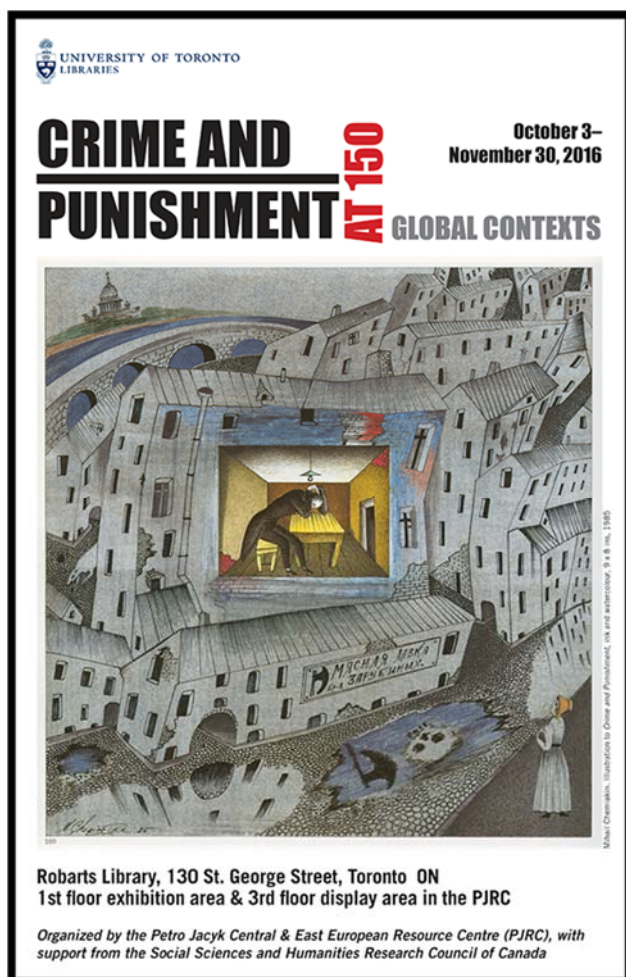


CRIME AND PUNISHMENT AT 150: GLOBAL CONTEXTS

2016 marks the 150th anniversary of the publication of Fyodor M. Dostoevsky's (1821-1881) seminal novel *Crime and Punishment* (1866). Originally, the novel was serialized over a period of 12 months on the pages of the literary journal *Russian Messenger*. It was hailed as a revelation for giving readers unprecedented insight into the human psyche that spoke of the individual's role and responsibility within society. To commemorate the novel's overwhelming success during the past 150 years, the Petro Jacyk Resource Centre, in collaboration with Professor Kate Holland of the Department of Slavic Languages and Literatures, organized a special exhibition on the 1st and 3rd floors of the John P. Robarts Library, running from October to November 2016. This event is part of an international outreach program that has brought together the Universities of Cambridge, Bristol, British Columbia and Toronto, as well as the North American Dostoevsky Society—all contributing to a year-long festival celebrating the novel's legacy. The findings of the exhibition were presented at the "*Crime and Punishment* at 150" conference held at the University of British Columbia. A full exhibition guide can be found online through the University of Toronto Libraries (UTL).

guides.library.utoronto.ca/CandPat150

The main goal of the exhibition has been to celebrate the success of *Crime and Punishment* across the boundaries of national norms and cultural media. In doing so, it has been imperative to highlight the richness of our library collection. The University of Toronto Libraries hold more than 12 million print volumes in 341 languages, and support the scholarly needs of 700 undergraduate and 222 graduate degree programs. Keeping in mind the



vast range of intellectual and personal interests, the exhibition's design principle has been to appeal in some capacity to each individual visiting the University of Toronto's largest library.

In order to make sense of this prodigious collection of materials, the celebration of *Crime and Punishment's* legacy has

PETRO JACYK CENTRAL AND EAST EUROPEAN RESOURCE CENTRE

Robarts Library, Room 3008
130 St. George Street
Toronto, Ontario
Canada M5S 1A5

416-978-0588
jacyk.centre@utoronto.ca
pjrc.library.utoronto.ca

been divided into five themes: translations; art and illustrations; literary adaptations; theatre, film, and music; and critical receptions. Through a collaborative process with UTL subject librarians and Dostoevsky scholars from across the world, we have assembled more than 50 items from 25 countries, each with an extended caption detailing the work and its author.

