

Archives

**of the Center for Studies in History and Culture
of East European Jewry**

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FOREWORD

Collection and preservation of archives and ensuring public access to them are crucial for the culture of human civilisation. Totalitarian and authoritarian polities have stepped from this path, denying access to their official records, keeping them classified, “top secret”, while restraining the creation of private archives. With a certain degree of freedom that emerged in the years of Gorbachev’s “perestroika”, when the Soviet Union was weakening, and expanded during the independence of Ukraine, our society faced a task of accumulating accurate information on the past, collecting and disclosing the archives of both well-known and ordinary people. This was a complex challenge as the twentieth-century wars, as well as political persecutions of prosperous social groups, religion, and multiple ethnic communities, by no means facilitated the preservation of collective memory. The Holodomor and Holocaust terror years erased nearly everything that historical memory could have captured. While West European families often remember their past for many generations, the people who grew up during the Soviet era and their descendants usually are aware of no more than three generations of their ancestors.

That is why we at the Center for Studies in History and Culture of East European Jewry decided to start collecting various archives of Ukrainian Jewish history. The Center began to take possession of the archives of prominent Jewish historical figures: politicians, writers, theatre figures, and filmmakers, as well as materials regarding the objects of tangible Jewish heritage (synagogues, books, ritual items, etc.). The next stage was the collection of family archives (letters, photos, and personal documents) that had been preserved despite all historic turbulences. We also started to record oral stories of the older

people and search for the documents related to the pre-Soviet period of Jewish history (books, posters of election campaigns, and photos). Below is a brief overview of our archives and collections. The following chapters provide their detailed descriptions.

Writers Archives

Only a small part of the archives of Soviet Jewish writers who had become famous before World War II has survived till now.

A typical biography of a Jewish writer whose archive we have managed to save and preserve includes activity within the framework of socialist realism before World War II, then the front (often the writers were war correspondents), postwar imprisonment in the Gulag, and death not long after the release. These writers had extremely limited opportunities to publish their works in Yiddish and the pieces they did publish were harshly censored. There were almost no Yiddish speakers after the war. A feature of the time was that the fear of people who had been accused of “nationalism” simply for writing in Yiddish was so strong that they did not teach this language to their children.

Some texts of the writers who were fortunate enough to survive have been translated into Russian and Ukrainian. Overall, only 25–30 percent of their legacy has appeared in print. There were almost no people who could work with these texts in post-Soviet countries. In fact, the first experts in Jewish studies capable of preparing these literary works for publication or translating them into Russian or Ukrainian have appeared only in recent years. Therefore, a great number of Yiddish novels, stories, and screenplays have still been unknown to the world. The correspondence of Jewish writers is also worth particular attention. We are talking about thousands of texts, which, as in any other world culture, should be made known to the public.

Art Collections

In the early twentieth century, the Ministry of Jewish Affairs of the Ukrainian People's Republic operated in Kyiv, which supported the progress of school education, libraries, and arts. These pages of history, which were extremely important for the Jewish community's development, have been insufficiently studied. It was then when the phenomenon of Kultur-Lige emerged. An art department established under its umbrella engaged Marc Chagall, Issachar Ber Ryback, Mark Epshtein, Abram Manevych, Sara Shor, and many others. All these artists would become world-famous with time. However, even during those hard years of the early twentieth century, they had managed to illustrate and publish around 150 books in Yiddish, which have become bibliographic rarities.

The exhibition of Kultur-Lige artists we held at the National Art Museum of Ukraine in 2007 was a discovery for Ukrainian intellectuals. One of the most profound scholars of Ukrainian culture, Professor Myroslav Popovych, said, *"I've known nothing about it."* I replied, *"You are not alone. All of us knew nothing about it."*

Quite a lot of artists left Ukraine in the late 1910s and 1920s, and the time of the artists' freedom of creation was soon over, with the advent of the era of socialist realism in the Soviet Union. Nonetheless, after World War II, in the 1960s, both Ukrainian and Jewish cultures started to revive, and a new community of artists, known as *shistedesiatnyky* (sixtiers), was born in the country. For many of them, the Jewish narrative became significant, and thanks to them, the phenomenon of contemporary Jewish art was gradually emerging. We have been organizing exhibitions of these artists and collecting their works as far as we can. This is a phenomenon of incredibly interesting art. We have made it known to our fellow Ukrainians and hope to help global audiences discover it as well. For three decades of our work at the Center for Studies in History and Culture of East European Jewry (formerly the Institute of Jewish Studies), we have held some 90 art and historical cultural exhibitions.

Archive of Jewish Music

As in other cultures, music has accompanied all significant events in Jewish life. Back in the early twentieth century, participants of Semen An-sky's ethnographic expeditions recorded a considerable number of examples of Jewish musical culture, such as songs, dances, niguns, Purim spiels, etc.

The most authoritative scholar of Jewish music, Moisei Berehovsky, made enormous efforts to have Jewish music folklore recorded and published. Before World War II, he managed to prepare and get published one of five volumes on Jewish music folklore. Ahead were the war and Gulag years. Only after the scholar's death did his daughter take his manuscripts back from the KGB. We published Moisei Berehovsky's famous book *Purim Spiels* (facsimile edition) and then, all five volumes of his creative legacy, which came out in a CD format. The researcher's daughter told me that every day she had woken up thinking if she would have died before seeing her father's work published. We made her dream come true, and she handed us Moisei Berehovsky's archive with his manuscripts and a typewriter as a reward.

Oral History Archive

In the Soviet Union, unlike civilized nations, there were almost no organizations that recorded people's memories. Only a handful of people were brave enough to write down their life stories since every such narrative could become a pretext for political repressions. Indeed, at first, the regime could despise an individual's social origin ("noble", "bourgeois", etc.), then dislike her or his membership in one or another party prior to the revolution, and on and so forth.

In the late 1980s and early 1990s, we began to record memories of the older people. We have managed to collect about 300 testimonies. They brought multiple discoveries and will bring even more once the researchers eager to study this collection in detail look into them.

Some time later, together with the Spielberg foundation, we started recording people's video interviews (3,500 memories across Ukraine). Based on these materials, the director Serhii Bukovsky created his amazing film *Spell Your Name*, which was presented in Kyiv in 2007, with Steven Spielberg in attendance. In the following years, together with Edward Serotta, we completed a project devoted to the life of Jewish families before the Holocaust (having collected several hundreds of biographies). All these materials are available to researchers.

Family Archives

Family archives are extremely important for our understanding of twentieth-century Jewish and Ukrainian history. We hold nearly a hundred such collections, some of which contain hundreds of letters, dozens of documents, including unique ones, and thousands of photographs. Among the materials of these archives are accounts on the figures of culture and science as well as correspondence of ordinary people (one collection has more than a thousand letters of two sisters, which preserve unique evidence of the daily life of the time). These archives contain a considerable amount of local memories about the historical developments not reflected in official sources.

World War II Letters Archive

Our Center holds hundreds of front letters. Taken together, they allow us to see, despite censorship restrictions (Red Army men were forbidden to write about retreats, specify their whereabouts and many other things), what official Soviet publications tended not to mention. Quite a lot of letters have the stamp "Checked by military censorship". Interestingly, there are also letters written in Yiddish that were monitored by censors as well.

Collection of Posters and Leaflets of Early Twentieth-Century Jewish Political Parties and Movements

From various antique stores and flea markets, we have collected a considerable number of leaflets and posters of Jewish election campaigns of the early twentieth century. There are materials from such parties of the time as the Bund, Poale Zion, and the Jewish Socialist Workers Party. The diversity of their text content is amazing while some leaflets are also quite remarkable as artworks. Moreover, there are bilingual leaflets: in Yiddish and Russian (for socialist parties) or in Hebrew and Ukrainian (for nationalist ones). The texts from these leaflets should be studied as a particular phenomenon, and we hope the researchers will do this. How, for instance, about a leaflet that reads, *“Jewish women, do not vote for men, let yourself stand for your rights!”*?

Jewish Theatres in Ukraine

Before World War II, a Jewish theatre was almost in every town. Those operating in Kyiv, Kharkiv, and Odesa were extremely popular not only among Jews but also Ukrainians. Interestingly, some theatres avoided communist censorship because they performed in Yiddish (censors would reach them later). In our archive, there are unique documents about the liquidation of these theatres during the antisemitic campaigns of the Stalinist period. There also are materials on the Jewish theatres that emerged and operated for some time at the turn of the twentieth century.

Not long ago, we organized an exhibition in the Museum of Theatre, Music, and Cinema of Ukraine dedicated to the activity of hundreds of Jewish theatres, which had been almost totally unknown to several generations. The visitors could see the posters, scenic design layouts, photos, and reviews of dozens of performances from our Center’s and the Museum’s archives.

* * *

The archival materials we collected have become a vital element of the preservation and development of modern Jewish culture. Based on them, we organized dozens of art and historical and cultural exhibitions in the most prestigious museums and galleries of Ukraine (National Art Museum, Taras Shevchenko Museum, Kyiv Art Gallery, etc.). Some exhibitions were held abroad, such as “Chornobyl: Expeditions to the Lost Land” (in Germany) and “The Kultur-Lige Phenomenon” (in Poland). Some films about the Jewish artists were created on the basis of our archives, for instance, about Olha Rapai-Markish, Yakym Levykh, and others. We are going to publish the writings of Yosyf Bukhbinder that are preserved in manuscripts in Ukrainian translation. The materials from our archives regularly appear in the almanac *Yehupets* (now there are already 30 issues).

Hopefully, our indispensable archives and collections will attract the researchers of Jewish culture in the world (which is happening, yet slowly). We have established cooperation with Bar-Ilan University, the Hebrew University of Jerusalem and the United States Holocaust Memorial Museum. And we would be glad if this publication about our archives helps expand the circle of our partners interested in the study and development of Jewish culture in Eastern Europe.

*Leonid Finberg,
Director of the Center for Studies in History
and Culture of East European Jewry*

I. ARCHIVES OF THE WRITERS

Writers' archives of the Center for Studies in History and Culture of East European Jewry contain original materials (manuscripts of writings, publications, letters, documents, and photos) of Jewish writers who started their careers during the Soviet era: **Isaak Kipnis** (1896–1974), **Matvii Talalaievsky** (1908–1978), **Borys Khandros** (1923–2006), **Mykhailo Pinchevsky** (1894–1955), **Dora Khaikina** (1913–2006), **Ikhil Falikman** (1911–1977), **Natan Zabara** (1908–1975), **Ryva Baliasna** (1910–1980), **Oleksandr Lizen** (1911–2000), and **Yosyp Bukhbinder** (1908–1993).

Needless to say, manuscripts of writings are the most valuable items in every writer's archive. Some manuscripts are in multiple editions with authorial remarks. Today it is difficult to determine if all of these literary pieces have been printed. There is a great possibility that some of these works are still waiting to meet their readers. Hence this question requires a thorough investigation. Besides, even the writings that were published during the authors' lifetimes had to undergo harsh censorship during the Soviet time. For example, it concerns Natan Zabara's novel *The Wheel Is Turning* /גלגל החזר/ (known also as *The Wheel of Eternity*). A chain of text studies should be carried out to determine the degree of censorial and editorial interference in original authorial texts. Almost all those writers, except for Borys Khandros, wrote in Yiddish. That is why their archive legacy needs to be researched not only by literary scholars but also by Yiddish philologists.

The writers' archives of the Center store unique materials for scholars of Soviet Yiddish literature. Famous poets who wrote in Yiddish were Matvii Talalaievsky, Ryva Baliasna, Mykhailo Pinchevsky,

Dora Khaikina, Yosyp Bukhbinder, and Isaak Kipnis. The development of Yiddish prose in the Soviet Union can be seen in the example of the works of Natan Zabara, Oleksandr Lizen, Ikhil Falikman, and Matvii Talalaievsky. Besides, Mykhailo Pinchevsky and Matvii Talalaievsky had a great impact on the development of Yiddish dramaturgy (since Pinchevsky's plays were in the repertoire of the famous Kyiv Sholom Aleichem State Jewish Theatre). Literature in Yiddish that originated in Ukraine had its own feature, which was a close connection with Jewish towns (shtetls). Historians who study World War II and the Holocaust might be interested in the archival materials of front writers. Matvii Talalaievsky, Natan Zabara, and Ikhil Falikman were correspondents of front newspapers, and their wartime press publications are held in the archive. Front letters that Matvii Talalaievsky wrote to his wife and relatives are valuable sources of information on the daily life of Soviet soldiers. Borys Khandros was a soldier of the Red Army and then a prisoner of the Pechora ghetto and concentration camp (in Vinnytsia region), yet he was lucky enough to survive. The archive of Borys Khandros includes testimonies of Holocaust survivors.

The archive also stores the materials that can be useful for scholars who study the history of Stalinist repressions. After the destruction of the Jewish Antifascist Committee in 1948, another wave of repression began and a great number of Jewish intellectuals fell victim to it. In the early 1950s, Isaak Kipnis, Mykhailo Pinchevsky, Matvii Talalaievsky, Natan Zabara, Ryva Baliasna, Oleksandr Lizen, Ikhil Falikman, and Yosyp Bukhbinder were arrested and found guilty of "Jewish nationalism", sentenced to different terms of imprisonment and served their sentences in labor camps. Unique materials related to those dramatic events are present in the archives of all the repressed writers. For example, in the archives of Ryva Baliasna, Matvii Talalaievsky, and Borys Khandros, there are letters from the camps, court sentences, and other documents of those years. Matvii Talalaievsky's archive contains unique materials, such as notebooks

with scripts of amateur performances and concerts that the writer organized for his fellow prisoners on Soviet holidays.

Correspondence constitutes a great part of each writer's archival legacy. Letters are valuable information sources not just about the creative and private lives of certain authors; they help imagine a coherent map of the literary process and cultural life of Jewish creative intelligentsia in the Soviet Union in the second half of the twentieth century.

It is worth paying extra attention to the documents of the writers and their family members (identity and member cards, employment records, various certificates, etc.) They bring additional information about the authors' biographies and can be useful for scholars of cultural, institutional, and social history..

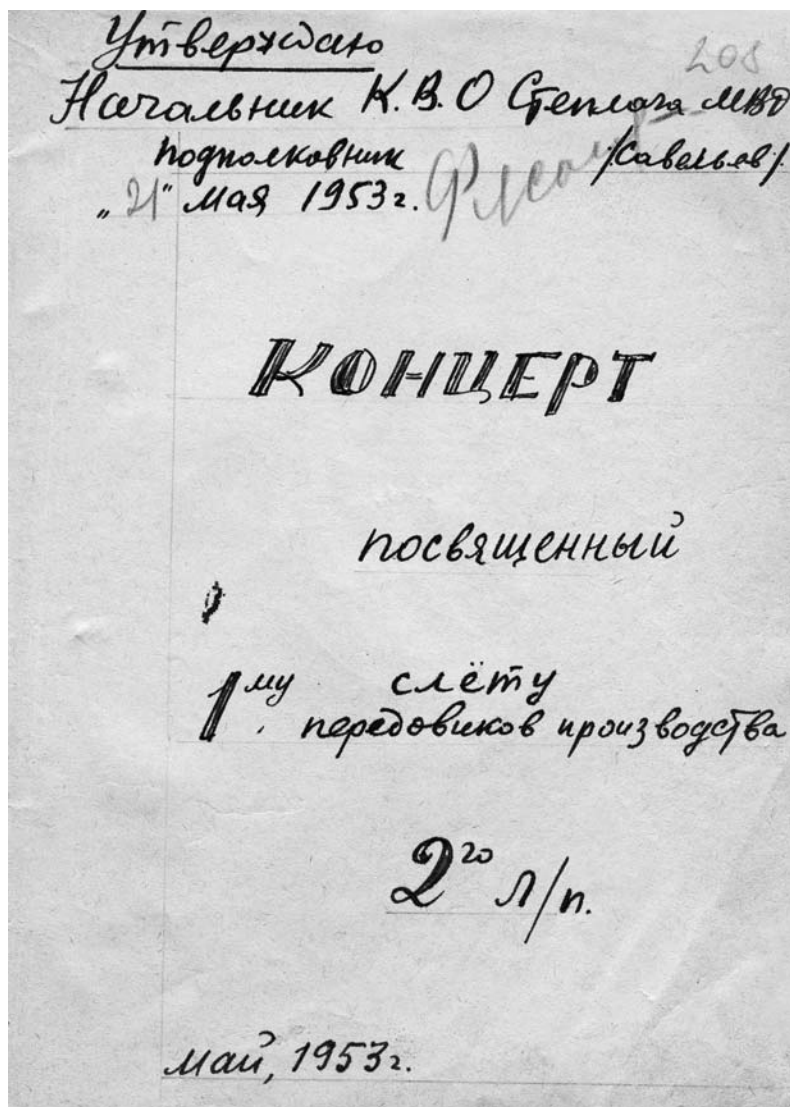
Therefore, writers' archives of the Center can be of interest to historians of culture, Soviet politics, and everyday life, experts in literature and theatre, Yiddish philologists, translators, as well as everyone interested in Jewish literature and the fates of Jewish intellectuals.

Matvii (Motl) Talalaievsky (1908–1978) was a poet, prose writer, playwright, and translator. He wrote in Yiddish, Ukrainian and Russian.

Talalaievsky was born in the village of Mokhnachka (today Ukraine's Zhytomyr region) on 28 December 1908 to a clerk who also had seven other children. Their large family lived in poverty, thus Matvii had to start working as a helper of a public cattle shepherd when he was only eight. Despite being poor, he graduated from a village school in 1919 and went to Kyiv seeking a job. Talalaievsky was admitted to the workers' faculty after which he entered the Kyiv Institute of Professional Education (1932). During his student years, he became fond of writing poetry. Matvii Talalaievsky worked for newspaper editorial offices and wrote poems and plays for children's theatres. His works were published in the press and in separate editions. During World War II, he was a military correspondent and went all the way from Kyiv to Stalingrad, and Prague from there. Later Talalaievsky was awarded war medals. He co-wrote essays and poems for front newspapers together with Zelman Kats.

After the war, Matvii Talalaievsky, like many other Jewish writers, became a target of Stalinist repressions. On 15 November 1951, he was arrested on a charge typical for the time: cosmopolitanism, and sentenced to 10 years of imprisonment in a supermax prison camp. At the end of 1954, Talalaievsky's case was reviewed and terminated due to the absence of corpus delicti. After his release, the writer returned to creative work. He wrote poems and plays (in particular, for the Kyiv Young Spectator's Theatre, where he worked as a supervisor of the literary tasks). Matvii Talalaievsky died on 22 September 1978.

After his death, Talalaievsky's daughter Iryna brought his personal archive to the Center for Studies in History and Culture of Eastern European Jewry. This is the biggest writer's archive in the collection of the Center, which contains more than 7,350 units: manuscripts, reviews, publications, letters, documents, photos, and other materials related to the life and work of Matvii Talalaievsky.



Title page of the programme of the May 1953 concert of an amateur theatre group at the Steplag second camp unit. Matvii Talalaievsky's archive (fond 62, opys 1, sprava 87, doc. 208)

The most valuable items in the archive are surely the manuscripts of Talalaievsky's works. Handwritten or printed (with author's written remarks), these documents allow us to trace the entire process of his creative writing: from an initial conception to a scheme of a future piece to its final form through multiple versions and editions. This is an incredibly interesting material for conducting various kinds of textological research.

Novels. The archive stores manuscripts of Talalaievsky's novels (some of them in multiple editions), along with separate fragments, drafts, and preparatory materials: *Mother's Book* /דער מאמעס בוך/ (Ukrainian and Yiddish, 1976–1977), *Heirs* /יורשים/ (Yiddish, 1978), *Wisps* (Ukrainian, 1975), *Hot Hearts* /הייסע הערצער/ (Yiddish, 1955–1973), *Confession* /ווידוי/ (Yiddish, 1977), *Kneeling and Tied* /געקניפט און געבודד/ (Yiddish and Ukrainian, 1971).

Short prose. There are more than 50 manuscripts of essays, short stories, and novelettes in the archive, among which are: *Gift* /א מאטאנע/ (Yiddish, 1973), *Two Sides of the Coin* /צוויי זייטן פון איין מעדאל.../ (Yiddish, 1975), *Near but Slightly Before* (about David Hofshtein; Ukrainian, 1963), *Word about a Friend and Teacher* (about Lev Kvitko; Russian, no date), *Unforgettable Yurii Ivanovych...* (about Yurii Yanovsky; Ukrainian, no date), *Our Volodia* (about Volodymyr Sosiura; Ukrainian, no date), *The Bell Rings in Babyn Yar* /האמערס קלאפן אין באבי יאר/ (co-written with Ikhil Falikman, Yiddish, no date), and others.

These manuscripts are valuable primary sources for researchers of the 1950–70s Yiddish prose. Although quite a lot of these pieces were published in periodicals or separate editions, now it is rather hard to determine if all the manuscripts held in the archive have been printed. As follows from some reviews and feedback from the publishing houses, some of these works (the novel *Wisps*, for instance) were returned to the writer due to various reasons.

Materials of the archive promise great perspectives for a curious researcher. One may discover unpublished works of Matvii

Talalaievsky and explore the reasons why they never reached a reader – as it is known, the Soviet-time selection of writing was based primarily on ideological, rather than artistic, criteria.

It is worth comparing Talalaievsky's manuscripts held in the archive to already published works, as the "tradition" of Soviet editing implied a considerable intrusion in an author's text by both the editor and the censor. In particular, such a practice was typical for the editorial office of the magazine *Sovetish Heymland* [Soviet Homeland], which published a number of Talalaievsky's pieces, for example, his novel *Heirs*, which appeared on the pages of the magazine after the writer's death.

Poetry. Literary scholars who study Soviet poetry can find a great number of materials for research in the archive. For example, there are 27 manuscripts of Matvii Talalaievsky's poems: *Ukrainian Spring* (Russian, Ukrainian, 1942), *Heart Desires Revenge* (Ukrainian, no date), *Stalingrad* (co-written with Zelman Kats; Russian, 1943), *My Home is Here* / דאס איז מיין הויז / (Yiddish, no date), *Back to the Mine* / צוריק צו דער מיין / (Yiddish, no date), and others.

The archive stores 31 manuscripts of poetry collections, among which are: *Stalingrad Poems* (co-written with Zelman Kats; Russian, 1944), *Holding the Sun with Both Hands* (Ukrainian, 1964), *Chosen* (Ukrainian, 1927–1958), *Green Shoots* (Ukrainian and Russian, 1967–1972), *Right Hand* / ריכטיק האנט / (Yiddish, 1967–1969), *Friends* / האווערים / (Yiddish, 1940), and others. Moreover, there are many manuscripts of separate poems (in Yiddish, Ukrainian, and Russian) in the archive.

Matvii Talalaievsky's poetic legacy requires a thorough analysis since now it is hard to determine which works held in the archive have been published and which have not.

Translations. For those who study the history of translation or work in this field it might be useful to get familiar with translations by Matvii Talalaievsky. He had an impeccable command of three languages and translated the works of Jewish writers (Yulii Daniel,

Yosyp Bukhbinder, etc.) into Ukrainian and Russian. Yiddish language learners are encouraged to get familiar with his Yiddish translations of Borys Oliinyk and Mykola Synhaivsky's poetry.

