

MAYDANYK'S MEMORIES: A JUXTAPOSITION OF TIME AND SPACE

by

Larisa Nadya Sembaliuk Cheladyn

A thesis submitted in partial fulfillment of the requirements for the degree of

Doctor of Philosophy

in

Media and Cultural Studies

Department of

Modern Languages and Cultural Studies

University of Alberta

© Larisa Nadya Sembaliuk Cheladyn, 2023

ABSTRACT

Written nearly a century ago, *Вуйкова книга* [*Uncle's Book*] (1930) by Jacob Maydanyk embodied the collective memories of early Ukrainian settlers on the Canadian prairies. It was Maydanyk's graphic memoir, and over the years, time was unkind - the book of comic strips became a collection of forgotten immigrant voices, tucked away on dusty shelves and in broken boxes - until now. I was compelled to study Maydanyk's collection because of our shared Ukrainian heritage and profession in the arts. I was also curious as to the positioning of this comic book in the canon of comics creation in Canada. I wondered how it came to be and its significance as a body of collective memories of early pioneer experiences and Canadian comics creation. This dissertation represents an interdisciplinary approach to gathering, and sharing Maydanyk's tangible and intangible memories that lead to the creation of *Uncle's Book*. The theory of the *dérive* and psychogeographical observation facilitated contextualizing the information and uncovering new insights into the artist's past. As research-creation, the approach involved a temporal journey through the streets of Winnipeg, MB and the backroads of Manitoba, coupled with an exploration of old and new media to create a website -*The Maydanyk Digital Archives* -connecting a generation of digitally savvy scholars with collective memories from the past. I found Maydanyk's stories timeless - born in the past but still relevant today and worthy of our attention.

Keywords: Comics; Archives; Graphic Memoirs; Almanac; Humour; Canadian; Ukrainian

PREFACE

ETHICS AND COPYRIGHT

Whereas no new interviews were conducted for this project, an ethics application was not required. Copyright guidelines were reviewed regarding images appearing in this dissertation, including artwork created by Jacob Maydanyk, photographs taken of him and his work, and any other supporting artwork and photographs. Canadian copyright laws dictate that aside from negotiated exceptions, the copyright of an image remains with the artist, followed by the estate until 70 years after death¹. At that time, the images will become public domain. In 1977, Jacob Maydanyk donated all of his illustrations as well as the rights to all the publications he illustrated and edited, including those found in *Uncle's Book*, to the archives at [Oseredok Ukrainian Educational and Cultural Centre](#) in Winnipeg, MB. The agreement was that his artwork could be available for research and made publicly accessible whenever possible. Therefore, *fair dealing* applies to the use of Maydanyk's illustrations and publication for this dissertation. No additional permissions are required.

[Roman Stepchuk](#) also granted permission to link *The Maydanyk Digital Archives* to the open-access source of his photographs of Maydanyk's icons. All images that appear in the digital archives are acknowledged in the list of figures.

FUNDING

Funding by [SUCH – The Sustainable Ukrainian Canadian Heritage Network](#) was provided to Oseredok Ukrainian Cultural and Educational Centre to scan their Maydanyk collection for this study. Permission was also granted to link to the database

¹ As of December 30, 2022, the general term of copyright protection in Canada changed from 50 to 70 years after the death of the author. This change does not affect works that are already in the public domain. For more information, please see the amendments to the Copyright Act from June 2022.

and upload files to *The Maydanyk Digital Archives* – an integral component of this dissertation.

PREVIOUSLY PUBLISHED ARTICLES

This thesis includes links to the following three previously published articles. The information is also referenced and quoted in each of Appendix 2, 3, and 4 and in related sections of *The Maydanyk Digital Archives*.

Cheladyn, Larisa Sembaliuk. “Forgotten Immigrant Voices: The Early Ukrainian Canadian Comics of Jacob Maydanyk.” In *Journal of Graphic Novels and Comics*, September 2019. Taylor & Francis Online, 2019a.

Cheladyn, Larisa Sembaliuk. “Vuiko Shtif Writes Home.” In *Love Letters from the Past: Courtship, Companionship & Family in the Ukrainian Canadian Community*.” Edmonton: Kule Folklore Centre, 2019b.

Cheladyn, Larisa Sembaliuk. “Life’s Lessons Taught on The Streets of Winnipeg: The Didactic Art of Jacob Maydanyk”. *Zakhidn’okanads’kyi zbirnyk on Ukrainian-Canadian Visual Art Volume L*: 98-116. Edmonton: Shevchenko Scientific Society of Canada, 2022.

I confirm that I was solely responsible for all data collection and analysis as well as the manuscript composition of this document and the three articles listed immediately above.

DEDICATION

I dedicate this work to my grandparents.

Peter & Olga Korpus and John & Elizabeth Sembaliuk

They shared the same pool of memories as Jacob Maydanyk
and knew precisely what Uncle Shtif Tabachniuk was talking about.

ACKNOWLEDGEMENTS

This study would not have been possible without the many individuals who supported me on this journey. I want to express my sincere appreciation and gratitude to all of them.

Chris Reyns-Chikuma, John-Paul Himka, Astrid Ensslin,
 Jean-Paul Gabilliet, Natalie Loveless, Megan Strickfaden,
 Iris Bradley, Oksana Kuryliw, Halya Kuchmij, Lesia Savedchuk,
 Ksenia Maryniak, Andriy Nahachewsky, Jelena Pogosjan,
 Olesia Sloboda, Orest Martynowych, James Kominowski,
 Maryna Chernyvaska, Jars Balan, Andrij Hornjatkevyc,
 Andrea Hayes, Victoria Ruetalo, Theo Harasymiw, Sylvie Ellis,
 Michael Yereniuk, Mark Minenko, Chrystia Chudczak,
 Patricia Sembaliuk, Nadia Korpus, Andrea Betke, David Betke,
 Phil Sembaliuk, Natalie Prytuluk, Meron Sembaliuk, Yuri Sembaliuk,
 Mich Cheladyn, Ileana Cheladyn, Josiah Davis,
 Tatiana Cheladyn, Ryan Shewchuk, Nicholas Shewchuk,
 Oseredok Ukrainian Cultural and Educational Centre - Winnipeg
 Bohdan Medwidsky Ukrainian Folklore Archives - University of
 Alberta

I would also like to express my appreciation for the financial support in the way of grants and scholarships provided by:

Kuryliw Family Research Assistantship, Kule Research Assistantship,
 Henry Kreisel Scholarship in Canadian Literature,
 Dr. Jeanette Bayduza Graduate Scholarship in Ukrainian Studies,
 Metro Gulutsan Memorial Scholarship,
 Shevchenko Foundation - Stephen and Olga Kuzyk Education Bursary

TABLE OF CONTENTS

List of Images - ix
Introduction - page 1
1 Why Study Maydanyk's Comics? - page 9
2 Form Follows Function - page 26
3 The Maydanyk Digital Archives - page 39
4 Conclusion - page 40
Bibliography - page 46
APPENDIX 1 - A Collection of Memories - page 57
APPENDIX 2 - Who was Jacob Maydanyk? - page 83
APPENDIX 3 - Maydanyk's World of Humour - page 111
APPENDIX 4 - <i>Вуйкова книга</i> - "Uncles Book" - A Review - page 137
APPENDIX 5 - "Uncle's Book" (English Translation) - page 173
APPENDIX 6 - Jacob Maydanyk's Timeline - page 213
APPENDIX 7 - Dérive Data - page 256
APPENDIX 8 - Glossary - page 267

LIST OF IMAGES

CONCLUSION

Pages 39-43

Sketches 1-5 – by Larisa Sembaliuk Cheladyn

APPENDIX 5 – DRAFT – Uncle’s Book (English Translation)

Pages 172 - 210

Original text and illustrations by Jacob Maydanyk

Layout and Design by Larisa Sembaliuk Cheladyn

APPENDIX 7 - DÉRIVE DATA

Pages 254-257 – Layout and Design Larisa Sembaliuk Cheladyn

MAP 1 – Maydanyk’s Journey to Canada - Open Maps, Canada.ca

MAP 2 – Locations in Southern Manitoba - Open Maps, Canada.ca

MAP 3 - A record of purposeful virtual drifts through the streets of
Winnipeg using Google Maps and Winnipeg 1917. Courtesy
of University of Manitoba - Archives and Special Collections

MAP 4 – Locations in Winnipeg c.1911 – 1930. Courtesy of University
of Manitoba - Archives and Special Collections

Page 258

CHART 1 - Dérive Data

APPENDIX 8 – GLOSSARY

Page 266

CHART 2 – Glossary

LIST OF SYMBOLS AND ABBREVIATIONS

ABBREVIATIONS

The following abbreviations are used for various groups and institutions:

BMUFA – The Bohdan Medwidsky Ukrainian Folklore Archives

LAC – Library and Archives Canada

NFB – National Film Board of Canada

NOVYN–1915 - *Люстрований Календар Новин -1915* [Illustrated News Almanac – 1915]

OSEREDOK – Oseredok Ukrainian Cultural and Educational Centre

RTS – Ruthenian Training School

SUCH – Sustainable Ukrainian Canadian Heritage

UCC – Ukrainian Catholic Church

KUCHMIJ AUDIOTAPES

The audio recordings of interviews between Halya Kuchmij and Jacob Maydanyk are numbered according to Kuchmij's original notations on each cassette tape.

T= Tape; S=Side; Year e.g. T1-S2-1981 = Tape1-Side2-1981

IMPORTANT NOTICE

This is a multimodal dissertation.

It is a Research-Creation Ph.D.

The reader has the option of navigating this document as a PDF or accessing the information entirely online here as integrated with *The Maydanyk Digital Archives*.



To enter the website Scan the QR code or CLICK on the URL below.

<https://sites.google.com/ualberta.ca/maydanyks-memories/>

For the purpose of evaluation, the document can be printed out here:

[*Maydanyk's Memories: A Juxtaposition of Time and Space \(PDF\)*](#)

(Introduction, Chapters, Bibliography, Appendices)

The text and a website titled *The Maydanyk Digital Archives* are interconnected and meant to be evaluated in tandem.

Technology is not flawless.

Should there be issues linking to any pages, please communicate with the author by email or text.

Email cheladyn@ualberta.ca Cell: 780-984-8852

INTRODUCTION

“Comics encourage, even demand exploration and reflection, and scanning panels and pages permit readers to move easily back and forth through time.”

(Paul Gravett, 31)

This dissertation is an interdisciplinary approach to gathering, contextualizing, and sharing the collective memories embodied in century-old comics authored and illustrated by Ukrainian Canadian artist Jacob Maydanyk (1891-1984). Iconographer by day, and cartoonist by night, he was one of the most prolific Ukrainian Canadian artists of his time. His eclectic portfolio of religious and secular imagery appealed to the early waves of Ukrainian immigrants who settled in Canada before WWII², and much of his cultural commentary is still relevant today.

I was compelled to study Maydanyk’s work because of our shared Ukrainian heritage and profession in the arts. I was also curious as to the positioning of his comic book, *Вуйкова книга* [*Uncles Book*] (1930), in the canon of comics creation in Canada. Intrigued by the way his comics represented the collective memories of a specific time and place in Canadian history, I crafted this study to explore resources and processes that could put his life into context for anyone interested in comics studies, folklore, and Ukrainian Canadiana. To that end, I have drifted into his past, gathering and saving information along the way. Through research-creation³, I developed *The Maydanyk Digital Archives* to function as an intersection of knowledge, accessible to

² Ukrainian immigration to Canada began in 1891 and is commonly classified by waves characterized by a surge in numbers. The earliest waves are considered first-wave 1891-1914 and second-wave 1920-1939.

³ Research-creation is an emergent methodology that ‘speaks to contemporary media experiences and modes of knowing’ (Chapman and Sawchuk 2012, 5).

the public and scholars alike. For myself, the outcomes became the groundwork for the eventual creation of an interactive, digital graphic biography of Jacob Maydanyk.

INSPIRED BY MY PAST

The inspiration for this investigation comes from an event in my past. Like many Canadian baby boomers, I spent the summers of my youth reading comics. While visiting my grandparents on the farm, I would stay up late into the night with a flashlight under the covers consuming the pages of *Archie* and *Scrooge McDuck* or the latest from Marvel and DC comics. As long as it did not interfere with chores, my Dido [grandfather] did not mind – I was reading. One day he asked if I had ever read the Ukrainian ones, the comics about Вуйко Штіф Табачнюк [Uncle Shtif (*Steve*) Tabachniuk]. He slapped his knee and chuckled – “Those were the real funnies about real life here in Canada.” Baba [grandmother] responded, with a roll of her eyes, that those comics by Jacob Maydanyk were from a different time and place and not so funny; the subject was immediately dropped.

Decades later, I remembered that conversation and many questions popped into my head. They were narrowed down to the following guiding queries:

- Who was Jacob Maydanyk, and what was the relationship between him and his comic book character *Uncle Shtif Tabachniuk*?
- Where do Maydanyk’s comics fit within Canada’s history of comics creation? Moreover, how are they significant?
- Where can I find the century-old Tabachniuk narratives my Dido spoke of?
- If found, what could we learn from the cultural memories captured in those old immigrant narratives?
- Ultimately, is there a way to share the resources and remediate⁴ the comics to increase their accessibility for the current generation living in a digitally savvy world?

⁴ Remediation is the creation of new media by reformatting or refashioning a prior media form.

As an orientation for myself and others, I first gathered what information was close at hand and wrote a biographic sketch that established Maydanyk's backstory and the source of my Dido's comic book hero, Uncle Shtif Tabachniuk.

The initial research also informed the following three publications, which I cite throughout this dissertation:

“Forgotten Immigrant Voices: The Early Ukrainian Canadian Comics of Jacob Maydanyk.” In *Journal of Graphic Novels and Comics*, September 2019. Taylor & Francis Online, 2019a.

“Vuiko Shtif Writes Home.” In *Love Letters from the Past: Courtship, Companionship & Family in the Ukrainian Canadian Community*. Edmonton: Kule Folklore Centre, 2019b.

“Life's Lessons Taught on The Streets of Winnipeg: The didactic art of Jacob Maydanyk.” In *Zakhidn'okanads'kyi zbirnyk on Ukrainian-Canadian visual art and photography*. Shevchenko Scientific Society of Canada: Toronto, 2022.

In writing the articles, I realized significant connections between Maydanyk's experiences as a Ukrainian Canadian immigrant and his contributions to 20th-century comics creation in Canada. As a result, I was motivated to dig deeper into the artist's past to identify the context in which his work was created. What I learned became the foundation for this study and creation of *The Maydanyk Digital Archives* - a creative approach to interpreting and disseminating information related to the life and work of Jacob Maydanyk.