The five themes offer new perspectives on how Dostoevsky's novel has been interpreted at different levels of cultural dissemination. The selected translations highlight the fascinating history of how a book is received and then globally propagated. Our earliest featured translation of *Crime and Punishment* is Victor Derély's (1840-1904) French translation of 1884, an early edition that is significant for its prominent role as international intermediary—it was Derély's translation that was most widely used as a source text for translations into Spanish, Portuguese, and Italian, amongst other languages; and it was this French translation that made such a lasting impression on the English intellectual circles of the early 20th century through the Bloomsbury Group (featured in Case 5). With so few nations sharing the close relationship that France and Russia enjoyed, it

fell to this early edition to act as the bridge between Russia and the world at large. It is interesting to note that the celebrated 2001 Brazilian-Portuguese translation by Paulo Bezerra (b.1940) is the first of its kind in Brazil to be translated directly from the original Russian, as opposed to existing French, Spanish, and English editions. It goes to show, that even after so many years and so many miles of separation, it is never too late for Raskolnikov's chaotic steps in St. Petersburg to be retraced along the intricate pavements of Paulista Avenue in São Paulo.

Materials for the theme of art and illustration offer a highly-condensed and subjectively-distilled snapshot of key scenes from *Crime and Punishment*. Each artist featured was confronted with the dilemma of how to choose a scene that was the most striking to the reader, most resonant with the artist, and most illuminating to the novel. As the accompanying images show: German-American illustrator Fritz Eichenberg (1901-1990) highlights the high sanctity of Sonia; Belarusian-born Benjamin Kopman (1887-1965) employs a much heavier mode of drawing to capture the troubled undercurrent of Raskolnikov's confession; and Max Burchartz (1887-1961)



Fritz Eichenberg



Benjamin Kopman



Max Burchartz

embraces the novel's darkness by distorting space and characters.

Literary adaptations provide rewarding examples of how a single novel can be received and assimilated into foreign cultures. Ten works are showcased from countries like South Korea, Israel, Macedonia, Brazil, China, France, USA, and Russia. The selection is made up of short stories, comic books, children's literature, and full-length novels. These diverse stories all connect through their study and contemplation of the theme of schism—

raskol. Just as in Dostoevsky's novel the name Raskolnikov presupposes a split in the troubled mind of the antagonist, so do these adaptations that transpose this conflict into foreign, but recognizable settings. Robert Sikoryak's (b. 1964) chapter in Masterpiece Comics reimagines Raskolnikov leading a dual life as a Bob-Kane-style Batman. Yu Mu-Yong's (1908-1960) Korean short story discusses divine and secular responsibilities—the protagonist is a Catholic priest. And, Brazilian author Clarice Lispector (1920-1977) uses the grotesque image of a headless cockroach to confront the question of one's individual place and connection with the outside world.

The breadth of cultural appropriations of *Crime and Punishment* is further investigated in the fourth theme, which highlights the novel's exemplary history across different cultural media. First performed on stage in 1888, the subsequent stream of productions featured in our exhibition illus-

trate how the novel's ingenuity is by no means restricted to any particular genre of literature and mode of language. Gaston Baty's (1885-1952) production of 1933 was praised for capturing the very height of popular interest in crime literature in early 20th-century France, and Andrzej Wajda's (1926-2016) play of 1989 promoted the ongoing appreciation for the novel beyond national boundaries by touring Madrid, Berlin, Belgrade, Palermo, and Tel Aviv. Be they from Peru or the Philippines,

films have engaged audiences throughout the age of cinema. Directors such as Robert Bresson (1901-1999) and Woody Allen (b. 1935) have attempted to further develop the enduring appeal of Dostoevsky's novel.

The final theme, a gathering of critical receptions, brings us to the long-term significance of this exhibition. Featuring critical works from a diverse body of authors, including the former Archbishop of Canterbury and Norwegian scholars at a Slavic-Baltic symposium, the appeal and relevance of *Crime*

and Punishment to society is demonstrably universal and contemporary.

Recent works like Boris Akunin's (b. 1956) post-modern novel *F. M.* (2006), the 2013 stage production by Chris Hannan (b.1958), and the 2014 English-language translation by Oliver Ready (b.1976) are proof that 150 years later Dostoevsky's classic novel can still satisfy the cultural and intellectual demands of modern and post-modern society.

Barnabas Kirk



TORONTO'S EAST EUROPEAN

"Not everything monumental and millionaire-like turns into a work of art, as the uncouth assume," wrote the Hungarian-born György (George) Faludy (1910-2006) about the John P. Robarts Research Library in his poem "Fort Book," where even "the best of books is the bitterest of gall." What would he have thought of the monument erected in his honour opposite his former home on 25 St. Mary Street, or the nearly two dozen books by or about him in Robarts' stacks? These include his selected poems, *East and West* (1978) edited by John Robert Colombo, and his memoir, *My Happy Days in Hell* (1962), which describes his flight from fascist Hungary in 1938, his return home, and subsequent brutal three-year internment as a political prisoner under the Communists.