Dramatic works. There is a substantial body of useful materials for literary scholars who study the history of Ukrainian Soviet playwriting (especially Yiddish one). The collection has more than 80 manuscripts of original plays of Matvii Talalaievsky: *Michael Stanley's Medals* (1967–1968, Ukrainian, Russian), *Lark's Song* (Russian, 1967–1975), *Who Is Her Fathe* /ווער איז איר פאטער/ (Yiddish, 1948), *Shmaia the Criminal* /שמאע-גולן/ (Yiddish, 1949), *Golden Peacock* /גאלדען פאָווען/ (Yiddish, no date), and others. Moreover, Matvii Talalaievsky created stage adaptations (in Ukrainian) of other authors' writings, for Young Spectator's Theatre performances (in the archive, there are manuscripts of adaptations of *The Three Musketeers* by Alexander Dumas, *King Matt the First* by Janusz Korczak, *The Little Prince* by Antoine de Saint-Exupéry, etc.).

Writings of 1941–1945. In the archive, there are essays, articles, satirical and humorous pieces, personal notes, and agitating mottos written by Matvii Talalaievsky (some of them co-authored together with Zelman Kats). The majority of these works were published in the newspaper *Stalinskoie Znamia* (Stalin's Banner; newspaper clippings are also present in the collection).

These documents can serve as a source base for the study of principles and methods of propaganda employed by Soviet journalists during World War II.

Works from the period of detention in Soviet prison camps (1951–1954). It would not be an exaggeration to say that the most unique materials in the collection are those related to Matvii Talalaievsky's detention in a forced labor camp. An intellectual, writer, and front soldier had to work as a canteen cleaner at infamous Steplag (a camp in Kazakhstan). There he spent three out of ten years, to which Stalinist crooked judiciary sentenced him. Writings, as well as letters from the dearest ones, were Talalaievsky's consolation in that hardship.

Together with V. Komarov, Matvii Talalaievsky prepared performances of the amateur theatre of another Steplag camp branch for October, May, and New Year's holidays. The archive has notebooks with works written by Talalaievsky during his detention: programmes and scripts for amateur performances, poems and adaptations of Chekhov's plays.

Handwritten camp notebooks are not only an illustration of a wrongly imprisoned writer's biography but also "witnesses" of those frightening years. These materials can be interesting for researchers of 1948–1953 mass repressions against Jewish intelligentsia.

Correspondence. The archive contains more than 3,370 letters, postcards, and telegrams of the period from 1941 to 1978.

It is worth paying particular attention to about 550 front letters (including triangle ones) and telegrams Talalaievsky wrote to his wife Klara Zeltsman-Talalaievskia and his daughter Iryna in 1941–1945 (languages: Russian and sometimes Yiddish). He wrote to his wife almost daily. The responses from his daughter and wife are also present in the archive. Noteworthy are also readers' letters to Talalaievsky, to his co-author Zelman Kats, and to front newspapers where their writings were published.

Military censors thoroughly checked all correspondence at the time (stamps on the envelopes are the evidence), hence the writer could not write freely on what was happening at the front. Nevertheless, an attentive researcher can find a hidden truth even between the lines: about the soldiers' daily life, methods of Soviet propaganda, and the difficult life of evacuated women and children in the Soviet rear. World War II letters from Matvii Talalaievsky's archive are unique documents that can attract the attention of everyone interested in wartime reality, everyday life as well as the psychology of front soldiers and civilians.

Those who study the 1950–70s literature and relations between the members of Soviet Ukraine's Writers Union (its Jewish section in particular) might be interested in the letters sent to Matvii Talalaievsky by his fellow litterateurs. Among them were Mykola Bazhan, Sava

Holovanivsky, Lev Kassil, Zelman Kats, Vitalii Korotych, Roman Lubkivsky, Hryhorii Polianker, Mykhailo Stelmakh, Ikhil Falikman, Dora Haikina, Natan Lurie, Ryva Baliasna, and members of the Writers Union's board (the languages of letters are Yiddish, Russian, and Ukrainian). The names of the senders and recipients of about 50 letters written in Yiddish have not been identified. Therefore, these materials are still waiting for curious researchers.

Documents. The archive has a great amount of original materials to offer to those who study Soviet documentation. The earliest document is the certification of Matvii Talalaievsky's assignment to Crimea for negotiations with various institutions (1924). Some documents of the 1930s (minutes of a theatre's creative board meetings, licenses for business trips) are also preserved. Among the World War II documents, there are Talalaievsky's identity card as a military correspondent (1941), proof of award (1944), etc. Historians of Stalinist repressions can find interesting the documents forcefully taken from Talalaievsky during the secret police search on 15 November 1951, the writer's letters to the Kyiv regional committee of the Communist Party on "admitting mistakes in his works", certificates of losing (after the arrest) and renewing (after the release) his residence permit in Kyiv. Papers of the 1960–70s concern the preparation of Talalaievsky's original writings to publishing (applications, contracts, calculations, and preliminary agreements).

Theatre historians might find it useful to look through the documents related to the work of Kyiv Young Spectator's Theatre, where Matvii Talalaievsky served as a head of the literary section for many years. Aside from this, the archive also has other materials pertaining to the theatre's activity: posters, programmes of performances, invitations to recitals, letters, and press publications.

Research work. Historians of Ukrainian theatre are encouraged to get familiar with Matvii Talalaievsky's 1972 research co-authored with M. Mykhailov and entitled "Ukrainian Operetta Theatre (Notes about Ukrainian Operetta and Its Creators)." This study was not

published during the writer's lifetime (the archive holds negative reviews and letters of rejection). Taking into account a prejudiced attitude of Soviet critics towards the research dedicated to anything Ukrainian and national, it is worth reconsidering Matvii Talalaievsky's monograph from the perspective of modern theatre studies.

Natan Zabara (1908–1975) was a Yiddish writer.

Natan Zabara was born in the village of Rohachiv in Volyn region. He graduated from the school of working youth in Novohrad-Volynsky. In 1925, Zabara moved to Kyiv and entered the Institute of Jewish Proletarian Culture (IJPC) of the Ukrainian Academy of Sciences. He started to publish his works in 1930. A year later, in 1931, he was drafted into the Red Army. After his demobilisation, Natan Zabara became an IJPC postgraduate. From 1941 to 1947, he again served in the Soviet military.

In 1951, Natan Zabara, like many other Jewish writers, was arrested for “nationalist propaganda”. Moreover, he was accused of “subversion” and “contacts with foreign intelligence”. The Special Judicial Collegium of the Interior Ministry of the Ukrainian SSR found the writer guilty and sentenced him to 10 years in Magadan camps. At Kolyma, Natan Zabara organized Passover Seders for Jewish youth and engaged them in national traditions and culture.

In 1956, Zabara was exonerated and allowed to return to Kyiv. In the final years of his life, the writer was gravely ill, which resulted from his imprisonment. He died in Kyiv in 1975.

The archive holds Natan Zabara’s manuscripts of writings, letters, various documents etc. (1,100 storage units overall).

The most valuable items of Natan Zabara’s archival legacy are Yiddish materials related to his work on the epic historical novel *The Wheel Is Turning* (or *The Wheel of Eternity*) /גלגל החור/: manuscripts of the novel’s separate parts (in different versions), drafts, and preparatory papers, which allow us to study the writer’s thorough work on this massive masterpiece step by step.

The Wheel Is Turning is not only the pearl of Natan Zabara’s creative writing but also one of the best twentieth-century novels written in Yiddish. The novel describes the life of the Jewish people in various West European countries, especially France and Spain, in the

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Middle Ages (the early thirteenth century). Natan Zabara was writing the novel from 1967 until his death in 1975.

The original name of the book was גלגל החזור (*Galgal ha-hozer*), which is an ancient Jewish idiom. It translates from Hebrew as “Everything repeats”. The archive holds the manuscripts of some chapters of the novel under this exact title. However, the translator and the editor decided to translate the book title as *The Wheel Is Turning*.

The novel was published in the magazine *Sovetish Heymland* [Soviet Homeland] in 1972–1975. In 1979, the Moscow publishing house Sovetskii Pisatel [Soviet Writer] printed the novel as a separate book. The editor (or, rather censor) of this publishing house, Moisei Bielenky, following a “good tradition” of Soviet editing, butchered the novel and cut out whole episodes about Palestine from it.

Based on the author’s versions of the novel held in the archive, one can carry out an interesting study and determine the level of Soviet editorial and censorial interference in the original text.

Natan Zabara’s last wish was to see his book published in Israel in Russian and Hebrew. The Russian translation of the novel came out in Jerusalem in 2004. As for the Hebrew edition, there has not been any yet. The archive has all essential materials for translators who would like to fulfil the last will of the writer and make the novel available in Hebrew.

The archive also holds the manuscripts of other Zabara’s novels (some of them are in multiple versions or fragments). These manuscripts are unique sources for studying the development of the Yiddish prose in the second half of the twentieth century:

- The novel *Ordinary Mother* /א פאָשעטע מאמע/ (published in 1968). The archive holds the manuscripts of different parts of this piece in Yiddish (1965);
- The novel *Father* (published in 1961). The archive holds a manuscript in Russian (no date);

- *Today the World Is Being Born* /היינט געבוירען אוועלט/ is, perhaps, Zabara's most commercially successful thriller, published in 1968 (Yiddish and Russian translation from Yiddish). The archive holds different versions of this work entitled *Erika's Birthday* /עריקא'ס געבורסטאג פון/ and *The End of the Season* /סוף פון דער צייט/.

In the archive, there are also manuscripts of the novels, of which there is no evidence as to whether they were ever published: *The General's Son* /זון פון גענעראל/ (Yiddish, 1947) and *The Uncle* /פּעטער/ (Yiddish, 1969).

Plays and film scripts. Natan Zabara's dramatic works held in the archive include the stage adaptation of his prose work *Erika's Birthday* (Russian, 1948), as well as the plays *May...and It Should Be Spring* /מײַ ... עס דאַרף זיין פּריילינג/ (Yiddish, 1946–1947), *Spring in the Underground* /פּריילינג אין ונטערערד/ (four versions, Russian and Yiddish, 1958, 1964), and *Moscow Is Speaking* /מאָסקווע רופט/ (two versions, Yiddish, 1949).

Zabara worked in a popular twentieth-century genre of cinematic novella. The archive holds four versions of the cinematic novella *End of the Season* /סוף פון דער צייט/ (Yiddish and Russian, 1964) along with the film scripts of *Allow the Truth to Sleep Over in This House* (Russian, no date) and *The Most Precious* (Russian, 1962). These manuscripts can be interesting for researchers of the twentieth-century Yiddish drama.

Natan Zabara has left substantial legacy in a genre of short prose (novelettes, essays etc.). The archive has manuscripts of more than twenty works in Yiddish, Russian, and Ukrainian, among which are the novellas and stories *Shevchenko in Volyn* /שעוועטשענקא אין וואָליניאַ/ (Yiddish and Ukrainian, 1963), *Hoax* (Russian, no date), *Fate of My Father's Diary* /דער גורל פון מיין פאָטערס טאָגבוך/ (Yiddish and Russian, 1969), *Three Non-fictional Stories* (Yiddish, 1961), and others.

Since Natan Zabara published short writings mostly in magazines and newspapers, today it is difficult to determine which works from those present in the archive were printed during the writer's lifetime. It is highly possible that there are manuscripts of writings that have never been published.

Correspondence. Natan Zabara's archive holds about 750 original letters of the years 1958–1972 in Yiddish, Russian, and Ukrainian. These letters are valuable sources for scholars not only because they help explore the writer's work on his particular texts but also because they recreate his psychological portrait and give us an insight into the Soviet literary life of the 1950s – early 1970s. Zabara corresponded with writers, editors, and publishers, among them the writers Isaak Kipnis, Yosyp Bukhbinder, Dora Khaikina, and Ikhil Falikman, the editor of *Sovetish Heymland* Aron Verhelis, the translator A. Semenovker, etc. Worth attention are thirty-seven letters Zabara wrote to his friends, relatives, editors, and publishers. His correspondence with the editorial office of *Sovetish Heymland* concerning the publication of *The Wheel Is Turning* is especially interesting.

The archive also holds the texts by other authors, for example, by the writers Shapinsky, Kozyrsky, and Piatyhorsky (in Yiddish and Russian). Apparently, Natan Zabara was preparing reviews of their writings or helped edit them. Twenty-two Yiddish poems of the famous poet Matvii Talalaievsky were found among those materials. Both writers lived in Kyiv at the same time and undoubtedly knew each other. How and why Talalaievsky's poems ended up in Zabara's papers is yet another enigma for future researchers.

Oleksandr Lizen (Isroel Lizenberg, 1911–2000) was a Ukrainian and Yiddish writer.

Lizen was born in the village of Haidamaky, Volyn region, in 1911 and spent his teenage years in the town of Kupil. He took an active part in a Zionist organization Hashomer Hatzair. Eventually, in 1929, he was arrested for his Zionist activity, spent the next three years (1930–1933) in prison and three more in exile. After release, he lived in Kyiv. Lizen participated in World War II and, once the war ended, moved to Lviv. He graduated from the Trade and Economics Institute and worked as a senior accountant at the regional industrial enterprises. In 1988, Lizen organized the Sholom Aleichem Society of Jewish Culture in Lviv.

Lizen wrote short stories, novellas, and literary criticism in Ukrainian, Russian, and Yiddish. He debuted with Yiddish stories published in the Moscow magazine Sovetish Heymland in 1970. Afterwards, he published more essays, novels, novelettes, and poems. His writing describes the fates of the residents of Jewish towns in Ukraine, people's life in the times of war and peace. Oleksandr Lizen died in Lviv in 2000.

The archive has more than 1,440 units of storage: manuscripts of writings, reviews, letters, various documents (e.g., contracts with publishing houses) and other materials.

During the final years of Lizen's life, his books were rarely published. The 1990s were rather hard for Ukrainian publishers when it came to financial questions so they often did not accept his works precisely because of the lack of funds.

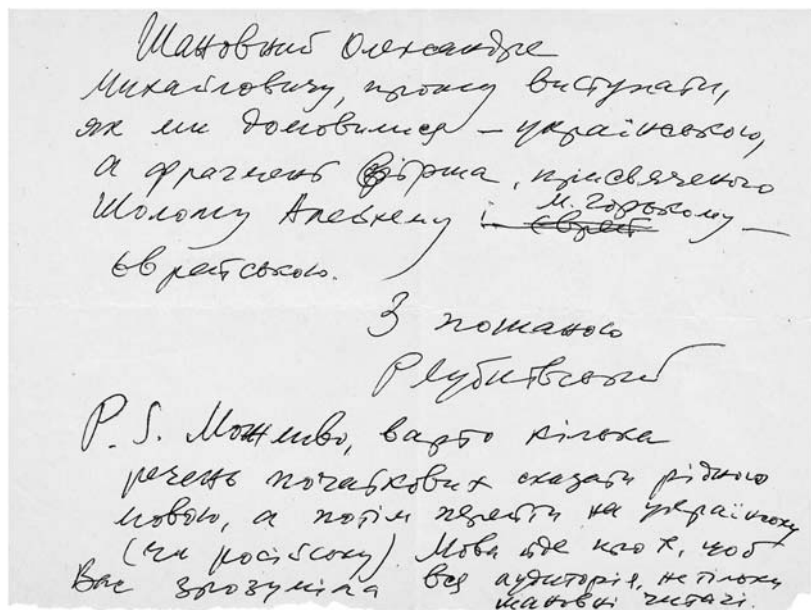
However, sometimes publishers would explain their refusals to print Lizen's works by alleging that they were "unusual", not artistic enough and did not meet readers' contemporary demands. In reality, Lizen had his own recognisable style, impeccable command of the language (both Russian and Ukrainian), and his storylines and characters were known for their deep psychologism. Those refusals can be explained only by the censorship of Lizen's writings, which were definitely out of the context of the "wild 90s".

As a result, the archive has preserved Oleksandr Lizen's works that have not been published anywhere. This gives quite a lot of opportunities for any curious researcher. Some letters and reviews from editors and publishers with their rejections are also present in the archive. Therefore, it is possible to assess and analyse the arguments they used, of course, after getting familiar with the original writings.

Prose. Among the manuscripts, there are texts of 30 novels in Russian, Ukrainian, and Yiddish. Some of the works are in multiple versions or fragments. There are also examples of the same novels written in two languages.

The manuscripts of the majority of novels (except for *The Alchemist*) are not dated. Therefore, determining the time of creation is another amusing task for potential researchers.

Novels: *This Sweet and Bitter Lotus* (Russian), *Geia* (Russian and Ukrainian), *Zeus Is Smiling* (Russian), *King's Daughter, Lonely Mourners* (Russian), *The Keys of the Earth* (Russian), *The Alchemist* (1969–1973, Ukrainian), *Ladybug* /זו קיעלע/ (Yiddish), *Black Rose* /שוואַרץ רויז/ (Yiddish), *Lotus* /לאָטוס/ (Yiddish), *An Incident in a Shop* /צופאַל אין די קראָם/ (Yiddish), *Living Star over the Dead Sea* /א לעבעדיקער שטערן איבער א טויטן ים/ (Yiddish, Russian, and Ukrainian), *The Idol* (Russian and Ukrainian), *Memories of Valentyna* (Ukrainian), *The Son of a Star* (Russian), *Those Who Bring Light* (Russian), *Some Benchyk* (Russian and Ukrainian), *Mourning Music* (Russian), *Lilac* (Russian), *Tree People* (Russian), *Memory Alarm Signal* (Russian), *Pavel's Tears* (Russian), *The Road Was Crying of Pain* (Russian), *The Esperanto Teacher* (Russian), *The Stars Are Near You* (Russian, Ukrainian), *Hide-and-Seek* (Ukrainian, translation from Yiddish), *The Sad Sigh* /טרויעריק זיפּאָ/ (Yiddish), *Bar-Kokhba's Cave* /באר-קאָכבאס הייל/ (Yiddish), *Hava, the Mother of All Mothers* /די מאַמע פון אלע מאַמעס/ (Yiddish).



Михайлович Олександр
Михайловичу, проху виступати,
як ми домовилися — українського,
а графік Вільяма, присвяченого
Молому Веселю: ~~М. Зорьковому~~ —
в українському.
З повагою
Рубківський
P. S. Можливо, варто кинуть
переклад пограбувати сказати рідного
мова, а потім переклад на українську
(чи російську). Мова ще краща, щоб
вас зрозуміла вся аудиторія, не тільки
мають знати.

A letter from Roman Lubkivsky to Oleksandr Lizen, no date
(fond 58, opys 1, sprava 20, file 6)

Short prose. There are 390 manuscripts of short prose in the archive (in Yiddish, Russian, and Ukrainian). Most manuscripts are undated. The earliest dated short story is *Goose-Lazybobs-Honk-Honk!* (1948).

Oleksandr Lizen was a master of short prose. He often determined the genres of his writings himself, understanding that the author's genre definition could influence the reader's perception. Such traditional genres as novelettes, stories, and humorous tales are not the only ones that we can find among the author's definitions; there are also ballads, etudes, fantasies, parables, and short fairy tales.

Poems. There are 152 Lizen's poetical works in Russian, Yiddish, and Ukrainian.

Dramatic works. Lizen's dramatic poem *Requiem* (undated) is worth particular attention. The writer dedicated it to the suffering of the Jewish people. There are different versions of the poem in Yiddish, Russian, and Ukrainian.

Other dramatic writings (five plays are undated) are *The Fate*, *The Cup* (Russian), *Fire Extinguisher* (Russian), *In an Abandoned Quarry* (Russian), *Do You Hear the Ringing* (Russian), and *She-Eagle* (Russian).

Oleksandr Lizen's **journalistic materials** are of considerable value for the researchers of Ukrainian journalism of the last decades of the twentieth century. The archive contains articles, essays, and interviews (more than 100 journalistic works of 1978-1998 in Yiddish, Russian and Ukrainian). Oleksandr Lizen's writings of this kind were published in newspapers such as *Narodna Volia* [People's Will], *Literaturna Ukraina* [Literary Ukraine], *Literaturnyi Lviv* [Literary Lviv], *Yevreiskii Kamerton* [Jewish Tuning Fork], *Birobidzhaner Shtern* [Birobidzhan Star], *Nedilia* [Sunday], etc.

Correspondence. The archive stores the originals of about 530 letters. Among them, there are 205 letters addressed to Oleksandr Lizen during the period from 1961 to 1999. Some of the well-known senders are the writers Pavlo Zahrebelny, Roman Lubkivskiy, Oles Poshyvailo, and the publisher Dmytro Bukhanenko.

Twenty-five letters from Dmytro Tyshchenko, written in the 1990s, may be of interest to Yiddish specialists. Tyshchenko is a Germanic philologist with a specialisation in the Yiddish language, who compiled several Yiddish-Russian and Yiddish-Ukrainian dictionaries. During the 1990s, he actively communicated with Oleksandr Lizen via letters, discussing the issues related to his work on the dictionary among other things.

Two hundred seventy-seven documents are the typewriter copies of the letters Oleksandr Lizen sent to his friends, relatives, colleagues,

writers, editors, and publishers in 1964–1999. Among the recipients, there were the writers Veniamin Kaverin, Rostyslav Bratun, Liubomyr Dmyterko, Borys Oliinyk, and Petro Perebyinis, the editor of *Birobidzhaner Shtern* Boris Miller, and the journalist Alexei Adzhubei.

Since the envelopes with addresses and names of the addressees are absent, there is a problem with identifying those to whom Oleksandr Lizen wrote. Mostly, there are only first names and patronymics (i.e., “Vadym Petrovych” or “Inna Andriivna”). This brings forward another subject of research: identifying the addressees and determining Lizen’s circle of communication. Some persons, however, are easy to identify. For instance, “Dmytro Volodymyrovych” is most likely to be the aforementioned philologist Dmytro Tyshchenko.

The rest of the letters concern the writer’s wife, Hanna Lizenberg (nee Tsapei, 1915–2006). She was born to a Ukrainian family, which was closely connected to the Ukrainian Insurgent Army (UPA). In the 1990s, she published her works in the Lviv press and was known for an active engagement in civil activity.

Hanna Lizenberg’s materials held in the archive are printed copies of her articles (1993–1997), correspondence (particularly three letters from the UPA messenger “Orolia” and a letter from Hanna to the Head of the Ukrainian UPA Brotherhood). Her memoirs named *What Is the Fate of a Human?* are incredibly interesting.

Hanna Lizenberg’s documents can be interesting for those who study the history of women’s and Ukrainian liberation movements in Western Ukraine.



A portrait of Borys Khandros with the inscription "A keepsake from the artist Natalia Lashe", 24 August 1998 (*fond 67, opys 1, sprava 37, file 2*)

Borys Khandros (1923–2006) was a screenwriter, writer, Merited Culture Worker of Ukraine, a member of the National Union of Cinematographers and the National Union of Journalists of Ukraine.

Borys Khandros was born on 25 December 1923 in the village Ozaryntsi, then Podillia Province (today's Vinnytsia region) to a family of a teacher (melamed). In Ozaryntsi, he finished a four-year Jewish labor school, where his father taught. During World War II, Borys Khandros volunteered for the Red Army. Then he was imprisoned in the Pechora ghetto and concentration camp in Bratslav (in Podillia) but escaped from there. Later on, he got gravely injured, again fought on the front and was among the Soviet soldiers who encountered the Allied forces at the Elbe River. After the war, Khandros graduated from Kyiv University and worked as a teacher in the Belarusian town of Narovlia. The writer died in Kyiv in 2006.