A BLENDED METHODOLOGY

To define my research approach, I came to rely on previous experience as a folklorist and visual artist. Folklore is the process and product of human cultural expression. Comics are a category of expression created to share traditions that support and solidify group identity (Sims & Stephens). In the broadest sense, folk genres are categorized as verbal, customary, or material (2). Maydanyk's comics fall into all three classifications. First, through the visualization of dialogues that appeared in bubbles,

his comics represent the verbal exchange of ideas shared within and among folk groups of his era. The materiality associated with the tangible and intangible cultural heritage of artistic expression through drawing falls into the second category. And thirdly, the customary is evident in Maydanyk's perpetuation of the Ukrainian tradition of 'humour as medicine' and the embodied collective memories related to the cultural traditions of his ethnic and professional communities.

As an artist, I recognize and identify with the visuality of Maydanyk's work and appreciate the value of integrating text with imagery (Kashtan 9). I, therefore, chose to interpret my research comparably. Whereas a traditional Ph.D. dissertation is usually presented as a text document with a few supporting images, my approach strays from that norm. Early in my research, it became apparent that information related to a multidisciplinary medium could benefit from being shared in a similar format.

Therefore, I followed in Maydanyk's footsteps by exploring a contemporary visual medium. For Maydanyk, in the 1920s-30s, comics were the new medium that appealed to a younger demographic. For me, in 2022, it became a digital platform that presents as a website designed to target a digitally savvy readership accustomed to independent interaction and interpretation of data.

My ultimate vision is to use my research to contextualize an interactive graphic biography. However, through this study, I realized that the creative process for such a vision, from the initial concept to the final installation, is a multi-faceted, multidisciplinary, and highly technical activity. It will require a production team. Therefore, at this time, I limited my approach to making of Maydanyk's legacy of work easily accessible by establishing and preserving a knowledge base for a post-doctoral project. In that light, this dissertation became the first step of a creative process involving data collection and exploring graphic and digital formats. The outcome(s) and conclusions are presented herein as *The Maydanyk Digital Archives*.

My research methodology relied on a blend of traditional ethnographic qualitative research models (text analysis, fieldwork, and interpretation of recorded oral histories) coupled with research-creation – "an emergent category that speaks to

contemporary media experiences and modes of knowing” (Chapman and Sawchuk) that involved visualizing preliminary results and the application of graphic and computer skills. Taking inspiration from comics creator Alan Moore (*Watchman, V For Vendetta*),⁵ the Theory of the Dérive, developed by French philosopher Guy Debord, and the related practice of psychogeography became the foundation of my approach to studying Maydanyk and his work⁶. I explored Maydanyk’s life by wandering through his past. The objective was to ‘deterritorialize knowledge’ and break away from romanticized versions of the rural-based Ukrainian immigrant. With a 1917 map of Winnipeg and the surrounding area, I connected his activities with the physical environment. The intent was to look beyond the peasant stereotype and contextualize Maydanyk’s life by exploring the city streets of Winnipeg and the backroads of Ukrainian settlements that he had previously travelled.

Similarly, a dérive through the streets and back roads of Maydanyk’s graphic memoir⁷ generated a greater understanding of immigration as experienced by the first waves of Ukrainians to settle in Canada.

When I began this study, information about Maydanyk and his comics was scarce. Five years later, I amassed a collection that includes his comic book, yearly almanacs and periodicals, artwork, and over 25 hours of audio interviews with the artist. Most of it is now uploaded to the open-access website.

DISSERTATION FORMAT

Maydanyk’s comics are unique, as is this dissertation. Therefore, before introducing the topic, I feel it is essential to present an orientation to the relationship between the analogue and digital components of this final document.

⁵ In an interview with Daniel Morden, Alan Moore discusses the relevance of psychogeography in his creative process as the author of *Watchmen, From Hell, League Of Extraordinary Gentlemen, Voice Of The Fire*, and *Jerusalem*.

⁶ The dérive (French: drift) is a strategy originally presented as the “Theory of the Dérive” (1956) by Guy Debord a member at the time of the Lefferist International. He described the dérive as a technique of rapid passage through varied ambiances...an unplanned journey through a landscape, usually urban, in which participants let themselves be drawn by the attraction of the terrain and the encounters they find there” (Debord).

⁷ Memoirs are close kin to biographies. They differ in that they tend to have an air of informality and do not necessarily have the author as the subject. The focus is more on the recording or sketching of memories (Rak 309).

Maydanyk's Memories: A Juxtaposition of Time and Space is a multimodal presentation of findings created as two integrated parts. Satisfying the academic requirements of both analog and digital formats was an enormous challenge. While there are well-established guidelines for a written dissertation⁸, procedures for creation as research are still incubating⁹. I, therefore, chose to integrate the two practices by accommodating the written requirements and supplementing them with a digital platform.

This document is the analogue “text-support” to a digital thesis in the form of a website. The pages are a paper record of the concepts, theories, methodology, conclusion, bibliography, and appendices; they are meant to be reviewed in tandem with *The Maydanyk Digital Archives*. To aid the evaluation process, I provide the option of printing out a [PDF of the text](#). The entire dissertation (analog combined with digital) is accessible online [HERE](#).

The document and the website are organized in the same order, beginning with this introduction. I then ask, “Why Study Maydanyk’s Comics?” and discuss how Maydanyk’s Tabachniuk graphic narratives represent the collective memories of the artist together with those of his close-knit cultural and professional communities. In *Chapter 2 – Form Follows Function*, I explain the foundational theories that came to guide the creative process of collecting, contextualizing, and sharing all the data amassed during this project.

Chapter 3 – The Maydanyk Digital Archives marks a transition to a digital platform whereby I present my findings in the form of a website. I took inspiration from the intertextual attributes of comics and research-based strategies of Kirtley, Garcia, and Carlson to facilitate a self-directed exploration of Maydanyk’s life and legacy (13). In a process akin to the *dérive*, which I engaged in to collect the data, I encourage scholars to “drift” through the collection of essays, photos, century-old periodicals,

⁸ UAlberta FGSR Dissertation [Formatting Requirements](#).

⁹ The University of Alberta has established a signature area for innovative artistic research, research-creation practices, and collaboration referred to as "[Shifting Praxis in Artistic Research/Research-Creation](#)" It supports an approach to knowledge that crosses traditional lines between practice and theory.

and illustrations to experience firsthand “a [virtual] passage through varied ambiances” (Debord). The digital archives became a space that represents a juxtaposition of time and place, and a meeting of old media and new with distant memories and contemporary perspectives.

To exit the archive, I provide a link in the navigation bar at the top or at the bottom of the Archives home page that moves you to *Chapter 4 - Conclusion*, the *Bibliography*, and *Appendices*.

The Appendices to this document are essential to sharing and evaluating my research. They represent the bulk of the knowledge collected during this study. Typically the information would have been chapters in a dissertation. However, realizing that academic writing styles for dissertations differ from those expected for a website, I first wrote four scholarly papers. The content on the website was then pulled and rewritten for *The Maydanyk Digital Archives*. The four papers are:

- **APPENDIX 1 - A Collection of Memories** – a description of the primary resources (a literary review) identified by this study and now accessible online.
- **APPENDIX 2 - Who was Jacob Maydanyk?** – a biographical sketch
- **APPENDIX 3 - Maydanyk’s World of Humour** – a summation of how Maydanyk fits into the world of comics in Canada.
- **APPENDIX 4 – Вуйкова книга “Uncle’s Book” - A Review** - a review of Maydanyk’s comic book published in 1930.

Additional supporting resources include:

- **APPENDIX 5 – “Uncle’s Book” - English Translation** – a draft of an English translation of *Uncle’s Book*
- **APPENDIX 6 – Jacob Maydanyk’s Timeline** – a chronological list of data layered onto Jacob Maydanyk’s timeline
- **APPENDIX 7 - Dérive Data** – a map of locations identified during psychogeographic exploration of the urban and rural environments

frequented by Maydanyk plus a legend indicating the significance of each site.

- **APPENDIX 8 – Glossary** – a glossary of terms spoken by the characters in Maydanyk’s comics.

Note that I have intentionally omitted images from the appendices to emphasize and contrast the difference between the information presented with and without imagery.

In addition to the consolidation of Maydanyk resources into an accessible, open-access online website, this study has also achieved the following: 1) the recovery of 24 hours of never-before-shared audio interviews with the artist, 2) the creation of a contextualizing timeline and maps, and 3) the English translation of Maydanyk’s comic book.

The information gathered from this study has also become the foundation for the future creation of the digital graphic narrative *World of Uncle Shtif*.

1

WHY STUDY MAYDANYK'S COMICS?

"The importance of early cultural narratives should not be underestimated, nor should they be lost to history. As chronicles of bygone eras, they are often referred to as 'collective memories' that have the power to impact individual and communal identity, and influence social history."

(Ahmed and Crucifix 2018, 1, 11-14)

Comics are a multi-disciplinary medium¹⁰ studied for their educational and recreational attributes and the embodied memories deeply rooted in their text and imagery. A popular definition by Scott McCloud describes comics as "juxtaposed pictorial and other images in deliberate sequence, intended to convey information and to produce an aesthetic response in the viewer" (9)¹¹. He is describing a medium that has become familiar in many forms. Initially, they appeared as newspaper comic strips, comic books, mail-order advertising, and even bubble-gum wrappers. The definition now encompasses alternate modes of communication, including graphic novels, tattoos, online adventures, and social media memes. In the past, comics were considered ephemeral, typically printed on cheap newsprint, intended for a quick read and disposal (Jenkins 301-322). However, we now recognize that inherent aspects of the medium, such as the multimodality, the blending of sequential and simultaneous communication, and intertextual narratives, make comics powerful tools

¹⁰ When referencing comics, I chose to adopt Aaron Kashtan's definition of the term *medium*, which is understood in terms of Bolter and Grusin's sense as something that remediates (65); specifically, "a historically and culturally situated assemblage of technologies and physical parameters, which is employed for the delivery of some sort of content" (Kashtan, 25).

¹¹ In 1993, Scott McCloud's definition of comics ushered in an era of comics study that focused on the medium as being equally important as the content. Since then, the terminology has been refined.

for inquiry, contributing to their popularity among readers of all ages and walks of life.

First appearing as strips in newspapers and periodicals, comics have since been adapted for numerous literary genres in digital and analogue formats. As digital narratives, they have moved to the forefront of multi-modal academic studies because of interdisciplinary applications and technological advancements (Gravett 122-136). No longer short-lived literature, comics have become archives defined by intertextual collections of imagery and text that document juxtapositions between time and space.

The concept of combining picture narratives with humorous literature dates to at least the 16th century. Notably, the English painter and engraver William Hogarth published “readable images” that “situated themselves between news and the novel” (Smolderen 3). The format’s evolution is further historically marked in Western Europe by the semiotic works of the Swiss schoolmaster Rodolph Toppler – “The father of modern comics”, which appeared in the early 1800s. Richard Outcault (*Hogan’s Alley* 1896), Frederick Burr Opper (*Happy Hooligan* 1900), and Winsor McCay (*Little Nemo*, 1905) ushered in the era of the comic strip in North America (Gardner 242). With the success of the medium, numerous other comic strips rapidly emerged. Bud Fisher’s *A. Mutt* (later *Mutt and Jeff*) (1907), George Herriman’s *The Family Upstairs* (1910), *Gasoline Alley* (1918–), and *Little Orphan Annie* (1924–2010) offered serial strips about ordinary people who spoke in a vernacular and shared similar experiences to working-class Americans (Smolderen 3-24).

Canadian comics evolved similarly but from varying sources. Comics scholars often identify Canadian comics by two geographic/cultural areas of origin: French language comics created in Quebec - which were historically influenced by publications from France and Belgium, and comics in the rest of Canada - which borrowed from publications out of the UK and the United States. Some of the earliest *bande dessinée québécoise* (BDQ)¹² include the 1904 publication of *Les Aventures de Timothée* [*The Adventures of Timothée*] by Albéric Bourgeois and Joseph Charlebois's popular comic-

¹² Comics from Quebec are commonly referred to as *bande dessinée Québécoise* (BDQ).

strip adaptation of *Le Père Ladébauche* (Father Debauchery), which also debuted in 1904, in *La Presse*. Early English-language Canadian comics appeared in mainstream newspapers such as the *Toronto Star Weekly* and *Manitoba Free Press*. Popular syndicated comic strips include *The Doo-Dads* (1909) and *The Imps* (1913) by Arch Dale¹³, *Unk & Billy* (1921-1926) by Ben Batsford¹⁴, *Life's Little Comedies* by Jimmy Frise (1921), and *Men of the Mounted* (1933-35) by Edwin Reid McCall (author) and Harry Hall (illustrator)¹⁵ (Punch in Canada).

Whether they were published in Quebec or the rest of Canada, Canadian versions took advantage of the extraordinary pedagogical attributes of graphic narratives to convey meaning through the skillful employment of words and imagery. Within comics, the visual elements are as important as semiotics in the literary experience (Kashtan 9). The intertextuality of graphic narratives, where imagery is combined with text, contributes to a layering of simultaneously occurring narratives, producing multiple perspectives (Harris-Fain 149). The resulting stories within stories (such as flashbacks, foreshadowing, and parallel narratives) add context, and the interconnectedness between layers moves the story along through juxtaposition and closure. Therefore, in terms of the simplest definition, comics are a form of ergodic literature¹⁶ requiring nontrivial effort to allow the reader to traverse the stories. In other words, comics invite additional interaction to absorb the content, unlike regular book reading, which only requires limited (trivial) physical interactivity of eye movement and flipping a page (Aarseth 9-13). The term is typically associated with cyber-text, where the reader engages in a process that goes beyond following a straightforward linear path through a narrative. Links (hypertext) within the narrative promote an interactive experience with the content. Similarly, in comics literature, information is commonly intertwined within each panel, forcing the reader to traverse

¹³ Born in Dundee, Scotland, in 1882, Arch Dale moved to Winnipeg, MB, in 1907 and contributed to the *Winnipeg Free Press* and later the *Toronto Star Weekly* in (1913) among other periodicals in the UK, Canada, and the USA.

¹⁴ Ben Batsford (1892-was born in Minneaoplis, MN. At the age of 8, he moved with his family to Winnipeg. His earliest cartoons appeared in the *Manitoba Free Press*.

¹⁵ Edwin Reid McCall (1901-1975) and Harry Hall are noted for the series *Men of the Mounted* (Toronto Evening Telegram, 1933-35) https://en.wikipedia.org/wiki/Ted_McCall#cite_note-archives-6 .

¹⁶ *Ergodic literature* is a term coined by Espen J. Aarseth in his book *Cybertext* and is defined as requiring non-trivial effort to navigate – meaning that some effort is required on the reader's part to traverse the text.

a convoluted path through text and imagery, engaging or linking mentally to personal knowledge to create closure – and fill in the gaps between panels.

The inherent attributes associated with comics also contribute to the constructedness¹⁷ of knowledge and reality, thus enhancing reader comprehension (Tabachnick 149). Comics are thereby conducive to presenting parallel histories. Through the juxtaposition of ‘elsewhere’ and ‘elsewhen’, the reader can experience what is happening right now, think about what may occur in the future, or remember an event from the past (Van Ness 93). In addition, the synchronic moments that occur when reading comics incorporate multiple times and spaces, facilitating the potential for an intersection of knowledge leading to understanding, critical thought, and innovation.