The bronze bas-relief of the bushy-browed Faludy with flowing hair was made by the Hungarian-Canadian sculptor Dora de Pédery-Hunt (1913-2008). It stands in a parkette, named after the poet, which blooms with flowers in colours of Hungary's flag. Nearby a plaque reproduces in translation his poem "Michelangelo's Last Prayer" which includes the line "I have myself become an ancient stone block."

The Toronto Legacy Project initiated the commemoration under the leadership of the city's first poet laureate, David Lee, who called the spot "an oasis of civility." Mayor David Miller officially opened

George Faludy Place on 3 October 2006, and remarked that when Faludy arrived in Toronto in 1967, he took part in what was "a flowering of literary Toronto, when Canadian literature became the story of people from many countries." Faludy lived in Toronto until 1989, where he continued to write and give lectures.

A fifteen minute walk due west from George Faludy Place will bring you face to face with another "stone-faced" Hungarian poet, Endre Ady (1877-1919). Ady's bust is located by a lovely flowerbed in the quiet garden courtyard of Innis College, steps away from Coach House Books and Robarts Library. The latter houses close to 150 books by or about this "quintessential voice of Hungarian modernism," including translations, such as selected poems translated by Eugene Bard (1987), and a collection of Ady's essays in *The Explosive Country* (1977).

Under the influence of French symbolist poets Charles Baudelaire, Arthur Rimbaud, Paul Verlaine, and Maurice Maeterlinck, Ady led a poetic revolution in Hungary at the turn of the twentieth century. He was also an influential journalist, and contributed articles on politics and culture to the journal *Nyugat* (The West, 1908-1941) of which a complete run can be found in Robarts Library. The inscription below Ady's bust bears the words:

THE WORLD IS MOVING,
O MY YOUTHFUL FRIENDS,
AND HERE UPON THIS SOIL
WE PLACE OUR FEET
AND MAKE A VOW
THAT IT SHALL ALSO MOVE
AND WE SHALL RECREATE
A BETTER LIFE

The bust was created by the Hungarian artist Géza Csorba (1892-1974), a close friend of Ady. Csorba cast the poet's death mask and immortalized him many times. Three of his statues of the poet are located



LITERARY AND MUSICAL LANDMARKS

in Budapest (the City Park, Franz Liszt Square, and Margaret Island). The one in Toronto was donated in 1984 to the former Chair of Hungarian Studies, George Bisztray (1938-2012), by the Hungarian Independent Mutual Benefit Federation, Toronto Branch 12, and installed at Innis College the following year. *The Innis Herald* noted the new bronze bust, and considered it a welcome addition “both to our green and to future scavenger hunts.” The journalist quoted from a critic who hailed Ady’s poetry as both “the genius of the new age” and as “traitorous and unintelligible,” suggesting to students “well, that’s about all you have to know.”

