opportunity to communicate instantly, within the students’ own familiar space, and on their own terms.

The Petro Jacyk Central and East European Resource Centre recognizes that building a community goes hand in hand with interacting with people. In 2011 our friendly staff started a Facebook page. The page features important updates about the PJRC’s services, the University of Toronto Libraries’ collections, and news items such as the availability of scholarships to students in Slavic studies or announcements of relevant events on campus. In addition, it highlights and lists many valuable databases, promotes topical activities at Robarts Library and other Slavic or East European community centres, and directs students to various research guides. For example, a call for papers for a graduate student conference to be held at Princeton University in October 2013 on “Conceptualizing the Human in Slavic and Eurasian Culture” was posted over the summer. Another example was an announcement for a conference on the 1932-1933 Famine-Genocide and the Holocaust in Ukraine that took place at the nearby St. Vladimir Institute in June. With the use of Facebook, the PJRC is broadening the reach of library services, enabling a healthy and literate social environment for students, as well as hoping to lead students in safer online interactions. To friend us, please visit:

www.facebook.com/petrojacyk

Twitter technology is another new way to maintain the spontaneity of information flow, a value embraced by the modern information user. Many students spend a significant amount of time reading their newsfeeds, information that is put in front of them, not information they seek out on their own. Tweets from the PJRC often direct our followers to resources, such as the online collection of historical documents in Polish and Central and Eastern European history (karta.org.pl), or inform them about existing networks, such as the online organization for young Europeans (eustory.org). We tweet to highlight certain books, or to publicize upcoming lectures and events or calls for papers. Comments to our posts or re-tweets by users, in addition to providing us with feedback and evidence of their engagement with our content, also increase the visibility of our Centre and serve to promote it. To navigate all our Twitter updates (from 2010 onward), please follow us here:

twitter.com/JacykCentre

Recently, the PJRC acquired a Pinterest account too. With Pinterest we can share, link, organize and archive images from a variety of sources. It is yet another way to engage our users’ interests, but in a visual manner. Pinterest allows libraries to stay relevant to the ways students themselves prefer to organize their information. The PJRC page includes pins of images related to various Central and Eastern European areas of exploration, such as the PJRC’s collections and publications, study programs and language learning, as well as Slavic filmography, photography, food, maps, and more.

pinterest.com/jacykcentre

Today, we embrace and take on the changed values of our community. Our Facebook, Twitter, and Pinterest pages not only maintain the visibility of the PJRC, they also signify that librarians are approachable, dynamic, and interested in being part of our students’ community.

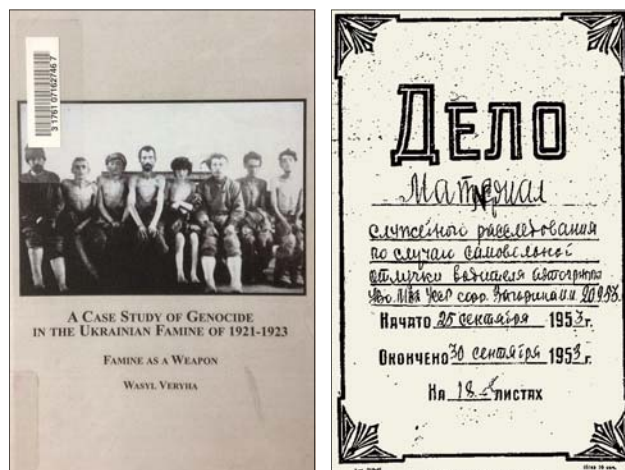
Elison Zasko

1 9 2 3 • 1 9 3 3 • 1 9 4 3 • 1 9 5 3

This year a number of anniversaries give cause to highlight exceptional materials in the University of Toronto Libraries (UTL)—the Ukrainian famines of 1921-1923 and 1932-1933, and the rise and fall of the Ukrainian Insurgent Army (UPA, 1943-1953).

In 2007, retired UTL librarian Wasyl Veryha wrote a book, *A Case Study of Genocide in the Ukrainian Famine of 1921-1923*. Unlike the famine of 1932-1933, the event of the 1920s remains poorly documented in academic literature. Veryha's book is a welcome addition to only a handful of books on the subject by Roman Serbyn, Olha Movchan, Oleksandra Veselova, Roman Podkur, and Yuri Kotliar. It is, however, the only publication that connects the concept of genocide with the famine of 1921-1923.

