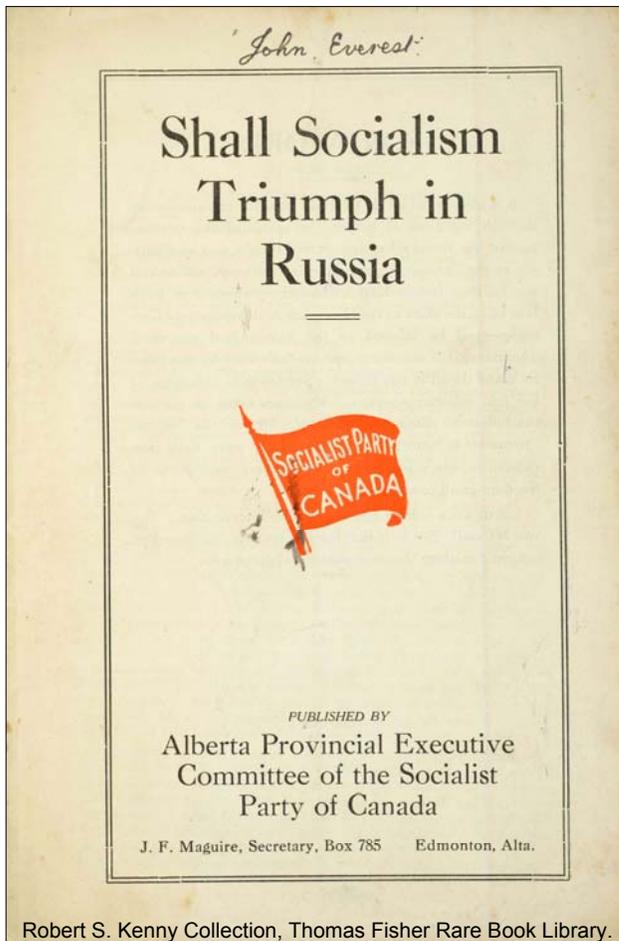
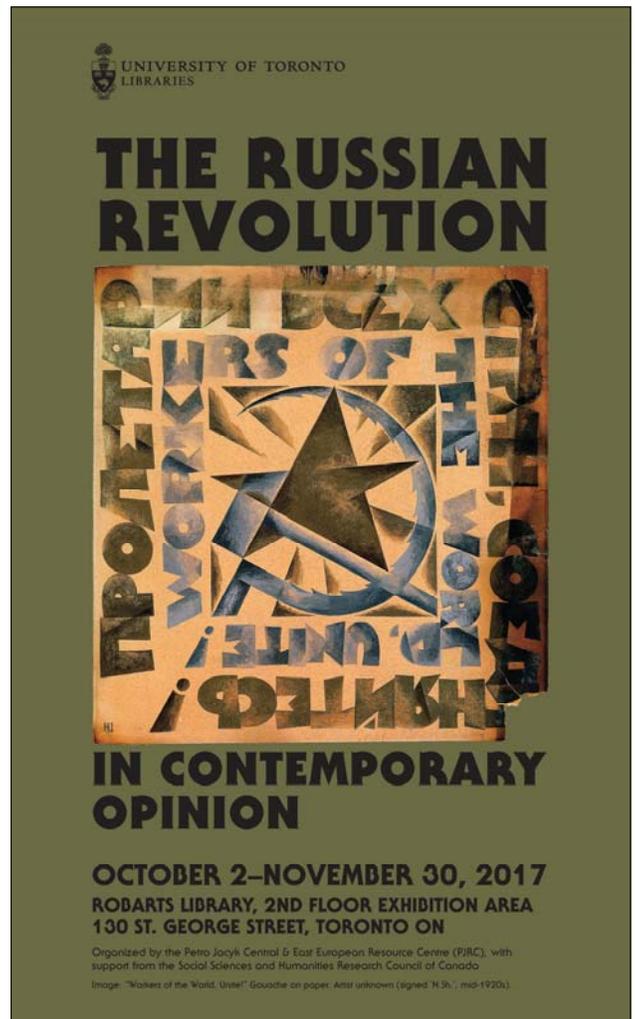


THE RUSSIAN REVOLUTION IN CONTEMPORARY OPINION

2017 marks the centennial of the October Revolution in Russia. The Petro Jacyk Resource Centre at Robarts Library organized an exhibition titled *The Russian Revolution in Contemporary Opinion*. The exhibition was held in conjunction with a conference titled *1917: Culture, Violence and Political Change in the 20th Century* at the Munk School for Global Affairs, University of Toronto. Forty exhibits were installed in the arched display cases of the north and south porticos of Robarts Library for the months of October and November, 2017.