Borys Khandros authored the scripts of documentary and popular science films: Homework for Tomorrow (1976), The Light Ahead (1979), The School of Happiness (1980), Loyal to Love (1984), Mother (1984), Dead Leaves (1991), film duology Mykhailo's Mountain (1993), and others. He also published multiple articles in science magazines and other periodicals. Khandros is the author of the books Gazing into Faces (1980, 1990), Novelettes about Feat (1983), Mortal Letters (1993), and The Town That Does Not Exist (2001, 2002).

Borys Khandros's archival legacy consists of letters, documents, photos, manuscripts of writings, and printed works (overall more than 3,000 units of storage).

His manuscript collection requires a thorough study as there is a great possibility that it contains the writings that were not published during his lifetime. Some pieces are available in various versions. Moreover, the archive holds drafts and preparatory materials, which allow carrying out various kinds of textological research.

Borys Khandros's manuscripts are valuable information sources for scholars who research the history of the Holodomor and the Holocaust. Both tragedies of the twentieth century were central topics of his writings.

The archive has a great amount of unique materials for those who are interested in the topic of shtetls. The history and daily life of small Jewish towns, and the fates of their inhabitants were subjects of Borys Khandros's creative research.

Scholars who specialize in the life and work of Alexander Pushkin will find quite a lot of valuable information in Khandros's articles dedicated to the poet. Other papers that are worth scholars' attention are manuscripts and preparatory materials about Lev Pushkin, the poet's brother.

Literary scholars, historians, and those who are interested in biographies of remarkable women are encouraged to study the 1981 draft script of the film *Loyal to Love* as well as Borys Khandros's articles and other documents about the princess Natalia Dolgorukova. Dolgorukova was a remarkable eighteenth-century memoirist and one of the first female writers in Russian literature, whose amazing life was closely connected with Kyiv.

Historians and everyone keen on the figures of Decembrist movement, their wives, and descendants should get familiar with Khandros's manuscripts and preparatory materials to the novel *Cedar* (1992) about the grandson of the Decembrist Sergei Volkonsky, as well as his script of the film *Loyal to Love* and the articles and materials about Sergei Volkonskii's wife Maria Volkonskaia.

Film scripts. The archive stores Borys Khandros's manuscripts of film scripts. They can be of interest to film scholars who study Ukrainian documentaries and popular science films, as well as to researchers of Ukrainian cinema dramaturgy. This is especially relevant to the scripts of *Mykhailo's Mountain*, *Hello, Mother*, *Loyal to Love*, *The Road to Babyn Yar*, and other films.

Novellas: *The Plague* (Ukrainian, no date), *Hunger* (Ukrainian, 1990), *A Novel about Sukhomlynsky* (fragment, Russian and Ukrainian), *Mortal Letters* (Ukrainian, no date).

Novels. None of these works has been finished, yet fragments, drafts, and preparatory materials have been preserved: *Gazing into Faces* (Russian, no date), *Cedar* (Russian, 1992).

Short prose (stories, novelettes, and fairy tales). There are more than fifty manuscripts of Khandros's short prose writings of 1951–2005 in the archive (in Ukrainian and Russian): *Through the Thorns*, *At the Kremlin Dreamer's*, *A Flag of the Regiment: Cavalryman's Stories*, *Vaska, John, Bibi-Gul*, *My War*, *Chaliapin Is Singing Hatikvah*, *Return of a Mill*, and others.

Those who study the history of Ukrainian journalism can be fascinated with Borys Khandros's articles, essays, and notes of 1952–2005 written in Russian and Ukrainian (overall around 400 units of storage, some pieces are in multiple versions).

Aside from that, the archive contains manuscripts of about ninety interviews Khandros got from famous figures of culture and science in 1985–2006. Among his interviewees were the writer and dissident Yevhen Sverstiuk, scholar Borys Paton, actor Bohdan Stupka, daughter of the rocket constructor Serhii Koroliov Nataliia Koroliov, historian Petro Tolochko, and others.

Correspondence. The archive holds more than 740 letters of 1953–2005 (in Ukrainian, Russian, German, and English). These are the letters sent to Khandros (from friends, relatives, colleagues, writers, and publishers) and from him (usually, when sending a letter, he would keep its typewritten copy in his archive).

This correspondence can serve as a great source for research of biography and creations of Borys Khandros as well as Ukrainian cultural and literary life in the second half of the twentieth century. Especially fascinating is a letter of gratitude from Steven Spielberg. A considerable number of letters are without envelopes, hence it is difficult to identify both senders and recipients (often only names are written: “Sasha”, “Vova”, etc.). Therefore, another research subject comes out of this situation: determining Borys Khandros's circle of correspondence.

Ikhil (Iekhiel) Falikman (1911–1977) was a Yiddish writer.

Ikhil Falikman was born in the town of Liubar, then Volyn Province (today's Zhytomyr region). He graduated from a seven-grade school and an art college in Kyiv (1931). He debuted in literature with the novel Steps are Crumbling / סטעפעס שיטן זיך (1931). Falikman was one of the first migrants to the Jewish Autonomous Oblast. In 1932–1934, he worked there in the local Yiddish press. His impressions of life in the Far East were the basis of the 1937 book Among the Hills / צווישן סאַפּקעס (1937). His novels of the pre-World War II period made his book Early Spring / אַנהייב פּרילינג (1940).

During World War II, Ikhil Falikman served in the Red Army, worked for the front press, and also continued writing Yiddish prose. The events of those years reflected in his books Love on Fire / ליבע אין פייער (1943) and People of My Country / מענטשן פון מיינ לאנד (1945). After the war, Ikhil Falikman wrote the novels Light Comes from the East / די שניין קומט פון מזרעך (1948) and Black Wind / דער שווארצער ווינט (1968). In 1952, Falikman graduated from the correspondence department of Kyiv Pedagogical Institute. During the 1960–70s, Ikhil Falikman was a member of the editorial board and a full-time author of the magazine Sovetish Heymland. He died in Kyiv in 1977.

The archive holds manuscripts of Ikhil Falikman's writings, as well as letters, photos, and documents (overall around 1,090 units of storage).

Some of the works from the archive were printed during the author's lifetime (*The Damned Are Taking Up Arms, Light Comes from the East, Black Wind*). However, considering the "traditions" of Soviet editing, we can assume that these writings went through both editing and censorship. Therefore, it would be useful to carry out a study of the author's manuscripts and compare them to the published texts. Moreover, it is highly probable that a part of the works from the archive was not printed while Falikman was alive.



An identity card of Guards Captain Ikhil Falikman as an editor of the 5th Guards Army newspaper *Patriot Rodiny* (Motherland's Patriot) (fond 65, opys 1, sprava 13, file 1)

Hence, Falikman's manuscripts are waiting for curious researchers. Besides literary scholars who explore the development of Yiddish prose in the Soviet Union, the author's literary legacy can be interesting for analysts of the history of World War II and the Holocaust. That is because Ikhil Falikman was among the first writers who provided an example of artistic reflection on and conceptualisation of the Shoah.

Novels: *The Damned Are Taking Up Arms* /די פארורטיילטען נעמען געווער/ (Yiddish and Russian, 1944–1962), *The Soldier* /סאָלדאַט/ (Yiddish, no date), *Black Wind* /דער שווארצער ווינט/ (Yiddish, fragment, 1968), *Light Comes from the East* /די שײן קומט פון מזרעך/ (Yiddish, no date), *In the Petersburg Editorial Office* /אין פֿעטערבורגער רעדאקציע/ (Yiddish, no date), *The Road through the Forest* (Russian, 1966–1967), *Quiet Water* (Russian, 1966–1967), *The Soldier* /סאָלדאַט/ (Yiddish, 1948).

The archive also holds a fragment of a big unknown prose writing in Yiddish (98 pages). This manuscript requires a thorough analysis of translators and literary scholars.

Novellas: *Bitter Hunting* /דער ביטערער יאָדער/ (Yiddish, 1966–1967), *Horpyinka* (Ukrainian and Russian, no date), *Thorns* /שטעכלקעס/

(Yiddish, no date), *Latin* /לאטיין/ (Yiddish, 1972), *Mother's Fairy Tales* /דער מאמעס מייסעס/ (Yiddish, no date), *The Memorial Board* /די מעמאָריאל-ברעט/ (Yiddish, no date), and others. Overall, there are more than 30 novellas. Some works are in multiple versions.

Articles and reviews. Literary scholars can be interested in Ikhil Falikman's critical articles and reviews: *Death Caused by Poetry* /טויט פון א דיכטער/ (Yiddish, no date), *On the Creations of A.L. Katsev* (Russian, 1973), *On the Creations of Lizen A.M.* (Russian, 1973), and others (six manuscripts overall).

Correspondence. The archive holds about 950 letters, postcards, and telegrams of 1943–1989. Quite a lot of them are in Yiddish (around 320), Russian (around 600), and Ukrainian (around 30).

Since many letters are in envelopes, we can determine almost all Ikhil Falikman's correspondents. They were family members, friends, writers, colleagues, publishers, and editors. Among the famous senders were the writers Khaskel Tabachnykov, Riva Rubina, Matvii Talalaievsky, Natan Zabara, Leonid Vysheslavsky, Oleksandr Kovinka, Moisei Teif, Note Lurie, chief editor of the magazine *Sovetish Heimland* Aron Verhelis, editor of the newspaper *Birobidzhaner Shtern* Boris Miller, and literary scholar Hirsh Remenyk. Ikhil Falikman's letters to his wife Dora Khaikina and sons Samuil and Dmytro are also present in the archive.

The letter collection requires a detailed study. Such a study would help trace the evolution of the 1960–70s literary process in the Soviet Union and recreate the picture of the cultural life of Jewish creative intelligentsia.

Documents. Historians and documentalists can be interested in such Ikhil Falikman's papers as his Guards Captain identity card (1943), the license issued by the People's Commissariat of Railways (1945), diploma of Kyiv State Teacher's Institute (1949), employment record book (1950), trade union card (1961), and others. Overall, there are around 20 documents of 1943–1975.

Personal belongings. A piece of the chandelier that major Ikhil Falikman picked in May 1945 from the floor of Hitler's study in Berlin is a fascinating exhibit. The collection also includes Falikman's pencil drawing *Lenin's Portrait* (1948).

Dora (Debora) Khaikina (1913–2006) was a Yiddish poet.

Dora Khaikina was born in Chernihiv in 1913 and grew up in an orphanage. In 1932, she graduated from the Kyiv College of Planning and Economy. She started to publish her works in 1931. From 1932 to 1936, Khaikina was a fellow at the Institute of Jewish Proletarian Culture of the Ukrainian Academy of Sciences. She worked there until the Institute was reorganized into the Cabinet of Jewish Culture. During World War II, Dora was evacuated to Kustanay (Kazakhstan). She was married to the Jewish writer Ikhil Falikman (1911–1977). In 1993, she moved to Israel. Dora Khaikina died in Haifa in 2006.

Dora Khaikina was the author of the poetic collections Poems /לידער/ (1941), Poems and Ballads /באלאדעס און לידער/ (1941), and From All My Roads /פון אַלע מיינע וועגן/ (1975), , collections of essays Lucia's Love /לוציעס ליבע/ (1983), and Letters to Future Generations /בריוו צו קומענדיקע דורות/ (1988).

The archive holds manuscripts of writings, letters, documents, and tape recordings of reading poems (more than 1,050 units of storage overall).

Prose. Even though Dora Khaikinha is known in the history of Jewish literature primarily as a poet, her creative legacy also includes prose writings. The archive has manuscripts of:

- the novel *Humans Remain Humans: Notes of a Former Soldier* (Yiddish, no date, typewritten manuscript with handwritten edits);
- the novella *He Was My Teacher* (Russian, no date, typewritten);
- (an untitled article (Yiddish, no date, typewritten).

It remains unknown if all of the works present in the archive were published during the poet's lifetime. This issue requires an additional analysis.

Poetry. In the archive, there are manuscripts of Dora Khaikina's 129 poems translated to Russian and Ukrainian (*From the Moment, When Our World was Created; In a Village, in the Magical Carpathians;*

6. VI. 1978

Многоуважаемая Дора Тимуровна!

Боясь опоздать к Вам, пишу сейчас урывком,
что переводы Вам отправлены и передаю
именно Вам по почте самое первое.

Письма полетят, куда переводчик
то или иначе само отправит, наклонит,
подвернет. Дело житейское.

Время и перебежи еще для стихотворения.

Если время позволит и жалко переживать
из надежд. Остается еще два дня и —
Все. Ответа для меня всегда будет.

А лето — жалюзи ставлю. Дарю
в журнале все. И вот: соображаю
чемоданы и уезжаю. Шторм не
подкажет.

Отлежал Вам всего доброго!

Лев Озеров

7. VI. 79 Переписчик!
Письма отправлены по почте (по домашнему адресу)

A letter from Lev Ozerov to Dora Khaikina, 6 July 1978
(fond 66, opys 1, sprava 3, file 2)

I Know, the Seasons Change Every Year; I Left All the Stars in the Sky, and others; the dates are absent). Khaikina's poems were translated by Lesia Klymenko, Mykhailo Lytvynets, Valentyna Malyshko, Stepan Lytvyn, Mykola Lukiv, Petro Zasenکو, Oleksandr Sharvarok, Abram Katsnelson, Dmytro Bilous, Ivan Drach, Naum Tykhy, Hanna Chubach, Petro Osadchuk, Oles Zholdak, Dmytro Pavlychko, and others. Researchers of Pavlo Tychyna's works can be interested in Dora Khaikina's Yiddish translation of his poem *Friend's Funeral*.

These manuscripts can be useful for translators and those who study the theory and history of translation, as well as the scholars of Yiddish poetry of the second half of the twentieth century.

Correspondence. More than 900 letters, postcards, and telegrams of the period from 1948 to 1992 (in Yiddish, Russian, Ukrainian and English) have been preserved. Since a considerable majority of letters have their envelopes, it is possible to determine almost all senders and addressees. Attributing some Yiddish letters that lack envelopes is a more complicated task.

There are 765 letters addressed to Dora Khaikina. A hundred and twelve of them are from family members: her husband Ikhil Falikman and son Dmytro. The archive also stores more than 20 letters from Khaikina's children (Zoia, Dmytro, and Samuil) sent to one another and their father. Although all these letters are mostly related to daily life topics, they can be of great interest for biographers of the literary couple.

A considerable part of the letters is related to Dora Khaikina's literary activity. Among her correspondents, there were the writers Oleksandr Lizen, Riva Rubina, Paola Utevska, Khaskel Tabachnykov, Note Lurie, Ivan Drach, Dmytro Pavlychko, Oles Honchar, and Pavlo Zahrebelny; editor of the newspaper *Birobidzhaner Shtern* Boris Miller, editor of the magazine *Sovetish Heymland* Aron Verhelis, poet, translator and literary scholar Lev Ozerov, literary activist and director of Kyiv State Jewish Theatre (GOSET) Moisei Loiev, and critic and publicist Hryhorii Helfandbein.

In the archive, there are letters from editorial offices Dora Khaikina collaborated with (for example, of the magazines *Sovetish Heymland*, *Zhovten* [October], Kyiv, and *Druzhba Narodiv* [Peoples' Friendship], the newspapers *Birobidzhaber Stern* and *Leninska Zirka* [Lenin's Star], and the publishing house Radianskyi Pysmennyk [Soviet Writer]) and greeting cards from the Ukrainian Writers Union.

The letters from Dora Khaikina's collection can be interesting for researchers who study the literary life of Jewish intellectuals in the Soviet Union in the late 1940s – early 1990s.

Documents and private belongings. Literary scholars, historians, and documentalists may be interested in Dora Khaikina's original member cards of the USSR Writers Union (1938, 1953). There are concert programs, congratulatory cards, and a reproduction of Oleksandr Kerzhner's painting *Sholom-Aleichem: The Dawn* (a gift from the author).

Tape recordings of Dora Khaikina's poems (1969 and 1971) held in the archive require technical processing and re-recording to modern data carriers.

Ryva Baliasna (1910–1980) was a Yiddish poet.

Ryva Baliasna was born in 1910 in the town of Radomyśl, Kyiv Province (today's Radomyshl, Zhytomyr region). She grew up in an orphanage. Baliasna studied at a factory school, then at a Literary Faculty of Kyiv Teacher's Institute (1930–1934), and later became a postgraduate student at the Institute of Jewish Proletarian Culture. In 1935–1939, she worked as an editor at the Holovlit (Main Office in Charge of Literature and Publishing Houses) and Ukrnatsmenvydav (Ukrainian National Minorities' Publishing).

During World War II, having been evacuated to Ufa, Ryva Baliasna was a cultural worker of an artel and a censor of the Oblit (regional censorship agency). After returning to Kyiv, in 1945–1952, Ryva Baliasna worked as an editor at the publishing house Radianska Shkola [Soviet School].

On 6 May 1952, Ryva Baliasna was arrested for alleged “counterrevolutionary activity” and sentenced to 10 years of forced labor camps. She was released on 17 December 1955 and exonerated on 9 January 1956. Baliasna died in 1980 in Kyiv.

Ryva Baliasna's literary debut took place in 1928. She was a member of the Union of Soviet Writers of Ukraine since 1936 and authored 15 Yiddish books, among them the poetry collections Calling /אין איבער רופ/ (1934), , Light Paths /ליכטיקע סטעזשקעס/ (1940), and Golden Leaf Fall /גאלדענער בלעטערפאל/ (1978), as well as prose writings.

Ryva Baliasna's archive contains more than 500 units of storage: manuscripts, documents, photos, and letters.

The most valuable items are certainly the manuscripts of poetic works: 25 poems in Yiddish, the epic poem *Isaak Levitan (Pages of Fate)* (no date, Russian) and 159 poems in Russian. Many poems are in multiple typewritten copies.

Almost no manuscripts (except for *The Matrosovs*) are dated. Moreover, nowadays it is rather difficult to determine which of these

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צו סאלען חנוכה

צו סאלען חנוכה - צאלט קומען עס
 אונז סאלען אלעס צו זיין
 און אלע, וואס אונז געבן פאר, וואס עס
 א צאלען צו זיין פאר צו זיין.

א צאלען וואס אונז צו זיין קדוש
 צו זיין אונז צו זיין אלעס פאר צו זיין
 אונז צו זיין אונז צו זיין אונז צו זיין
 אונז צו זיין אונז צו זיין אונז צו זיין
 אונז צו זיין אונז צו זיין אונז צו זיין

אונז פאר צו זיין אונז צו זיין אונז צו זיין
 אונז פאר צו זיין אונז צו זיין אונז צו זיין
 אונז פאר צו זיין אונז צו זיין אונז צו זיין
 אונז פאר צו זיין אונז צו זיין אונז צו זיין
 אונז פאר צו זיין אונז צו זיין אונז צו זיין

A manuscript of Ryva Baliasna's poem (fond 46, sprava 1, file 29, doc. 334)

works have been published and which have been unavailable to readers. Therefore, Ryva Baliasna's creative legacy requires a detailed analysis of literary scholars.

In the archive, researchers of Ryva Baliasna's life and creations will find 105 photos of the poet, her family members, and other people. Since the majority of the photos are not signed, it is difficult not only to date them but also to identify people in them. That is why Ryva Baliasna's photo archive also needs thorough research.

Historians of Stalinist repressions are encouraged to get familiar with the documents of Ryva Baliasna and her family (1948–1976), among which are a certificate of checking Baliasna's complaint regarding the revision of her criminal case (1954), a note about the termination of her case due to the groundlessness of charges, a certificate of exoneration (1956), and a certificate of overturning the decree of the Special Council of the Soviet Ministry of State Security concerning the writer (1957).

Ryva Baliasna's correspondence (more than 50 letters of 1953–1970) is of great value. Especially interesting are four letters from the period of her imprisonment (1954–1955), which Baliasna wrote to her relatives. Two of them were written by a nurse, which implies that the writer had a grave health condition. There are also 11 letters from Baliasna's son Zoria sent to the places of her detention.

Those who study the history of the Jewish section of the Soviet Writers Union of Ukraine are suggested to get familiar with the letter about the restoration of Ryva Baliasna's membership in the Union (1956, only the first name of the sender is indicated: "Hrysha").

Isaak Kipnis (1896–1974) was a writer and translator.

Isaak (Itsyk) Kipnis was born on 12th December 1896 in the town of Slovechno, Volyn Province (today's Ovruch district of Zhytomyr region) to a family of a furrier. Isaak got a traditional Jewish education in a cheder, and also helped his father at a fur workshop. When Kipnis was twelve, he started to write poems in Yiddish. In 1920, a trade union directed Isaak Kipnis to study in Kyiv. In 1922, he started to publish his works in various Jewish literary magazines: Shtrom, Fraind, Halyastre, Di Roite Velt, and others. Then, in 1923, his first poetry book Oksn (The Bulls) was published. After that, Kipnis switched to prose. At that time, he was also writing fairy tales, to some editions of which Kyiv artists of Kultur-Lige created illustrations. In the following years, Kipnis worked hard as a children's book writer and translator. During World War II, he was evacuated to Saratov.

Isaak Kipnis was a member of the Writers Union of Ukraine but was expelled from there for imaginary "Jewish nationalism". In 1948, he was sentenced to ten years of forced labor camps for "active nationalist anti-Soviet activity". He served his sentence in Spask (near Karaganda) and was released in 1955 but was banned from living in Kyiv. Because of that, Isaak Kipnis settled in Boyarka. He moved to Kyiv only in the early 1960s, where he continued living until his death in 1974.

Isaak Kipnis's most famous original works are the poetry collection Bulls (1923), the novels Months and Days (1926), My Town Slovechno (1962), From the Diary (1965), and Home (1939), and the prose collections Fairy Tales for Lemele (1940) and Miniatures (1975). Kipnis also translated many works of classic English, French, Spanish, and Russian literature into Yiddish.

The collection of Isaak Kipnis contains more than 760 units of storage: manuscripts of writings, letters (1929–1974), and the photo archive of the Kipnis family (48 photos of 1930–1974).

Isaak Kipnis's manuscripts are valuable material for literary scholars who study the development of Yiddish prose and children's

literature in the Soviet Union. The majority of the manuscripts in the archive are in Yiddish. The research is also needed to determine which works have already been published and which are still waiting to meet readers.

Novels: *On the Way* /אונטערוועגס/ (Yiddish, no date, the manuscript is in three versions), *Months and Days* (Russian, 1930).

A fairy tale: *A Hedgehog and a Tree* /שטעכלער און בוים/ (Yiddish, no date).

Short stories: *In Hard Times* /אין שווערע צײַטן/ (Yiddish, 1949–1957), *To the Young Generation* /דאָס בייסעלע/ (Yiddish, no date), *A Kitten That Forgot How to Ask for Food* /דאָס קעצעלע וואָס האָט פאַרגעסן וויבעט עס/ (Yiddish, no date), *Cheep-Cheep, Granny* /ציפּ, באַביקע/ (Yiddish, no date), *The Fly and the Bear* /פליעלע און בער/ (Yiddish, no date), *The Pumpkin and the Watermelon* /קירבעס און קאווענעדל/ (Yiddish, no date), *The Flowers* /קוויטן/ (Yiddish, no date), *What Can I Say, God Gave It* /וואס מע זאגט «גאָט האָט צוגעשיקט», «גאָט האָט געפירט»/ (Yiddish, 1963), *From My Diaries* /פֿון מ׳ יינע טאָגביכער/ (Yiddish, no date), *My House Is My Friend* (Ukrainian, translated by S. Itskevych, 1946), *Life Does Not Go Out* (Ukrainian, translated by S. Itskevych, no date), *It Was Like That* (Ukrainian, translated by S. Itskevych, no date), *Four Butterflies* /פיר באַבעלעך/ (Yiddish and English, no date).