Over the years, retired McMaster professor Peter Potichnyj has generously donated much archival material concerning the Ukrainian Insurgent Army to the UTL. In 1997 Potichnyj donated more than 500 reels of microfilmed documents from Polish, Russian (Soviet), and American (German) archives. The Petro Jacyk Resource Centre celebrated the opening of the collection with a special exhibition of illustrative materials from the microfilmed documents. Although several lists exist as finding aids to these microfilm collections, a single unified list is needed. Currently, the PJRC is engaged in producing such a list. Recently, Peter Potichnyj gave the library a huge PDF file of scanned case file contents for each of the 430 reels of KGB documents. This will allow us to cross-index the various lists (each with its own unique numbering scheme) and



Left: “A Case Study of Genocide in the Ukrainian Famine of 1921-1923” (2007) by Wasyl Veryha; right: case file from “The Peter J. Potichnyj Collection on Insurgency and Counter-Insurgency in Ukraine.”

produce a proper finding aid that will provide researchers with greater access to these documents. Each case file will be listed together with its scanned content sheets. This finding aid will be uploaded to the PJRC website and thus made available to all researchers, wherever they might be. If technically possible, the content sheets will be OCR'd so that they can be searched by keyword.

The Ukrainian Insurgent Army was formed in the spring of 1943 in Western Ukraine to oppose both the armies of Nazi Germany and Soviet Russia. For ten years the Army fought for Ukrainian independence. By 1953, however, the central administration of the organization was destroyed. Local resistance continued into the late 1950s, and according to some sources, even into the early 1960s. It is hard to imagine, but the fires of the Second World War did not die out in Ukraine until almost twenty years after the War's official conclusion in Western Europe. Heroics aside, the history of the UPA requires much more scholarly research to put to rest many myths, legends and half-truths that emerged as a result of Cold War propaganda. Hopefully, the PJRC can offer reference assistance to all who venture into this minefield of study.

Some twenty years later, after all hostilities had ceased, Soviet Ukrainian film director Volodymyr Denysenko made the movie *Vysoky pereval* (The High Pass, 1982). It was based,

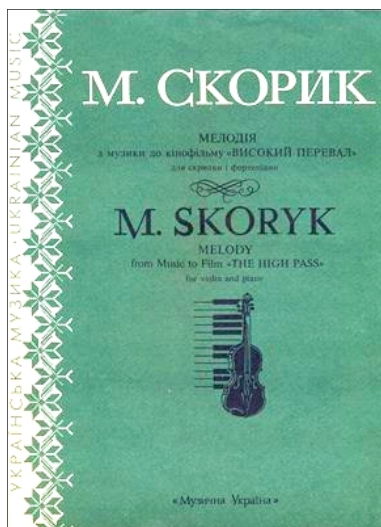
NEW ACQUISITIONS @ PJRC

Every two months the Petro Jacyk Resource Centre (PJRC) displays selected recent publications from Central and Eastern Europe. Please drop by anytime to check out the latest arrivals. The PJRC is located in Room 3008, Robarts Library. The Reading Room is open weekdays and weekends during regular Library hours.

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"Vysokyi pereval" (1982)
written and directed by
Volodymyr Denysenko.



Melody from the film
"The High Pass" (1995)
by Myroslav Skoryk.



Adapted as "Svicha" (The Candle)
to words by Bohdan Stelmakh, it was
recorded by Oksana Bilozir in 2008.

allegedly, on a true story. The plot deals with a woman in Western Ukraine, Yaroslava Petryn, whose Communist convictions put her at odds with her family, which has secretly joined the UPA. Her tragic death at the end makes her a martyr of the Soviet Union. Soviet Ukrainian composer Myroslav Skoryk wrote the movie's score. The primitive, jarring sounds of Carpathian folk music accompanying the family are juxtaposed with a haunting, lyrical melody symbolizing Yaroslava and her noble spirit.

The leitmotif of this "martyred" Soviet woman eventually took on a life of its own as a stand-alone concert piece in various arrangements. The melody, known simply as the *Melody*, is remarkably similar to Francis Lai's themes from the movies *Love Story* (1970), *Emmanuelle 2* (1975), and *Bilitis* (1977). One has to remember that *Love Story* became a huge hit even in the Soviet Union, before it was banned by the Communist Party as decadent and unprincipled. Since the publication of Skoryk's *Melody* in 1995, the music has become popular with musicians worldwide. A copy of the score for violin and piano can be found at the Music Library.

In 2008, for the 75th-anniversary commemoration of the Holodomor, the 1932-1933 famine in Ukraine, the composer's friend and poet Bohdan Stelmakh set a text to the *Melody*, which became the song *Svicha* sung by Ukrainian singer and politician Oksana Bilozir. Now, her video has become part of the annual Holodomor commemorations. There are those,

however, who object to this tainted contrafactum being used on such occasions. How can a text dedicated to a national tragedy at the hands of Communists be combined with a melody that glorifies a quintessential Soviet hero—a woman who would betray her own family and suffer death herself rather than betray the State?

It is not easy to understand post-Soviet culture. Fortunately, the UTL have many books to assist the scholar in this task. Some of the notable titles are: *Retuning Culture: Musical Changes in Central and Eastern Europe* ed. by Mark Slobin (1996), *Ukrainian Intelligentsia in Post-Soviet L'viv: Narratives, Identity, and Power* by Eleonora Narvselius (2012), *Post-Communist Ukraine* by Bohdan Harysmyiw (2002), etc. Explore the catalogue for these titles and many others.

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