The mission of the University of Toronto Libraries is “to foster the search for knowledge and understanding.” Accordingly, the goal of the exhibition was to “facilitate community outreach, user education and relationship building with the academ-



ic community.” It was also “to inform, educate, entertain, and promote the Library’s information resources and services” and support “the University’s teaching and research activities.”

The exhibition of contemporary reactions to the Russian Revolution highlighted

PETRO JACYK CENTRAL AND EAST EUROPEAN RESOURCE CENTRE

Robarts Library, Room 3008
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mation of a Provisional Government, the eventual Bolshevik seizure of power in October 1917, and the debate over the role of Vladimir Lenin at this time.

Eyewitness accounts, propaganda art, and leaflets on display in the other three rows of cases showed how the Russian Revolution inspired and shaped lives of countries and various social groups. They further addressed parallel developments in the former Russian Empire and Eastern and Central Europe, where civil wars broke out, resulting in the establishment of nationalist or Bolshevik governments. Events in Central and Southeast Asia, Korea, Latin America, USA and Canada, as part of a global response, were also presented.

The first constitution of the Russian Republic proclaimed the working class as the ruling class, limiting the political powers of what Bolsheviks considered to be the “exploiting classes”—White Army officers, *kulaks* or well-to-do peasants, and priests. The constitution was published in English translation by the Social Democratic Party of Canada in 1919. It is part of the Robert S. Kenny Collection at the Thomas Fisher Rare Book Library, a collection of pamphlets, leaflets and other political publications devoted to the history of communism and socialism in Canada. The collection documents the Winnipeg General Strike (1919) and the Relief Camp Workers’ Union Strike (1935).

The exhibition’s highlights included: a leaflet *Shall Socialism Triumph in Russia?*

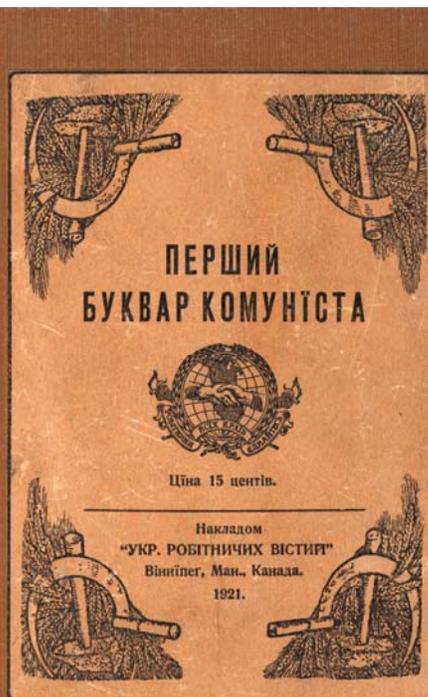
(1919?), published by the Socialist Party of Canada in Edmonton; a communist primer *Pershyi bukvar komunista* (1921) published by the *Ukrainian Labour News* newspaper in Winnipeg; as well as *Ideas of Russia’s Revolution* (1918) by Nikolai Lenine [sic], translated by Robert Crozier Long.