Correspondence. The letter collection consists of more than 570 units of storage.

Especially interesting are Isaak Kipnis's five letters to Joseph Opatoshu, a Jewish writer, author of historical novels and short stories, who lived in the United States. The letters were written in Yiddish in 1929–1947. The archive also holds around 500 letters to Isaak Kipnis from his colleagues (writers, editors, publishers), friends, and relatives. Among the senders were the literary scholar and a victim of Stalinist repressions Abram Velednytsky, actor

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О ТЕВЬЕ-МОЛОЧНИКЕ.

О герое ряда рассказов еврейского писателя Шолом-Алейхема — ТЕВЬЕ-МОЛОЧНИКЕ сохранилась память в селе Заборье Васильковского района Киевской области. Как говорят заборские старожилы, лет шестьдесят тому назад, (в начале столетия) жили в Заборье пять еврейских семейств. Имена их помнят хорошо, но фамилия сохранилась только одной — кузнеца Янкеля Менделевича Шрейбера, который больше 50 лет проработал в Заборье кузнецом и заслужил общие симпатии и уважение. О нём говорят: „з Янкелем кожей дружив“. Русской грамоты он не знал, однако окончил еврейскую школу 2-й ступени и читал по древнееврейски. Как кузнец — он был виртуозным умельцем; облегченные и упрощенные плуга его изделия работали „как свисток“, насеченные им серпы самооттачивались, примитивнейшими приемами он делал инструменты, заменявшие сверлильный и расточный станки, знал секрет закалки меди, обоживал возы и ремонтировал сельскохозяйственный инвентарь. Когда в 1919 году в Заборье налетел карательный „Волчанский“ отряд великинцев, забирские селяне, чтоб спасти Шрейбера, передали его в „сбиту“ и „брани“, дали в руки косу и отправили на край сенокоса,

A letter from Volodymyr Horynovych to Isaak Kipnis, December 1961
(fond 56, opys 1, sprava 3, file 15)

Dmytro Zhabotynsky, writer and chief editor of the magazine *Sovetish Heymland* Aron Verhelis, writer and translator Riva Rubina, writer Khaskel Tabachnykov, and others. These letters are unique sources of information not just about Isaak Kipnis but also about the cultural life of Soviet Jewish intelligentsia in the 1950–70s.

The archive holds more than 70 Kipnis's letters from Spask, where he served his sentence. They are addressed to his relatives, to the Presidium of the Central Committee of the Communist Party of the Soviet Union as well as to the Procurator General of the USSR (1951–1956). These letters can be of great interest for historians of Stalinist repressions.

Mykhailo (Moishe) Pinchevsky (1894–1955) was a Yiddish poet, playwright, and translator.

Mykhailo Pinchevsky was born on 1 April 1894 in the Bessarabian town of Telenesti (today a district center in Moldova) to a family of a shopkeeper. He studied in a cheder and a yeshiva in Odesa. In 1913, Pinchevsky ran away from home and went travelling after being hired as a cabin boy. He visited Chile, Brazil, Uruguay, and Argentina. It was then when he started to write poems in his mother tongue, Yiddish, and published his first book. In 1920, he returned to Europe, and then lived in Germany, Belgium, and Romania. Seeking a better life, he returned to his hometown (then under Romanian rule) in 1924 and after that moved to the Soviet Union.

For some time, Mykhailo Pinchevsky lived in Moscow and then, since 1928, in Kharkiv, where he worked for Jewish newspapers and published a few poetical collections. Pinchevsky's first epic poem Bessarabia /בעסאַראַביע/ was published in 1929, which was followed by the collections: Four Poems /פאַרעמעס/ in 1930, For Children /פאַר קינדער/ in 1930, Poems of the Day /לידער פון טאָג/ in 1932, and Draw the Curtain /גייט דער פירקאָרט/ in 1932. Altogether, during his life in the USSR, the writer published 13 books, created 12 plays and had many newspaper publications. Aside from poems and plays (staged in many theatres of the country), Mykhailo Pinchevsky wrote fairy tales for children and was the author of libretti of the children's ballet Baby Stork, staged at Bolshoi Theatre in Moscow (1935).

The writer moved to Kyiv in 1934, where he joined the All-Ukrainian Association of Proletarian Writers (VUSPP) and also became a member of the Writers Union of the USSR. In October 1938, Mykhailo Pinchevsky was accused of "espionage" and arrested as an "agent of foreign intelligence". He was released in 1939 because of the absence of corpus delicti. Nevertheless, in 1951, Pinchevsky was imprisoned again, this time on the charges of "nationalism", "anti-Soviet agitation" and "destructive spirit" in his creations. He was sentenced to 10 years in a supermax labor camp. At the beginning of 1954, the Collegium of the Supreme Court of the USSR cancelled the sentence. Soon after his release,

in 1955, the writer died. Mykhailo Pinchevsky was buried in Baikove cemetery in Kyiv.

Mykhailo Pinchevsky's grandchildren handed over his archive to the Center for Studies in History and Culture of East European Jewry.

The archive includes more than 200 units of storage, the majority of which are from the writer's creative legacy (manuscripts and typewritten drafts of poems, stories, articles and plays from 1929–1955). There are also some letters, one of which (sent to the editorial office of *Literaturnaia Gazeta* [Literary Newspaper] in 1954) includes a request to return the manuscripts and reviews of Mykhailo Pinchevsky's writings after his exoneration.

Materials from the archive belong to the Soviet period of life of Mykhailo Pinchevsky, who moved to the USSR in 1926, after a long stay in Argentina and journeys around Europe.

Mykhailo Pinchevsky's writings are almost unknown to contemporary readers. The last time his works were published was 1960: those were *Doina* (Russian translation, Moscow, Sovetskii Pisatel Publishing House) and *The Praise to Life* (Ukrainian translation, Kyiv, Radiansky Pysmennyk Publishing House, a copy of the book is in the archive).

Some of the works from the archive were not printed during the author's lifetime. Therefore, they require a detailed analysis of literary scholars and Yiddish linguists.

Epic poems: *Bessarabia* / בעסאַראַביע / (Yiddish and Russian), *Doina* / דוינע / (Yiddish and Russian), *Ziamele* / זיאמעלע / (Yiddish), *The Red Lily of the Valley* / דער רויטער לאנדיש / (Yiddish), *Lenin's Flower* / דער לענינע בלימעל / (Yiddish), *The Monument* / דענקמאַל / (Yiddish), *The First Rain* / ערשטער רעגען / (Yiddish), *The Piano* / אַ פיאַנע / (Yiddish), *The Light Legend* / די ליהטיקע לעגענדע / (Yiddish and Russian), *Thirty Fur Coats* / דרייסיק פעלסן / (Yiddish), *A Poem about Bessarabia* / די ליד וועגן בעסאַראַביע / (Yiddish and Russian), *The Tailor* / דער שניידער / (Yiddish), *The Whale and the Fox* / די וואַלפיש און די פוקס / (Yiddish),

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Joc (Ukrainian translation by Andrii Miastkivsky), and *Seven Knives* (Ukrainian and Russian). Some poems are in multiple versions and separate fragments.

Mykhailo Pinchevsky's big poetic works can be of great interest to researchers of the history of shtetls. This particularly concerns the epic poems *Bessarabia* and *Doina*, which are a poetical requiem for Jewish towns. In 1995, a CD with the musical composition *Bessarabia* on Pinchevsky's lyrics was released in the United States. Since then, a great number of klezmer bands have played this composition.

The collection includes about 50 poems in Yiddish. Mykhailo Pinchevsky's poetic legacy is a valuable material for research of Soviet Yiddish poetry in the first half of the twentieth century.

Those who study the phenomenon of Soviet-era translation might be interested in the translations of Mykhailo Pinchevsky's poems to Ukrainian and Russian by the masters of poetry such as Volodymyr Sosiura, Malksym Rylsky, Andrii Miastkivsky, and Sava Holovanivsky.

Mykhailo Pinchevsky was a talented playwright. His plays were successfully staged at the best Jewish theatres of the country. In the theatrical collection of the Center, one can find the posters of Kyiv Shalom-Aleichem Jewish theatre advertising the performances based on Mykhailo Pinchevsky's plays. For instance, one of the posters informed that on 10 March 1945, the first post-war season of Kyiv State Jewish Theatre (then operating in Chernivtsi) began with the performance based on Pinchevsky's play *I Live*.

Mykhailo Pinchevsky's archive includes valuable information for those who study the development of Yiddish dramaturgy in the second half of the twentieth century.

Plays: *Eldorado* /עלדאָראַדאָ/ (Yiddish, 1936), *The Untouchable* (Russian, 1950), *You Are Not My Father* (Russian, 1950), *Chynda*

(Russian, 1950), *How Love Was Born* (Russian, 1955), *A Platter from the Sky* /א טעלערע פון הימל/ (Yiddish).

Libretti: *Baby Stork* (Russian, 1951), *The Victory Song* (Russian, 1942).

Researchers of children's literature may discover a considerable number of interesting materials in the collection since Mykhailo Pinchevsky wrote a lot for young readers. Apart from the aforementioned libretto *Baby Stork*, the archive holds manuscripts of the fairy tales *Thirty Fur Coats* (Russian), *Lenin's Flower* (Russian), *The Red Hat* /רויט קעפעלע/ (Yiddish), and *The Bird and the Crayfish* /פייגעלע און ראקעלע/ (Yiddish), the story *Yure* /יורע/ (Yiddish), and other writings for children.

The archival legacy of Mykhailo Pinchevsky, a writer of incredible and tragic fate, is waiting for curious and devoted researchers.

Yosyp Bukhbinder (1908–1993) was a Yiddish poet and prose writer.

Yosyp Bulhbinder was born in the town of Cherniakhiv (today's Zhytomyr region), where he graduated from a Jewish school for proletarian youth (1923). In 1925–1929, Bukhbinder studied at Odesa Jewish Pedagogical College and in 1935, he graduated from the Faculty of History of the Jewish department of Kyiv Pedagogical Institute. His professional literary activity began in the 1930s when he was a literary employee of the Ukrainian republican Yiddish newspaper Der Shtern (The Star).

During World War II, Yosyp Bukhbinder was evacuated to Ufa (Russia's Bashkortostan) and worked in the Ukrainian Literary Fund. After the war, he took care of organisational issues of the Jewish department of Ukraine's Writers Union. On assignment of the Jewish Anti-Fascist Committee, he wrote essays on the postwar reconstruction of Ukrainian economy.

On 24 January 1951, Bukhbinder was expelled from the Writers Union, having been accused of "Jewish nationalism", and arrested two days later. He was sentenced to 10 years of forced labour camps. For some time, he was held in one prison cell with Metropolitan Josyf Slipyj, Major Archbishop of the Ukrainian Greek Catholic Church, whom the writer would mention in his memoirs. In 1954, Bukhbinder was released yet the false charges of anti-Soviet activity were dropped only after his amnesty in January 1957. He died in Kyiv in 1993.

Yosyp Bukhbinder's archive contains more than 2,000 units of storage: manuscripts, documents, photographs, and letters.

Manuscripts of poetic and prose writings are surely the most precious items of the collection. Among them are the novels and stories *Inside the Yacht* /אפ דער יאכטע/ (Yiddish, 1966–1967), *Some Pages from My Diary* (*Emanuil Is Telling...*) /אייניקע בלעטלעך פון מיינ טאג-בוך (עמאנויל דערציילט)/ (Yiddish, no date), *Pages from My Diary* /בלעטלעך פון מיינ טאגבוך/ (Yiddish original and Russian translation, no date), and *Between the Waves*

/צווישן כוואליעס/ (Yiddish original and Ukrainian translation, 1970), preparatory materials to them as well as more than 300 poems and their translations into Russian and Ukrainian. The text entitled *Pages from My Diary* is of particular value as a unique ego-document about the Gulag written in Yiddish.

Some writings are in multiple versions. It would be interesting to compare these manuscripts to their printed versions in order to determine the degree of the editorial interference in the author's text. Thus, Yosyp Bukhbinder's creative legacy is waiting for thorough literary analysis.

There are about 50 **photographs** of Yosyp Bukhbinder, his family, and other people in the writer's archive. Most of them are not signed, hence it is difficult to date the images and define persons in them. That is why the photo archive needs to be researched in detail.

The historians who study the Stalinist campaign of "fighting cosmopolitanism" might be interested in **personal documents** of Yosyp Bukhbinder and his family, for example, messages from the Procuracy and the Supreme Court of the USSR regarding the writer's amnesty (1954), a certificate of exoneration and removal of criminal record (1957), an excerpt from the minutes of the meeting at the Writers Union of the USSR concerning the validation of Bukhbinder's working experience (1968), and the archival references from the Interior Ministry of the Kazakh SSR (1991).

Correspondence. The archive contains more than 200 letters, postcards, and telegrams from 1941–1992, some of which are undated. Worth attention are letters that describe World War II events (evacuation of civilians from Kyiv to Ufa and reconstruction of Kyiv after its liberation from the Nazis). Bukhbinder's correspondence with his fellow writers is of great importance for the historians of Soviet Yiddish literature. Aron Verhelis, Oleksandr Lizen, the relatives of Isaak Kipnis and Itzik Fefer as well as the translators of Bukhbinder's

works into Russian, Yelena Akselrod and Mikhail Vainer, were among his most active correspondents.

The archive also contains materials on the Soviet-era activity of the Writers Union of Ukraine, such as petitions for the restoration of Bukhbinder's membership in the Union (1956) and for his reinstatement in the position of museum department head (1966), an invitation to the meeting of Ukrainian and Jewish writers (1967), etc.

II. THE ART COLLECTION OF THE CENTER

The art collection of the Center contains the works of such artists as **Zinovii Tolkachov, Ada Rybachuk, Volodymyr Melnychenko, Mykhailo Vainshtein, Olha Rapai-Markish, Zoia Lerman, Liuba Rapoport, Borys Lekar, Yakym Levykh, Viktor Hukailo, Levko Skop, Mykhailo Loshak**, and others. Aside from paintings and sculptures, the Center holds the materials connected to lives and creations of some of these artists (letters, documents, photos, slides, sketches, and printed items: catalogues, exhibition booklets, albums, postcards, etc.).

Based on the materials from the Center, the album *Kyiv Collection** was prepared and published in 2015. In its introduction, the director of the Center, Leonid Finberg, notes: “Our experience is dozens and dozens of exhibitions of the works of Olha Rapai-Markish, Pavlo (Pinkhas) Fishel, Zoia Lerman, and other artists at various museums and galleries of Kyiv (curators: Iryna Klimova and Olena Yahodovska), at the Ukrainian House (Nisaion, curator: Olha Petrova), and abroad, in England, Poland, and Germany. Our achievements also include art publications in each issue of the almanac *Yehupets* and albums of artists’ creations issued by Dukh i Litera Publishing House.”

* Leonid Finberg, ed., *Kyivska kolektsiia: Yevreiska tema v tvorakh khudozhnykiv Ukrainy vid 50-kh rokiv XX stolittia do siohodennia* (Kyiv: Dukh i Litera, 2015).

Olha Rapai-Markish (1929–2012) was an artist and ceramic sculptor.

Olha Rapai was born in Kharkiv in 1929 to a family of the writer Peretz Markish and the translator Zinaida Yoffe. Her father was sentenced to death in the concocted “Jewish Anti-Fascist Committee case” in 1952. Olha Rapai was also targeted by Stalinist repressions. Right after her father’s execution, she was arrested, imprisoned and then exiled to the village of Dolgii Most in Krasnoyarsk Krai. In 1954, Olha Rapai was exonerated. She graduated from Kyiv Art Institute in 1956 and worked at Kyiv Experimental Ceramic Art Factory.

During her life, the artist created more than 5,000 sculptures, panels, reliefs, and vases. Olha Rapai is well known primarily for her works of monumental decorative architecture in Kyiv. Especially remarkable is her relief composition decorating the House of Trade (1967), the interiors of the Republican Children’s Library (1980), of the Bohomolets Institute of Physiology (1982), of Mykola Kholodnyi Botanic Institute (1984), of the House of Art Collectives on Taras Shevchenko Boulevard (1987), and of the Vzuttia (Shoewear) Store in Podil (1989). A significant place in her artistic legacy belongs to sculptural works, which form biblical, mythological, theatrical, circus, and folklore cycles.

The artist spent her final years in Israel. She died in 2012 and was buried in Tel Aviv.

The Center for Studies in History and Culture of East European Jewry holds unique materials from Olha Rapai’s personal archive: letters, photos, documents, preparatory materials (overall more than 3,000 units of storage) as well as sculptural works, panels, and sketches (some of them need restoration).

Olha Rapai’s works are distinct for their particular magic appeal. They attract viewers from the first sight, immersing them into an incredible world, which is bright and joyful, often naively fancy, or sometimes contemplative and philosophical. Unfortunately, a part of Rapai’s artistic legacy is lost. However, there is a great possibility that it has been preserved at least in slides, photo negatives, or



Olha Rapai-Markish. *The Jacob's Ladder*, the 1980s.

photographs such as those present in the Center's collection. Some photos and slides are signed by the sculptor, yet quite a lot of images require a thorough study to identify the objects depicted on them and create a detailed illustrated catalogue of Olha Rapai's works. The first step in this direction has already been taken in 2007, when Dukh i Litera Publishing House issued the album *Olha Rapai-Markish: Life and Art*.

Art historians and biographers of the artist would be also interested in the collection of printed materials about her works, catalogues,

posters, visitors' books from exhibitions, personal documents as well as papers related to Olha Rapai's arrest, exile, revision, and cancellation of her case due to the absence of *corpus delicti*.

Literary scholars and historians of Stalinist repressions may be interested in the materials related to the artist's father, the Yiddish writer Peretz Markish. Particularly noteworthy are Olha Rapai's letter to the Security Minister of the Russian Federation Viktor Barannykov requesting permission to get familiar with her father's criminal record, and handwritten materials from Peretz Markish's case from the former KGB archive.

The Center holds Olha Rapai's photo archive (albums with the photographs of the artist and her family). Quite a lot of images require the identification of persons in them.

Researchers are suggested to pay special attention to Olha Rapai's correspondence (more than 220 letters of 1968–2010). Among them are letters the artist wrote to her daughter Kateryna Rapai and a letter to the members of Ukrainian Parliament.

Among Olha Rapai's permanent correspondents were mostly her relatives: Kateryna Rapai (daughter), Shimon Markish (brother) and Ester Markish (stepmother). The archive also has multiple letters and postcards from her friends, acquaintances, institutions, and organizations (Israeli Embassy, National Union of Artists of Ukraine, etc.). The letter collection contains valuable biographic information about the artist and completes a picture of cultural and artistic life in Kyiv in the 1970–2000s.

Zinovii Tolkachov (1903–1977) was a painter, monumental artist, and the master of easel and book graphics.

Zinovii Tolkachov was born in 1903. The future artist spent his childhood in the Belarusian town of Shchedrin, a Jewish agricultural colony. Tolkachov graduated from the artisan department of Kyiv State Jewish College. Later he studied at the art school, yet the studies lasted for only 6 months since he had to leave the school due to financial struggles. Tolkachov earned his living by painting street signs and film posters. In 1920, he studied at the Higher Art and Technical Studios (Vkhutemas) in Moscow (under the supervision of Piotr Konchalovsky), and in 1928–1929, at Kyiv Art Institute (under the supervision of Fedir Krychevsky). Later he became a lecturer at this institute and was offered the Dean's position right before World War II.

In the interwar period, Zinovii Tolkachov became a famous artist, whose works were exhibited in the museums of many Ukrainian cities as well as Prague, Moscow, Leningrad, Warsaw, Venice, Philadelphia, Copenhagen, and Amsterdam. However, after the war, the artist would suffer from oppression for alleged “cosmopolitanism”.

During World War II, Zinovii Tolkachov was a front painter and took part in the liberation of Auschwitz and Majdanek. He entered the Auschwitz-Birkenau camp immediately after it was liberated by the soldiers of the First Ukrainian Front. Overwhelmed by the discovery, Tolkachov started to make sketches right in the camp. In the absence of paper, he was drawing on the camp blanks. Tolkachov was one of the first artists who depicted the horrors of the Nazi camps and the Holocaust.

Zinovii Tolkachov is the author of the portraits of the Soviet state officials as well as Ukrainian writers. His legacy also includes multiple posters, satirical paintings in the magazine Perets (Pepper), and illustrations for the works of Sholom Aleichem and other writers. Yet the most famous of Zinovii Tolkachov's creations are the series of lithographies on anti-fascist topics (Majdanek; Oświęcim; and The Flowers of Oświęcim).

The painter died in Kyiv in 1977.

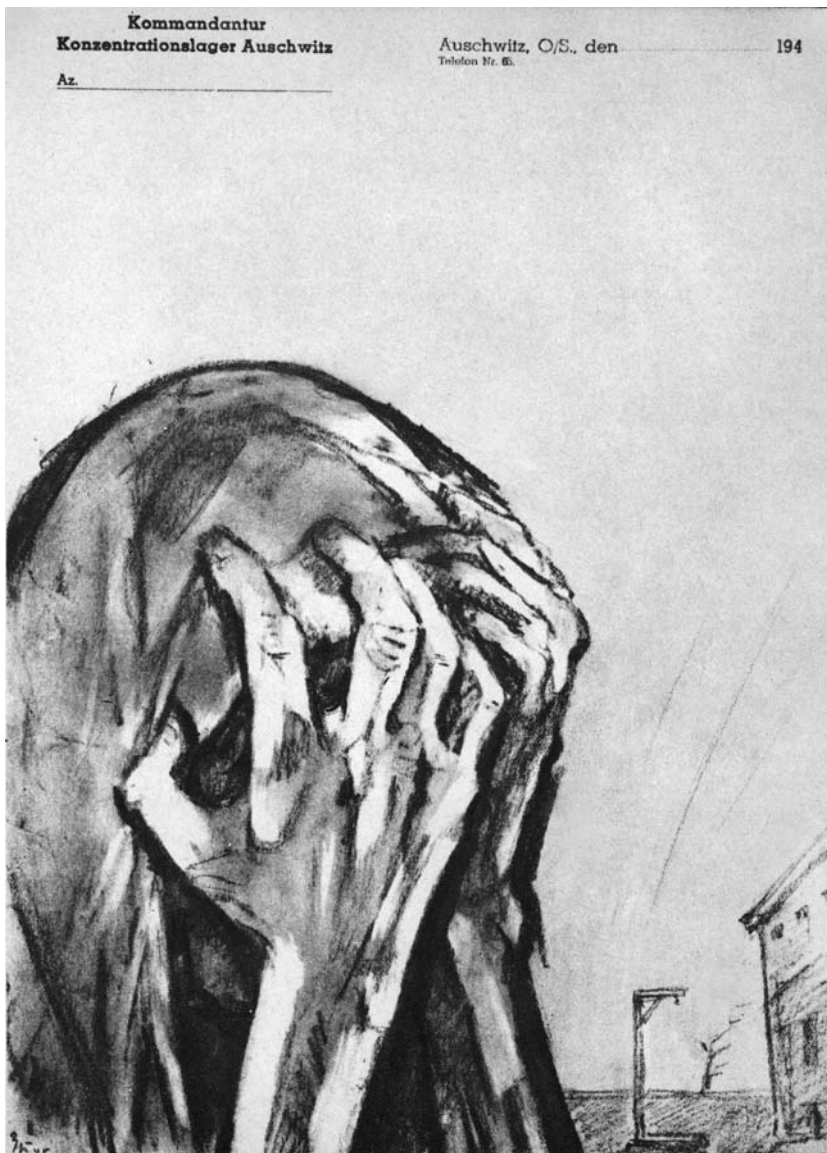
The archive of the Center contains unique materials related to the life and creations of Zinovii Tolkachov (more than 220 units), which can be useful for art and cultural historians, researchers of World War II and the Holocaust and historians of Jewish shtetls.