The way comics interject humour and satire into daily life is also recognized as a valuable contribution to mental well-being. In the past and today, society has adopted comics as a productive way of dealing with the trials and tribulations of war and resettlement. For example, in an address to Canadian University students on the 20th of June 2022, President Volodymyr Zelensky of Ukraine responded to a question by stressing the value of humour during times of trauma. I quote from his translated script:

“...In terms of humour [during the war], it’s not really humorous times; you don’t feel like joking, but humour is a kind of medicine which always helps because you cannot be with your thoughts in the war 24-7. Sometimes you have to make a break for a couple of minutes in order to analyze and take stock. To be an effective person – read something. Humorous memes on the internet; there are good memes about different leaders, political leaders, and I think it’s great. It is a good criticism, a good satire that asks people to relax a bit. That really helps. I know it helps not only me; I know soldiers in the trenches also need this breath of fresh air in-between the shelling. You can’t

¹⁷ Constructedness is the status of a text in any medium as something created, authored, composed, framed, mediated, and/or edited rather than being an unmediated slice of life or a window on the world. Oxford Reference online.

protect the lives of people by losing the sense of life...” (Volodymyr Zelensky, 22 June 2022, 8:31am MDT)¹⁸

This contemporary example helps us recognize the importance of humour during tumultuous times. The need for a laugh to counterbalance stress was no different in the past. Many early 20th-century Ukrainian immigrants faced similar traumatic realities when escaping WWI situations in Ukraine and immigrating to Canada (Martynowych 2016). Among Ukrainian Canadians, the most popular sources of comedic escapism at that time were yearly almanacs of humour and comics¹⁹ – particularly those published by Jacob Maydanyk. They were a ‘medicine’ that reflected familiarity and provided levity, thus helping new settlers deal with the many anxieties associated with integration into a community (Klymasz 183-185).

MAYDANYK’S WORLD OF COMICS

In 1930, Jacob Maydanyk purposefully embraced comics as a medium that could provide levity during times of trauma and could serve to deliver his didactic messages²⁰. In addition, he knew how comics could connect with and influence the world around him, often stating that “young people like to laugh, and through laughter, his readers can learn and better themselves” (Lozowchuk; Ewanchuk; Kuchmij 1983).

Throughout my research, I often contemplated Maydanyk’s prolific career and wondered what motivated him to create graphic narratives that would ‘better his community.’ As an artist, I recognize now that he created much of it in response to personal financial needs. He took every opportunity to use his artistic skills to support himself and, later, his family. Documents in the Jacob Maydanyk and Providence Church Goods collections (Oseredok) include many “past due” notices for utilities and

¹⁸ President Volodymyr Zelensky addressed graduate students in universities across Canada in a virtual town forum on June 22, 2020. This statement was in response to a question from a student about how, as a former comedian, he felt about humour during a time of war.

¹⁹ Popular Ukrainian language almanacs that were circulated in Canada prior to WWII include: “Вуйко” [Uncle] Winnipeg: 1918-1932; “Кадило” [The Censer] Winnipeg, Vancouver, Toronto: 1913-1918, “Гарапник” [The Whip] Edmonton: 1921-1935, “Веселий Друг” [The Happy Friend] Winnipeg: 1918-1927, and “Точило” [The Grindstone] Winnipeg: 1930- 1947.

²⁰ In addition to offering a distraction from everyday concerns, comics, particularly those created by Jacob Maydanyk, were also didactic. They recorded the folklore of the time and served as fables or moral compasses that guided settlers through the social customs of their new environment (Klymasz, 182-83; Cheladyn 2022).

supplies. They were debts that plagued him until the late 1970s when he finally retired²¹. The outstanding accounts explain in part his continued drive to produce and publish.

When looking at his artwork, it is easy to determine that much of Maydanyk's visual imagery was influenced by his experiences as a Ukrainian immigrant. He often chose familiar imagery from his Ukrainian Catholic faith for his religious paintings. Dictated by church tradition, he produced specific icons with prescribed compositions intended for designated locations in a church. The dominant narratives in his comics came from immigrant experiences on the Canadian prairies from 1914 to 1930. They directly reflected the lifestyle from which he emigrated and the one into which he settled.

However, I found that the primary motivation for Maydanyk's thematic choices for icons and comics stems from another source. On several occasions, he emphatically noted that he was motivated by a drive to teach fellow Ukrainians how to be civil citizens in their new homeland. This goal was first acknowledged in 1959 in the Foreword to the final Uncle Shtif publication "Вуйко Ш. Табачнюк і 20 інші нові короткі оповідання [Uncle S. Tabachniuk and 20 other new short stories]" (5). It states that throughout his career, the author's overall plan was to use satire and humour to expose all the misfortunes that inflicted shame on his people, thus correcting them with laughter²². In later years, Maydanyk repeated this mission statement in interviews with Yaroslav Lozowchuk (00:19:52-00:20:40), Michael Ewanchuk (00:24:50-00:31:10), and Halya Kuchmij (1983 00:06:44-00:07:00) noting that he felt obligated to record the 'inappropriate' lifestyles around him to show his readers how not to act and they could laugh at themselves. He hoped his comics would help fellow immigrants deal with obstacles associated with resettlement in a new country and motivate them to bring pride to the Ukrainian community and become productive Canadian citizens (Cheladyn, 2022).

²¹ Shipping receipts found in the Maydanyk collection at Oseredok confirm that he distributed his comic book and almanacs of humour across Canada and as far away as Kyiv, Ukraine and Madrid, Spain. Personal correspondence confirms they were known among Ukrainian immigrants in Argentina and Brazil.

²² "Загальний плян автора був викривати мовою сатиричних образів все лихо, яке наносило ганьбу нашому народові і тим самим виправляти їх сміхом." (С.М.) (Maydanyk 1959, 5)

Along with President Zelensky's message that acknowledges the importance of levity during traumatic events, when I reflect on the didactic nature of Maydanyk's messages as they relate to immigration and assimilation, the significance of Maydanyk's Tabachniuk narratives becomes that much more apparent. I see that his messages are timeless when it comes to coping with the traumas of displacement – his humorous narratives are as relevant now as they were then.

COLLECTIVE MEMORIES

To further understand the value of the 'Tabachniuk' narratives, one must appreciate the significance of collective memories representing specific folk groups. French philosopher Maurice Halbwachs developed the concept of 'collective memory'. As a Durkheimian²³, Halbwachs believed that our norms, beliefs, and values make up a collective consciousness that contributes to a shared way of understanding and behaving in the world. Notably, he felt that there is a fluidity and relationship between cultural and individual memory where many remembrances are mutually supportive of each other and common to all (53).

Until recently, print media was the cornerstone of communication within cultural enclaves. The most dominant vessels of collective memories included printed folksongs, correspondence, short stories, journals, diaries, photographs, newspaper articles, and comics. The narratives embodied fundamental human needs, desires, and anxieties that were significant in the past (Bronner 1-16). These forms of media also contained facts, figures, and personal opinions expressed through culturally specific traditions. Historically, Canadian ethnic publications²⁴ were regularly shared within intimate family circles and large institutionalized groups²⁵. The content, and the

²³ Emile Durkheim (1858 – 1917) was a French sociologist who formally established the academic discipline of sociology. He is also often cited as one of the principal architects of modern social science.

²⁴ By 1910, within the downtown core of Winnipeg there were at least ten ethnic and religious printing houses serving the Icelandic, Swedish, German, Ukrainian, Polish, Italian, Norwegian, Croatian, Mennonite, and Jewish communities (Bowling and Hykawy 1974); and by 1914, there were no fewer than fifteen Ukrainian language weekly newspapers and corresponding yearly almanacs published in Canada – the majority of them were out of Winnipeg, MB (Swyripa 1985).

²⁵ Within the Ukrainian Canadian community, the Prosvita Society was a popular institution that supported reading and social awareness. Founded in Lviv in 1868, the society promoted education among the Ukrainians. It

process of creating the stories, ultimately became intertwined with the reader's thoughts, producing an ongoing exchange of information which generated and contributed to a collective memory of the folk group and larger community.

Memory is also a form of temporal awareness and 'cultural memories' share transformative historical experiences that define a culture. They allow us to remember, create, and recreate our past. With the help of cultural mnemonics, this collective knowledge can be passed on from one generation to the next, "rendering it possible for later generations to reconstruct their cultural identity" (Rodriguez and Fortier 1). 'Embodied memories' are defined as being captured within a person or object. According to the late Paul Connerton, the human body can also serve as a memory carrier by enacting an activity that stores or retrieves information. Photography, writing, dancing, and drawing/cartooning are examples of physical activities that can inscribe that information (Connerton, Chapter 3). Likewise, an inanimate object like Maydanyk's comic book can also contain memories from a distant time or place. It documents the shared experiences and records the process that captured the cartoonist's thoughts. In this way, collective memory has become central to contemporary comics studies.

REPRESENTATION OF MAYDANYK'S MEMORIES

Comics represent shared and personal memories of the author and subjects. The experience of remembering is also heightened by intertextuality, where text and imagery co-contribute to understanding the content (Mitchell 411-520). Stimulated by text and imagery, graphic narratives reflect a constant interaction between different kinds of memory - personal, historical, and material - "that capture[s] the tension and ambiguity between individual and collective memories" (Ahmed and Crucifix 2). In addition, it has been said that "Although comics often seem intensely personal due to their individualistic drawing styles, they can also serve as reflections of the collective memory of the contexts of their production, and...owing to their

guaranteed freedom of religion, speech, assembly, and associations – thereby creating conditions for democratic political and public activities in Ukraine and its diaspora communities.

frequent positioning in the margins of culture, comics can provide insight into the possible schism - and overlaps - between memory and history". (Fernandez)

The act of pen and ink marking, the formatting, and the processing of material properties are rarely consciously laid down with preservation in mind. Yet, archived memories are said to be everywhere in graphic narratives. "Although not in the ordered collection of an academic library or a law firm, [they] are archives in the loosest, messiest sense of the word - archives of the forgotten artifacts and ephemera of American popular culture, items that were never meant to be collected" (Gardner 150). Comics scholars Benoit Crucifix and Maaheen Ahmed have sought to establish the relationship between comics and memory and have led the way in exploring three main aspects: 1) personal memories in autobiographical graphic narratives and memoirs, 2) collective memories that reflect on historical events, particular moments, and figures from the past, and 3) memory of the medium with concerns related to ephemerality, seriality, and production (2-12). The comics/graphic narratives authored and illustrated by Jacob Maydanyk express all three aspects of memory, particularly his comic book, *Uncle's Book*.

As a graphic memoir, *Uncle's Book* is a collection of Maydanyk's memories. Each of his Tabachniuk narratives is a recollection of an event during the author/artist's travels or times of resettlement. In addition, he incorporated cultural and religious traditions, historical events, and figures that were a part of his life and those around him. Although not necessarily intended as instruments of preservation, the text/ image combination in comics is also like an index that can stimulate or help us retrieve our memories - reaffirming that comics are archives in themselves, and the artist is the archivist. While musing on Hegel and self-recollection, and Freud and fetish, Susan Stewart considers that, as souvenirs from our past, comics are objects that can authenticate our memories through the 'invention of narrative' (132-139). These stories of bygone eras represent Halbwachs' 'collective memories.' They are memories shared by a group, thus affirming collectivity. Furthermore, collective memories are created by 'an ongoing exchange of information between individuals and the motion between minds and media' (Erl, 12).

This type of exchange of information is evident in Maydanyk's work. His portfolio of comics was created within the context of a larger environment and therefore represents a shared pool of historical recollections of the tangible and intangible culture of a specific era. People, places, and events from the same temporal realm were archived in the stories. The narratives in Maydanyk's comics were based on shared experiences by the general immigrant population streaming into Canada from all of Europe during the early 1900s. Immigration themes that applied across the board to most immigrants at that time exposed issues of unemployment (Maydanyk, 1930a 9-14), isolation (1918, 55), integration (1925, 77-79), acculturation (1930a, 15-20; 72-72), communication (1914, 20-22; 1928, 92), homeland oppression (Brandon Sun 1913), domestic disputes (1930a, 48-49), and education (1930a, 64-65). In addition, the collective memories of people who shared Maydanyk's same ethnic identity were embodied in the comics as cultural and religious narratives (e.g.1930a, 54-55; 56-57; 72-73). There were also experiences specific to settlers from the region of Galicia in Western Ukraine (e.g.1930a, 3-8; 44-45). In addition, each line of ink layered on the paper was done so with intention, thus, reflecting his skill and knowledge of the medium. Thereby, *Uncle's Book* also embodies the memory of Maydanyk's techniques, writing style, and production process.

MULTICULTURAL COMICS IN CANADA

Maydanyk's collection can also be considered an extended ethnographic study of Ukrainian Canadians in Canada. By studying his comics and their embodied memories, this research contributes to comics study in Canada and represents the multicultural milieu within which they were read and produced.

In 2010, Fredrick Luis Aldama published *Multicultural Comics: From Zap to Blue Beetle*, which stimulated a growing global curiosity in ethnic comics. The late comics scholar Derek Parker Royal pointed out in the Foreword that social relevance can be found within thematic content in graphic memoirs and biographies, and historical fiction can capture moments of the past, including multiracial experiences and historical events and figures (11-15). He felt that the "cultural potential underlying comics is all too apparent (ix)..." [and that] "... the politics of multicultural representations within comics is a rich field of inquiry, one that is waiting to be tapped" (xi). Contributing

authors cited examples of graphic narratives that reflect a specific cultural/racial aesthetic that I feel is relevant to the study of comics in Canada. Among them are Orijit Sen's *The River of Stories* and Naseer Ahmed and Saurabh Singh's *Kashmir Pending* – tales from India that foreground peoples' struggle for an independent homeland against a repressive state. The Marvel comic *Tomb of Dracula* is an example that uses a variety of visual and verbal combinations to make readers question borders imposed between nations and races. *One Hundred Demons*, a series of twenty-panel full-colour strips by Lynda Barry, includes stories of her growing up as a working-class, mixed-race Filipina in Seattle in the 1960s. Sen's work is noted for code-switching, where the dialogue contains two languages within a sentence which, in turn, is the natural process that occurs between multilingual speakers who share two or more languages. *Tomb of Dracula* represents characters from various cultural and racial backgrounds. Through skillful visual manipulation, the reader is encouraged to inhabit a character's body, which then translates to viewing a scene through the character's eyes - sharing the danger from his cultural perspective and imagining his thoughts and feelings. And Barry explores the visualization of issues related to identity and liminality among Mestiza²⁶ as they exist betwixt and between each phase of their life. These examples show how an author can communicate a vision of their community by including cultural elements.

I also feel that several popular graphic narratives share an affinity with Maydanyk's work through Slavic connections. First, the ever-popular *Maus* by Art Spiegelman - a representational approach to the Holocaust through the eyes of the author's Polish/Jewish father; and Igort's *Ukrainian and Russian Notebooks* – based on interviews of survivors of the Holodomor in Ukraine and research related to the murder of human rights activist Anna Politkovskaya²⁷. To draw out the embodied memories, each narrative relies on visualizing cultural identifiers such as clothing, architecture, and ritual symbolism, as well as quoted snippets of interviews integrated into the text. These elements contextualize the situations and stimulate emotional

²⁶ A Mestiza is a Latin American woman of mixed race – specifically of indigenous American and Spanish descent.