The immediate reaction by the Canadian and American press to the overthrow of the Provisional Government was that of disbelief, alarm, and hope that the crisis was temporary. Selections from the Media

Commons’ collection of *Newspapers from the Russian Revolutionary Era* (held at Columbia University’s Herbert Lehman Library) provided a rare glimpse into reporting the revolution from Petrograd and Russia’s provinces. For example, as *Astrakhanskii listok* (Astrakhan paper) covered the breakdown of communication with Petrograd, citing the dissolution of the Provisional Government as the reason, *Delo naroda* (People’s cause), the Petrograd newspaper of the Party of Socialists-Revolutionaries,

condemned the “Bolshevik coup,” warning that if Bolsheviks “continue to develop this tactic of terror—and it seems unavoidable—that the country will be drowned in blood.” Incorporating newspaper reports and reprints of original documents, the exhibition paid special attention to the unpredictability of events and the confusion that surrounded them at the time. One hundred years later, scholars are still trying to come to terms with the full significance of the Russian Revolution. ↪

Natallia Barykina



John Luczkiw Collection, Thomas Fisher Rare Book Library.

FROM *A NEW HOPE* (1977) TO *THE LAST JEDI* (2017)

It seems my friendship with UofT Professor Emeritus Nicolae Pavliuc can be framed within the chronology of *Star Wars* movies. We first met in 1977, the blockbuster summer of the first *Star Wars* movie. I was at Ukrainian camp, a month-long event hosted by St. Vladimir Institute on Spadina Avenue in August of that year. Prof. Pavliuc was one of the teachers. One evening the residence was in lockdown mode because of a group detention, but I managed to convince the director of my innocence and the professor and I went off to the Varsity Cinemas to see *Star Wars*. We bonded, became BFF, and have seen every subsequent *Star Wars* movie together. This year it will be *The Last Jedi*.

Nicolae Pavliuc grew up in Romania, completed his university studies in Soviet Ukraine, and came to Canada in 1975. Within two years, he became an associate professor of Ukrainian language, teaching phonetics, morphology, syntax, historical grammar, and translation in the Department of Slavic Languages and Literatures, University of Toronto. He became a full professor in 1990, and a professor emeritus in 1995 when he retired.

During his long academic career, Nicolae Pavliuc devoted much time to studying Ukrainian dialects spoken in Romania. He hoped his research data would be included in some future volume of the *Atlas ukrains'koi movy* (Atlas of Ukrainian Language, 1984). Since the supplementary fourth volume never appeared, Pavliuc embarked on publishing his own monograph—*Ukrains'ki hovory Rumunii* (Ukrainian Dialects of Romania, 2003). This tome would not have been possible without the development of a special phonetic font with which audio recordings from the 1960s were to be transcribed. In the 1990s, I had developed variously encoded Cyrillic fonts for use in the PJRC to view diversely coded websites. Hence, Pavliuc invited me to create a font for his book.

In June 1999, during a long, cold and rainy week at the Pavliuc cottage on Georgian Bay, everyone, except the professor and I, suffered from cabin fever. We two were busy from morning till midnight trying to map all the phonetic characters in such a way that typing them on the computer would be easy and convenient. At that time, I never imagined that more than 700 pages would be typeset using this custom font (see sample page on the right). MS Windows 98 did not have the Unicode support, extended code pages, or keyboard layout editing utilities that became progressively available with MS Windows 2000, ME, and XP—and neither did MS Office 97. Furthermore, many of the tapes had already been transcribed into WordPerfect, with its unique proprietary system of inserting special characters into text, which made these files incompatible with MS Word. Needless to say, the project did not end that week in 1999. As Microsoft products evolved, the font, text files, and keyboard utilities had to be continuously modified. When the Pavliuc book was finally published in 2003, it was truly a triumph of creativity and ingenuity over hardware and software, which was never meant to be used in such a manner. Microsoft products are designed for business use—not academic purpose.