There are 16 Zinovii Tolkachov's auto lithographies in the archive:

- six auto lithographies from *The Shtetl* series (1945, based on the writings of Sholom Aleichem). Apparently, these artworks were inspired not only by reading the Jewish classic but also by memories of Zinovii Tolkachov's own childhood he spent in a Jewish town in Belarus;
- an auto lithography (*The Girls Are Singing*, 1962) from the famous *Oświęcim* series;
- nine auto lithographies which are the portraits of Sholom Aleichem created in 1964–1965.

The correspondence of Zinovii Tolkachov is of great importance for historians and researchers of his art. The collection includes copies of 102 letters from the period between 1942 and 1976. Wartime “triangle” letters with the stamps of military censorship (such stamps are present even on the letters written in Yiddish) are worth particular attention. Tolkachov's correspondence circle consisted of family members, colleagues, painters, friends, and acquaintances, representatives of Soviet creative intelligencia (in particular, the writers Viktor Nekrasov and Yelena Halperina and the art historian Ksenia Bezmenova).

The archive also holds publications (exhibition catalogues and work albums), exhibition posters, and materials about the artist's creative legacy. Extremely valuable are the printed copies of the notebooks with the visitors' feedback on the exhibitions “Occupants” (1943), “Majdanek. The Flowers of Oświęcim” (1945), “Christ at Majdanek” (1945) and the photo album of the exhibition “Majdanek” at the National Museum in Krakow in 1945. It is known that Tolkachov created his paintings *Majdanek*, *Oświęcim*, and *The Flowers*



Zinovii Tolkachov. *Speechless*, 1945.

of *Oświęcim* in the first hours of the liberation of those camps. His friend, the writer and war veteran Viktor Nekrasov said, “I do not know any documents – exactly, documents! – more powerful than the sketches of Zinovii Tolkachov.”

Other significant exhibits of the collection are the printed copies of Zinovii Tolkachov’s personal documents of the period from 1942 to 1973: a Red Army military card, an identity card, an Artists Union member card, references and recommendations (the originals are at the Kyiv History Museum and the Museum of the History of Ukraine in World War II, as well as in the private archive of Tolkachov’s family).

Those who are interested in the daily life of Soviet citizens in the early post-World War II years and the psychology of an “ordinary Soviet person” are encouraged to get familiar with the copies of the diary, letters, and documents (1946–1947) of the painter’s brother M. Tolkachov.

Viktor Hukailo (born 1948) is a painter, illustrator, designer, graphic artist, and set designer.

Viktor Hukailo was born in 1948 in Kyiv, where he has been living and working up to now. He studied at the graphic faculty of Ivan Fedorov Ukrainian Polygraphic Institute (1967–1973). Since 1973, he has participated in multiple art exhibitions. In 1982, Viktor Hukailo became a member of the Artists Union of Ukraine.

The artist cooperated with various publishing houses, such as Veselka (Rainbow), Dovira (Trust), Dnipro, Radianska Shkola (Soviet School) and Vyshcha Shkola (High School). He worked as a designer for the children's magazines *Maliatko* (Baby) and *Barvinok* (Periwinkle). In 1993, Viktor Hukailo became the chief stage painter of Kyiv State Puppet Theatre. Nowadays, he productively cooperates with Dukh i Litera Publishing House. For example, he is an illustrator of the Ukrainian translation of the book *Human Child* by Janusz Korczak (2007), which includes selected works of the famous Polish writer, doctor, and pedagogue.

Viktor Hukailo also was the chief decorator of the museum “Memory of the Jewish People and the Holocaust in Ukraine” and the museum of the Russian-Ukrainian war “Walks of Donbas” (both museums are in Dnipro City).

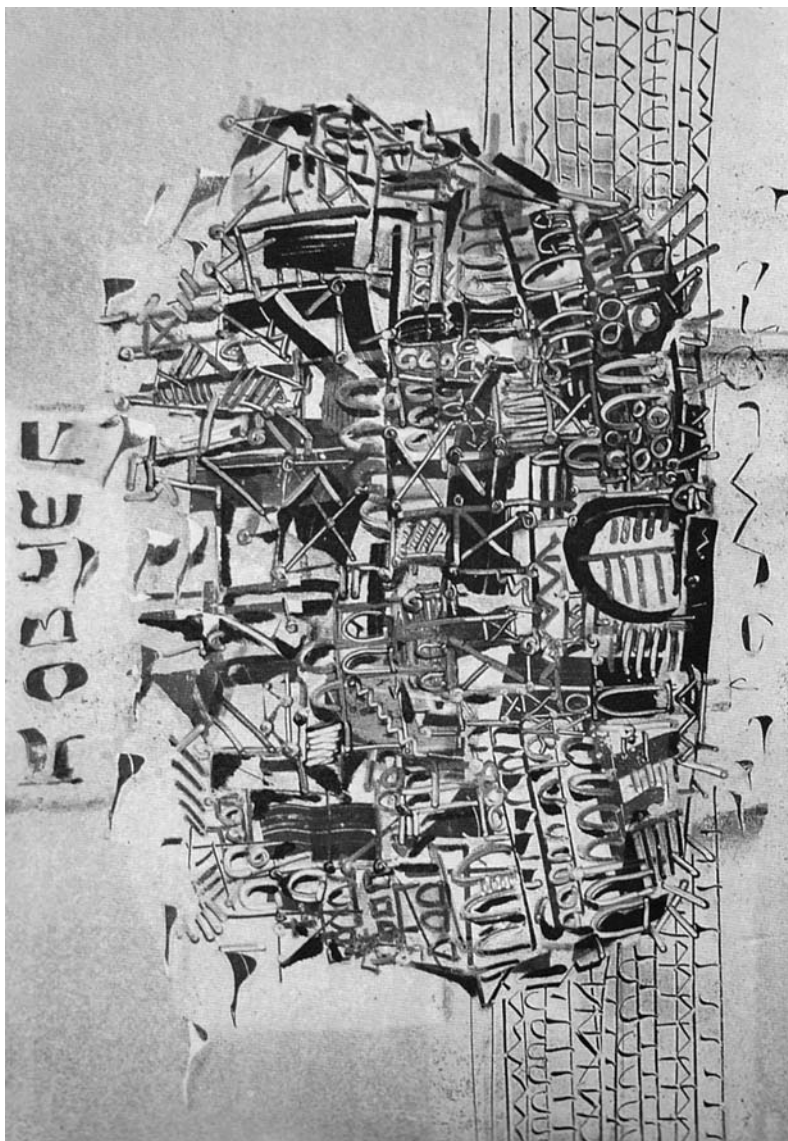
The works of the artist are kept at the National Art Museum of Ukraine (Kyiv), State Tretyakov Gallery (Moscow), Berdyansk Art Museum (Zaporizhzhya region), Izmail Art Gallery (Odesa region), and in private collections.

In his works, Viktor Hukailo prefers unusual visual decisions. The painter uses figurative and abstract form making as well as the language of signs and symbols, which encourage the viewer to make multiple associations, especially those with the paintings of Salvador Dali and Pablo Picasso. Hukailo's main techniques are monotyping, pastel, watercolours, printing on fabric, and mixed ones.

The art collection of the Center contains Viktor Hukailo's paintings and sketches, as well as exhibition posters of 1986–2019 (around 70 units of storage).

One of the central themes in the artist's creations is the topic of shtetl. He tries to recreate and deliver to the viewers a world that is long gone, yet the memory of which is still alive. A symbolic recreation of this world is present in the one-copy book *Shtetl*, the album *Shtetl: Sketches during the "Roots" Expedition* and three pictures from his *Shtetl* cycle (2002).

Art historians and all admirers of modern painting can be interested in the pictures from the cycles *Arena* (2000), *Stage* (2000), *Ark* (2001), sketches of the works for the museum "Memory of the Jewish People and the Holocaust in Ukraine" (Menorah Centre, Dnipro), and a series of works *Artistic Improvisations about Stanisław Jerzy Lec's Aphorisms* (2006) as well as other works from the collection, some of which are unnamed.



Viktor Hukailo. From the *Ark cycle*. Monotype



Moisei Vainshtein. Portrait. Paper, pencil, 1965
(fond 23, opys 1, sprava 9, doc. 1)

Mykhailo (Moisei) Vainshtein (1940–1981) was a painter and graphic artist.

Mykhailo Vainshtein was born in Druzhkivka, Donetsk region, in 1940. He lost his parents during World War II and was brought up in an orphanage. He graduated from Kyiv Art Institute in 1965 and then took part in a number of all-Union and international exhibitions. In 1967, Mykhailo Vainshtein was accepted to the Artists Union of Ukraine. The painter died in 1981 and was buried in Kyiv, in Baikove cemetery.

Mykhailo Vainstein was a painter of great artistic power. He was one of the artists of the 1970s Ukrainian underground who opposed socialist realism with new artistic themes, images, and plastic decisions. Some art historians consider Mykhailo Vainshtein as the founder of a “strict style” in Ukraine, which was meant to free art from clichés of socialist realism.

The artist has left a great number of amazing works, which are examples of easel painting as well as graphics. During his final years, Mykhailo Vainshtein also created some sculptures. One can see his works in the National Art Museum of Ukraine as well as other museums and private collections in Ukraine and abroad, for example, in the United States, Germany, Britain, Poland, France, and Canada.

The art collection of the Center holds 12 paintings of Mykhailo Vainshtein (created in 1965–1976) in the portrait genre. Among them are portraits of his colleagues, the painters Zinovii Tolkachov, Vilen Barsky, Lucien Dulfan, Olena Rapoport (Ahamian), and actor Borys Kohan-Shats (the father of the painter Matvii Kohan-Shats).

Researchers of the life and art of Mykhailo Vainshtein might also be interested in the materials from his family archive, which include letters, drawings, and school works.

Zoia Lerman (1934–2014) was a painter and graphic artist of a nonconformist underground school.

Zoia Lerman was born in Kyiv in 1934. She studied at Kyiv Art Institute. In 1960, she became a member of the Artists Union of Ukraine. She died in Kyiv in 2014.

Zoia Lerman was a great representative of the second wave of avant-garde: the underground. Together with her husband, Yuri Lutskevych, as well as Ivan Marchuk, Yulii Sheinis, Yevhen Volobuiev and other Kyiv painters, she took part in city, all-Ukrainian, all-Union, and international exhibitions.

Zoia Lerman's art is known for its lyricism, poetical imagery, smoothness of lines, and the grace of forms and colouration, which reflects the emotional atmosphere of a moment and becomes its main element. One can see her works in the collections of the National Art Museum of Ukraine, Modern Ukrainian Art Museum, and private collections in European countries, the United States, and Israel.

The art collection of the Center includes 21 original works of Zoia Lerman, among which are *Olena* (1964), a 1987 unnamed painting, and other works, which are also neither named nor dated. Thus, these works require additional analysis of art historians.



Zoia Lerman. Untitled. Paper, ballpoint pen (*fond 23, opys 1, sprava 43*)

Yakym Levykh (1933–2019) was a painter, graphic artist, and member of the National Artists Union of Ukraine.

The future artist was born in Kamianets-Podilsky in 1933. He graduated from Kyiv Art Institute (1964). Yakym Levykh worked as a graphic artist and illustrator for Veselka (Rainbow) Publishing House, and in 1974, he became a chief painter of the magazine Maliatko (Baby). In 1967, the artist became a member of the Artists Union of Ukraine. Yakym Levykh died in Kyiv in 2019.

Yakym Levuch's name is related to the 1960–80s Ukrainian underground. Early in the mid-1950s, the artist developed his concept of painting, which connected genre features of the plot with multi-layered tonal colour painting and complex art spaciousness. Since Levykh's unique artistic manner, metaphorical imagery, and themes of paintings were far from the ideals of socialist realism, he gained a status of an "unofficial" painter. From 1970 to 1985, his works were not exhibited in the Soviet Union.

Yakym Levykh (together with his son Oleksandr and the architect Yurii Paskevych) is the author of the Menorah monument at Babyn Yar in Kyiv (1991). The works of Yakym Levykh are kept in the National Art Museum of Ukraine, Kyiv History Museum, funds of the Ukrainian Ministry of Culture and the Artists Union of Ukraine, as well as private collections in Ukraine, Russia, Bulgaria, the United States, Britain, Israel, and Germany.

The art collection of the Center contains four paintings of Yakym Levykh: *Brzezinski* (portrait, no date), *The Railroader's Day (A Folk Instruments Ensemble of a Railway Station)* (genre scene, no date), a un undated landscape, and *The Pharmacy* (landscape, 2015).



Yakym Levych. *Menorah*, 1991
(co-authored with Yurii Paskevych and Oleksandr Levych)

Borys Lekar (1932–2010) was a painter and architect.

Borys Lekar was born in Kharkiv in 1932. In 1956, he graduated from the Department of Architecture of Kharkiv Engineering and Building Institute. In 1959, the artist moved to Kyiv. At first, he was engaged in architecture and later became a painter. The painting techniques Borys Lekar worked in were watercolour, oil, tempera, and mixed materials. His activity also included monumental art and sculpture. In 1990, Borys Lekar emigrated from Ukraine to Israel. He died in Jerusalem in 2010.

The painter created hundreds of works and took part in multiple personal and collective exhibitions, some of them held in the most prestigious halls of Israel and other countries. In the living room of his house, Borys organized around 50 exhibitions of works of Israeli, Ukrainian, and Russian painters. During his final years, Borys Lekar cooperated with Agripas 12 Gallery in Jerusalem. Lekar's works are kept in many private collections in different states: Israel, Ukraine, the United States, France, Japan as well as the Museum of Israel.

The art collection of the Center includes Borys Lekar's painting *The New Year* (canvas, oil, unknown date).

In 2012, Dukh i Litera Publishing House published the book *World of Borys Lekar* by Selim Yalkut dedicated to the painter's artistic biography.



Borys Lekar. *New Jerusalem*. Cardboard, tempera

Mykhailo Loshak (1918–2000) was a master of easel graphics.

Mykhailo Loshak was born in Vinnytsia in 1918. He graduated from Mytrofan Grekov Odesa Art College (1940). In 1940–1941, he studied in Leningrad at All-Russian Academy of Arts and later fought in World War II. In 1970, he became a member of the Artists Union of Ukraine. Mykhailo Loshak participated in multiple regional, Republican, all-Union, and international art exhibitions. His works were exhibited in Poland, France, and the United States. Since 1966, the artist lived in the United States and died in New York in 2000.

Mykhailo Loshak has left a great art legacy, a considerable part of which is held at Vinnytsia Art Museum. His works are also kept in multiple museums of Ukraine as well as private collections.

The art collection of the Center includes around 30 Loshak's original works. For instance, there are eight works from the graphic series *My Meetings with Mikhoels* (1935–1994) and 22 pieces from the graphic series *A Legend about Vinnytsia's Yerusalmka* (1935–1993). This latter unique series has become a leitmotif of the artist's entire creative life as it was conceived as early as 1935, while its last paintings were created in 1993. Yerusalmka is the quarter of Jewish artisans in the center of Vinnytsia. Although Yerusalmka has disappeared, the images of its inhabitants have been preserved in Mykhailo Loshak's works.



Mykhailo Loshak. *Pinek Himzelberh's Inn*, from the graphic series *A Legend of Vinnytsia's Yerusalymka*.
Toned paper, lithography, 1935/1993 (fond 8, opys 1, sprava 2)

Volodymyr Melnychenko (born in 1932) is a painter, sculptor, architect, a Merited Painter of Ukraine, and a member of the National Union of Artists of Ukraine.

Volodymyr Melnychenko was born in Kyiv in 1932. He graduated from Taras Shevchenko Kyiv Art School (1950) and Kyiv State Art Institute (1957). For a long time, he was working in a creative tandem with his wife Ada Rybachuk.

Ada Rybachuk (1931–2010) was an artist, graphic painter, a member of the National Union of Artists of Ukraine and a honored member of the Union of Cinematographers of Ukraine.

Ada Rybachuk was born in Kyiv in 1931. In 1957, she graduated from Kyiv State Art Institute. In the 1960s, she worked in the spheres of monumental decorative art, painting, and graphics. She also participated in artistic trips around Ukraine, Armenia, and Russia (to Kamchatka and the shores of the White, Barents, and Kara Seas). In 1979, a permanent exhibition of the Northern works of Ada Rybachuk and Volodymyr Melnychenko was opened in Nenets Local Lore Museum at Naryan-Mar. The artist died in Kyiv in 2010.

The most well-known works of Volodymyr Melnychenko and Ada Rybachuk are:

- the interiors of Kyiv Bus Station;
- the interiors and the mosaic pool *Sun, Stars and Constellations* for Kyiv Pioneers and Pupils' Palace (today's Kyiv Palace of Children and Youth);
- the Memory Park burial complex on Baikova Mountain. Ada Rybachuk and Volodymyr Melnychenko authored the concept of the park, created farewell halls of Kyiv crematorium and the Wall of Memory, which was destroyed (covered in concrete) by the order of Soviet authorities in 1982, after thirteen years of the artists' work;



Volodymyr Melnychenko and Ada Rybachuk. The *Babyn Yar* project, 1965

- the project *When the World Is Being Ruined* dedicated to the memory of Babyn Yar victims.

The art collection of the Center includes 10 Ada Rybachuk and Volodymyr Melnychenko's auto lithographies: five works from the *Memory* cycle (1965–1982) devoted to Babyn Yar tragedy, three works from *The Great Rostov* series (1968) as well as the works *Jokers* (1983), *May of 1945* (1985), and *GULAG* (1968).

Liubov Rapoport (born 1953) is a painter, graphic artist, and restorer.

Liubov Rapoport was born in Kyiv in 1953 to a family of the artists Borys Rapoport and Hanna Fainerman. She studied at Taras Shevchenko Kyiv Art School (1964–1970). In 1973–2001, she worked as a paint restorer at the National Research Restoration Centre of Ukraine. Liubov Rapoport has the title of a Restorer of the Highest Category (1995) and is a member of the National Union of Artists of Ukraine (since 1985). She lives and works in Kyiv.

Liuba Rapoport is known primarily for her city landscapes, yet her works also include portraits, still life, and genre scenes. Art historians note that the painter's artistic manner has developed under the influence of German expressionists. Her works, defined by deep psychologism, include a refined mix of tender dreaminess and harsh objectivity, sensuality, and lyricism.

Liuba Rapoport's works are held in the exhibits offices of the National Union of Artists of Ukraine and Ukrainian Ministry of Culture, the National Art Museum of Ukraine, the National Museum of Russian Art in Kyiv, and other museums and private collections in Ukraine and abroad.

The Center's art collection includes six Liuba Rapoport's paintings, for example, *The Woman's Portrait*, and a few sketches and unnamed works.

Art historians, researchers, and admirers of Liuba Rapoport's art might be interested in printed materials held in the archive, such as articles about the artist, exhibition booklets, photographs, and printed copies of her paintings.

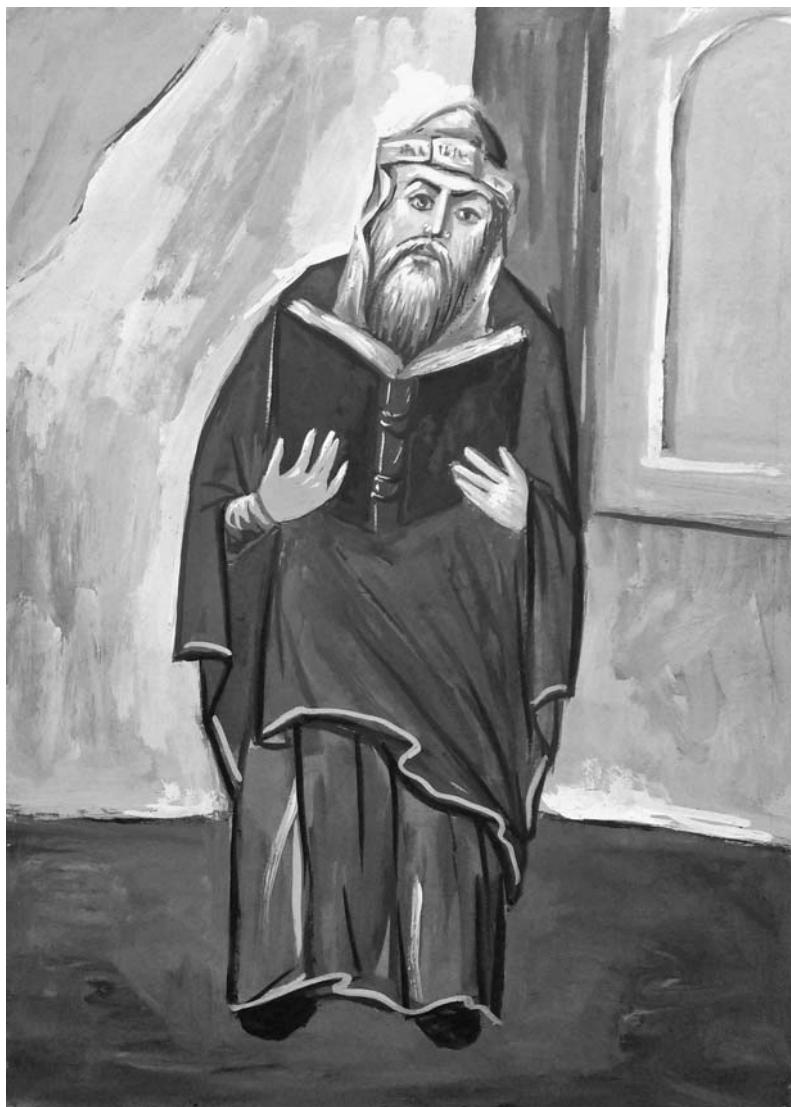


Liudmyla Rapoport. Sketch. Ink, feather (*fond 23, opys 1, sprava 68*)

Lev (Levko) Skop (born in 1954) is an art historian, painter, iconographer, poet, and musician.

Levko Skop lives in Drohobych and works as a paint restorer at the department of wooden architecture of Drohobychchyna Museum.

The art collection of the Center holds 18 Levko Skop's original works as well as 17 copies of his paintings created in the late 1990s – early 2000s (although the dates are absent on the majority of works). These pieces portray the daily life of West Ukrainian Jewry in the 16–18th centuries: *Drohobych Rabbi, Late 16th Century*; *A Wealthy Jew from Bahnovate, the Second Half of the 16th Century*; *A Drochobych Jew, the 1570s*; *A Wealthy Jewish Woman, Early 18th Century*; *A Synagogue in Zhovkva, 17th century*, and others.