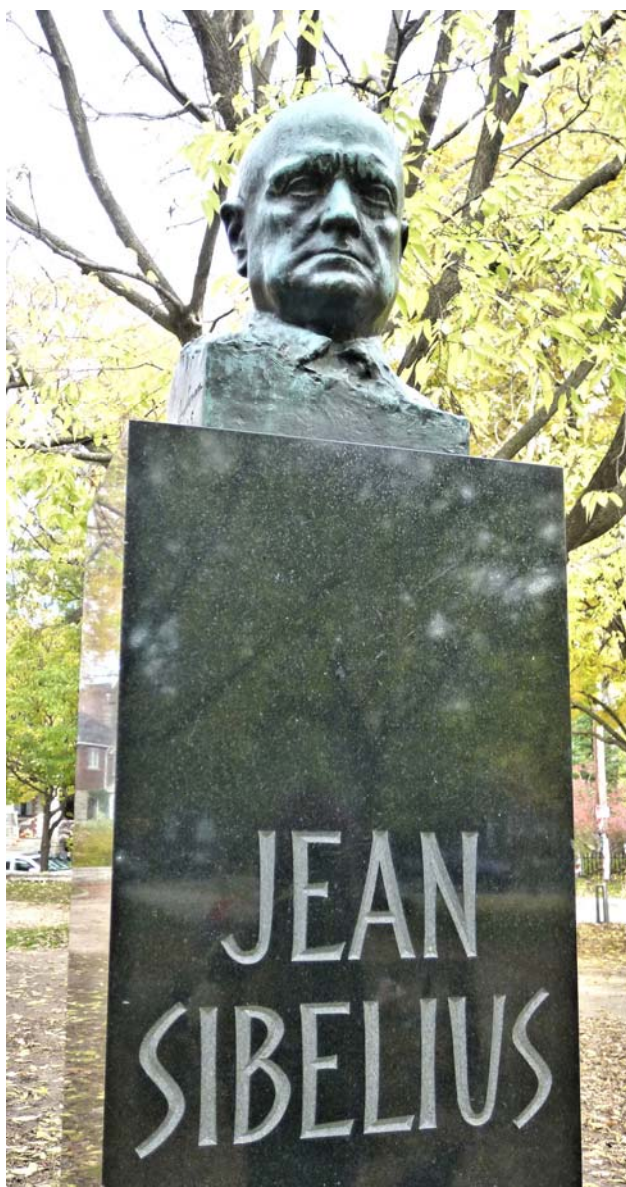


Toronto’s Finns erected a bust of the composer Jean Sibelius (1865-1957) not far away from Innis College, just to the north, in a park located at Brunswick Avenue between Wells Street and Bernard Avenue. The park is now also named after the *voice of Finland*, the man who through his musical interpretations of heroic legends, particularly *The Kalevala*, helped Finns develop a national identity during their struggle for independence from Russia. The effort to honour this great musician began on his 90th birthday, in 1955. The Finnish community sent a proposal to City Hall with a request that a street or small park be named after him. The request was surprisingly approved the following year. Except for Montreal, few Canadian cities, particularly Toronto, had raised memorials to any musicians, including Canadian ones. The monument was erected in 1959. It was designed by one of Finland’s foremost artists, Wäinö Valdemar Aaltonen (1894-1966).

The bust of Sibelius, a replica of one held in the Ateneum collection in Helsinki, is mounted on a high black granite pedestal. The inscription reads:

TO HONOUR A
GREAT COMPOSER
THIS MEMORIAL WAS
PRESENTED TO THE
CITY OF TORONTO BY
THE FINNISH PEOPLE
OF CANADA ON THE
TWENTIETH DAY OF
SEPTEMBER 1959

Sibelius’ impact on the world of music can be explored across the University of Toronto Libraries. The Music Library has 400 of his scores, numerous recordings, several collections of correspondence, and dozens of biographies and critical works about him. Among the titles are the collected essays *Jean Sibelius and His World* edited by Daniel M. Grimley (2011), and



the biographies *Sibelius* by Andrew Barnett (2007) and *Sibelius: a Composer's Life and the Awakening of Finland* by Glenda Dawn Goss (2009).

The Jean Sibelius Park inspired the Toronto poet Dennis Lee to pen the following contemplative lines in his collection *Civil Elegies and Other Poems* (1972):

And then Sibelius Park!

*The grass is wet, it
gleams, across the park's wide*

*vista the lanes of ornamental
shrub come breathing and the sun is filling the
rinsed air till the green goes luminous and it does it
does, it comes clear.*

Further afield, amid a small grove of maple trees in the centre of High Park, in Toronto's West End, there stands an elegant 3.3 metre high statue of one of Ukraine's best-known poets, writers, and translators, Lesia Ukrainka (Larysa Kosach-Kvitka, 1871-1913). The Women's Council, Ukrainian Canadian Congress, Toronto Branch, commissioned Ukrainian-American artist Mykhailo Cheresniovskyi (1911-1994) to sculpt her likeness. They wished to commemorate the centenary of her birth and the 25th anniversary of the Women's Council, and to celebrate International Women's Year. The inscription at the base of the monument reads: "Lesya Ukrainka. The greatest Ukrainian poetess."

In her poetry, short stories, and dramatic works, Lesia Ukrainka expressed love for her native land, and discussed personal and social concerns, such as human rights. Many of her dramatic works focus on giving voice to the oppressed, particularly Ukrainians under Russian imperialism. These ideas can be explored at Robarts Library in her collections of poetry translated by Percival Cundy, Gladys Evans, John Weir, and Vera Rich, as well as in her prose fiction translated by Torontonian Roma Franko.

The Lesia Ukrainka statue was unveiled on 19 October 1975 before a crowd of 10,000-20,000, which included the Federal Minister of Labour, John Munro (1931-2003), and Lesia Ukrainka's sister, Izydora Kosach-Borysova (1888-1980). The Minister hailed Ukrainka as a great champion of liberty, and remarked how the statue was yet another example of the many contributions made by Ukrainian-Canadians to this country's cultural mosaic. Multiculturalism had just been introduced in 1971. Cheresniovskyi, who was also on hand for the unveiling, wished for those who were present "to follow in the footsteps of Lesia, so as to gain in our homeland real rights, a true life, which requires a love for it of the kind Lesia Ukrainka held."