Since then, Nicolae Pavliuc has been working on a 500-page dictionary of Ukrainian dialects in Romania—*Dicționar dialectal al graiurilor ucrainene din România*. Every summer vacation that I spent at the Pavliuc cottage has witnessed the font, texts, and keyboard layouts being tweaked to conform to the latest in hardware and software development. Having just recently celebrated his 90th birthday, Prof. Pavliuc is finally on the verge of publishing his dictionary—his labour of love and the product of a friendship spanning the breadth of the *Star Wars* universe. ↪

Wasył Sydorenko

Дикі звірі і птахи. У л'їс'ї у нас находитц'я зв'їриєна. Јест', пєрвїй раз, зв'їр', називаєц'я вѡлки, да. Потѡм друк'ї зв'їр' мєнш'її — лєсїц'я, да, а потѡм заїц'ї јест'. Бѡлиє рѡн'ш'ї свїн'ї дїк'ї, да, јест' і сїєѡдн'їш'н'ѡ, а тѡл'к'ї приєвєзлиє з друк'ї сторѡнї. Олен'ї рѡн'шє неѢ бѡло, а с'їчѡс јест'; і ѡлєѢн'ї тѡжеѢ приєвєз ѡкѡл із друк'ї сторѡнї; јест' і ѡлєѢн'ї ѱ нас. С'їчѡс нахѡд'яц'я і кѡзиє дїк'ї; јест' тѡжеѢ 'т'ма јєтого, і заїц'я 'т'ма јест' — јєто дич'їна л'їсовѡ.

Птїц'я јест' у л'їс'ї тѡжеѢ, ... птїц'я јест'. Шпакї јест', гѡлуб дїк'ї јест'; јест' шул'їка, шо зв'їр' тѡже називаєц'я. Тѡже поб'їдїт' птїц'у; ворѡниє јест', мнѡго птїц'ї тѡкѡјї, шо находитц'я.

Виноград. Јест' у нас багї, нахѡд'яц'я, і ми поѢн'ї-мѡјїм рабѡтат' на багах. З веснї јак вїїдеѢш — наѡа нѡжиц'ї імїт', чїстїт', і п'їлочку, шо б ім'їл зр'їзат' дєјакїєї бутѡк тоѡстїї, старїї. Потѡм наѡа пїдјазѡт'; с'їчѡс давѡт' пєрву прѡшеѢнку веснѡју, потѡм друк'у, тѡк шо мѡжна і три прѡш'ї дат' јї, покѡ-м з до ѡс'їн'ї. У ѡѡгуст'ї, у сєпт'їмбр'ї мєс'їц'ї ужє сї'їнеѢ, тѡк шо у сєпт'їмбр'ї і наѡа соб'їрат' јѡгѡ ѱ бѡчкї, јѡк то ѱ нас гѡвѡр'ат' по-україн'с'кѡму, зр'ївѡт' јї, здушїт' у лїєнѡ і ѱ бѡчку злит' і потѡм, кадѡ вїграєц'я — бѡдеѢм вїєпївѡт'.

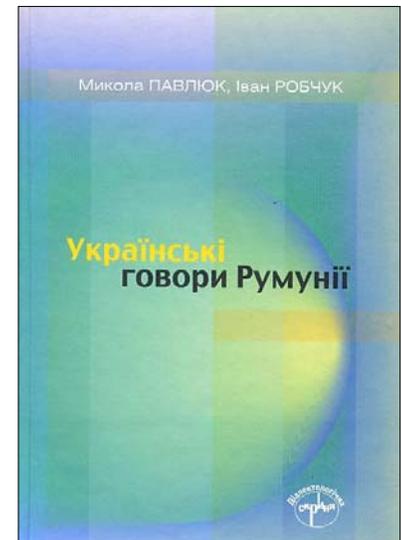
Да, ѡт вїєнѡ јѡк рѡбїєц'я у нас, сунц'їмѡ вїєногрѡд, прївѡзеѢм дамѡї, складѡјїм лїн; дошчѡнїї лїн јест', і потѡм улѡзїєт' ѡдїн мужїк у лїн і ногѡмиє тѡпчїт' вїєногрѡд і злїєвѡјїм вїєнѡ у бѡчкї. Да, вѡнѡ постѡјїт' дн'ѡ трї-чѡтїр'ї і потѡм поч'їнає грат'. Кадѡ вїграєц'я — тѡдѡ цїєм.

(Тертїшї Олєкса, 54 роки)

* * *



Wasył Sydorenko and Prof. Nicolae Pavliuc at the cottage near Cawaja Beach, Tiny, Ontario, 2004.