²⁷ Anna Politkovskaya was an award-winning journalist and human rights activist. She spoke out frequently against the Second Chechen War, criticizing Vladimir Putin. For her work, she was detained, poisoned, and ultimately murdered.

reactions to the circumstances. Subsequently, the publications not only represent but also embody and project the affect associated with each narrated experience.

In a similar vein to the authors mentioned above, Maydanyk incorporated the folklore of his ethnic heritage by adding various verbal, material, and performative elements associated with Ukrainian culture to his comics. In addition, he used the medium to tell his story by interlacing text with visual elements. Like Sen, he attempted to connect to his readers via the vernacular spoken on the streets; and the familiarity of occasional caricatures of people in the community further validated the stories as one of their own.

However, in contrast to immigrant stories that perpetuate and preserve national identity from the homeland, Maydanyk consciously focused on the process of assimilation and the reality of a multicultural atmosphere that we now equate with Canadian traditions (Ewanchuk 1976). It is a textbook example of Benedict Anderson's premise that the press and revolutionary vernacularization is one of the major contributing factors to the rise of national consciousness (39). The idea is that if it is written in the common language, it will be read and ultimately discussed – and before the digital era, “print languages [not necessarily just text] created unified fields of exchange and communication” (44). Maydanyk's goal was to establish a national consciousness and pride associated with the new ‘imagined community’ on Canadian soil that was developing among Ukrainian Canadians. His narratives were written in the macaronic vernacular spoken on the streets of Winnipeg, and, as reflected by the high sales records, they resonated with Ukrainians across Canada.

STUDYING CANADIAN COMICS FROM THE PAST

As predicted by Aldama, interest in multicultural comics has grown over the last decade to encompass works representing folk groups worldwide, with particular attention to trauma, queer culture, and indigenous issues. However, the emphasis has been on post-1960 publications, concentrating on exploring comics literature beyond Canadian borders – looking to the United States, Europe, and Asia for literary inspiration. The focus is also distinctly Anglo-Saxon/Francophone dominant, bringing attention to the challenge of finding historical documentation related to humour in other language publications in Canada during the early twentieth century.

Subsequently, century-old comics narratives, such as those by Maydanyk, have been overlooked.

Since 2010, attention to Canadian comics has grown, albeit slowly. However, to study them is “simultaneously easy because it seems there is not much on the subject, and difficult because it is scattered all over various media”. The challenge to comics study in Canada has partly been that Canada has not known as a major comic book publishing centre (Reyns-Chikuma and de Vos 2016, 5-13). However, Canadiana should not be overlooked. Although we may not perceive it to have the historical depth and density of European, Asian, or American comics collections, the corpus of Canadian graphic narratives is abundant and rich with imagery and details of collective consciousness.

Books and articles authored and edited by Canadian comics scholar Bart Beaty (2012; 2014) and French scholar Jean-Paul Gabilliet (2009), coupled with specific publications such as *Canadian Graphica* (2016) edited by Candida Rifkind and Linda Warley and *Exploring Canadian Identities in Canadian Comics* (2016) edited by Chris Reyns-Chikuma and Gail de Vos, have collectively invigorated the study of Canadian graphic narratives as a source of graphic memories and medium of expression. However, there is still so much uncovered territory. Compared to American comics study, the historical and multicultural aspect of Canadian cultural identity within the genre of graphic narratives has garnered only a fraction of the attention. There is even less awareness of comics published within the statistically significant Ukrainian Canadian community²⁸.

There is a growing trend, however, to write new stories based on recollections from the past. Graphic recordings of cultural memories from indigenous and immigrant communities are leading the movement. Recent examples that focus on Canadian indigenous history include *7 Generations – A Plains Cree Saga* (2010) by David Alexander Robertson and Scott B. Henderson; *Secret Path* (2016), a graphic interpretation of a Canadian residential school experience by Gord Downie and Jeff

²⁸ According to the 2016 Census, 1.359 million Canadians identify as having Ukrainian heritage.

Lemire (Illustrator), and *This Place: 150 Years Retold* (2019) a graphic novel anthology authored and illustrated by a team of twenty-one Indigenous creators.

Two of my favourite examples that focus on Canadian immigrant experiences are *Enemy Alien* (2020) by Cassandra Luciuk and Nicole Marie Burton (Illustrator), which is a true graphic story about life behind barbed wire in a Canadian WWI internment camp; the other is *The King v. Picariello and Lassandro* (2007) by Gisele Amantea – that tells the story of two Italian immigrants living in Western Canada hanged in 1923 for the murder of an Alberta Provincial Police officer. These examples, and others, are graphic narratives penned within the past fifteen years that capitalized on the affordances of graphic literature to illuminate the past through a contemporary lens. Many have also been filtered through contemporary lenses for social and politically astute representation.

In comparison, the old graphic stories created before the “Golden Age”²⁹ were drafted ‘in the moment’. They were often unfiltered criticism of economic disruptions, elections, wars, and famines; they represented colonialism and racism openly, and in retrospect, they highlighted the perplexity of time-sensitive perspectives. Through the eyes of cartoonists, the stories were visually presented from the viewpoint of “lived experiences”. During the early 1900s, Winnipeg’s newspaper and publishing business flourished. “The Manitoba Free Press”³⁰ and “The Winnipeg Evening Tribune” covered the news in English and “La Liberte” in French. Currently, scholars are researching Canadian English and French language comics. What I feel has been overlooked are the graphic narratives representing East/Central European immigrants who were equally represented in their languages by a booming Canadian print industry.

In 1974, the Canadian Press Club published “The Multilingual Press in Manitoba”. It reviewed the history of twenty-five publishers that supported varying ethnic communities across the country. As each ethnic community settled into their new homeland, communication networks were re-established. It was natural to continue

²⁹ The “Golden Age of Comics” is considered to be an era of American comic books from 1938 to 1956. During this time, many well-known characters were introduced, including Superman, Batman, Captain America, and Wonder Woman.

³⁰ “The Manitoba Free Press” was renamed “The Winnipeg Free Press” in 1930.

the strong tradition of the press to disseminate information and organize communities. Many publications included an editorial cartoon and a humour section. Ukrainian Canadian comics were part of a print tradition that emerged with the arrival of immigrants to North America at the turn of the twentieth century (Martynovych 1991; Pawlowsky 1997). The first publications followed formats and carried content common to periodicals published in Ukraine. As a result, editorial cartoons were often included in the earliest Ukrainian language newspapers, such as *Канадійський фармер* [Canadian Farmer] and *Український голос* [Ukrains'kiy holos/Ukrainian Voice] – est. 1910. Additionally, one and two-panel comics commonly appeared in Ukrainian Canadian almanacs, of which over 40 Canadian titles were published annually over 50 years (Swyripa 1985). The knowledge is significant when trying to establish the importance of the work of Maydanyk and other cartoonists of Ukrainian heritage.

During the early 1900s, examples from the Winnipeg area of visualized collective memories include works created by author/illustrators Benjamin Theodore (English language papers)³¹, Charles Gustav Thorson (Icelandic)³², and Jacob Maydanyk (Ukrainian). Batsford's Unk and Billy first appeared in 1921 in the *Manitoba Free Press*. It featured a young boy named 'Billy' and his uncle whose adventures were a critique of urban life amid the post-WWI economic boom on the prairies. The stories are presented as white Anglo-Saxon experiences, the target audience being of the same background. In the same temporal arena, Charles Thorson recorded life in the large Icelandic settlement that had settled around Winnipeg during the early 1900s. Thorson gained notoriety for his politically motivated editorial cartoons poking fun at

³¹ 'Ben' Batsford (1893-1977) was well recognized within Winnipeg's mainstream media. Although born in Minneapolis, Minnesota, his cartooning roots are unquestionably Canadian. As a small child of 8 years old, Batsford moved with his family to Winnipeg in 1901, where he laid the foundations of his artistic success. In 1908, he sold his first drawing at 15 to the *Manitoba Free Press*. Several years later, in 1921, the *Manitoba Free Press* announced that 'Unk and Billy', a new comic strip by Batsford, would be appearing daily – the *Free Press* became the first Canadian daily to have a comic strip of its own. Not more than a year later, 'Unk and Billy' was picked up by a New York syndicate, and Batsford became the first syndicated Canadian cartoonist in the United States (Schuddeboom 2018).

³² Charles Thorson (1890 – 1966) was from Winnipeg's Icelandic community. In 1909, his first editorial cartoon appeared in Winnipeg's Icelandic newspaper *Heimskringla*. Thorson continued to contribute political cartoons to the *Heimskringla* and the alternate Icelandic newspaper *Loegberg* until well into the 1940s. He also provided cartoons for the Eaton's catalogue before moving to Chicago. He later moved to California and created the prototypes for the famous characters: Bugs Bunny and Elmer Fudd for Warner Brothers and Snow White & the Seven Dwarfs for Disney.

governing officials. As the younger brother of Canadian federal politician Joseph Thorson, Charlie often took inspiration from election shenanigans and the lives of elected officials.

Similarly, Maydanyk's century-old comics initially referenced and critiqued global political affairs – particularly events in Europe. He began with editorial cartoons in the *Brandon Sun* (1913-14), drawing attention to events overseas leading up to WWI. Later, he focused on the lives in Canada and became known for lampooning the Ukrainian community.

Looking back, we can see that although they are dated, the older comics are a record of societal norms which may still be relevant in a contemporary setting. Through the eyes of an artist, and the collective memories of a community, comics from the past can now provide a reference point for current events, such as ongoing immigration or the outbreak of the war in Ukraine³³. As immigrants flee to safer territory in North America, there is a sense of déjà vu. Through Maydanyk's eyes, we see how Canadian immigrants were portrayed a century ago after WWI. When presented with similar situations today, we can postulate how they may play out under current conditions. We can also pinpoint repetitive social patterns or challenge assumptions such as the knowledge of global history will assure that we will 'never again' see the atrocities committed in the past³⁴.

Unfortunately, graphic narratives from bygone eras (primarily comic strips) continue to fall through the cracks – often cast aside as irrelevant or morally inappropriate. After Farkavec completed his thesis, Ukrainian literary scholar Yar Slavutych targeted Maydanyk's work stating that: "...at the time, this satirical literature served its function in society criticizing human flaws. However, from today's perspective, it has no value. That scribble died with its generation..."³⁵. Coming from an academic authority, it pretty much curtailed any interest there might have been to continue

³³ The 21st-century Russian invasion of Ukraine began in February 2014 with the hostile invasion of Crimea. Following a progressive escalation in eastern Ukrainian territories, Russia aggressively initiated an all-out genocidal war on the 24 of February 2022. This has led to a new wave of immigrants/refugees seeking sanctuary in Canada.

³⁴"Never again" is associated with the Holocaust and other genocides. In the context of genocide, the slogan was used by liberated prisoners at Buchenwald concentration camp to express anti-fascist sentiment.

³⁵ In the *Svoboda Ukrainian Daily*, February 11, 1978, 32.

studying old pioneer writings beyond that of Farkavec's research. In response, I argue that, although they may seem trivial now, those old stories, which were often written and illustrated through biased lenses or contained dated information and "politically incorrect perspectives", still contribute significantly to our knowledge of Canada's history of immigration, settlement, and colonization across the prairies, and should therefore be resurrected. They should be studied for the very reason that they reflect a change in society. Although folklore research of verbal constructs (storytelling) typically dwells on human activity and how we act, it is ultimately an analysis of how we think. Maydanyk's comics from the past mirror the thoughts and actions of a bygone era and are valuable for the comparative study of the impact of politics, society, and environment in each community (Bronner 143).

2

FORM FOLLOWS FUNCTION

(Louis Sullivan)

“In order to create understanding and transformation of the world we must create adventures. Society’s emancipation will not be found in the existing structures of the world, but in the cracks and lost spaces.”

(PIPS, Providence Initiative for Psychogeographic Studies, n.d.)³⁶

In 1977, while studying Industrial Design at the University of Alberta, I was introduced to the expression “form follows function”. It not only became our class mantra, many of us continue to apply the principle to our artistic endeavours long after graduation. Coined by architect Louis Sullivan (1856–1924), the phrase suggests that the purpose of a building should be the starting point for its design. Frank Lloyd Wright, who worked for Sullivan, extended the teachings of his mentor by altering the phrase to read, “Form and function should be one, joined in a spiritual union.” For me, there was a further understanding that the two concepts were very much married, that one does not work without the other. It then followed that for any creative/academic initiative, the purpose or function should define the starting point for the design and the form would follow from there.

³⁶ *Providence Initiative for Psychogeographic Studies* (PIPS) sometimes referred to as “People Interested in Participatory Societies,” is a small collective of artists in Providence, Rhode Island, which promotes artistic and social investigations in psychogeography (Stehle).

As stated earlier, the purpose of this study (function) was to introduce a contemporary audience to a cartoonist and the work he created a century ago. A supporting goal was to gather and present the facts in a manner that would motivate the reader to explore and interact with the information and further apply their own analysis based on individual experience and interests. To achieve those goals, it was necessary first to identify the breadth of the Maydanyk collection. Secondly, I would require a research methodology that could lead to tangible outcomes, specifically content that captures the essence of Maydanyk's life and encourages us to think critically about his accomplishments within the context of his profession and ethnic community.

THE PROCESS

Sharing the multifaceted, interconnected nature of Maydanyk's life and work presented an interesting creative challenge. Besides sharing my outcomes with an academic forum, I wanted this project to appeal to a broader public audience. In addition, I wanted to maintain the interconnectivity between text and the visual characteristics of Maydanyk's artistic legacy. Therefore, consideration of form and function continued to play out as I contemplated options for exploring the artist's life in a graphic format.

In my practice as an artist, the creative process is organic and interdisciplinary. There is a back-and-forth exchange of knowledge that occurs between three fundamental processes - identifying resources (inspiration plus data collection), exploring options (data analysis), and creative interpretation (application of knowledge and technique). Each step informs the next as I move towards a finished product.

This multimodal approach to collecting and disseminating information falls under the methodological umbrella referred to as 'research-creation' whereby theoretical, technical, and creative aspects of research are practiced in tandem to engage critical thought and initiate innovative problem-solving (Chapman and Sawchuk 2012, 5). Within academic circles, research-creation is an emergent methodology that 'speaks to contemporary media experiences and modes of knowing' (5). While visual and auditory sources can equally stimulate curiosity, evoke emotions, validate information, and facilitate knowledge retention, it is through research-creation that

the sharing of knowledge can extend beyond the written text. It is a research method that embraces a multidisciplinary perspective and acknowledges that different methodological literacy creates a different "species of output," Because different forms can tell a story in different ways, they may need to be shared in various formats (Loveless 2019, 30).