Levko Skop. *The Rabbi from Lviv, the Second Half of the 18th Century.*
Paper, ink (fond 23, opys 1, sprava 85)

III. ARCHIVE OF JEWISH MUSIC

Music and songs have always accompanied all significant events in Jewish life: weddings, childbirths, and funerals. Compositions were also performed on religious holidays. One can find the most complete collection of lyrics and notes of Jewish folk music in the manuscripts of Moisei Berevovsky. Tunes that he recorded are used in stage performances and Purim Spiels; Jewish music bands include them in their repertoires. The first volume of the five-volume series, which the well-known collector of Jewish folklore started in 1930, included labor and revolutionary songs; the second one, songs about lyrical and daily matters; the third one, instrumental pieces; and the fourth volume had versions of Purim Spiels, performances on Biblical topics, etc. The fifth volume included melodies without lyrics. Berehovsky looked for heirs of the leaders of famous bands in many Ukrainian cities and towns and collected thousands of historical documents.

Moisei (Moshe Aaron) Berehovsky (1892–1961) was a musicologist, collector and researcher of Ukraine's Jewish folklore.

Moisei Berehovsky was born on the 28 December 1892 in the village of Termakhika, then Kyiv Province (today's Ivankiv district of Kyiv region) to a family of a melamed. In 1905, he moved to Kyiv and finished gymnasium as an external student. Moisei continued his studies in the conservatories of Kyiv (1916–1920) and Petrograd (1922–1924). In 1928–1936, he was the head of the Cabinet of Musical Folklore at the Institute of Jewish Proletarian Culture of the Ukrainian Academy of Sciences. In 1936–1949, Berehovsky successively held the positions of a research fellow at the Institute of Language and Literature, the head of the Folklore Section of the Academy's Cabinet of Jewish Culture and the head of the Cabinet of Musical Ethnography. In 1947, he became a lecturer at Kyiv Conservatory. In 1950, Moisei Berehovsky was arrested. Next year, he was sentenced to 10 years of imprisonment in supermax labor camps for his fictitious engagement in "mass anti-Soviet agitation". He was released (officially because of poor health) in 1955 and exonerated in 1956. During his final years, Moisei Berehovsky was systematizing his manuscripts to prepare them for transfer to the archive. Moisei Berehovsky died in 1961 and was buried in Kyiv, in Baikove cemetery.

Moisei Berehovsky was an active collector and researcher of Jewish musical folklore as well as the author of research papers on Jewish folk music. He wrote his works in Russian and Yiddish. Moisei Berehovsky's magnum opus is a five-volume anthology of Jewish folk music. During the author's lifetime, only the first volume was published (*Jewish Musical Folklore*, 1934). By 1941, Moisei Berehovsky's sound record library contained around 1,200 phonograph cylinders. In 1944–1945, he recorded 70 songs of Jewish ghetto survivors.

Eda Berehovska, the daughter of Moisei Berehovsky, handed over the materials from the scholar's personal archive to the Institute of Jewish Studies in Kyiv (a predecessor of the Center for Studies in



From Moisei Berehovsky's archive (*fond 77, opys 1, sprava 1*)

History and Culture of East European Jewry). After her father's death, she managed to obtain his manuscripts from the KGB archives. Moisei Berehovsky's archival legacy includes more than 50 units of storage. These materials can be interesting for art and cultural historians who study the development of Jewish folk music and theatre.

The most valuable are Moisei Berehovsky's manuscripts of articles and notes about his anthology *Jewish Musical Folklore*:

- *Jewish Musical Folklore*, Vol. 2: *Lyrics* (article, Russian and Yiddish);
- *Jewish Musical Folklore*, Vol. 2: *Notes*;
- the lead sheets entitled *Music Notes*, chapters 1 and 2;

- “Blessing of Jacob. Selling of Joseph” (article, Russian and Yiddish; music notes);
- “The Wisdom of Solomon. David and Goliath. Binding of Isaac” (article, Russian and Yiddish; music notes);
- “Ahasuerus Spiel” (article, Russian and Yiddish; music notes);
- “Purim Spiels: Jewish Folk Musical and Theatrical Performances: (article, Russian and Yiddish; music notes).

In 2013, the Center for Studies in History and Culture of East European Jewry issued the collection of five CDs *Jewish Musical Folklore* (with e-books), which were based on the materials from Berehovsky’s archive and contained his collected works: Vol. 1: *Workers’ and Revolutionary Songs. Recruits Songs and Songs about War*; Vol. 2: *Songs about Love and Family Daily Life Songs*; Vol. 3: *Jewish Instrumental Folk Music*; Vol. 4: *Jewish Folk Tunes without Lyrics*; Vol. 5: *Jewish Folk Musical Performances*.

Researchers of life and works of Moisei Berehovsky can be interested in photos from his family archive as well as his auto bibliography, a list of Moisei Berehovsky’s works compiled by the scholar himself (late 1950s, manuscript in Ukrainian). Historians of Stalinist repressions can be interested in the printed copies of documents from Ukraine’s Security Service archive (former KGB archive): the arrest warrant and minutes of Moisei Berehovsky’s interrogations (August–December 1950), copy of Moisei Berehovsky’s case, which contains excerpts from the interrogation protocols of Itzyk Fefer, Abram Kahan, Elye Spivak, David Hofshtein, Khaim Loitsker, Menash Shtutman, and Natan Zabara (1949); and Moisei Berehovsky’s reference by the rector of Kyiv Conservatory, Oleksandr Klymov (1950).

IV. ORAL HISTORY ARCHIVE

During 1995–2003, the staff of the Institute of Jewish Studies in Kyiv (today's Center for Studies in History and Culture of East European Jewry) worked on the project *Ukraine's Jewish Fates: Twentieth Century*, which consisted in collecting oral history testimonies of Ukrainian Jews. Project manager Roman Lenchovsky and 10 interviewers, assisted by 20 volunteers (students of International Solomon University), recorded around 180 interviews with people aged from 50 to 95 on compact cassettes.

The general outline of the interview with a list of questions was developed to that end. Almost all respondents were residents of Ukrainian cities and villages (although Roman Lenchovsky recorded an interview with the human rights advocate Larisa Bogoraz in Moscow, where she lived for the most part of her life).

All interviews were transcribed, and the transcripts were printed and preserved in digital format. The archive has full e-versions of 177 interviews. The interviewers also filled out reference cards, which contain basic data about each respondent (date and place of birth, index of geographical names, institutions, and organizations mentioned in the interview, and whether the respondent or her/his family were victims/survivors of the Holocaust or Soviet repressions).

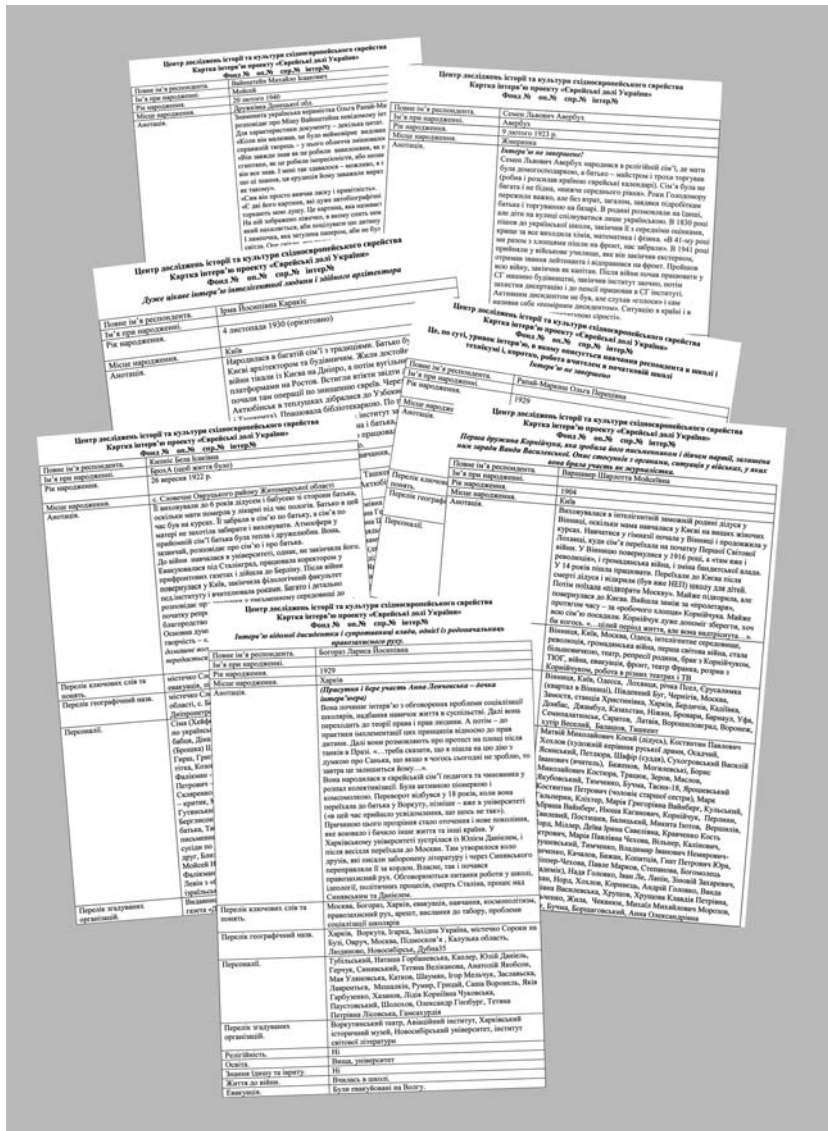
Among the respondents were both ordinary and well-known people (academics, artists, and civil activists). For example, Sharlotta Varshaver (b. 1904) was a theatre director and the first wife of the writer Oleksandr Korniychuk; Borys Medovar (b. 1916) was a scientist, metallurgist, Member of the National Academy of Sciences of Ukraine, who worked at the Institute of Electric Welding together with the famous scientists Yevhen Paton and Boryn Paton; Faina

Kovalevska (b. 1918) was a theatre pedagogue, who trained many actors; Larisa Bogoraz (b. 1929) was a human rights advocate and the head of the Moscow Helsinki Group; Olha Rapai-Markish (b. 1929) was a ceramic sculptor and a member of the National Union of Artists of Ukraine.

The oral history collection is a chronicle of human destinies in the context of significant historical events of the late nineteenth and twentieth centuries. Some of the respondents were in ghettos, Nazi and Stalinist camps. For instance, Yosyp Zhybkov was a prisoner of the Vorkuta camp, and Leonid Kotliar was an *Ostarbeiter*. Some of them survived the Holocaust, for example, Dina Dukhan (b. 1910) and Symkho Gruber (b. 1919). They told not only about what they lived through personally but also about the fates of their relatives and friends. The memories the interviewees shared can help restore quite a lot of information, which is absent in other sources.

Each oral testimony is not just a subjective depiction of the events of the past but also a kind of “confession” and a vibrant reflection of a respondent’s personality. Interviewees were of different age, social status, cultural and educational level, and it was important to preserve their individual features, which were visible in their storytelling manners. Therefore, when editing and processing the interviews, the Center’s researchers corrected only obvious grammar and syntax mistakes, trying to convey unique speech features of each person. 99% of respondents were Russian speaking and only a few spoke Ukrainian. However, some interviewees used Yiddish and Ukrainian words or even spoke so-called surzhyk, i.e., a mix of Russian and Ukrainian, which is also reflected (*italicized*) in the transcripts.

These interviews can be interesting for scholars (historians, sociologists, ethnologists, linguists, psychologists, and art historians), teachers, and creative professionals (writers, journalists, theater and film directors).



The archive holds interviews with:

| № | Family and given names, patronymic of a respondent | Year of birth | Place of birth (according to the respondent's words) | Year of the interview | Place of the interview |
|----------|---|----------------------|---|------------------------------|-------------------------------|
| 1 | Averbukh Ihor Lvovych | 1923 | Zhmerynka, Vinnytsia region | 2001 | Kyiv |
| 2 | Aheiev Ihor Oleksandrovyh | 1937 | Kyiv | 1996 | Kyiv |
| 3 | Babat Raisa Illivna | 1916 | Kyiv | 1995 | Kyiv |
| 4 | Bederman Maria Pinkusivna | 1907 | No data | 1996 | Kyiv |
| 5 | Belozovska Doba Semenivna | 1912 | Shchors (now Snovnsk), Chernihiv region | 1995 | Kyiv |
| 6 | Berennshtein Leonid Yukhymovych | 1921 | Shpykiv, Vinnytsia region (?) | 1996 | Kyiv |
| 7 | Berlin Raisa Moiseivna | 1913 | Bahnivka, Vinnytsia region | 2001 | Kyiv |
| 8 | Bertein Sofia Solomonivna | 1910 | Kyiv | 1999 | Kyiv |

| № | Family and given names, patronymic of a respondent | Year of birth | Place of birth (according to the respondent's words) | Year of the interview | Place of the interview |
|----------|---|----------------------|---|------------------------------|-------------------------------|
| 9 | Besidsky Yosyp Hryhorovych | 1913 | Zhytomyr | 1995 | Kyiv |
| 10 | Bielousov Kostiantyn Petrovych | 1929 | Kyiv | 1996 | Smila |
| 11 | Bogolaz Larisa Iosifovna | 1929 | Kharkiv | 1996 | Moscow |
| 12 | Borodianska Dina Isaivna | 1908 | Kyiv | 1996 | Lviv |
| 13 | Braverman Faina Hryhorivna | 1919 | Pykiv, Vinnytsia region | 2001 | Kyiv |
| 14 | Bronshtein Khana Davydivna | 1919 | Zhmerynka | 1995 | Zhmerynka |
| 15 | Bunikovska Kommunella Mykhailivna | 1931 | Donetsk | 2003 | Kyiv |
| 16 | Bunin Myron Yosypovych | 1929 | Nova Zoria (Dnipro- petrovsk region) | 1996 | Kyiv |
| 17 | Bukhin Mark Isaakovych | 1919 | Stepantsi, Kyiv region | 1995 | Kyiv |

| № | Family and given names, patronymic of a respondent | Year of birth | Place of birth (according to the respondent's words) | Year of the interview | Place of the interview |
|----------|---|----------------------|---|------------------------------|-------------------------------|
| 18 | Vainberg Udia Shliomivna | 1926 | Novoselytsia, Chernihiv region | 1998 | Novoselytsia |
| 19 | Vainshtein Mykhailo (about Olha Rapai) | No data | No data | 1999 | Kyiv |
| 20 | Vainshtein Musia Lvivna | 1918 | Kyiv | 1998 | Kyiv |
| 21 | Vaisman Srul Davydovych | 1931 | Khotyn, Chernivtsi region | 1998 | Khotyn |
| 22 | Vaisman Siunia Zusiovuch | 1927 | Khmilnyk, Vinnytsia region | 1997 | Cherkasy |
| 23 | Vaisman Fania Leibivna | 1931 | Khotyn, Chernivtsi region | 1998 | Khotyn |
| 24 | Valdman Vasyl Moiseiovych | 1930 | Ostroh, Rivne region | 1998 | Ostroh |
| 25 | Varshaver Sharlotta Moiseivna | 1904 | Kyiv | 1995 | Kyiv |
| 26 | Vasylieva Yevhenia Valerianivna | 1906 | Stara Khota, Chernihiv region | 2000 | Kyiv |

| № | Family and given names, patronymic of a respondent | Year of birth | Place of birth (according to the respondent's words) | Year of the interview | Place of the interview |
|----------|---|----------------------|---|------------------------------|-------------------------------|
| 26 | Vinnik Liubov Borysivna | 1925 | Vankovo, Moscow region, Russia | 1997 | Uman |
| 28 | Vollerner Naum Pylypovych | 1913 | Kyiv | 1998 | Kyiv |
| 29 | Vorontsova Ada Leonidivna | 1934 | Kherson | 1998 | Kyiv |
| 30 | Havsiuk Sofia Solomonivna | 1908 | Kyiv | 1998 | Kyiv |
| 31 | Heikhman Solomon Sruliovych | 1933 | Kyiv | 1997 | Kyiv |
| 32 | Helfer Ida Moiseivna | 1918 | Vinnytsia | 1995 | Kyiv |
| 33 | Henin Borys Yukhymovych | 1912 | Katerynoslav (now Dnipro) | 1995 | Kyiv |
| 34 | Herman Esfir Borysivna | 1922 | Rostov-on- Don, Russia | 1997 | Kyiv |
| 35 | Hertsman Mina Liberivna | 1921 | Bălți, Moldova | 1996 | Chernivtsi |

| № | Family and given names, patronymic of a respondent | Year of birth | Place of birth (according to the respondent's words) | Year of the interview | Place of the interview |
|----------|---|----------------------|---|------------------------------|---|
| 36 | Hitterman Reizia Abramivna | 1928 | Yampil, Vinnytsia region | 1998 | Khotyn |
| 37 | Hlants Halyna Yakivna | 1927 | Holoskove, Mykolaiv region | 1998 | Luhansk |
| 38 | Hold Bella Lvivna | 1912 | Ukraine (no concrete data) | 1996 | Kyiv |
| 39 | Holdbaum Shyfra Salivna | 1919 | Cherkasy | 1997 | Heronymivka, Cherkasy region |
| 40 | Holdfrukht Fridrikh Bernhardovych | 1912 | Chernivtsi | 2000 | Kyiv |
| 41 | Hontariuk Tsylia Davydivna | 1935 | Lypkanivka, Moldova | 1998 | Stara Zhadova, Chernivtsi region |
| 42 | Horen Hudia Shoilivna | 1937 | Malyntsi, Chernivtsi region | 1998 | Khotyn |
| 43 | Horen Motel Sruliovych | 1931 | Tyshla, Chernivtsi region | 1998 | Khotyn |
| 44 | Horodotska Kira Aronivna | No data | Probably Oleksandria, Kirovohrad region | 2000 | Kyiv |

| № | Family and given names, patronymic of a respondent | Year of birth | Place of birth (according to the respondent's words) | Year of the interview | Place of the interview |
|----------|---|----------------------|---|------------------------------|---------------------------------------|
| 45 | Hraherov Isaak Petrovych | 1917 | Odesa | 1995 | Kyiv |
| 46 | Hruber Symkho Moiseiovych | 1919 | Zelenyi Hai, Chernivtsi region | 1998 | Novoselytsia, Chernivtsi region |
| 47 | Huralnyk Maria Leontiivna | 1931 | [Unclear] | 1997 | |
| 48 | Daiman Bella Borysivna | 1929 | Polonne, Khmelnysky region | 1998 | Khotyn |
| 49 | Dehtiar Rita Hryhorivna | 1918 | Kyiv | 2001 | Kyiv |
| 50 | Demb Myron Yakovych | 1931 | Uman | 1996 | Uman |
| 51 | Demonis Rakhil Moiseivna | 1914 | Kyiv | 1997 | Kyiv |
| 52 | Dyvinska Faina Yosypivna | 1928 | Bila Tserkva | 1997 | Bila Tserkva |
| 53 | Dubinskaya- Mansilia Maria Petrovna | 1923 | Kyiv | 2002 | Moscow |
| 54 | Dubynsky Lev Petrovych | 1916 | Kyiv | 1995 | Kyiv |

| № | Family and given names, patronymic of a respondent | Year of birth | Place of birth (according to the respondent's words) | Year of the interview | Place of the interview |
|----------|---|----------------------|---|------------------------------|-------------------------------|
| 55 | Dukhan Dina Shuivna | 1910 | Bobruisk, Belarus | 1998 | Kyiv |
| 56 | Yelisavetsky Ster Yakovych | 1929 | Berdychiv, Zhytomyr region | 1999 | Kyiv |
| 57 | Zhybkov Yosyp Hryhorovych | 1913 | Khashchuvate, Kirovohrad region | 1999 | Kyiv |
| 58 | Zats Abram Zelmanovych | 1926 | Horodivka, Vinnytsia region | 1996 | Horodkivka |
| 59 | Zilberman Natalia Davydivna | 1918 | Nemyriv, Vinnytsia region | 2002 | Kyiv |
| 60 | Zohot Matvii Naumovych | 1922 | Jewish colony of Zlatopil, Kirovohrad region | 1999 | Kyiv |
| 61 | Zohot Tetiana Meierivna | 1923 | Novozlatopil, Kirovohrad region | 1999 | Kyiv |
| 62 | Kahan Berta Shulymivna | 1924 | Ruzhyn, Zhytomyr | 1996 | Bila Tserkva |
| 63 | Kahasova Luiza Abramivna | 1939 | Akhalkalaki, Georgia | 1996 | Kyiv |

| № | Family and given names, patronymic of a respondent | Year of birth | Place of birth (according to the respondent's words) | Year of the interview | Place of the interview |
|----------|---|----------------------|---|------------------------------|-------------------------------|
| 64 | Kazarovytsky Lev Yakovych | 1912 | Mala Cherniavka, Zhytomyr region | 2000 | Kyiv |
| 65 | Karakis Irma Yosypivna | 1930 | Kyiv | 2001 | Kyiv |
| 66 | Karamzin Abram Moiseiovych | 1900 | Medvyn, Kyiv region | 1995 | Kyiv |
| 67 | Kats Borys Myronovych | 1950? | Nemyriv, Vinnytsia region | 1996 | Kyiv |
| 68 | Kyder Ershel Srulevych | 1923 | Poland (no exact data) | ? | ? |
| 69 | Kypnis Bela Isakivna | 1922 | Slovechne, Zhytomyr region | 1999 | Kyiv |
| 70 | Klotsman Halyna Yosypivna | 1923 | Piatyhory, Kyiv region | 1998 | Smila |
| 71 | Kovalevska Faina Semenivna | 1918 | Kyiv | 1999 | Kyiv |
| 72 | Koifman Hanna Hryhorivna | 1922 | Kelmentsi, Chernivtsi region | 1998 | Kelmentsi |

| № | Family and given names, patronymic of a respondent | Year of birth | Place of birth (according to the respondent's words) | Year of the interview | Place of the interview |
|----------|---|----------------------|---|------------------------------|-------------------------------|
| 73 | Kolchynsky Hryhorii Yakovych | 1922 | Cherkasy | 2000 | Kyiv |
| 74 | Kolchynsky Semen Yakovych | 1917 | Cherkasy region | 1999 | Kyiv |
| 75 | Korabelnykova Sofia Shoilivna | 1920 | Tomashpil, Vinnytsia region | 1997 | Tomashpil |
| 76 | Kotliar Leonid Isakovych | 1922 | Kyiv | 2000 | Kyiv |
| 77 | Kryvchenok Klara Lazarivna | 1918 | Bila Tserkva, Kyiv region | 1997 | Cherkasy |
| 78 | Kryshtal Yevhenia Hryhorivna | 1922 | Iziaslav, Khmelnyskyi region | 2002 | Kyiv |
| 79 | Krupnik Abram Yankelevych | 1918 | Novoselytsia, Chernivtsi region | 1998 | Novoselytsia |
| 80 | Kuznietsov Abram Mordukhovych | 1920 | Katerynoslav (now Dnipro) | 1996 | Kyiv |
| 81 | Kuperman Oleksandr Yosypovych | 1928 | Haivoron, Odesa region | 1996 | Smila |