Ukrainians in Romania were isolated and their language infrequently studied. Today, these dialects are invaluable as sources of materials for the historical and linguistic study of Ukrainian speakers living in Romania. This publication reproduces and examines 81 dialectal texts from four regions of Romania: Maramureș, Banat, Suceava, and Dobrogea. The first part of the book deals with problems of phonetics, phonological structure, morphological aspects of grammar, and investigates questions of syntax and lexicon. The second part consists of transcriptions of taped conversations from 32 Ukrainian villages made between 1962-1965. These texts are a source of data for dialectal, socio-linguistic, and ethnographic studies. Texts are transcribed using a custom phonetic font and a dictionary of non-standard words is included. The introduction and summary are in three languages: English, Romanian, and Ukrainian.

LEONID DENYSENKO'S DISPLACED

There is a newly catalogued special collection located at the Thomas Fisher Rare Book Library—the Denysenko Drawings.

Who was Leonid Denysenko? He was one of the nearly 850,000 Displaced Persons (DP) in Europe following World War II. Who are Displaced Persons?

According to Wsevolod W. Isajiw and Michael Palij in their essay "Refugees and the DP Problem in Postwar Europe," *The Refugee Experience: Ukrainian Displaced Persons after World War II* (1992) edited by Wsevolod W. Isajiw, Yury Boshyk and Roman Senkus, World War II saw the displacement of many civilians, including close to 540,000 Belarusians, Lithuanians, Poles, and Ukrainians. These people fled to Austria and Germany and were housed in large transitional and smaller work camps where schools and churches were set up, as well as political and cultural institutions.



One of these Displaced Persons was Leonid Denysenko. From an interview with him in the *Australian Women's Weekly* (1973), we learn he was born in 1926 Warsaw to Ukrainian parents. When World War II broke out, he was studying graphic arts. Then, for a while, he decided to pursue theological studies. One night, there were rumours that the Gestapo was planning to arrest Denysenko's father, so the family fled to Slovakia. Nevertheless, they were captured and imprisoned by the Germans—but shortly after, freed by the Americans. Subsequently, Denysenko was employed by the United States Army before emigrating to Australia. There he participated in an art show at a transitory camp for immigrants in Bathurst, New South Wales. Some of the drawings found in this collection may have been on display there and then.

The Denysenko collection at the Thomas Fisher Rare Book Library is comprised of 51 drawings (including some photocopies) that Denysenko completed while in DP camps in Germany and transitory camps in Australia. Stylistically, they range from cartoons and caricatures of people and scenes to ink sketches and watercolour paintings of landscapes. Attached notes provide in-



Leonid Denysenko at home, Sydney, Australia, 2001.

Wikipedia.

PERSONS CAMP ILLUSTRATIONS

valuable contextual information. Recurring themes include: difficult living conditions—men separated from their wives and families, little money left once all the bills were paid, cramped quarters, unsanitary conditions, the lack of good clothing; pastimes such as sports, fishing, and camp chess tournaments; and social issues such as alcoholism and political disagreements.

Many drawings depict actual scenes of camp life. The bulletin board was a microcosm of everything that happened in camp. There is one satirical drawing of a camp bulletin board simultaneously advertising all kinds of events—some tragic, some joyous. A note attached to the drawing states that Denysenko actually recreated posters that he himself was asked to produce for the bulletin board. Included are announcements for memorial services and political dramas next to those for dances and celebrations.

Another drawing is a 1949 watercolour of a building in the Luitpold Ukrainian Displaced Persons Camp, located in Dillingen an der Donau, Bavaria, Germany. According to a note attached to the drawing and a note written on the back of it, the first door on the left (closest to the viewer) leads to the quarters where the Denysenko family lived. The second door down the line is the Ukrainian Orthodox Church, led by Father Liashchuk. A small porch surmounted by a gilt cross is the only indication that this is a temple. Beside it is a scaffold with a bell. Was it used by the church, by the Ukrainian School, which occupied the rest of the building, or by both? The buildings in the distance housed other Displaced Persons living in the camp.