More specifically, with this project, I engaged in the subset referred to as 'creation-AS-research' whereby my back-and-forth process of collecting and producing became a form of 'critical making' thereby cultivating new knowledge and insights (Chapman and Sawchuk 2015, 50). Creation-AS-Research - is defined as a data collection process that leads to audience interaction to continue creating new knowledge. I chose that model because I recognized the potential of merging the attributes associated with qualitative fieldwork and data visualization with the affordances of digital technology. In combination, these research tools could generate new ways of understanding the past and collective memories of Maydanyk's generation of Ukrainian Canadians.

DATA COLLECTION

The first step in the process was to bring the resources together. The collection of tangible artifacts (publications and artwork) and intangible cultural heritage (stories and memories) were categorized as 1) the materials produced by Jacob Maydanyk and 2) contextualizing information. At the outset of this study, there was no indication of how much material culture still existed from the artist's past and if any supporting materials could put his work into perspective. As reported in *Appendix 1 – A Collection of Memories*, several institutions and individuals were identified as having related information. As research progressed, in addition to his artwork, comic book and published periodicals, the holdings grew to include audio and video recordings, photographs, letters, and notes.

Having established the physical size condition of Maydanyk's portfolio, it became possible to specify and justify the project's significant functions as preservation and open accessibility to resources. The concept of an archive was starting to take shape, and there were many options to consider. Archives give us "the capacity to

remember, to create, and recreate our past.” With the help of cultural mnemonics, this collective knowledge can be passed on from one generation to the next, “rendering it possible for later generations to reconstruct their cultural identity” (Rodriguez and Fortier 2007, 1). But what implications does that have on this collection? What form should an archive of Maydanyk resources take?

Whereas many of the resources were already accessioned into existing collections at Oseredok and the University of Manitoba Special Collections, I quickly determined that it would be a logistical nightmare to collect all the Maydanyk artifacts physically under one roof. It would also be a time-consuming and expensive venture. I questioned if a dedicated physical depository was necessary. In an era of digital interconnectivity, the broad definition of “a place where documents and other materials of public or historical interest are preserved” (Webster’s 1999, 70) pointed toward a digital solution.

WHY DIGITAL?

Like Maydanyk’s intentions in the past, my goal today is to connect with a contemporary audience that has embraced the latest in communication/literary platforms – in this case, a digital savvy readership. Research into the digitization of comics informed my choice to digitize Maydanyk’s collection. The value of visualizing comics and other forms of literature on a digital platform has been at the heart of a debate among scholars for several years (Kashtan 1-6). Although some purport that digitization and subsequent changes to materiality are detrimental to the narrative’s communicative efficacy, I feel that many characteristics of a digital platform support knowledge dissemination.

Historically we see that the evolution of information communication has moved towards empowering the reader by increasing interactivity with the content. Digital publishing has empowered authors to exploit the inherent characteristics of hypertext to explore the creation of multilinear narratives further. Likewise, digitized archival collections have opened up accessibility to previously inaccessible data. Initially, hypertext enabled authors and curators to connect blocks of text in a predetermined or random order. Increased computer memory and accessible

software enriched the content to include storage of any combination of text, images, sound, and video files. They also facilitated connections to augmented (AR) and virtual reality (VR) experiences. Hypertext allows for multilinear connectivity in infinite combinations within a boundless space limited only by the computer's memory and software. Readers and researchers become empowered and can move rapidly through layers of detail, making choices that enhance their knowledge base and subsequent narrative.

Digital remediation is also a powerful tool that encourages media interactivity. One of the most relevant attributes of a digital approach that I find appealing is the ability to insert one medium into another, such as adding photographs and audio clips to otherwise inanimate information (Ryan 2004, 31-33) – allowing constructs of ergodic literature and hyper-textuality to create more complex and choice-driven interactions between readers and the content.

To that end, I reviewed several archival frameworks. I was influenced by two digital collections, *The Marie Duval Archive*³⁷ and *The Sanctuary Project*³⁸ – they served as a foundation for *The Maydanyk Digital Archives*. The new virtual space was designed to consolidate the many collections of Maydanyk's work. The intent was that the information would be easily accessible via an online portal – essentially an interactive file folder with attached explanatory notes. In addition, *The Maydanyk Digital Archive* would later become a public access point for the online version of this dissertation.

With financial assistance from the SUCH NETWORK³⁹ and the Bohdan Medwidsky Ukrainian Folklore Archives at the University of Alberta, Maydanyk's periodicals, comic book, play, photographs, and illustrations were scanned and tagged with related meta-data. Each artifact was then uploaded or linked to the new portal. As I

³⁷ The Marie Duval Archive is an on-line collection of comics created by Isabelle Émilie de Tessier (London, 1847 – 1890?) aka Marie Duval.

³⁸ The Sanctuary Spiritual Heritage Documentation Project is dedicated to collecting and recording Byzantine rites, primarily Ukrainian, sacral culture on the Canadian prairies. The University of Alberta project team of John Paul Himka, Natalie Kononenko, Frances Swyripa, and Eva Himka worked together to create an online resource of photographs and geolocation coordinates that link to churches in Alberta and Saskatchewan. <https://livingcultures.ualberta.ca/sanctuary/>

³⁹ SUCH NETWORK – Sustainable Ukrainian Canadian Heritage Network. <https://suchnetwork.ca/>

located orphaned artifacts from independent private collections, they were physically donated to either Oseredok or the University of Manitoba Special Collections and processed for the Maydanyk archives. See *Appendix 1 - A Collection of Memories* for a full description of resources collected to date.

Although my personal long-term goal was to collect data for the future creation of a digital graphic narrative, I was also striving to make all the material accessible for research by other scholars. Herein lay the next research challenge – creating a storage vessel that invited exploration and made the contents meaningful.

FORM

Maydanyk walked this same path a century ago when he published *Uncle's Book* with the intention of stimulating the immigrant community to look critically at themselves and the world around them. He was an innovative artist and intellectual who embraced media, communication, and state-of-the-art technology. He also valued the pedagogical attributes associated with integrating visual and textual information that could inform his readers about life from various perspectives. In 1930, he chose to work in a new medium, comics, that was gaining popularity among a younger demographic.

Taking inspiration from his comics, I embraced a parallel approach of integrating text and visual imagery with relatively new technology. I wanted to present his life story (my research findings) in a grid-like environment similar to that found in the comics medium. Like Sullivan and Wright, I also addressed the creative process in structural terms associated with architecture. My approach was similar to that of Art Spiegelman, author/illustrator of the graphic novel *Maus: A Survivor's Tale*, who felt that 'comics pages are [akin to] architectural structure' - and 'the narrative rows of panels are like stories of a building' (Heller, 157). Similarly, in Moore's *Watchman* and *V For Vendetta*, and by further example, the extreme formal grids that mirror architectural form in *The G.N.B. Double C (The Great Northern Brotherhood of Canadian Cartoonists)* by Canadian author/illustrator Seth, information is shared in panels and frames. It is a standard layout formula that appears in graphic narratives in various genres.

Architectural terms also define digital platforms, particularly when discussing defined spaces as ‘windows’, frames and panels. In the case of comics, websites, and architecture, there is a dual purpose to these forms; they function to encapsulate people and events in isolated boxes but also serve to group them as a whole. The double meaning of ‘stories’ does not go unnoticed either. I have considered how, behind each window in a building, there is a story waiting to be told. Like cells of a comic strip, living spaces contain people in dialogue, or deep contemplation, reflecting on events that are occurring beyond their borders.

The metaphor also mirrors the life of immigrants trying to preserve their identity while integrating with the broader community. The format of capturing information within framed spaces is also symbolically associated with the forms found in urban and rural settings of Manitoba in the 1930s. Like the pages of a comic book or rows of windows on a building, I noticed that the Canadian prairies and our towns and cities are laid out in quadrilateral grids. Open lands are divided into sections and quarter-sections, and populated areas are defined by blocks divided by gutters, streets and avenues. City blocks and the checkerboard layout of prairie homesteads were the environments frequented by Jacob Maydanyk and his alter ego Uncle Shtif Tabachniuk. The recorded memories in *Uncle’s Book* reflect the unique narratives contained within these partitioned spaces, yet all interconnected within a defined infrastructure. I describe further in the chapter how, based on these insights, the functional layout of a historical map of Winnipeg influenced the research approach to this dissertation.

CONTEXTUALIZING MAYDANYK’S IMAGINED COMMUNITY

Archives related to a specific person are typically prefaced by a biographical summary followed by a synopsis of their legacy and the artifacts in the collection. My approach was to design *The Maydanyk Digital Archives* in a similar fashion - to include background information about the artist and details related to his memories and the many factors that contributed to his work. I envisioned integrating a narrative into the structure of the archive, but doing so required an understanding of not only Maydanyk’s memories but the collective memories of the community represented in each narrative. When considering collective memories, within any form, *each*

individual memory is only one viewpoint on the collective memory (Halbwachs 49). It can change as our position may change, and then again when our relationships with other milieus change. Therefore, when researching or contextualizing a topic or situation, "...it is always necessary to revert to a combination of social influences" (49). Janice Hume⁴⁰, a scholar of media history, ethics & diversity, and media credibility, echoed this sentiment, adding that "understanding the collective beliefs about the past that inform a social group, community, region, or nation's present and future is critical to understanding the relationship between media and culture in this age of mass communication because mass media have become an important means by which people understand the past" (181).

In other words, each media type, including Maydanyk's comics, can be thought of as an archive of past knowledge and events associated with the values and biases of specific individuals and communities (Bronner 2017, 1-16). It then follows that when studying the life and works of a particular author/illustrator, like Jacob Maydanyk, it is essential to consider not only his lifestyle and the folklore of his immediate community, it is also vital that research contextualizes the information from varying perspectives and sources. In this case, it suggests that consideration should also be given to the collection of socio-economic data related to the history of Winnipeg, MB, the Ukrainian Canadian community, and the emerging comics world that defined Maydanyk's temporal realm. The concept is to provide enough details for the reader to move within the collection and experience at least a small inkling of what it was like to exist as a Ukrainian within a Canadian domain. Creating such a space would be contingent on a well-researched narrative supported by visual material.

GENERATING MAYDANK'S LIFE STORY

Having located the artifacts and established function and form, the next challenge was to populate the space with contextualizing information. Captions and narratives need accurate and relevant text, and the temporality should be authenticated with appropriate contextualizing details (Rogers 10; 55-67). Therefore, it was essential to identify a methodology that would create a biographical sketch that could be integrated with the visualization of archival media and research data. When engaging

⁴⁰ Janice Hume - Department Head, Grady College of Journalism and Mass Communication, University of Georgia.

with a new project, my standard preparatory approach is to gather resources, ideas, facts, colour swatches, audio clips and soundscapes, and elements from the five senses – and then populate an “inspiration board”. Next, I massage the message (image) from the array with a visualizing technique (drawing, painting) to harmonize or complement the substrate (paper or virtual canvas) or space (gallery), producing a final interpretation of the subject matter. Additional qualitative research methodology often includes observational fieldwork and recorded interviews. However, because the resources for this project date back over a century, in addition to my usual creative process, I looked to a research model that would allow me the opportunity to stroll back in time and gather information about a person and his community that were long gone.

THE DÉRIVE

In 1956, French artist and philosopher Guy Debord presented his Theory of the Dérive⁴¹. It was a practice of drifting⁴² through spaces, a particular kind of wandering through the streets of Paris that could alter everyday experiences of specific locations and bring attention to the effects of geographical environments on emotions and behaviour. Debord envisioned it as a type of “psychogeographical research”.⁴³ He further suggested that this practice was a passionate journey that was “out of the ordinary through a rapid changing of ambiances”. He encouraged participants to ‘drop their relations, their work and leisure activities ... and let themselves be drawn by the attractions and the terrain and the encounters they find there’ (Debord).

I was drawn to the dérive as a research practice that could potentially expose cultural and historical nuances particular to spaces that Ukrainian immigrants originally populated prior to WWII. Wearing the hats of an artist and folklorist, I customized Debord’s dérive as an observational fieldwork method. Initially, the plan was to visit

⁴¹ French Marxist theorist, philosopher, and filmmaker Guy Debord established the theory of the dérive in response to the perceived malaise and boredom within society in the late 1950s. Its other intended application was as a method to study the effects of the geographical environment on individuals – for which he coined the term ‘psychogeography’ (Debord).

⁴² Dérive – French: to ‘drift’.

⁴³ As its name suggests, psychogeography combines two spheres which are often kept separate: the inside and the outside world of human life, the individual psyche and its geographical environment. Its aim is to explore the relationship between space, time and passions’ (Hindley, Knowles, Ruth)

Winnipeg and explore North End communities with historian Orest Martynowych. Many buildings are still standing, and there are vestiges of Ukrainian culture in the area.

However, a lockdown due to COVID-19 prevented an onsite *dérive*. The alternative was to conduct a series of self-guided virtual *dérives* from Edmonton. There were three different kinds. The first combined Google Maps with the self-guided *Tour of Winnipeg's Ukrainian Enclaves 1890s-1920s* and a corresponding map developed by Martynowych (2019). On several occasions, I virtually wandered the streets of North End Winnipeg, recording my observations. The second set of “*dérives*” was through the Henderson Directories for Winnipeg between 1915 and 1930. For example, I would access a directory online from the Peel Library at the University of Alberta, flip to a page and street intersection and begin wandering through the addresses. On one occasion, the walk started at the CPR train station and continued east on Higgins, where I noted all of the employment agencies, boarding rooms, taverns, tailors, and lawyers' offices that catered to Ukrainians. On another *dérive* I starting at Selkirk and Main, I noted the Chinese laundries and restaurants. These would have been the businesses hit hard when it became unlawful for non-Chinese women to work there during the early 1920s.

The third set of *dérives* was through Uncle's Book. Once I realized that the comic book was Maydanyk's memoir, my close readings changed to wanderings as I looked for examples of 'braiding', an illustrative technique artists use to interject subtle symbolic imagery. On one such *dérive*, I noted Cirko Grocery store and realized that it was an establishment that Maydanyk would have passed every day on his way to work.

After each *dérive*, I would plot my observations with little coloured tabs on a 1917 map of Winnipeg. The intersections of knowledge materialized in front of my eyes as two or more different coloured tabs were placed on or near the exact location. In this way, I stumbled onto the knowledge that two of the instigators of the 1919 Winnipeg General Strike lived with their families within a few houses down from the Maydanyk's on Mountain Street. And that although he spoke out against socialism and the efforts of the labour party in Manitoba, the mailing address of Maydanyk's

publishing company⁴⁴ was 591 Pritchard Avenue, The Ukrainian Labour Temple, where many of his publications were printed in the basement printshop – also home of the newspaper *Robochyi narod*.

A sampling of the data collected during each *dérive* is shared in Appendix 7 – *Dérive Data*. The spreadsheet and maps record locations and their significance to Maydanyk and the community.

ADDITIONAL SOURCES

In addition to the *dérives* and recorded interviews with Maydanyk, contextualizing information came from several other significant sources. Recorded interviews by Lozowchuk, Ewanchuk, and Kuchmij were the most intimate pieces of information that put Maydanyk's personal life into perspective. Those recordings helped establish timelines and identified the sources of influence that impacted his work.