| № | Family and given names, patronymic of a respondent | Year of birth | Place of birth (according to the respondent's words) | Year of the interview | Place of the interview |
|----------|---|----------------------|---|------------------------------|-------------------------------|
| 82 | Kupershmyt Moishe Aron | 1913 | Bratslav | 1999 | Bratslav |
| 83 | Kuryshko Matvii Ivanovych | 1927 | Karasy, Volyn region | 1998 | Sarny, Rivne region |
| 84 | Kuts Anatolii Shulymovych | 1935 | Bar, Vinnytsia region | 1996 | Bar |
| 85 | Kuts Olena Hryhorivna | 1936 | Sharhorod, Vinnytsia region | 1997 | Cherkasy |
| 86 | Leventon Hdal Davydovych | 1936 | Kyiv | 1996 | Kyiv |
| 87 | Levin Osyp Isakovich and Shukhat Maria Yuriivna | 1917 | Somewhere near Nizhyn, Chernihiv region | 1998 | Kyiv |
| 88 | Lerner Zelda Aronivna | 1934 | Slavuta, Khmelnytsky region | 1997 | Slavuta |
| 89 | Lymonnyk Khantsia Khaimivna | 1906 | Tulchyn, Vinnytsia region | 1998 | Kyiv |
| 90 | Lymonova Ida Volodymyrivna | 1914 | Kharkiv | 2002 | Kyiv |

| № | Family and given names, patronymic of a respondent | Year of birth | Place of birth (according to the respondent's words) | Year of the interview | Place of the interview |
|----------|---|----------------------|---|------------------------------|-------------------------------|
| 91 | Liberman Alfred Davydovych | 1914 | Kyiv | 1998 | Kyiv |
| 92 | Likhtman Zoia Yukhymivna | 1919 | Fastiv, Kyiv region | 2001 | Kyiv |
| 93 | Loshak Mykhailo Tsalevych | 1918 | Vinnytsia | 1995 | Vinnytsia |
| 94 | Mazlin Isaak Aronovych | 1921 | Mala Seidemy-nukha, Kherson region | 1999 | Kyiv |
| 95 | Malkina Olena Borysivna | 19 | No data | 1999 | Kyiv |
| 96 | Mansilia-Kruz Maria | 1917 | Kyiv | 2003 | Moscow |
| 97 | Makhlin Mykhailo Oleksiiiovych | 1907 | Kyiv | 1996 | Kyiv |
| 98 | Matsiyevych Raisa Yakivna | 1920 | Kyiv | 1998 | Kyiv |
| 99 | Matskina Hanna Hryhorivna | 1939 | Slavuta, Khmelnytsky region | 1997 | Slavuta |

| № | Family and given names, patronymic of a respondent | Year of birth | Place of birth (according to the respondent's words) | Year of the interview | Place of the interview |
|----------|---|----------------------|---|------------------------------|----------------------------------|
| 100 | Mashbits Yukhym Izrailovych | 1929 | Kyiv | 1996 | Kyiv |
| 101 | Mednyk Zlata Usherivna | 1931 | Khotyn, Chernivtsi region | 1998 | Khotyn |
| 102 | Mednyk Khaim Itskovych | 1930 | Khotyn, Chernivtsi region | 1998 | Khotyn |
| 103 | Medovar Borys Izrailovych | 1916 | Kyiv | 1999 | Kyiv |
| 104 | Mytnytsky Ovsii Ospovych | 1922 | Kyiv | 1998 | Kyiv |
| 105 | Nahirner Mark Lvovych | 1934 | Yampil, Vinnytsia region | 1998 | Kyiv |
| 106 | Nedashkivska Raisa Pinkhusivna | 1911 | A village next to Pavlovychi, Zhytomyr region | 2000 | Kyiv |
| 107 | Nudelman Khonka | 1912 | Bershad, Vinnytsia region | 1996 | Ternivka, Vinnytsia region |
| 108 | Orshtein Semen Oleksiiiovych | 1921 | Annopil, Khmelnysky region | 1997 | Slavuta, Khmelnysky region |

| № | Family and given names, patronymic of a respondent | Year of birth | Place of birth (according to the respondent's words) | Year of the interview | Place of the interview |
|----------|---|----------------------|---|------------------------------|-------------------------------|
| 109 | Pekker Asta Hryhorivna | 1929 | Berlin, Germany | 1998 | Kyiv |
| 110 | Perelmutter Zynaida Mykhailivna | 1911 | Kyiv | 2000 | Kyiv |
| 111 | Pynus Klara Markivna | 1913 | Inhulets, Dnipro- petrovsk region | 1998 | Kyiv |
| 112 | Poberezhsky Leonid Ovsiiiovych | 1914 (?) | No data | 1995 | Kyiv |
| 113 | Polak Rakhil Rafailivna | 1913 | Radomyshl, Kyiv region | 2000 | Kyiv |
| 114 | Portnikov Vladlen Oleksandrovych | 1943 | Kyiv | 2001 | Kyiv |
| 115 | Portianska Sofia Hryhorivna | 1923 | Kamianka, Cherkasy region | 1997 | Kamianka |
| 116 | Rabynovych Ada Abramivna | 1920 | A village in Dnipro- petrovsk region | 1999 | Kyiv |
| 117 | Rapai-Markish Olha Petrivna | 1929 | Chonhar, Zaporizhzhya region | 1998 | Kyiv |

| № | Family and given names, patronymic of a respondent | Year of birth | Place of birth (according to the respondent's words) | Year of the interview | Place of the interview |
|----------|---|----------------------|---|------------------------------|-------------------------------------|
| 118 | Rozenfeld Liubov Mykhailivna | 1938 | Kyiv | 2003 | Kyiv |
| 119 | Rozenfeld Mykhailo Samiilovych | 1931 | Yaltushkiv, Vinnytsia region | 1998 | Luhansk |
| 120 | Rozenshtern Yakiv Shlomovych | 1925 | Malyn, Zhytomyr region | 1996 | Kyiv |
| 121 | Rotner Liza Isakivna | 1932 | Khmelnysky | 1996 | Chernivtsi |
| 122 | Sadynska Iryna Davydivna | 1909 | Freiburg, Germany | 1997 | Kyiv |
| 123 | Sehal Yukhym Yosypovych | 1923 | Korosten, Zhytomyr region | 1996 | Kyiv |
| 124 | Syrota Yukhym Yohanovych | 1924 | Odesa | 1999 | Mariupol, Zaporizhzhya region |
| 125 | Spektr Edit Mykhailivna | 1926 | Shpykiv, Vinnytsia region | 1997 | Shpykiv |
| 126 | Telman Lidia Yakivna | 1920 | No data | 1995 | Kyiv |

| № | Family and given names, patronymic of a respondent | Year of birth | Place of birth (according to the respondent's words) | Year of the interview | Place of the interview |
|----------|---|----------------------|---|------------------------------|-------------------------------|
| 127 | Tenenblat Bina Yankelivna | 1928 | Kamianets-Podilsky, Khmelnytsky region | 1997 | Chernivtsi |
| 128 | Teplytska Raisa Kivivna | 1927 | Ternivka, Kyiv region | 1997 | Uman, Cherkasy region |
| 129 | Tkach Borys Moiseiovych | 1932 | Kopaihorod, Vinnytsia region | 1997 | Slavuta, Khmelnytsky region |
| 130 | Tkach Roza Yankelivna | 1932 | Luchynets, Vinnytsia region | 1997 | Slavuta |
| 131 | Tolmachova Lana Mykhailivna | 1945 | Kyiv | 1996 | Kyiv |
| 132 | Trakhtenberg Mendl Idelovych | 1926 | Novoselytsia, Chernivtsi region | 1998 | Novoselytsia |
| 133 | Turovsky Mykhailo Saulovych and Turovska Sofia | 1933 | Kyiv | 2001 | Kyiv |
| 134 | Ukrainets Maria Nykyforivna | 1914 | Myrutyn, Khmelnytsky region | 1997 | Slavuta, Khmelnytsky region |

| № | Family and given names, patronymic of a respondent | Year of birth | Place of birth (according to the respondent's words) | Year of the interview | Place of the interview |
|----------|---|----------------------|--|------------------------------|---------------------------------|
| 135 | Usherenko Yelyzaveta Moiseivna | 1922 | Kyiv | 2002 | Kyiv |
| 136 | Fainzilberg Liubov Yukhymivna | 1925 | Uman, Cherkasy region | 1997 | Uman |
| 137 | Fasman Asis Shuilikivna | 1923 | Jewish colony of Kamianka, Dnipro- petrovsk region | 1999 | Kyiv |
| 138 | Feinblum Rozalia Yosypivna | 1917 | Kyiv | 1996 | Kyiv |
| 139 | Feller Marten Davydovych | 1933 | Yalta, Crimea | 2004 | Kyiv |
| 140 | Feldman Srul Shoilovych | 1935 | Malyntsi, Chernivtsi region | 1998 | Khotyn, Chernivtsi region |
| 141 | Ferdman Yukhym Mykolaiovych | 1930 | Berdychiv, Zhytomyr region | 1996 | Chernivtsi |
| 142 | Finberg Lilia Davydivna | 1926 | Kyiv | 1998 | Kyiv |

| № | Family and given names, patronymic of a respondent | Year of birth | Place of birth (according to the respondent's words) | Year of the interview | Place of the interview |
|----------|---|----------------------|---|------------------------------|---------------------------------------|
| 143 | Finkelshtein Petro Natanovych | 1924 | Kyiv | 1995 | Kyiv |
| 144 | Finkelshtein Ronja Abramivna | 1920 | Poltava | 1996 / 2002 | Kyiv |
| 145 | Fishman Yelyzaveta Yakivna | 1937 | A village near Chişinău, Moldova | 1998 | Novoselytsia, Chernivtsi region |
| 146 | Fonariova Roza Romanivna | 1921 | Skvyra, Kyiv region | 1996 | Kyiv |
| 147 | Fraiberh Iiulia Borysivna | 1932 | Kobeletske, Vinnytsia region | 1997 | Cherkasy |
| 148 | Khazanov Karl Lazarovych | 1926 | Haradok, Vitebsk region, Belarus | ? | ? |
| 149 | Khatset Frida Isakivna | 1919 | Kyiv | 2002 | Kyiv |
| 150 | Khoder Delia Moiseivna | 1915 | Paris, France | 2001 | Kyiv |
| 151 | Khodorovska Yeva Lazarivna | 1918 | Kyiv | 1995 | Kyiv |

| № | Family and given names, patronymic of a respondent | Year of birth | Place of birth (according to the respondent's words) | Year of the interview | Place of the interview |
|----------|---|----------------------|---|------------------------------|------------------------------------|
| 152 | Khomko Bella Moiseivna | 1932 | Kryzhopil, Vinnytsia region | 1998 | Hlynytsia, Chernivtsi region |
| 153 | Khusid Larysa Ioanivna | 1924 | Odesa | 1996 | Kyiv |
| 154 | Khutorianska- Sandler Raisa Hryhorivna | 1923 | Bila Tserkva, Kyiv region | 1997 | Bila Tserkva |
| 155 | Chernyshova Maria Dmytrivna | 1928 | Kyiv | 1996 | Kyiv |
| 156 | Chernova Yelyzaveta Yukhimivna | 1909 | Kyiv | 1998 | Kyiv |
| 157 | Chekhova Natalia Volodymyrivna | 1926 | Kyiv | 1997 | Kyiv |
| 158 | Chopovsky Myron Illich | 1909 | Kyiv | 2000 | Kyiv |
| 159 | Chytsman Petro Hryhorovych | 1906 | Univ, Lviv region | 1996 | Chernivtsi |
| 160 | Shabaltina Yevhenia Hryhorivna | 1909 | Kyiv | 1999 | Kyiv |

| № | Family and given names, patronymic of a respondent | Year of birth | Place of birth (according to the respondent's words) | Year of the interview | Place of the interview |
|----------|---|----------------------|---|------------------------------|-------------------------------|
| 161 | Shaikin Yosyp Meierovych | 1924 | Kyiv | 1996 | Kyiv |
| 162 | Shafershtein Viliam Mordkovich | 1931 | Kamianets-Podilsky, Khmelnytsky region | 1996 | Chernivtsi |
| 163 | Shvartsman Fania Aron-Itskivna | 1918 | Kyiv | 1995 | Kyiv |
| 164 | Shkolnyk Mykhailo Yankelovych | 1927 | Khotyn, Chernivtsi region | 1999 | Khotyn |
| 165 | Shkolnyk Sheiva Itskivna | 1929 | Khotyn | 1998 | Khotyn |
| 166 | Shkoliarenko Olena Kostiantynivna | 1930 | Kyiv | 1996 | Kyiv |
| 167 | Shnadshtein Liubov Solomonivna | 1918 | Yelysavethrad (now Kropyvnytskyi) | 1996 | Kyiv |
| 168 | Shneider Hersh Moshkovich | 1925 | Khotyn, Chernivtsi region | 1999 | Khotyn |
| 169 | Shor Anatolii Petrovych | 1922 | Bershad, Vinnytsia region | 1996 | Kyiv |

| № | Family and given names, patronymic of a respondent | Year of birth | Place of birth (according to the respondent's words) | Year of the interview | Place of the interview |
|----------|---|----------------------|---|------------------------------|-------------------------------|
| 170 | Shraiman Lev Moiseiovych | 1923 | Shkuraty, Poltava region | 1996 | Kyiv |
| 171 | Shtrikman Ida Srulivna | 1933 | Edineț, Moldova | 1999 | Khotyn |
| 172 | Shtrikman Favish Froimovych | 1931 | Khotyn, Chernivtsi region | 1999 | Khotyn |
| 173 | Shchetinkova Vira Khaimivna | 1931 | Korost, Rivne region | 1999 | Kyiv |
| 174 | Ekinhorf Illia Isaiovych | No data | No data | 1966 | Kyiv |
| 175 | Erlikhman Sarrah Abramivna | 1912 | Kyiv | 1996 | Kyiv |
| 176 | Yukhymchuk Donia Isakivna | 1914 | Chornivka, Vinnytsia region | 1997 | Uman |
| 177 | Yampilsky Samuil Aronovych | 1913 | Kyiv | 1995 | Kyiv |

V. FAMILY ARCHIVES

Traditionally, researchers used to be less interested in personal sources than in official ones. Meanwhile, quite a lot of materials of great historical value – letters, photographs, documents, and items of daily use – have been preserved by ordinary people at home for years and transmitted to their heirs as family heirlooms.

Public interest in genealogy, family history, and daily life has grown over the last decades. Consequently, family archives are now attracting more scholars' attention since they contain not only documentary and photographic remnants of the past but also perceptions of people who witnessed significant historical events. Family archives are unique records of époques as they represent individual perspectives of reality, of changes in social, political, and cultural landscapes. Materials of family archives can considerably complement the evidence from official sources.

Family archives preserved in the Center for Studies in History and Culture of East European Jewry include materials that characterize the life of Jewish population of Ukraine from the late nineteenth to the early twenty-first century and reflect the most important events in social history of this period. The Center's collection contains letters, photos, documents (birth and academic certificates, identification cards, employment records, references etc.), awards (medals, orders, diplomas), and memoirs. The majority of the materials are original, although archives of some families are present only in the form of printed or photo copies, which is understandable as some heirs have not been ready to part with family heirlooms.

The scope of materials in each given case differs a lot: from hundreds or even thousands of units of storage (as in the Center's

biggest collections, for example, the archives of Ulik-Papish and Shmaruk-Tsybulnyk families) to only a few documents.

The information about the persons who left the archives also varies in profundity and detalization. We know quite a lot about some people thanks to archival documents, autobiographies, memoirs, and biographical notes of their children and grandchildren. Some archives were collected by famous academics, artists, etc. Among them are the film directors Isaak Shmaruk, Sulamif Tsybulnyk, actress Vira Ulik, biochemist and geneticist Roman Khesin-Lurie, chemist Lev Yahupolsky, and others. There are also individuals about whom we know nothing but their names, as, for instance, about the author of the so-called *Front Letters of the Unknown*. However, it does not diminish the worth of these letters, which complement the general picture of the daily life of soldiers and civilians during World War II.

The family archives can attract the attention of scholars who research the history of Jewish pogroms of the early twentieth century, the Holocaust, and the dissident movement in the Soviet Union as well as everyone interested in Jewish life, culture, and genealogy.

The Center's collection includes 76 family archives. The largest collections in terms of the number of units are the archive of Isaak Smaruk and Sulamif Tsybulnyk and the Ulik-Papish family archive.

Archive of Isaak Shmaruk and Sulamif Tsybulnyk

Isaak Shmaruk (1910–1986) was a film director and a member of the Union of Cinematographers of Ukraine.

Isaak Shmaruk was born on 22 August 1910 in Nizhyn and graduated from Kyiv Film Institute. In 1935, he started to work at Kyiv Feature Film Studio. A World War II veteran, Shmaruk was the director of The Stolen Happiness (1954), Pharaohs (1964), Peace to the Huts, War on the Palaces (1970) and other films. He died on 1 August 1986 in Kyiv and was buried in Baikove cemetery next to his wife, the film director Sulamif Tsybulnyk.

Sulamif Tsybulnyk (1913–1996) was a film director and a member of the Union of Cinematographers of Ukraine.

Sulamif Tsybulnyk was born on 25 May 1913 in Ovruch and graduated from the Kyiv Institute of Film Engineers. She worked as an assistant director at film studios in Kyiv and Ashkhabad (1939–1945), at Kyiv Science Film Studio (1947–1948), and then as a director at Dovzhenko Kyiv Feature Film Studio (1949–1974). She was the director of The Quarantine (1968), The Inspector of Criminal Investigation (1971), Criminal Investigation Weekdays (1973) and other films. Sulamif Tsybulnyk wrote her memoirs about Oleksandr Dovzhenko, Ivan Kavalieridze, Ihor Savchenko, Serhii Parajanov, Leonid Bykov, and Fedir Krychevsky. She died in 1996.

The Center holds the materials of Isaak Shmaruk and Sulamif Tsybulnyk's family archive (overall around 1500 units of storage), which is the second-largest family archive in the Center's collection. Letters and documents (references, identity cards, etc.) from the period of 1930–1996 provide a vivid illustration of this artistic couple's private life against the backdrop of pivotal historical events (World War II, the Chernobyl nuclear disaster, the collapse of the Soviet Union and the birth of an independent Ukraine) as well as the development of Soviet Ukrainian cinematography.

The materials of the archive are unique sources for studying the creative biographies of these talented yet almost forgotten film artists. Although Isaak Shmaruk's art formally fits the frames of infamous social realism, his artistic legacy was a substantial contribution to the development of the military and adventure genres as well as drama, melodrama, and comedy. Sulamif Tsybulnyk, working as a film director, did a lot for the development of the detective genre in Soviet cinema.

Historians of Soviet Ukrainian film can be interested in Sulamif Tsybulnyk's correspondence with famous theatrical figures, cinematographers, writers, and journalists. Among her correspondents were, for example, the film directors H. Koltunov, H. Lipshyts, and A. Speshnev, stage and production designers M. Makarevych, V. Mihulko, V. Ahranov, and V. Khmeliova, film editors V. Haidai, N. Luchyna, V. Protsenko, Y. Zhyha, Y. Hriz, H. Zeldovych, H. Medvedev, V. Yanpavlis, playwrights and scriptwriters K. Rapoport, N. Hladkova, O. Voinov, V. Velikzhanin, L. Trauberg, A. Kapler, writers Y. Smolych, Y. Drunina, and M. Polianovsky.

Letters from the cameraman Naum Slutsky (who worked with Danylo Demutsky, a cameraman of films by Oleksandr Dovzhenko) are also worth attention. In these letters, Slutsky shares his memories of Dovzhenko as well as of his own work at various Soviet film studios. There are also memories about Danylo Demutsky in the letters from V. Demutska.

Those who study the history of Dovzhenko Kyiv Film Studio might be interested in the letters and postcards from the deputy director of this studio, Hlib Shandybin; from Volodymyr Sosiura Jr. (the son of the famous Ukrainian poet Volodymyr Sosiura), who was this studio's chief editor for many years, and from the director of Dovzhenko Museum, Tetiana Derevianko. Worth attention are also a telegram from Serhii Parajanov to Sulamif Tsybulnyk (1966) and a draft letter from Tsybulnyk to Paradzhanov (1967).

Film historians who study the development of the detective genre in the Soviet cinema, as well as the historians of Soviet militia, may be interested in Sulamif Tsybulnyk's correspondence with the family



From the Center's family archives

of Ihor Karpets, a scientific consultant of the Tsybulnyk's films *Inspector of Criminal Investigation* and *Criminal Investigation Workdays*. These letters reflect controversial attitudes of Soviet cinematographers to these films.

Historians of World War II are suggested to get familiar with the front letters from Isaak Shmarul to his wife and son and the replies he received from Sulamif Tsybulnyk. All these letters were thoroughly examined by military censors, which is evidenced by special stamps on the envelopes. However, despite the censorship, they create a picture of the daily life of front soldiers and civilians in the rear. Quite interesting are Isaak Shmaruk's impressions of being in the territories of Germany, Austria, and Czechoslovakia liberated from the Nazis. In some letters, he writes about the organization of amateur performances on the front.

Historians who study Jewish pogroms can be interested in the letter from Sulamif Tsybulnyk to the Ovruch District Communist Party Committee. In this letter, she asks to determine, using archival data, the address of the house in Ovruch where her family lived before 1919, and tells about the execution of her father by the chieftain Kozyr-Zirka's troops in 1919.

There is also valuable historical information in the letters from I. Tregubova (accounts of the Holodomor and the Holocaust, memoirs of being in correspondence with the niece of the writer Lesia Ukrainka).

Worth studying by the researchers of culture, daily life, and psychology of the emigres from the Soviet Union are letters to Sulamif Tsybulnyk from her friends who lived in France. Among the senders were Kaleria Fedorova, her daughter Zhanna Hanshe, Nora Trabakki, and Helena Martin. Letters to Sulamif Tsybulnyk from her cousin Oleksandr Rokver, who also lived in France, are interesting as they present a personal look on this country's cultural, social, and political life in the 1970s – early 1990s.

Letters and postcards from the actress Vera Artsimovich (Schmidthof) can be interesting for the researchers of the bard song phenomenon. Vera's daughter Olga Artsimovich was the second wife of the poet and singer Bulat Okudzhava. These letters mention the details of Okudzhava's creative and personal life.

Historians of Soviet art can be interested in the letters from Naia Chystiakova, the widow of the socialist realist painter Isaak Tsybulnyk, which describe the fate of his artistic legacy.

Archive of Ulik-Papish Family

Family members:

Yosyp Ulik (1895–1950) worked as a manager at artists' organizations;

Mina Papish (1900–1984) was a concertmaster at Ivan Franko Ukrainian State Drama Theatre in Kyiv from 1926 to 1971;

Anna Ulik (1925– ?) taught English at foreign languages courses in Kyiv;

Vira Ulik (1928–1995) studied at Ivan Karpenko-Kary Kyiv Theatre Institute, worked as an actress at a number of Soviet theatres, and finished her career at Nikitsky Gate Theatre in Moscow.

This family archive is the largest one considering the number of units of storage. The letters and documents it contains can be of great interest to the researchers of psychology and daily life of Soviet people during World War II and the postwar period.

Besides, materials of the archive might be useful for theatre historians who study the history of Ivan Franko National Academic Drama Theatre as well as those who are interested in the life of Soviet intelligentsia in the second half of the twentieth century.

The archive includes:

1) letters of the family members to one another, and a few letters from friends and relatives (1942–1976). In particular, these are letters concerning daily pursuits Yosyp Ulik wrote to the family members in 1942–1946. He sent them from Semipalatinsk (where he served during the war) firstly to Tashkent, where his family was evacuated, and then to Kyiv once it was liberated from the Nazis. There are also many letters from and to Yosyp Ulik written in 1950, when he was in a Kharkiv hospital.