Yet another drawing is a 1948 pen and ink sketch of the picturesque town of Dillingen a. d. Donau where the Luitpold Displaced Persons Camp was located. This is



Is this all for today? – L.D.



Above: Luitpold Ukrainian Displaced Persons Camp (1949); bottom right: Dillingen an der Donau (1948); by Leonid Denysenko.

the small German town from which Denysenko left for Australia in 1949.

Also included is the poster *Migrant! Do you remember it?* (1949). According to a note attached, the poster was an advertisement for an exhibit of Denysenko's caricatures at a transitory camp in Bathurst, New South Wales.

Denysenko's drawings provide us with a candid glimpse into the lives of Displaced Persons living in camps after World War II. They are both raw and honest, showing the darker and lighter sides of the times. Denysenko pairs dark humour and satire with poignant imagery, evoking a mixture of emotions from the viewer. ☞

Maria Sokulsky-Dolnycky



RETURNING HOME: WELL-TRAVELLED DOCUMENTS

Occasionally, visitors come to the PJRC to ask for help identifying or translating documents. Sometimes these interactions lead to donations of material to the Library; other times we recommend a more suitable repository for the material. These contacts with our users make use not only of our staff's linguistic expertise, but also of our research skills, and local and international networks. Over the past year, I have had the opportunity to help *return* several documents to their place of origin.

In late November 2016, an anonymous donor presented to the PJRC four documents relating to the Januszewski family of Lublin, Poland. Two of them were associated with Stanisław Januszewski. They offered several clues. One document was written on letter-headed paper indicating that he owned a millinery business that was located at 173, Kapucyńska Street. The other was a certificate of his death issued on 5 June 1921. The third document was in Russian, from 1894 (at the time Lu-

blin was part of the Russian Empire), and the fourth one was a baptismal certificate for,

perhaps, a grandson named Tomasz-Maria Januszewski who was born in 1932. With this scant paper trail, it is possible to recreate a familial and business history using the power of digital archives and online resources, such as, for example, the Genealogy Indexer which is a freely searchable database of historical directories, Yizkor books, military lists, and annual secondary school reports mostly from Central and Eastern Europe; the Digital Library of Lublin Voivodeship; or the Family Search online index of the Church of Jesus Christ of Latter-day Saints.

Stanisław Januszewski (1867-1921), his wife, Maria, and four adult children, Stanisław the younger, Kazimierz, Marjan, and Janina, ran the family-owned hat store on Kapucyńska Street from the 1890s until after World War II. For nearly fifty years, the store was located at №173 (later renumbered 2), which was part of a large multi-occupancy building completed in the 1870s. Januszewski leased the studio from the Vetter family, famous local distillers and brewers. The Januszewski family specialized in the manufacturing, selling, and repairing of men's hats, from toppers to sporting caps, in all the latest styles, made in felt, sheepskin, or fur. Their clientele included Lublin's well-heeled gentlemen, military officers, and gymnasium students, who purchased Januszewski's wares from the handsome storefront on Kapucyńska Street.

This part of Lublin, and Kapucyńska Street in particular, was a street full of attractions. Turning into the street off Krakowskie Przedmieście (Kraków suburb), opposite Litewski Square, one passed the city's most luxurious hotel, the Victoria.



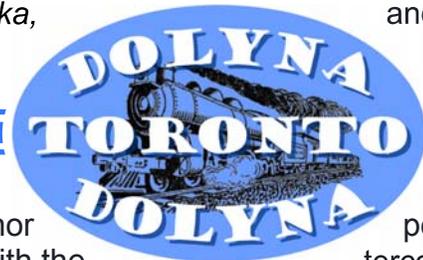


Advertisement from *Głos Lubelski* (13 April 1924), p.12.

Further down the street stood the Lublin branch of the Warsaw Commercial Bank, the concert hall of the Music Society, the editorial offices of *Ziemia Lubelska*, Aleksander Rembowski's

printing and lithographic workshop, Zołotarew's colonial goods store where residents could purchase smoked sturgeon, caviar, halva, or Turkish delight, and the Polish Hotel with its restaurant famous for good cuisine. Across the street from the Januszewskis there lived in a basement apartment the avant-garde poet Józef Czechowicz (1903-1939). He died tragically on the morning of 9 September 1939 during the bombardment of this neighbourhood of Lublin.