Over the years, the statue of Lesia Ukrainka has come to serve local Ukrainian-Canadians and visitors from Ukraine as a symbol of humanitarianism and freedom. For the dissident-historian Valentyn Moroz, who moved to Toronto following his release after thirteen years in Soviet captivity, some of them spent in labour camps and in exile, the monument became his favourite spot in the city.



Our literary and musical tour through Toronto's East European landmarks would not be complete without mentioning William McElcheran's untitled bronze sculpture in front of the John M. Kelly Library which, on one side, features thirty-two ancient and contemporary teachers and scholars in conversation—among them: Russian writer Leo Tolstoy (1828-1910) and Romanian-French playwright Eugene Ionesco (1909-1994); 10th and 19th from the left, respectively.

Finally, special attention should be drawn to the modest plaque in front of 487 Sackville Street in Toronto's Cabbagetown which memorializes the Czech literary giant Josef Škvorecký (1924-2012). It was here that he and his wife, Zdena Salivarová, made their home after the Soviets invaded Czechoslovakia in 1968. For him "Canada is the country where, for the first time in my adult life, I found freedom, including the freedom to be a Czech and at the same time a Canadian."

Ksenya Kiebusinski



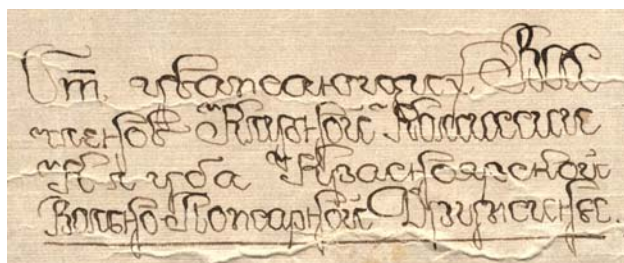
REVOLUTIONARIES, FIREFIGHTERS, AND THESPIANS

Recently, the Thomas Fisher Rare Book Library received a most unusual gift, a set of three documents: two hand-drawn certificates, and one typewritten cover letter, dated 20 & 27 January 1923 in Krasnoiarsk, Siberia.

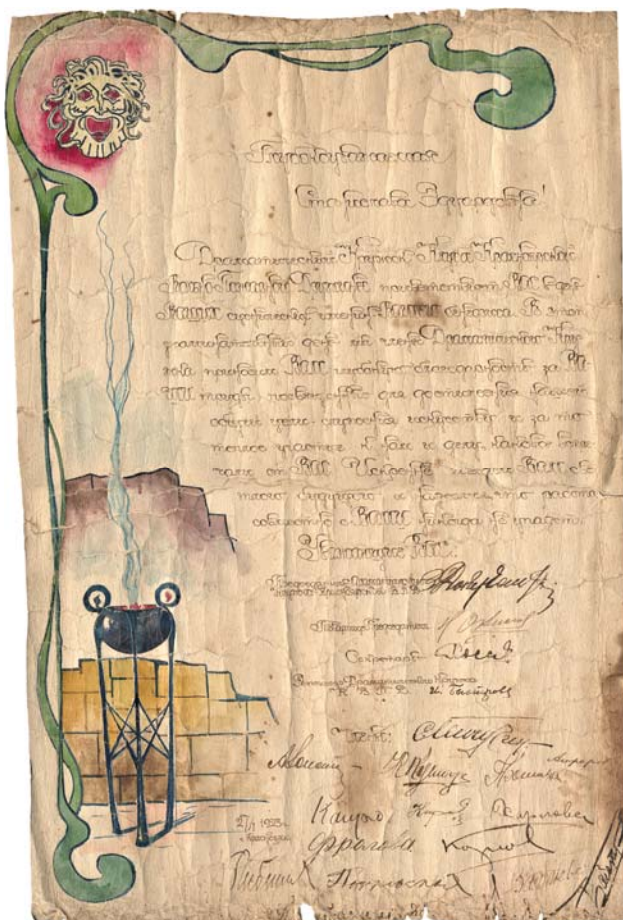
The most striking feature of the certificates is the florid handwriting with unusual arabesques, which makes reading the text quite challenging. Fortunately, the writing is stylistically uniform. Once certain letters are identified, it becomes fairly easy to interpret the words. Apparently, these are congratulatory certificates that were given to Stanislava Eduardovna Dranishnikova on the occasion of her 20th anniversary as an actress. The letter and laudatory texts reveal that Dranishnikova helped found the Krasnoiarsk Volunteer Fire Brigade's amateur drama circle and participated both as actress and club volunteer. All the club members signed the larger of the two certificates. One can decipher the name of the artistic director, I. Bystrov, and that of one of the members, Frolova. On the reverse is a printed crest of the Volunteer Fire Brigade commemorating the 20th anniversary of its founding in 1899. The symbolism and mottos are pre-revolutionary as God is mentioned and the old orthography is used.