A considerable number of letters from the family members from and to Vira Ulik sent from different cities of the Soviet Union between

1951–1966 has been preserved. Topics of the letters are daily matters of that time, work in the theatre and the developments in the country.

Letters from Mina Papish written in different cities during the tours of Ivan Franko Theatre are also present in the archive. They are addressed to her children Vira and Anna and her husband Yosyp Ulik.

2) documents (certificates of employment, school report cards, autobiographies, identity and member cards, etc.);

3) photographs of Mina Papish and other family members;

4) Mina Papish's certificates of excellence;

5) Anna Ulik's diary (1999) with the memories of her work in multiple theatres..

Other persons and families whose archives are held in the Center are:

Averbukh D., Ahuf M., Baievsky V., Bertie D., Bohoslavskaya S., Bohuslavskaya V., Brahynsky P., Bronshtein N., Bunikovskaya V., Vainshtein, Vitkin Z., Hinsburg H., Hladshtein F. – Berezin Kh., Holubchik L., the Holdentrakhts, the Horodetskys, Hotshtein F., the Hrossers, the Huzevs, Hurevych M., Drozdovsky, the Zaidenbergs, Zaslavsky N., Yoffe Z., Kahan M., Karalnyk E., Kylymchik, the Klihmans, Korol U. – Hurevych R., the Korotins, the Kniazhytskys, Kotelchuk V., Kotliarov Y., Kocherovsky E. (I.) – Maiorchuk B., Krasny V., Krupnyk P., the Kuchevskys, Lekhovitsky S., Likhtenshtein I., Lobachevsky M. M., Lurie B., Malakhovskaya O., the Nibulskys, the Piliavskys, the Pobrezhskys, Polisky D., Rapoport (Homberh) S., Rozenfeld, Skliar B., Skliarenko V., Skulsky E., Spynu O. – Finkelshtein Y., Syhal A., Traube F. and R., Trakhtenberg H., the Ushomyrskys, the Fialkovs, Filanovsky H., Fradkina S. – Kertman M., Kharaz H., Khatset F., Khesin-Lurie R., Khusid I., Tsarovskiy I., Tsyppin L., Tsukerman P., Chubynsky A., Shafir N., the Shvartsmans, Shostak, the Shreiders, Yahupolsky L., and Yanover D.

VI. ARCHIVE OF WORLD WAR II LETTERS

Letters from the fronts of World War II are documents of great emotional power. Envelope letters, triangle letters, and front postcards still maintain a frightening sensation of war. Old paper, bleak ink... And an obligatory stamp proving the examination of military censorship. Some letters contain lines or even whole paragraphs crossed out with black paint; in a censor's view, they included classified information: data about the location and movement of the troops, messages about casualties, losses, or retreats. Bitter truth regarding hardships of the front life of Soviet soldiers was also not meant to be known to their relatives at the rear. However, an attentive reader can notice what the censor intended to cross out and what the front soldiers could not write about between the lines.

The majority of front letters were written in plain language: the fighters mostly told about their routine lives, avoiding "forbidden" details. Yet among the authors, there were highly educated individuals and representatives of creative professions. Their letters are often distinct due to the refined literary style and deep content. For instance, the writer Matvii Talalaievsky, who was a military correspondent during the war, wrote his wife and daughter almost daily not only about mundane events but also his feelings and impressions from encounters with various people, and shared his artistic plans. Also worthy of attention are front letters of the film director Isaak Shmaruk to his wife and son, in which love confessions full of incredible tenderness and lyricism intertwine with the accurate observations of reality, descriptions of frontline daily life, and impressions of life in European cities he happened to see.

Behind every front letter from the Center's collection, there is a human fate, joyful and tragic. Some were lucky to survive the war, like Mavii Talalaievsky and Isaak Shmaruk, whereas the young poet Fridrikh Traube and his twin brother Rafail did not.

Equally interesting are the letters of people who were in the rear, mostly in evacuation. Their letters (at first sight, of merely mundane type) contain information about the life of people in rear regions, and psychology of the "small" Soviet person. A small number of letters from the Nazi-occupied territories have also been preserved. For example, especially informative are the letters of Z. Kuchevsky, written in Kyiv during the Nazi rule.

Correspondence of the war years has long become not only a private family matter but also a part of history. Turning to epistolary sources, one can research little-known aspects of World War II and look at the events of the time through the eyes of immediate witnesses and participants. The Center's collection of front letters contains unique material for historians, sociologists, psychologists, researchers of local history, and for everyone interested in the topics of war, the Holocaust and the fate of the Jewish people.

The collection of the Center includes more than 2,200 letters from the World War II period, which are present in family and writers' archives as well as the archive of the painter Zinovii Tolkachov. The greatest part of these letters are original, yet printed copies are also present since not all descendants of front soldiers agreed to part with the letters, which had become heirlooms.



Front letters from the Center's archives

Front letters from the family archives:

- D. Averbukh.** Letters from 1941, 20 units of storage.
- M. Ahuf.** Letters from 1942–1945, 32 units of storage.
- P. Brahynsky.** Letters and postcards from 1941–1942, 39 units of storage.
- S. Bohoslavsky.** Letters from the war period with the stamps of military censorship, 11 units of storage.
- The Horodetsky family.** Letters and a postcard from 1941, 6 units of storage.
- The Hrosser family.** Letters from 1941–1943, 6 units of storage.
- M. Hurevych.** Letters from and postcards from 1941–1944, 83 units of storage.
- N. Zaslavsky.** Letters from 1942–1944, 17 units of storage.
- M. Kahan.** Letters from 1941, 7 units of storage.
- U. Korol.** Front letters and postcards, 135 units of storage.
- The Kniazhytsky family.** Letters from occupied Kyiv, 3 units of storage.
- V. Kotelchuk.** Front letters from 1942–1943, 86 units of storage.
- Y. Kotliarov.** Front letters and postcards, 17 units of storage.
- The Kocherovsky-Maiorchuk family.** Front letters and postcards, 47 units of storage.
- Z. Kuchevsky.** Letters from occupied Kyiv, 4 units of storage.
- P. Krupnyk.** Front letters and photographs, 5 units of storage.
- M. Lobachevsky.** Letters from 1945–1946, 3 units of storage.
- H. Nibulsky.** Postcards from 1941, 4 units of storage.
- P. Niron** (archive of School No. 77). Front letters, 9 units of storage.
- M. Piliavsky.** Postcards and front letters from 1941, 8 units of storage.
- The Poberezhskys (family).** Postcard from 1944, 1 unit of storage.
- D. Polisky.** Letters from 1942–1943, 5 units of storage.
- Rozenfeld.** Front letters from 1941–1944, 60 units of storage.

- A. Syhal.** Front triangle letters from 1941–1944, 23 units of storage.
- B. Skliar.** Front letters from 1943–1945, 20 units of storage.
- V. Skliarenko.** Letters from the war period, 6 units of storage.
- F. Traube.** Front letters from 1941–1943, 47 units of storage.
- The Ulik-Papish family.** Letters from the war period, 197 units of storage.
- The Ushomyrsky family.** Front triangle letters, 60 units of storage.
- H. Filanovsky.** Letters from 1944–1945, 4 units of storage.
- H. Kharaz.** Letters from 1941–1943, 88 units of storage.
- L. Tsypin.** Front letters from 1941–1942, 55 units of storage.
- N. Shafir.** Front letters, postcards, and telegrams from 1941–1942, 76 units of storage.
- The Shmaruk-Tsybulnyk family.** Front letters from 1941–1945, 224 units of storage.
- L. Yahupolsky.** Front letters from 1942–1943, 7 units of storage.
- Front Letters of the Unknown.** 9 units of storage.

Letters from the collection of A. Drozdovsky:

These are printed copies of front letters from 1941–1945: letters from the artist of an army ensemble L. Bershtein to his parents; letters of Y. Berman to his wife M. Brodska; letters of other front soldiers (N. Shwartsman, A. Reznik, A. Hertsen, Y. Kypal, V. Abramson). Overall, there are 126 units of storage.

Front letters from the writers' archives:

- I. Falikman.** Front letters, 2 units of storage.
- M. Talalaievsky.** Letters, telegrams, and postcards from 1941–1945, 632 units of storage.

Letters from the archive of a painter Z. Tolkachov. 38 units of storage.

VII. COLLECTION OF POSTERS AND LEAFLETS OF THE EARLY TWENTIETH-CENTURY JEWISH POLITICAL PARTIES AND MOVEMENTS

The collection contains unique campaign materials of the early twentieth century, for instance, 1904–1908 revolutionary proclamations, which denounced war and autocracy and called for an armed uprising, or 1917 posters and appeals to the Jewish population of Ukraine on the eve of elections to the Constitutional Assembly and the city council. The diversity of posters illustrates the variety of opinions present in Jewish communities before the 1917 Bolshevik coup as well as intense activity of Jewish socialist parties such as Poale Zion (Workers of Zion), the Bund (General Jewish Labour League in Lithuania, Poland, and Russia), SERP (Jewish Socialist Workers Party), and the Zionist Union.

Overall, the collection includes nearly 170 units of storage. Among them, there are posters of the Bund, Poale Zion (Kyiv, Kharkiv, Katerynoslav, Simferopol, Oleksandrivsk, and Mariupol), SERP (Kyiv and Melitopol), the Jewish National Democratic Bloc (Kyiv), and other Zionist organizations as well as posters of Kyiv organizations of Yidishe Folkspartei (Jewish People's Party), the Free Jewish Community, and the Jewish Socialistic Bloc.

The majority of the election campaign posters are calls to vote for the list of a certain party. Here are some typical mottos and slogans from Jewish election posters: *"Who is with us?... Who is against us?... Vote for the Poale Zion list"*, *"To all Jewish workers: vote for the Bund list!"*, *"To the Zionist youth of Kyiv..."*, *"On 15 November, in the hall of the Pedagogical Museum: general meeting of the Zionists"*, *"Meeting of Zionist shekel givers will take place in the hall of the Great Synagogue"*, *"An open letter to the Jewish workers of Odesa..."*, etc.

It is worth stressing the distinctive graphic expressiveness of pre-election posters: being printed with single-colour paint on a cheap paper, they almost “shout out” slogans and list numbers. Using only compositional tools and combining them skilfully, playing with contrasts of sizes and thickness of letters, digits, and lines, typographers achieved a considerable propaganda effect.

The collection of posters and other campaign materials can be of interest to historians and political scientists who study Jewish organizations as well as political parties and movements of the early twentieth century. Moreover, these materials can be useful for experts in public relations who study the evolution of political advertising.

| Archival file No. | Title | Number of documents | Notes |
|-------------------|---|---------------------|--|
| 1 | Posters and leaflets. The Bund Party | 45 | 1904–1917. Call to the Jewish population concerning mobilisation. Election campaigning |
| 2 | Posters and leaflets. Poale Zion Party | 23 | 1907–1917. Election campaigning |
| 3 | Posters and leaflets. Zenrei Zion (Zionist People's Party) | 2 | Announcements of events (the report <i>Foundations of Our Worldview</i> , lectures “Bilus” and “Prophets”) |
| 3 | Posters and leaflets. Adas Isroel community | 2 | Election campaigning |
| 3 | Posters and leaflets. SERP Party | 22 | Election campaigning |
| 3 | Posters and leaflets. Folkspartei | 2 | Election campaigning |



From the collection of posters and leaflets of Jewish political parties and movements (*fond 214, opys 1, sprava 3*)

| Archival file No. | Title | Number of documents | Notes |
|-------------------|--|---------------------|--|
| 3 | Posters and leaflets of various Zionist organizations | 31 | Election campaigning. Announcements of events ("Twelfth anniversary of Theodor Herzl's death", "A report by N. S. Sirkin") |
| 4 | Ahdut (Unity) Party | 1 | Leaflet, 1917 |
| 4 | Volunteer Army (Russian White movement) | 5 | Leaflets against pogroms |
| 4 | Posters and leaflets of charitable associations | 4 | Calls for fundraising (for the army, Jewish theatre in Palestine, etc.) |
| 4 | Posters and leaflets. Jewish National Bloc | 10 | Election campaigning |
| 5 | Poster. Petrograd Zionist organization | 1 | Election campaigning |
| 5 | Poster. Petrograd Zionist organization. Kolomensko-Narvsky and Spasski districts | 1 | Jewish rally |
| 5 | Poster. Bund Party | 1 | People's rally in connection with "Palestinian Declaration" |
| 5 | Poster. Central Bureau of the Jewish Section of the Communist Party Central Committee (Yevseksiia) | 1 | Call for subscription to and distribution of the newspaper <i>Der Emes</i> (Truth) |
| 5 | Poster. Jewish Socialist Workers Party | 1 | Election rally |

VII. Collection of Posters and Leaflets the Jewish Political Parties and Movements

| Archival file No. | Title | Number of documents | Notes |
|-------------------|---|---------------------|--|
| 5 | Poster. Kyiv Province Committee of the Communist Party | 1 | |
| 6 | Member fees payer's card | 1 | |
| 6 | Form of a deputy's card | 1 | |
| 6 | Leaflet. Tarbut (Culture) Society | 1 | About the celebration of Simchat Torah |
| 6 | Form | 1 | Ballot paper form for elections to the Provisional Jewish National Council |
| 6 | Kamianets-Podilsky Security Committee | 1 | Announcement about guarding of the city |
| 6 | Child Care Commission of the Kyiv Committee of the Society to Help War-Affected Jewish Population | 1 | Questionnaire form |
| 6 | Kamianets-Podilsky Security Committee | 1 | Resolution about streets cleaning |
| 6 | Abram Karnibad (Reb-Abele) | 1 | Letter offering to lecture |
| 6 | Abram Karnibad (Reb-Abele) | 1 | Programme of "Artistic Literary Reading" |
| 6 | Abram Karnibad (Reb-Abele) | 1 | |

| Archival file No. | Title | Number of documents | Notes |
|------------------------------|---|--------------------------------|--|
| 6 | Sanitary Committee of the Warsaw Jewish community | 1 | Proclamation of the Sanitary Committee of the Warsaw Jewish community |
| 6 | Jewish Committee to Help War Victims | 1 | "From the Jewish Committee for Comprehensive Help to War Victims" |
| 6 | United Jewish Socialist Workers Party | 1 | Announcement of a rally |
| 6 | Leaflet | 1 | "Free People's Secular School of Mother Tongue" |

VIII. JEWISH THEATRE

The Center's archive contains unique materials concerning the history of Sholom Aleichem Kyiv State Jewish Theatre (Kyiv GOSET), which was active in 1929–1950 and became a significant cultural element of the Jewish community life. GOSET is an acronym for a Jewish state theatre in the Soviet Union (Russian: *Gosudarstviennyy yevreiskii teatr*). In 1950, during the Stalinist antisemitic campaign of “fighting cosmopolitanism”, all Jewish theatres in the country were closed. The rebirth of the Jewish theatre in Ukraine began in the years of independence, in the 1990s.

Photographs and documents from personal archives of remarkable GOSET artists (such as Anna Sheinfeld, Arkadii Nuher, and Sheva Fingerova), and a notebook with the memoirs of the actor Dmytro Zhabotynsky can be of great interest for researchers of Jewish theatre.

The archive includes materials related to the activity of Kyiv GOSET: posters, theatre programmes, photos of actors and scenes of the plays, documents (actors' references, certificates, and orders), articles from newspapers and magazines about the tours of GOSET, and reviews of performances.

In addition, there are materials concerning:

- the activity of contemporary Jewish theatres and theatre companies in Ukraine and abroad (programmes of performances, posters, and photos); for example, materials about Mazltov Kyiv Jewish Musical Drama Theatre (1989–1993);
- the exhibitions and festivals of modern Jewish art (invitations, programmes, and posters), for example, those of Wandering Stars International Theatrical Art Festival (2000–2007);

- the Jewish theme in modern Ukrainian theatre productions (1987–2019);
- media reactions to the activity of Jewish theatre companies in Ukraine at the turn of the twenty-first century (articles, reviews, and interviews).

Overall, the Jewish Theatre Collection includes more than 1,200 units of storage. Its materials can be useful for theatre historians, historians of the Soviet era, culture and literary scholars who study the Jewish theme in drama as well as everyone interested in Jewish culture and art.

| The archive holds: | Number of pages | Notes |
|---|------------------------|--|
| Posters of the Sholom Aleichem State Jewish Theatre (GOSET) of the Ukrainian SSR | 10 | 10 posters, 1946–1949 |
| Posters of performances of Ukrainian theatres and theatre companies presenting the Jewish topic | 5 | 5 posters, 1989–1991 |
| Programmes of Sholom-Aleichem GOSET | 25 | 1936–1949 |
| Documents of actors of Sholom Aleichem GOSET | 13 | 1943–1962 |
| Album of Anna Sheinfeld's theatrical family | 72 | Photos, posters, and programmes of performances, 1912–1950 |
| Materials of Anna Sheinfeld's family archive | 150 | Photos and documents, 1912–1955 |

Комітет справи мистецтв при РНК УРСР

Київський державний
ЕВРЕЙСЬКИЙ
театр
קיעווער יידישער
טעלעז-טעאטער

Рік існування XX^а
Гастрольна подорож
1945.
benefit:

М. Пінчевський
איכ לעב
я живу
картина одна на 3 ак

А. Гольдфаден
די קישעפמאכער
КОЛДУНЬЯ
картинна-оперна комедія на 3 ак

Шолом-Алейхем
דער באדוקשענער שניידער
ЗАЧАРОВАННИЙ КРАВЕЦЬ
картина на 3 ак

Шолом-Алейхем
טעווייע דער טילכיקער
ТЕВЬЕ МОЛОШНИК
картина на 4 ак

А. Н. Бутравський
אויטשולדיק שולדיק
БЕЗ ВИНІ ВИННІ
картина на 4 ак

Мистецький керівник: Заслуж. арт. Р.Р.Ф.С.Р. народний арт. Уз.Р.С.Р.
М.І. Гольдблат
Дирекція

Я живу

КОЛДУНЬЯ

ЗАЧАРОВАННИЙ КРАВЕЦЬ

ТЕВЬЕ МОЛОШНИК

БЕЗ ВИНІ ВИННІ

The tour poster of the Kyiv Jewish State Theatre
(art director Moisei Goldblat), 1945 (*fond 84, opys 1, sprava 1*)

| The archive holds: | Number of pages | Notes |
|--|-----------------|--|
| Photos of Jewish actors | 286 | Photos of 49 actors, 1929–1955 |
| Materials from the inventory of the archive of Ukraine's State Museum of Theatre, Music, and Cinema | 11 | Inventory of theatre posters from the museum collection |
| Media on Ukrainian Jewish theatres | 217 | Newspaper articles about the activity of Jewish theatres, 1925–2003 |
| Media on Ukrainian Jewish theatres (in Yiddish) | 62 | Newspaper articles, 1919–1948 |
| Materials concerning remarkable Jewish theatre artists in Ukraine | 92 | Articles and paragraphs from newspapers and other sources, 1936–2005 |
| Notebook with memoirs of Dmytro Zhabotynsky, actor and director of Sholom-Aleichem GOSET | 86 | 1957–1962 |
| Preparatory materials for Moisei Loiev's book <i>The Stolen Muse: Sholom Aleichem Kyiv State Jewish theatre (Kharkiv – Kyiv – Chernivtsi, 1925–1950)</i> | 188 | Correspondence regarding the publication of the book, author's remarks, printed copies of the book pages with corrections, photos, 2002–2004 |
| Newspaper articles and other materials about Jewish theatres in Ukraine | 70 | Paragraphs and articles from newspapers and magazines, 1938–2000 |
| Jewish art festivals (programmes and invitations) | 74 | Programmes, invitations to performances and concerts, 1999–2005 |

VIII. Jewish Theatre

| The archive holds: | Number of pages | Notes |
|---|-----------------|--|
| Jewish theme in Ukrainian theatre | 132 | Programmes of performances, photos, media reviews, 1987–2019 |
| Demo album “Jewish drama in Ukraine’s contemporary theatres (programmes of performances and photos)” | 62 | Programmes, photos of scenes from performances, 1999–2001 |
| Mykhailo Hleizer’s sketches of costumes for the play <i>Tevye the Dairyman</i> at Ivan Franko Drama Theatre | 29 | 1989 |
| Jewish theatres and companies in Ukraine and the world (programmes of performances, invitations, media reviews) | 145 | 1948–2005 |
| History of Jewish theatre in Ukraine (chronology) | 17 | Information about the activity of Jewish theatres (titles and years of performances, directors, painters, and composers) |
| Posters of Sholom-Aleichem GOSET | 12 | 1945–1948 |
| Materials from the actor Kh. Ostrovsky’s archive | 36 | Photos and documents, 1940 – the 1950s |
| Materials from the archive of the actor and director Arkadii Nuher and actress Sheva Fingerova | 48 | Photos and memoirs, 1930–1990 |

| The archive holds: | Number of pages | Notes |
|--|------------------------|---|
| Materials of the exhibition “History of Jewish Theatres: Ukraine, 20th century” (2019) | 25 | Invitations, posters, CD with the exhibition materials |
| Banners from the exhibition “History of Jewish Theatres: Ukraine, 20th century” | 11 | Banners for the exhibition (organizers: Museum of Theatre, Music, and Cinema of Ukraine, National Art Museum of Ukraine, Center for Studies in History and Culture of East European Jewry), 2019 |
| Oleksandr Khodchenko’s sketches for the exhibition “History of Jewish Theatres: Ukraine, 20th century” | 6 | Sketches, 2019 |
| Posters of theatre festivals and performances presenting the Jewish theme in Ukrainian and foreign theatres | 66 | Posters, 1989–2004 |
| Posters of theatre festivals and performances presenting the Jewish theme in Ukrainian and foreign theatres | 28 | Posters, 1983–2006 |

The Center for the Studies of History and Culture of East European Jewry (Judaica Center) is a research, educational, and cultural institution focused on Jewish studies.

Our mission is to accumulate, develop, and spread knowledge about the past and present of Ukrainian and East European Jewry.

The goals of Judaica Center are:

- the promotion of and support for academic research in the history and culture of East European Jewry;
- the support for teaching Jewish Studies in Ukrainian universities;
- gathering, preserving, and promoting the Jewish heritage of Eastern Europe;
- assisting in the creation of a Jewish Studies library in Ukraine;
- developing academic contacts of experts in Jewish studies with Ukrainian and foreign scholars;
- publication of books and periodicals related to the mission of the Center.

Center's activities

In accordance with its mission and goals, the Center:

- assists the researchers in coordinating their work in the field of Jewish history and culture, including the organization of and support for conferences, seminars, lectures and exhibitions in Ukraine and abroad;
- contributes to the gathering, description, and actualization of Jewish documentary and cultural heritage: museum collections, archives of Jewish organizations and individuals (politicians, academics, writers, artists, theater and cinema workers etc.), artifacts of material culture, memoirs, folklore records, artworks etc.;

- carries out and supports the publication of monographs, collections of articles, essays, methodological and reference literature, art albums, dictionaries, handbooks etc. in the field of the Jewish history and culture of Eastern Europe.

Since its establishment in 2006, the Center has developed creative contacts with dozens of research institutions, museums, libraries, and communities in Ukraine and abroad; organized dozens of seminars, conferences, and exhibitions; has published hundreds of books highly rated both by the general public and specialists and awarded prizes at various book fairs and festivals.