The four documents open up an avenue for research into the history of Lublin's craft industry and trade. Today, thanks to the help of a frequent donor to the University of Toronto Libraries, Henryk Wójcik, also a native of Lublin, they are back home and now housed at the city's main public library. ❧



The same anonymous donor as the one who dropped off with the PJRC the Januszewski family documents brought to our attention in September 2017 an autograph book from the town of Dolyna, about 60 km west of Ivano-Frankivsk (formerly Stanisławów and once a part of Poland).

Flipping through the pages, it became clear that the charming green leather-bound volume once belonged to a young Jewish woman. Its leaves are filled with signatures of girls' names, among them: Edita Antonowiczówna, Estera Gellerówna, Magda Haszecka, Elżbieta Löwenborger, Chana Lustig, Regina Neumanówna, Chana Nussenbaumówna, Blina Reinhaczówna, Michalina Szafrńska, Maja Weymanówna, to name a few. The dedications are addressed to an unidentified girl by the name of Beila (variations: Beile, Bela, Balusja). The texts of the dedications are mostly in Polish, with one each in German, Ukrainian, Yiddish, and English. Some of the pages are beautifully illustrated with

pencil and ink drawings and watercolours depicting florets, a woodland stream, mountain path, the ruins of Terebovlia castle, and a rustic cottage, all images associated with this region at the foot of the Gorgany Mountains.

But who were these young women and what was the purpose of this autograph book? There are a few hints. Many of the girls signed the pages following contemporary letter-writing conventions. They included the date and place under their autographs. Some also indicated their educational, professional, or familial status. This information allowed me to conclude that Beila probably began collecting autographs on the occasion of her graduation from grade seven in the town of Dolyna in June 1928. Friends and family continued to sign the book until late 1933.

By coincidence, in June 2017, the Library of Congress completed and launched its digital project making accessible declarations of friendship between Poland and the United States on the occasion of the

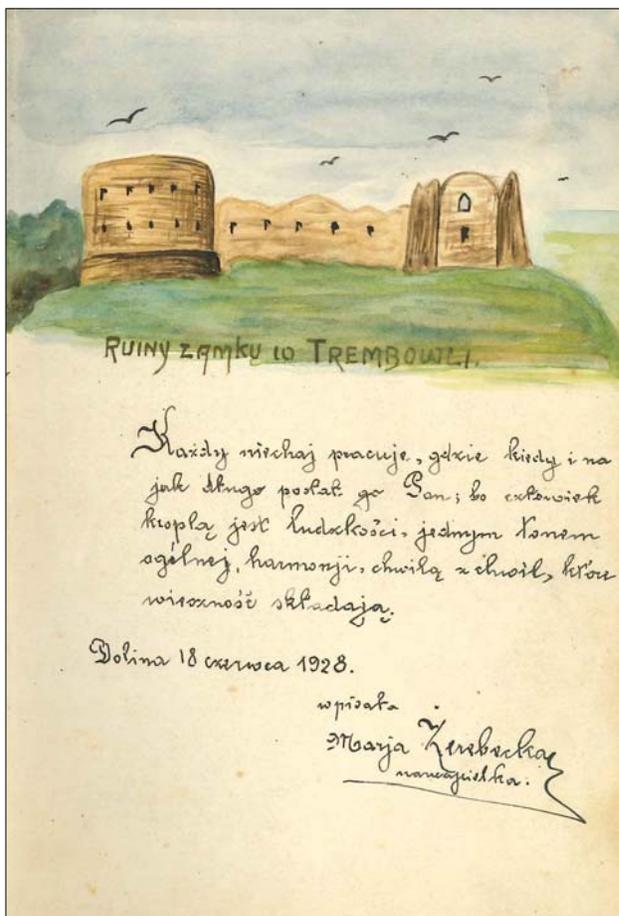
150th anniversary of the signing of the American Declaration of Independence. To mark the occasion, citizens of Poland—more than 5.5 million of them—signed 111 volumes in 1926 declaring their admiration and friendship to the United States. These volumes include signatures of not only national and local government officials and representatives of religious, social, business, academic, and military institutions, but also millions of school children. Among the school children who signed these volumes were students of the 7-grade St. Stanislaus Kostka girls' school in Dolyna. I was able to crosscheck the names in Beila's autograph book against those listed in the 23rd volume on pages 211-212 to determine that this was indeed the school Beila and her friends attended.