Translating *Uncle's Book English* was insightful, particularly relating to how Maydanyk expressed language on the streets of Winnipeg. The multilingual vocabulary offered an understanding of the ethnic diversity of the population and social interaction. Photographs, letters, and memoirs of others in the community also provided an alternate perspective as did the books on Winnipeg by historian Jim Blanchard. All the information from the various sources was recorded in the timeline in Appendix 6.

A cross reference of insights collected from all the sources is invaluable for the future. Street signs, architecture and spatial orientation are all resources that can inform a graphic interpretation of the time and space that define the memories from the past.

ORGANIZING THE ARCHIVES

Creating the infrastructure was relatively easy. For the exploratory exercise of this dissertation, I chose Google sites as my platform for several reasons. It is a simple

⁴⁴ 591 Pritchard was the advertised mailing address for Vuiko Publishing. It appeared on the backs of his publications, in advertisements, as well as the Henderson Directory.

program without many distracting ‘bells and whistles’. Also, by nature, it presents content in a grid-like structure. And finally, it is supported by the University of Alberta, ensuring longer-term security, continued updates, and compatibility.

The final step in creating *The Maydanyk Digital Archives* was the organization and presentation of the collection. The process involved the technical processing of materials (scanning, cropping, and sizing), scripting text, and graphic design. Before organizing the contents online, I wrote four long essays corresponding to sections within the archives. I pulled blocks of text from those essays that were then arranged into windows, framed boxes, and panels displayed with related photographs and illustrations. In many cases, the text was reworded for a non-academic audience. And not all information was used. The essays in their entirety, with citations, are included as appendices.

Appendix 1 – A Collection of Memories – a detailed review of primary resources created by Jacob Maydanyk and are now available online.

Appendix 2 – Who Was Jacob Maydanyk? - A detailed biographical sketch divided into three sections – beginning with his personal and professional history, followed by “Motivated by Morals” and Supported by His Faith.

Appendix 3 – Maydanyk’s World of Humour – A positioning of Maydanyk’s comic’s within the history of comics creation in Canada

Appendix 4 – *Вуйкова кнїга “Uncle’s Book”* – A Review The circumstances behind the creation of Maydanyk’s comic book and famous character, Uncle Shtif Tabachniuk.

The Maydanyk Digital Archives is the resulting virtual domain developed by this study. It is now an online space that can be navigated using the drop-down menu at the top of the page. The links are now active and will be maintained by Oseredok.

THE DISSERTATION

Form following function also applies to this dissertation. Most notably, the pages of this document are without images on purpose as a statement. The comment brings to attention the importance of combining imagery with text. The next chapter is *The*

Maydanyk Digital Archives. It appears only online. Also, the text is all sourced in bits and pieces from the complete essays in each appendix. They could have been chapters, but when I was organizing the sequence of information, I felt it was important for the reader to experience the archives first and then return to the text. Hence they were added to the end.

It was challenging to create a multimodal dissertation, but exploring and sharing my research on an alternate platform was rewarding. Feedback is always welcome.

3

THE MAYDANYK DIGITAL ARCHIVES

This is a multimodal dissertation.

This chapter represents the outcome of my research.

[The Maydanyk Digital Archives](#),

is an online collection of artwork and information about the artist Jacob Maydanyk.

It can be accessed and navigated entirely online here:



Scan the QR code or CLICK on the URL to enter the website.

<https://sites.google.com/ualberta.ca/maydanyks-memories/>

Technology is not flawless.

Please contact the author by email or text if there are issues linking to any pages.

Email cheladyn@ualberta.ca Cell: 780-984-8852

4

CONCLUSION

In conclusion, I realize that this is not really the end. Chapter 4 marks a new beginning. The past five years have been like a *dérive* - a technique of rapid passage through varied ambiances involving playful constructive behaviour and awareness of psychogeographical effects. The domination of variations of knowledge and the calculation of their possibilities have made 'drifting' through the hallowed halls of academia a rewarding journey.

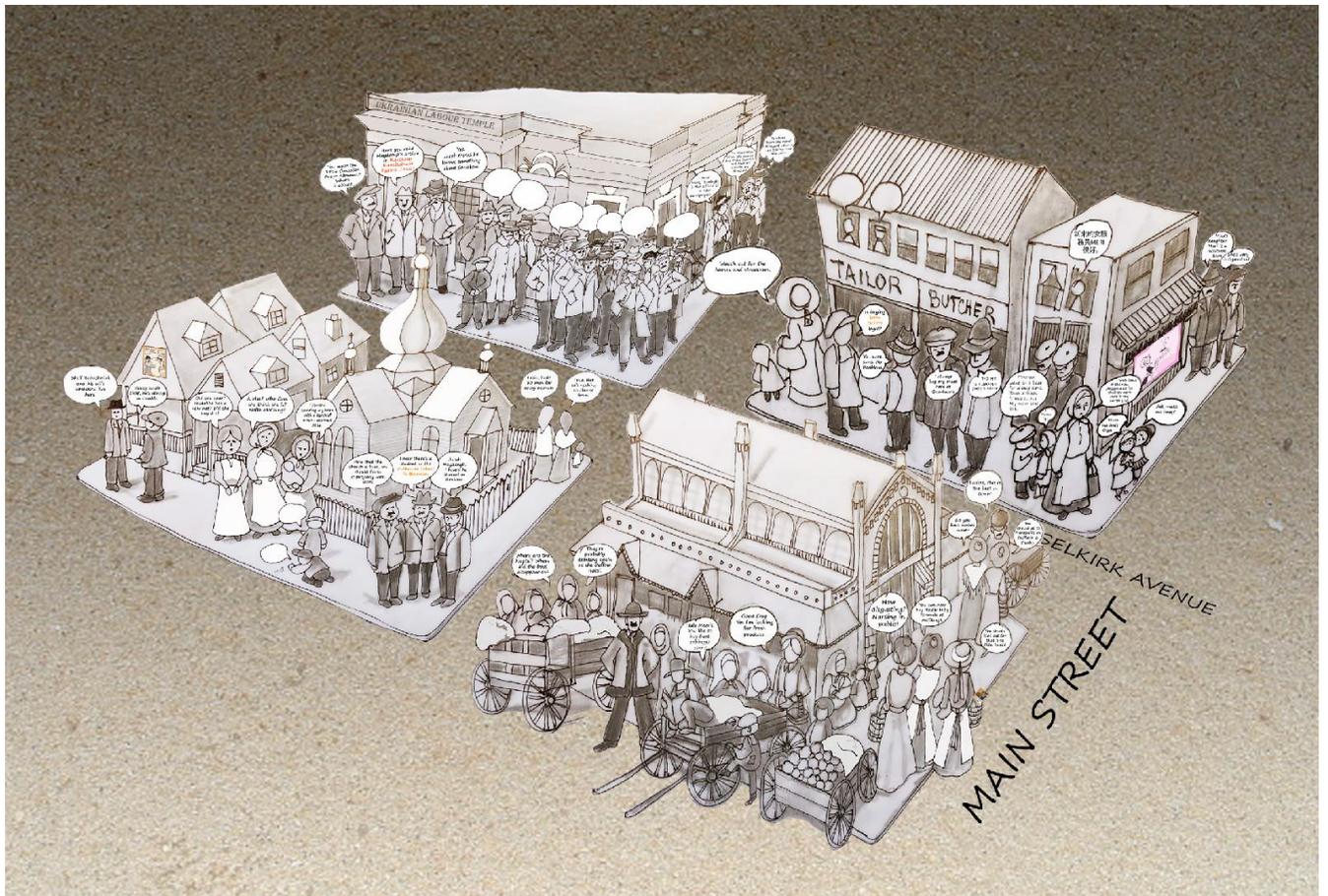
I feel that I accomplished what I set out to do and then some. The questions were answered. I now know who Jacob Maydanyk was and his relationship with his alter ego Uncle Shtif Tabachniuk. The century-old Tabachniuk narratives that my Dido spoke of were found, and we now realize their significance in Canada's comics creation history. And the cultural memories are there waiting for further research. And although I did not accomplish remediating his comics or creating my own, I have explored the resources and generated a cartoonish pile of data in preparation for future research and creation.

The next few pages are purposely set with minimal text to counterbalance the text-dominant preamble. The imagery was generated continuously throughout this process and is ready for dialogue bubbles, thought balloons, and a meaningful narrative from the collective memories of generations from days gone by.