So, who is Stanislava Eduardovna Dranishnikova, and what fair zephyr brought here these relics of thespians past from such far off lands?

Serendipitously, a quick check of the Memorial society's online database produced an immediate match. Apparently, Stanislava was born in 1887. She was Polish, literate, lived in Krasnoiarsk, and was an actress in the "Karl Liebknecht" club. On 18 February 1921 she was arrested and charged with counter-revolutionary activities. The prosecution, however, was terminated 17 April 1921 by the Krasnoiarsk Cheka because of exonerating circumstances, and she was released. Her memory was rehabilitated 14 March 2004. She was one lucky lady!



Further research has proved fruitless. No more information about Dranishnikova has been found. Nevertheless, some interesting facts have emerged. The "Karl Liebknecht" Theatre was a dramatic club associated with both the firefighters and the railway workers union. It was founded and built in 1900, receiving its revolutionary name in 1917. The building itself was constructed of timbers and stood until 1984 when it was torn down. During its demolition, the theatre's entire archive perished. Surviving photographs and press clippings provide but rare glimpses into the life of the theatre. In 1923, the year Dranishnikova was feted, the theatre staged two operas: *Rusalka* by Alexander Dargomyzhsky and *Faust* by Charles Gounod. The work most often staged was the *Zaporozhian Cossack beyond the Danube* by Semen Hulak-Artemovskiy, proving the presence of many Ukrainians in the city.



The history of Krasnoiarsk begins in 1628 when a border fort was constructed by Russian explorer Andrei A. Dubenskii on the site of the present-day city. It was only in the 19th century, when the city was connected to Moscow by the Siberian Route, that the population of Krasnoiarsk began to grow. It soon became the place whereto political exiles were sent. In the late 1820s, eight Decembrists settled in the region. These were soon followed by Polish exiles from the November (1830-1831) and January (1863-1864) uprisings. During World War I, many refugees, prisoners of war, and military allies of the White Movement (Czechoslovaks, Latvians, and Italians) came to Krasnoiarsk. They had with them five military bands, four orchestras, and a choir. Yevgenia S. Tsareva, a musicologist from Krasnoiarsk, describes this period as one of extensive Europeanization. Even the Bolshevik takeover in 1920 did not reduce the influence of European culture. Maybe this is why Dranishnikova survived her arrest in 1921.

In 1919-1920, Krasnoiarsk was part of the territory controlled by Admiral Alexander V. Kolchak. Early in January 1920 the city was seized by the Red Army in what was known as the Krasnoiarsk Operation. Local historian Viktor A. Aferenko in his book *Ekho Grazhdanskoi voiny* (*Echo of the Civil War*, 2012) reconstructs the events of this operation. Relative peace did not come to the city for quite some time. Another local historian Vladimir M. Bushuev in his book *Grani: Chekisty Krasnoiar'ia ot VChK do FSB* (*Edges: Krasnoiarsk security officers from the Cheka to the FSB*, 2000) describes a particular occurrence on the eve of 19 February 1921. For several months the Cheka had observed the activities of a counter-revolutionary cell inside the city. It was discovered that a massacre of Communist Party officials was being planned on the eve of 21 February 1921. A gathering of Party members was to take place at the Pushkin Theatre in Krasnoiarsk. The building was to be seized by the counter-revolutionaries and all attendees killed. There was a list of Cheka members and civil workers who were to be killed in their homes as well. In a pre-emptive strike 18 February 1921, the Cheka arrested 89 people, the same day that Dranishnikova was arrested. As an actress, was she associated with people from the Pushkin Theatre? Were any of the theatre workers collaborating with the counter-revolutionaries? Was Dranishnikova an innocent bystander, at the wrong place at the wrong time, or was she actually aiding and abetting someone? Whatever happened, she was exonerated and released two months later. It may have been something more than just the love of European culture that secured Dranishnikova her freedom.

Of course, one more question remains unanswered—how did the three documents make their way to Toronto, Canada? The story may be another Zhivagian epic or a secret never to be discovered. Anyone with information that can help us solve the mystery is kindly asked to contact the Petro Jacyk Resource Centre.

Wasył Sydorenko

COLLECTING AND RESEARCHING SOVIET LEGAL DOCUMENTS

The Collection of Archival Documents Related to Criminal Law and its Administration, Courts, and Judiciary in the Soviet Union (MS Coll. 00638) was donated to the Thomas Fisher Rare Book Library by Peter H. Solomon, Jr., Professor Emeritus of Political Science, Law and Criminology, University of Toronto.