As I did not know the fate of these girls and whether any of them survived the Holocaust, I felt it important to get the autograph book into the hands of those who may be related to them. With the help of



Marla Raucher Osborn, founder of the Rohatyn Jewish Heritage project and a board member of Geshet Galicia and Remembrance and Reconciliation, the autograph book will be indexed and the names made available online to researchers through JewishGen. The actual physical volume has been passed on to Moyshe-Leib Kolesnik, Chief Rabbi of the Jewish community of Ivano-Frankivsk and its region, for safe-keeping. ❧

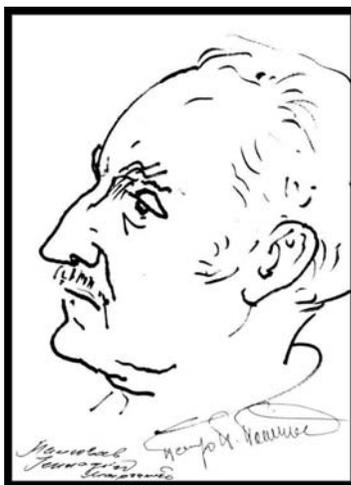
Ksenya Kiebusinski



PROFESSOR PETER J. POTICHNYJ • DONOR

Keeping up with Peter J. Potichnyj has always been a challenge. He is an author, editor, contributor, collector, and donor; as well as a Professor Emeritus of Political Science, McMaster University in Hamilton. Since the PJRC officially opened in 1995, the library has received many books, microfilms, and archival materials from Prof. Potichnyj. Many of these were curated, exhibited and made accessible to students and researchers thanks to the efforts of staff from the PJRC, Media Commons, and Thomas Fisher Rare Book Library.

In 1997, Potichnyj donated 554 microfilms of formerly classified documents from the former Soviet KGB archives, the Polish National Library, and US National Archives dealing with insurgency and counter-insurgency in Ukraine (1944-1954). The collection was named in his honour. That spring, the PJRC hosted an exhibition of select documents illustrating covert infrastructures created by members of the Ukrainian liberation movement. By merging four different finding aids originally supplied with the microfilm collection, a preliminary online finding aid was created in 2015 by the PJRC for the KGB documents. Since then, Potichnyj has provided the library with a complete set of digitized



Peter J. Potichnyj by Hennadii Marchenko.

copies of the KGB microfilms. Now each image (document) needs to be meta-tagged (described with key words). Since there are more than 100,000 images to be meta-tagged, this is no small task.

In 2009, another microfilm collection was donated by Potichnyj—the Shtendera archive. Yevhen Shtendera was the founding editor of the multi-volume *Litopys UPA* (Chronicles of the Ukrainian Insurgent Army) and a librarian at Library and Archives Canada in Ottawa. His personal and working papers were deposited in Kyiv with the Central State Archive of Ukraine. As co-editor (later editor) of the *Litopys*, Potichnyj made sure that UofT had all of the source materials for this series, including a microfilmed copy of the Shtendera archive. Since there were technical issues with the original finding aid for this archive, the PJRC produced its own updated and revised version in 2017.

Recently, Prof. Potichnyj has donated to the library digital copies of the more than 120 tomes of the *Litopys*, as well as his autobiography *My Journey* (2008), his father's biography *Sprava bat'ka* (2011), and the history of his native village *Pavlo-koma, 1441-1945* (2001). ↪

Wasył Sydorenko

NEW ACQUISITIONS @ PJRC

Every two months the Petro Jacyk Resource Centre displays select 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.

PJRC UPDATE • THE ANNUAL E-NEWSLETTER

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