UNCLE'S WORLD

Sketch 1 - Winnipeg City Centre

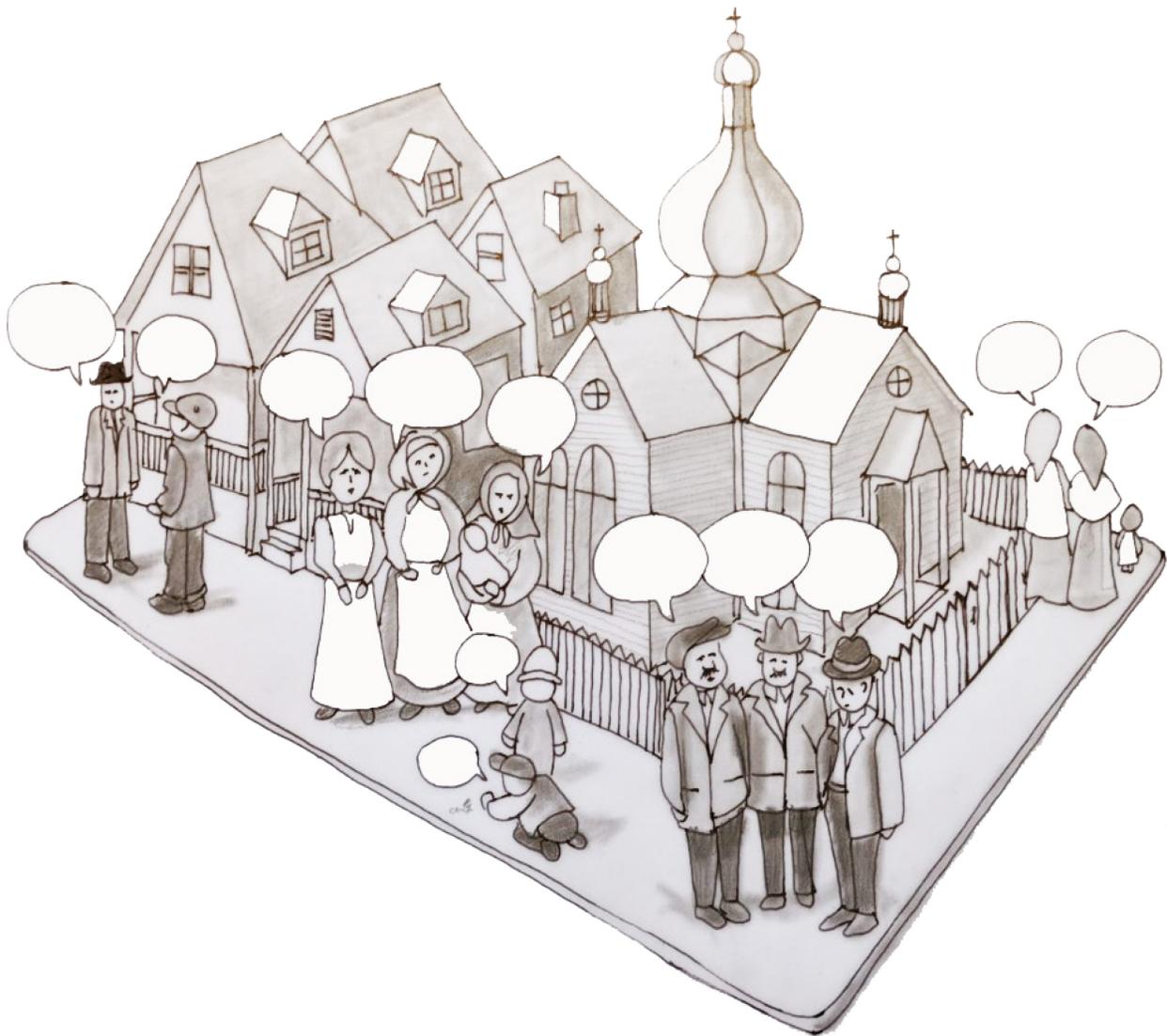
By Larisa Sembaliuk Cheladyn



UNCLE'S WORLD

Sketch 2 - Winnipeg at Selkirk and McGregor

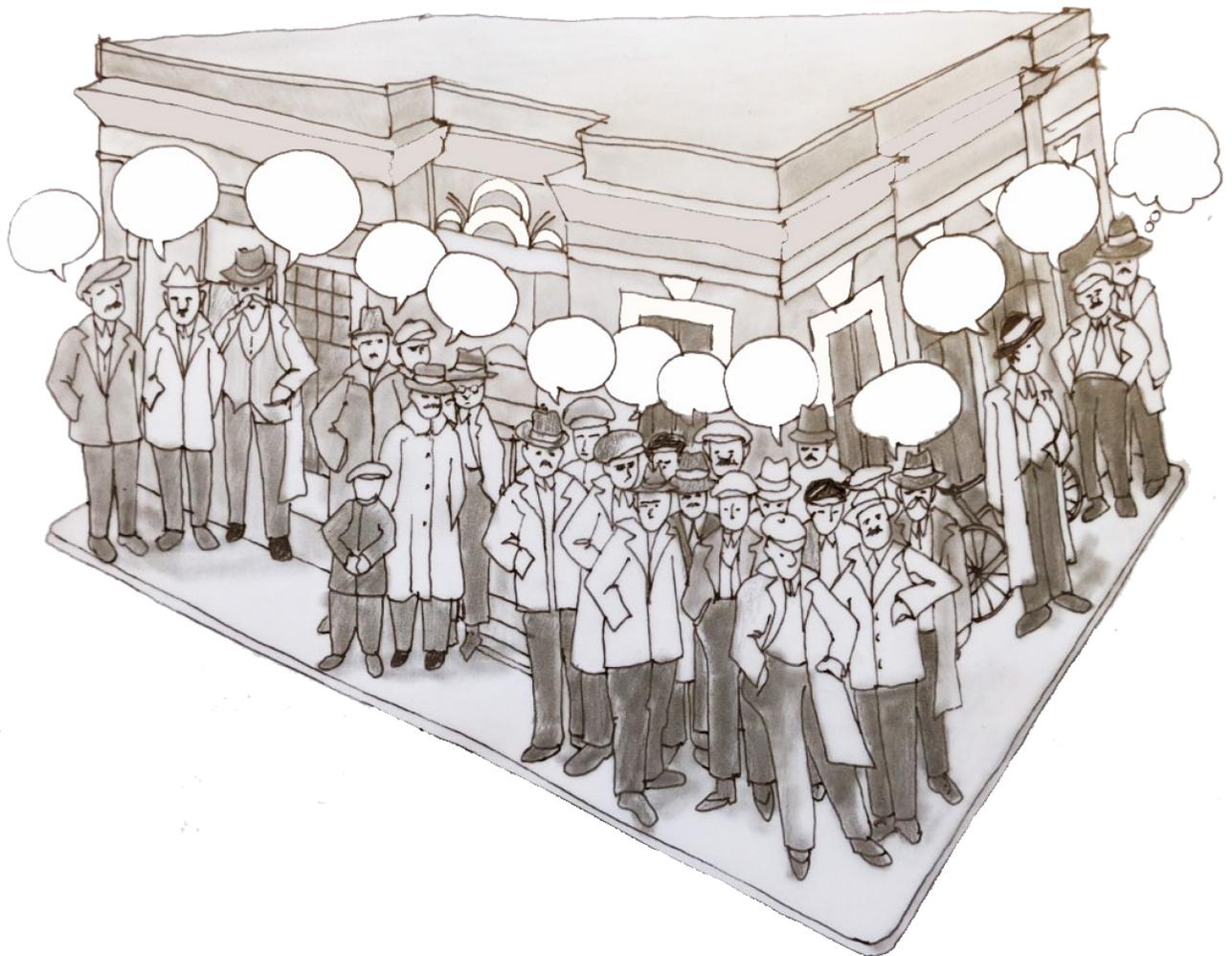
By Larisa Sembaliuk Cheladyn



UNCLE'S WORLD

Sketch 3 - Winnipeg - Ukrainian Labour Temple corner of Pritchard and McGregor

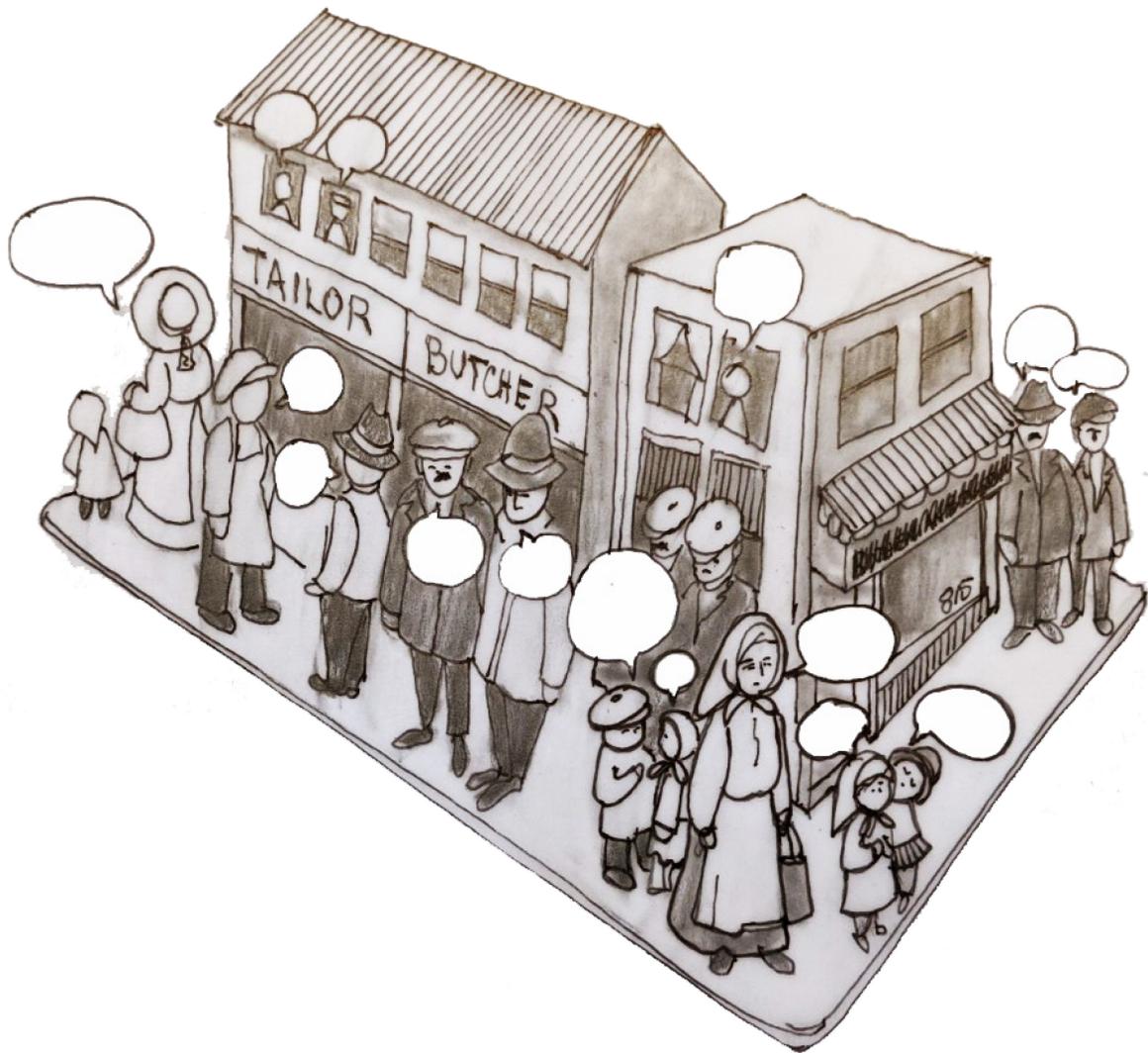
By Larisa Sembaliuk Cheladyn



UNCLE'S WORLD

Sketch 4 - Winnipeg along Selkirk Avenue

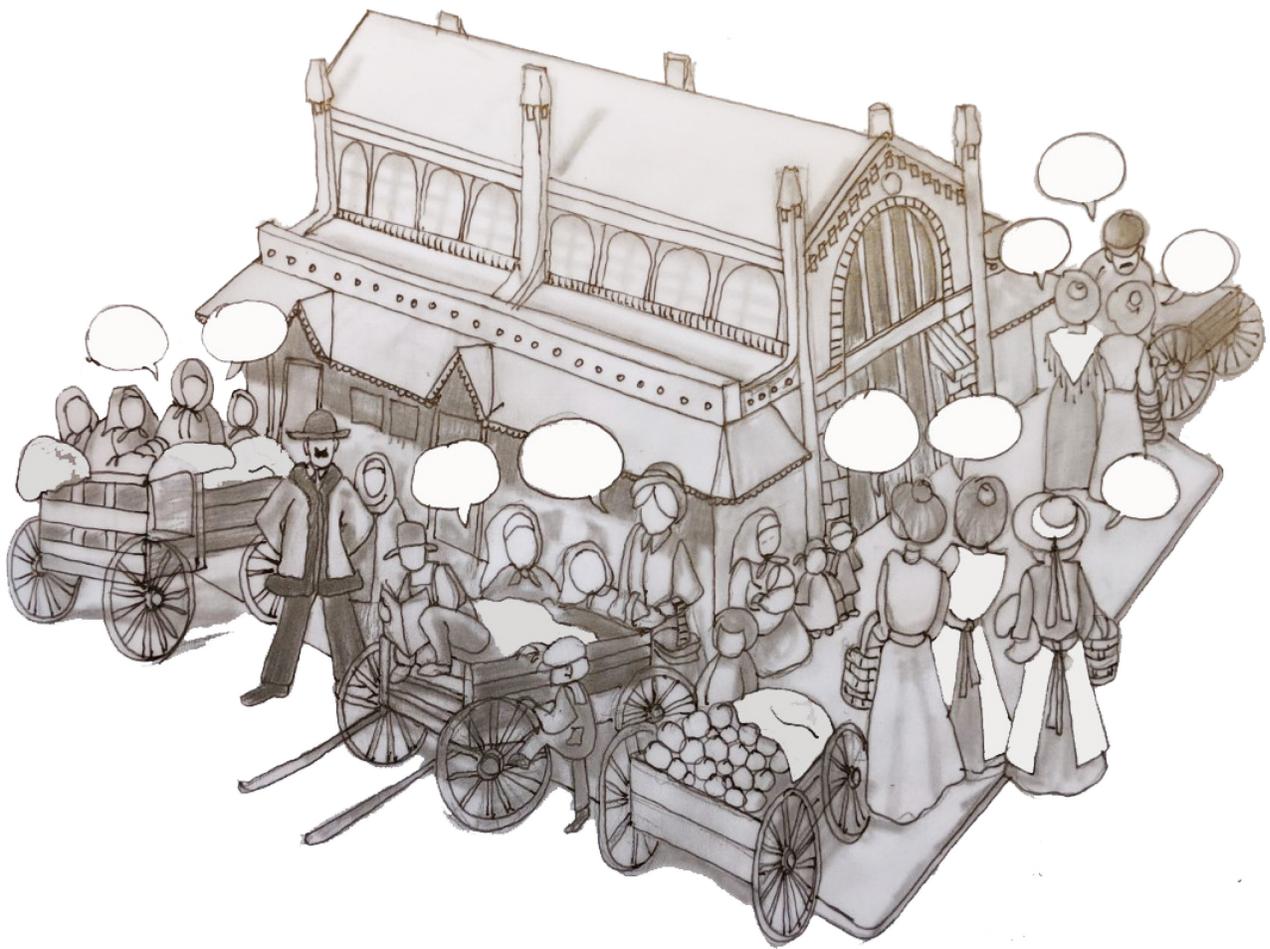
By Larisa Sembaliuk Cheladyn



UNCLE'S WORLD

Sketch 5 - Winnipeg Downtown City Market c. 1911

By Larisa Sembaliuk Cheladyn



BIBLIOGRAPHY

- Ahmed, Maaheen, and Benoît Crucifix, eds. *Comics Memory: Archives and Styles*. Cham: Palgrave Macmillan, 2018.
- Akiwenzie-Damm, Kateri, et al. *This Place : 150 Years Retold*. Illustrated by Tara Audibert et al, Highwater Press, 2019.
- Aldama, Fredrick Luis (ed). *Multicultural Comics: From Zap to Blue Beetle*. University of Texas Press, 2010.
- Amantea, Gisele. *The King v. Picariello and Lassandro*. Frank Iacobucci Centre for Italian Canadian Studies, Department of Italian Studies, University of Toronto, 2007.
- Anderson, Benedict. *Imagined Communities; Reflections on the Origin and Spread of Nationalism*. Verso, 1983.
- Angus, Ian H. "Epilogue, Oral Tradition as Resistance." In *Continuity and Change*, edited by Manoly Lupul, 256-68. Canadian Institute of Ukrainian Studies; Historic Sites Service - Alberta Culture and Multiculturalism, 1988.
- Aarseth, Espen J. *Cybertext-Perspectives on Ergodic Literature*. Baltimore: The Johns Hopkins University Press. 1997.
- Balan, Jars. "Backdrop to an Era: The Ukrainian Canadian Stage in the Interwar Years." In *Journal of Ukrainian Studies* 16, Nos. 1-2 (Summer-Winter 1991).
- Balan, Jars. "130 Year Anniversary of Ukrainians in Canada". Presentation during the *Tak Bulo* event hosted by the Association of United Ukrainian Canadians (AUUC). 2016.
- Balisch, Loretta Faith. "Scrub Growth" Canadian Humour to 1912 -An Exploration." PhD Dissertation. Memorial University of Newfoundland, 1994.
- Blanchard, Jim. *Winnipeg 1912*, University of Manitoba Press. 2005.
- Boyko, Ryan (Director). *That Never Happened: Canada's First National Internment*. Documentary. IndieCan Entertainment. 2017.

- Bolter, Jay D. and Richard Grusin. *Remediation: Understanding New Media*. Cambridge: MIT Press. 1999.
- Bowling, Joyce and Michael H. Hykawy. *The Multilingual Press in Manitoba*. Winnipeg: Canada Press Club. 1974.
- The Brandon Sun*, 1913.
- Bronner, Simon J. *Folklore the Basics*. Routledge Taylor & Francis Group, 2017.
- Britannica. [britannica.com/topic/icon-religious-art](https://www.britannica.com/topic/icon-religious-art). Accessed April 30, 2021.
- Bronner, Simon J. *Folklore the Basics*. New York: Routledge, 2017.
- Cantera, Randy. "Laughter in My Soul – Review". In *Student* January 1984, 19. Ottawa: Ukrainian Canadian Students' Union.
- Chapman, Owen and Kim Sawchuk. "Research-Creation: Intervention, Analysis and 'Family Resemblances'". In *Canadian Journal of Communication*, Volume 37 (1), 2012: p 5-26. 2012.
- Chapman, Owen and Kim Sawchuk. "Creation-as-Research: Critical Making in Complex Environments". In *RACAR: Revue d'art Canadienne*, 40 (1), 2015 : 49-52. 2015. <https://www.erudit.org/en/journals/racar/2015-v40-n1-racar02044/1032753ar/>
- Cheladyn, Larisa Sembaliuk. "Forgotten Immigrant Voices: The Early Ukrainian Canadian Comics of Jacob Maydanyk." In *Journal of Graphic Novels and Comics*, September 2019. Taylor & Francis Online, 2019a. DOI: [10.1080/21504857.2019.1666020](https://doi.org/10.1080/21504857.2019.1666020)
- Cheladyn, Larisa Sembaliuk. "Vuiko Shtif Writes Home." In *Love Letters from the Past: Courtship, Companionship & Family in the Ukrainian Canadian Community*. Edmonton: Kule Folklore Centre, 2019b.
- Cheladyn, Larisa Sembaliuk. "Life's Lessons Taught on The Streets of Winnipeg: The Didactic Art of Jacob Maydanyk". *Zakhidn'okanads'kyi zbirnyk on Ukrainian-Canadian Visual Art* Volume L.: 98-116. Edmonton: Shevchenko Scientific Society of Canada, 2022.
- Connerton, Paul. *How Societies Remember*. Cambridge University Press, 2010.
- Dailey, Stephanie L. and Larry Browning. "Retelling Stories In Organizations: Understanding The Functions Of Narrative Repetition. In *The Academy of Management Review* [Vol. 39, No. 1 \(January 2014\)](#), 22-43.

- Daniels, Les. *Comix – A History of Comic Books in America*. New York: Mad Peck Studios, 1971.
- Debord, Guy. *Theory of the Dérive*. 1956. Translated by Ken Knabb, 1958.
<https://teaching.ellenmueller.com/walking/files/2021/05/DebordTheoryOfTheDerive.pdf>
- Downie, Gord and Jeff Lemire (Illustrator). *The Secret Path*. Toronto: Simon and Schuster, 2016.
- Eisner, William. *Comics and Sequential Art*. New York: W.W. Norton & Company, 1985.
- Eisner, Will. *Graphic Storytelling and Visual Narratives*. New York: W. W. Norton & Co. 1996.
- Erl, Astrid. "Literature and the Production of Cultural Memory: Introduction."
European Journal of English Studies, 10:2, 111-115,
 DOI:10.1080/13825570600753394
- Ewanchuk, M. *Jakiv Maydanyk Interview*. Michael Ewanchuk Fond. TC 105 (A02-33) University of Manitoba Archives and Special Collections, 1976.
- Ewanchuk, M. *Spruce, Swamp, and Stone: A History of the Pioneer Ukrainian Settlements in the Gimli Area*, Winnipeg: Ewanchuk, 1977.
- Ewanchuk, M. *Pioneer Profiles: Ukrainian Settlers in Manitoba*. Winnipeg: Ewanchuk, 1981.
- Ewanchuk, M. *Reflections and Reminiscences*. Winnipeg: Ewanchuk, 1994.
- Ewanchuk, Michael. Michael Ewanchuk Fonds. University of Manitoba Special Collections. Winnipeg, Manitoba.
- Farkavec, Dmitrij. *Canadon*. Winnipeg: Farkavec, 1975.
- Farkavec, Dimitrij. "J. Maydanyk's Contribution to Ukrainian Canadian Literature." MA Thesis. University of Manitoba Press, 1983.
- Fernandes, João. *Comics and Memory*. 2016. <https://calenda.org/364409>
- Fodchuk, Stephan. *Дивні пригоди Штіфа Табачнюка* [The Strange Adventures of Steve Tabachniuk]. Vancouver: Fodchuk 1958.