Prof. Solomon specializes in post-Soviet politics, and topics of law and the judiciary within the Russian Federation and Ukraine. His research concentrates on criminal law, policy-making, legal process in post-Soviet countries, and judicial reforms in present-day Russia and Ukraine. He has an extensive record of publications, including such monographs as *Soviet Criminologists and Criminal Policy* (1978), *Criminal Justice Policy: From Research to Reform* (1983), and *Soviet Criminal Justice under Stalin* (1996), which “is the first comprehensive account in any language of Stalin’s struggle to make criminal law in the USSR a reliable instrument of rule.” The book was translated into Russian as *Sovetskaia iustitsiia pri Staline* (1998) and reprinted in 2008. For many years, Prof. Solomon was the director of the Centre for Russian and East European Studies (now the Centre for European, Russian, and Eurasian Studies, the Munk School of Global Affairs). Under his able direction, the Centre flourished.

The Stalin Era Research and Archival Project (SERAP) was launched under the direction of Prof. Solomon and faculty from the Department of History: Robert E. Johnson, Susan G. Solomon, Lynne Viola, and Ronald W. Pruessen. Initial funding was provided by the University of Toronto, and later by the Social Sciences and Humanities Research Council (SSHRC) of Cana-

da, which provided a substantial grant. At that time, it was the largest project ever to be funded by SSHRC. To receive such a grant was a major accomplishment.

In the nineties, the opening of archives in Russia profoundly impacted the field of Soviet studies. It was an exciting time for scholars. Several prestigious universities in North America, including Yale and Stanford, launched projects to publish these

newly accessible documents. SERAP, however, had more ambitious goals. The project sought “to stimulate the reinterpretation of politics and society in the USSR under Stalin through the use of newly declassified archival materials.”

Thus, along with the analysis, preservation, and dissemination of previously classified archival materials, the goal was to gather North American scholars, and those further afield, for conferences and workshops to focus on re-evaluating Stalin’s USSR. The project also sought cooperation with scholars in the Russian Federation and other former Soviet republics to establish new communities of researchers and share with them new interpretations of Soviet history. In addition, the project was to provide hands-on training for graduate students and young scholars by involving them in various research projects.

Many conferences took place like *Population of the USSR in the 1920s and 1930s in Light of Newly-Declassified Documentary Evidence* (January 1995), and *Reforming Justice in Russia: a Historical Perspective* (Spring 1995). A major symposium, *State and Society in the Stalin Era through the Prism of Regional Archives* (June 1997), provided a forum for the discussion of current research, the sharing of new information, and comparison of expe-



riences accessing previously inaccessible archival materials. In addition, SERAP co-sponsored a number of conferences elsewhere, for example, *Stalin and the Cold War* (October 1997), which took place in Budapest, Hungary. It was devoted to Stalin's role in the early years of the Cold War based on archival material from Western and Eastern Europe.

SERAP also organized a series of workshops that featured such Western historians and political scientists as Jeffrey Burds, Robert William Davies, Hiroaki Kuromiya, and Lars Lih. Organizers invited historians from Russia and former Soviet republics like Viktor Petrovich Danilov and Sergei Zhuravlev. Archivist Elena Tiurina, director of the Russian State Archive of the Economy (Rossiiskii gosudarstvennyi arkhiv ekonomiki) came on several occasions to Toronto to work on the project.

Many publications were produced under the auspices of SERAP, for example, *Kollektivizatsiia i krest'ianskoe soprotivlenie na Ukraine: noiabr' 1929 – mart 1930 g.g. (Collectivization and Peasant Resistance in Ukraine: November 1929 – March 1930, 1997)* edited by Valerii Vasyliiev and Lynne Viola, and the multi-volume set of primary sources titled *Tragediia sovetskoi derevni: kollektivizatsiia i raskulachivanie: dokumenty i materialy v 5 tomakh, 1927-1939 (Tragedy of the Soviet Village: Collectivization and Dispossession: Documents and Materials in Five Volumes, 1927-1939, 1999-2006)* edited by Viktor Danilov, Lynne Viola and others.

The collection donated by Prof. Solomon to the Thomas Fisher Rare Book Library can be divided into several parts. The first part includes photocopies of archival documents on the courts, procuracy,

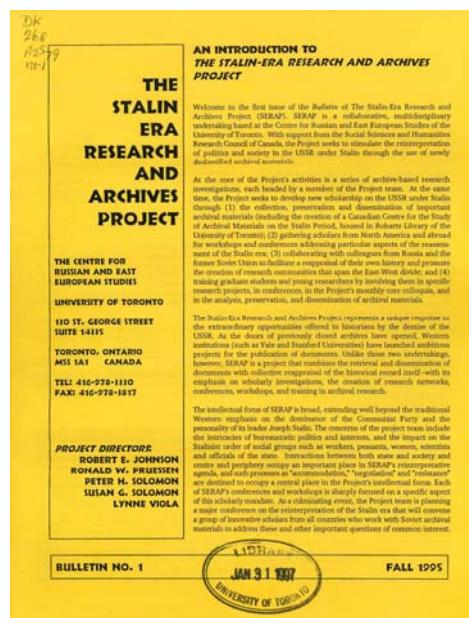
criminal law and its administration under Stalin, and in the immediate post-Stalin period. The original documents are housed in a number of archives in Moscow, in particular the State Archive of the Russian Federation (Gosudarstvennyi arkhiv Rossiiskoi Federatsii), and the Russian Centre for the Preservation and Study of Documents of Most Recent History (Rossiiskii tsentr khraneniia i izucheniiia dokumentov noveishei istorii), and the former Central Party Archive (Tsentral'nyi partiinyi arkhiv).

The materials in this part of the collection include stenographic reports of conferences of judges and other officials, raw criminal statistics, internal records of the drafting and debating of new laws and party resolutions, and bureaucratic directives and instructions. This is the largest part of the collection. These materials were used by Prof. Solomon to write his monograph *Soviet Criminal Justice under Stalin*.

A smaller but equally important part of the collection

includes the transcripts of 46 interviews conducted by Prof. Solomon with former Soviet legal officials, most of whom had worked during the late Stalin period. Interviews were conducted in Israel, in 1985, but the interviewees had worked previously in Moscow, Leningrad (now St. Petersburg), and in cities of former Soviet republics: Kyiv, Sevastopol, Vilnius, Kaunas, Tallinn, Tashkent.

Another series of transcripts includes interviews with former Soviet legal officials living in the USA and Canada. These were conducted in 1985-1987 by Prof. Solomon and his research assistant as a continuation of the Soviet Interview Project (SIP), which was headed by James R. Millar, professor of economics at the University of Illinois at Urbana-Champaign. In order to



learn about politics, work, and daily life in the USSR, SIP (1979-1985) conducted thousands of interviews with recent Soviet émigrés. Many of these former legal officials interviewed began their careers after World War II as investigators, assistant attorneys, or even judges. Almost all of them ended their careers as lawyers in the USSR before emigrating abroad. The transcripts contain a wealth of information on the administration of justice during the late Stalin period.

The collection also contains 320 surveys of judges from 25 regions of the Russian Federation, which were conducted in 1996, under the joint program, Reform of the Russian Judicial System, developed by the Centre for Constitutional Studies of the Moscow Public Science Foundation and the Constitutional and Legislative Policy Institute in Budapest.

The finding aid to *The Collection of Archival Documents Related to Criminal Law and its Administration, Courts, and Judiciary in the Soviet Union* can be found at:

pjrc.library.utoronto.ca/sites/pjrc.library.utoronto.ca/files/collection_of_archival_documents_related_to_criminal_law_.landscape_v2.pdf

In addition to this important collection, the Thomas Fisher Rare Book Library houses several other archival collections created under the auspices of SERAP, including Lynne Viola's *Tragedy of the Soviet Countryside* (Ms. Coll. 00573), devoted

to the collectivization and repression of Soviet villages during the 1930s:

www.library.utoronto.ca/fisher/collections/findaids/tragedy_soviet573.pdf

In preparation is a finding aid to Jeffrey Burds' *Lviv Oblast Party Archive*. This collection is made up of photocopied documents from the L'viv office of the Communist Party of Ukraine. These documents deal with the Ukrainian Insurgent Army's resistance to Soviet rule, particularly in the Drohobych district of L'viv region at the start of the Cold War. Since then, the original documents have been transferred to the State Archives of L'viv Oblast' and the Communist Party banned in 2015.

This last collection served as source material for Jeffrey Burds' paper *The Early Cold War in Soviet West Ukraine, 1944-1948* (2001). It is part of the Stalin Era Research and Archives Project (SERAP)—there is no individual call number. So, to access this collection, one has to ask at the reference desk of the Thomas Fisher Rare Books Library.

These special collections of primary source materials are invaluable. Hopefully, the new finding aids will serve to make them much more accessible and a source of continued interest to all researchers of Soviet history.

Nadia Zavorotna



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.

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Comments should be addressed to:

Ksenya Kiebusinski, Head, PJRC
416-978-1288 416-978-4826
ksenya.kiebusinski@utoronto.ca

Wasył Sydorenko, Editor
416-978-0588
wasył.sydorenko@utoronto.ca