- Gabilliet, Jean-Paul. "Comic Art and bande dessinée: from the funnies to graphic novels." In *The Cambridge History of Canadian Literature*, edited by Coral Ann Howells & Eva-Marie Kroller. Cambridge University Press, 2009.
- Gabilliet, Jean-Paul. *Of Comics and Men, A Cultural History of American Comic Books*. Translated by Bart Beaty and Nick Nguyen. University Press of Mississippi/Jackson, 2010.
- Gardner, Jared. "A History of the Narrative Comic Strip". In *From Comic Strips to Graphic Novels: Contributions to the Theory and History of Graphic Narrative*, ed. Daniel Stein and Jan-Noel Thon. De Gruyter: ProQuest Ebook Central, 2005. 241-253.
- Gravett, Paul. *Comics Art*. Yale University Press, 2013.
- Halbwachs, Maurice. *On Collective Memory*. Translated by Lewis A. Coser. University of Chicago Press, 1992.
- Harris-Fain, Darren. "Revisionist Superhero Graphic Novels: Teaching Alan Moore's *Watchmen* and Frank Miller's *Dark Knight Books*". In *Teaching the Graphic Novel*, Stephen E. Tabachnick (ed.). New York: The Modern Language Association of America, 2009.
- Henderson Directory, Henderson Directories Ltd. Winnipeg, (1908-1935), <http://peel.library.ualberta.ca/bibliography/921.4.html>
- Heritage Winnipeg. "Historic Houses in Winnipeg – From Settlement to Spectacular." Accessed January 2022. [Historic Houses in Winnipeg - From Settlement to Spectacular \(heritagewinnipeg.blogspot.com\)](http://heritagewinnipeg.blogspot.com)
- Himka, John-Paul. *Galician Villagers and the Ukrainian National Movement in the Nineteenth Century*. Canadian Institute of Ukrainian Studies; Macmillan, St. Martin's Press, 1988. "Teaching research methods: Introducing a psychogeographical approach". *Journal of Management and Orientation*. Cambridge University Press 19 March 2019. <https://www.cambridge.org/core/journals/journal-of-management-and-organization/article/teaching-research-methods-introducing-a-psychogeographical-approach> . Accessed 13 January, 2022.
- Hindley, Clare, Knowles, Deborah and Damian Ruth.
- Hryniuk, Stella. *Peasants with Promise – Ukrainians in Southeastern Galicia 1880-1900*. Edmonton: Canadian Institute of Ukrainian Studies Press, 1991.
- Janice Hume. "Memory Matters: The Evolution of Scholarship in

Collective Memory and Mass Communication”, *The Review of Communication*, 10:3, 181-196, DOI:10.1080/15358591003632563

- Igort. *The Ukrainian and Russian Notebooks*. Simon & Shuster -Gallery 13, 2016.
- Jenkins, Henry. “Archival, Ephemeral, and Residual: The Functions of Early Comics in Art Spiegelman’s *In the Shadow of No Towers*”. In *From Comic Strips to Graphic Novels: Contributions to the Theory and History of Graphic Narrative*, ed. Daniel Stein and Jan-Noel Thon. De Gruyter: ProQuest Ebook Central. 2005, 301-322.
- Kashtan, Aaron. *Between Pen and Pixel – Comics, Materiality, and the Book of the Future*. The Ohio State University Press, 2018, 4-19.
- Kirtley, Susan E., Garcia, Antero, and Peter E. Carlson. “Introduction” in *With Great Power comes Great Pedagogy: Teaching, Learning, and Comics*. University Press of Mississippi, 2020,
- Klymasz, Robert B. “The Letter in Canadian Ukrainian Folklore.” *Journal of the Folklore Institute* 6, no. 1 (1969): 39–49.
<https://doi.org/10.2307/3814120>.
- Klymasz, Robert B. “Humour”. In *Continuity and Change* edited by Manoly Lupul, 256-268. Canadian Institute of Ukrainian Studies; Historic Sites Service - Alberta Culture and Multiculturalism, 1988.
- Knysh, Irene. *The Nation’s Living Soul (On the Jubilee of the Ukrainian Folk Dance)*. Winnipeg: Published by author, 1966.
- Kołodziejczak, Tomasz. 2010. *Animal Farm; or, a Short and Somewhat Political History of comics in Poland*. Translated from Polish by Michael Kanel. Words Without Borders, 2010, Accessed November 10, 2019.
wordswithoutborders.org/article/animal-farm-or-a-short-and-somewhat-political-history-of-comics-in-poland.
- Kowcz-Baran, Anna Maria. *Ukrainian Catholic Churches of Winnipeg*. Archeparchy of Winnipeg, 1991.
- Kuchmij, Halya. *Maydanyk Interviews*. Tapes 1-12. 1977 and 1981.
- Kuchmij, Halya (Director). *The Strongest Man in the World*. Kino Films, 1980.
- Kuchmij, Halya (Director). *Laughter in My Soul*. National Film Board of Canada, 1983.
- Loveless, Natalie S. (2015). “Towards a Manifesto on Research-Creation”. In RACAR: Revue d’art canadienne Volume 40, numero 1, p 52-54.

- Loveless, Natalie S. 2019. *How to Make Art at the End of the World: A manifesto for research-creation*. Durham: Duke University Press. Lozowchuk, Yaroslav. *Jakob Maydanyk Interview*. Saskatoon, 1974.
- Luciuk, Kassandra and Nicole Marie Burton (Illustrator). *Enemy Alien*. Toronto : Between the Lines, 2020.
- Luciuk, Lubomyr. *In Fear of the Barbed Wire Fence: Canada's First National Internment Operations*. Kashtan Press. 2001.
- Magosci, Paul Robert. *The Roots of Ukrainian Nationalism, Galicia as Ukraine's Piemont*. University of Toronto Press, 2002.
- Manitoba Archival Information, Province of Manitoba, Winnipeg, MB.
<https://main.lib.umanitoba.ca/providence-church-goods>
- Manitoba Historical Society, "Historical Tours in Manitoba: Walking Tour of North Point Douglas." Accessed January 31, 2022.
<http://www.mhs.mb.ca/docs/features/walkingtours/pointdouglas/index.shtml>
- Manitoba Vital Statistics Agency, Province of Manitoba. Winnipeg, MB. Accessed February 13, 2022. <https://vitalstats.gov.mb.ca/Query.php>
- Martynowych, Orest T. 1991. *Ukrainians in Canada: The Formative Period, 1891-1924*. Canadian Institute of Ukrainian Studies Press, 1991.
- Martynowych, Orest T. *Ukrainians in Canada: The Interwar Years*. Canadian Institute of Ukrainian Studies Press, 2016.
- Martynowych, Orest T. *Essay 2 - Ukrainian Immigrants in the City 1890s-1920s*. University of Manitoba. 2011.
- Martynowych, Orest T. *Essay 7 - The First Ukrainian Businessmen (1902-1929)*. University of Manitoba. 2011.
https://umanitoba.ca/faculties/arts/departments/ukrainian_canadian_studies/media/07_ESSAY_The_First_Ukrainian_Businessmen.pdf
- Martynowych, Orest T. *Essay 15 - The Canadian Ukrainian Institute Prosvita*. University of Manitoba. 2011.
https://umanitoba.ca/faculties/arts/departments/ukrainian_canadian_studies/media/15_The_Canadian_Ukrainian_Institute_Prosvita.pdf
- Martynowych, Orest T. *A Tour of Winnipeg's Ukrainian Enclaves 1890s-1920s*. University of Manitoba. 2019.

https://umanitoba.ca/faculties/arts/departments/ukrainian_canadian_studies/research/winnipegstour.html

- Marunchak, Michael H. *The Ukrainian Canadians: A History*. Winnipeg: Ukrainian Academy of Arts and Sciences in Canada, 1982.
- Maydanyk, Jacob. "Листи Штіфа Табачнюка." In *Ілюстрований Календар Новин - 1915*. ["Steve Tabachniuk's Letters." In *The Illustrated News Almanac - 1915*]. *Новини [The News]*, 19-36, 1914.
- Maydanyk, Jacob. *Маніґрула - Комедія в одні дії зі співами і танцями [Manigrula: A comedy in one act with songs and dance]*. Winnipeg: Ruthenian Bookstore, 1915.
- Maydanyk, Jacob. "Соціялісти" [Socialists] in *Календар Канадійського Русина - 1916 [Canadian Ruthenian - Yearly Almanac 1916]*. Winnipeg, 1915.
- Maydanyk, Jacob, ed. *Календар Штіфа Табачнюка на рік 1918 [Steve Tabachniuk's Almanac for the year 1918]*. Winnipeg: Vuiko, 1918.
- Maydanyk, Jacob, ed. *Гумористичний календар Вуйка на рік 1925. [Uncle's Humorous Almanac for the year 1925]*. Winnipeg: Vuiko, 1925.
- Maydanyk, Jacob. "Вуйкою [Uncle]." In *Канадійський фермер [Canadian Farmer]*. 1927, 1928, 1929, 1930.
- Maydanyk, Jacob. "Вуйкою [Uncle]." In *Канадійський фермер [Canadian Farmer]*. 1927, 1928, 1929, 1930.
- Maydanyk, Jacob, ed. *Гумористичний календар Вуйка на рік 1928. [Uncle's Humorous Almanac for the year 1928]*. Vuiko, 1928.
- Maydanyk, Jacob, ed. 1929. *Гумористичний календар Вуйка на рік 1929. [Uncle's Humorous Almanac for the year 1929]*. Vuiko, 1929.
- Maydanyk, Jacob. *Вуйкова книга: Річник Вуйка Штіфа в рисунках [Uncle's Book: Uncle Steve's Illustrated Yearly Almanac]*. National Press Ltd., 1930a.
- Maydanyk, Jacob, ed. *Гумористичний календар Вуйка на рік 1930. [Uncle's Humorous Almanac for the year 1930]*. Vuiko, 1930b.
- Maydanyk, Jacob, ed. 1931. *Гумористичний календар Вуйка на рік 1931. [Uncle's Humorous Almanac for the year 1931]*. Vuiko, 1931.
- Maydanyk, Jacob, ed. *Вуйко Ш. Табачнюк і 20 інші нові короткі оповідання [Uncle S. Tabachniuk and 20 other new short stories]*, New Pathway Publishers, 1959.

- Maydanyk, Jacob. *Вуйкова книга: Річник Вуйка Штіфа в рисунках [Uncle's Book: Uncle Steve's Illustrated Yearly Almanac]*. Ukrainian Canadian Historical Publications, 1974.
- Maydanyk, Jacob. Jacob Maydanyk Collection. Oseredok Ukrainian Cultural and Educational Centre. Winnipeg, Manitoba.
- McCloud, Scott. *Understanding Comics*. New York: Harper Collins, 1993.
- McVay, Athanasius D. *God's Martyr History's Witness: Blessed Nykyta Budka the First Ukrainian Catholic Bishop of Canada*. Ukrainian Catholic Eparchy of Edmonton. 2014.
- Memorable Manitobans. Manitoba Historical Society.
<http://www.mhs.mb.ca/docs/people/index.shtml>
- Mitchell, W. J. T. "What Is an Image?" *New Literary History*, vol. 15, no. 3, 1984, pp. 503–37. JSTOR, <https://doi.org/10.2307/468718>. Accessed 05 Jan.2022.
- Mueller2, Ellen. *Walking as Practice*. Accessed January 2020.
<https://teaching.ellenmueller.com/walking/2021/10/10/guy-debord-drifting-derive-1958/>
- Nahachewsky, Andriy. *What is Folklore? Episode 1: Definition*. 2011.
<https://www.youtube.com/watch?v=r9wLcOLtDkQ>
- Oseredok Ukrainian Cultural and Educational Centre Archives. *Maydanyk and Providence Church Goods Collection*, 79-1-142.
- Pawlyk, Jaroslav. *History of Tluste/Tovste From a Ukrainian Perspective*. 2000.
<https://www.tovste.info/UkrainianHistory.php> Accessed December, 2019.
- Pawlowsky, Alexandra. *Ukrainian Canadian literature in Winnipeg: A socio-historical perspective, 1908-1991*. PhD Dissertation. University of Manitoba Press, 1997.
- Petrenko, Pavlo... "Kotliarevsky, Ivan". In *Internet Encyclopedia of Ukraine*.
<http://www.encyclopediaofukraine.com/display.asp?linkpath=pages%5C%5CO%5CKotliarevskylvan.htm> Accessed March 2022.
- Pier 21. Statistics Canada. Accessed 23 August, 2021.
- Providence Church Goods. Manitoba Archival Information Network.
<https://main.lib.umanitoba.ca/providence-church-goods>
- Punch in Canada. Accessed August, 2022. <http://punchincanada.blogspot.com/>

- Rak, Julie. *Are Memoirs Autobiography? A Consideration of Genre and Public Identity*. Duke University Press, 2004.
- Reyns-Chikuma, Chris and Gail de Vos (Eds). *Exploring Canadian Identities in Canadian Comics*. The Canadian Review of Comparative Literature Vol. 43 No.1. 2016.
- Rifkind, Candida and Linda Warley (Eds.). "Canadian Graphic: Picturing Life Narratives". Wilfrid Laurier University Press. 2011.
- Rifkind, Candid and Brandon Christopher. *How Comics Work*. Illustrated by Alic RL. Winnipeg: Department of English. University of Winnipeg. 2019, uwinnipeg.ca/1B19
- Rifus, Leonard. "Race and Comix". In *Multicultural Comics: from Zap to Blue Beetle*, ed. Frederick Luis Aldama. University of Texas Press, 2010.
- Risner, Jonathan. "Authentic Latinas/OS and Queer Characters in Mainstream and Alternative Comics". In *Multicultural Comics: From Zap to Blue Beetle*. University of Texas Press. 2010.
- Rodriguez, Jeanette and Ted Fortier. *Cultural Memory: Resistance, Faith, and Identity*. University of Texas Press, 2007.
- Rogers, Ben. "Sequels and SAMs: Re-contextualized Media and Affective Memory". M.A. Thesis. Master of Arts in American Studies Capstones. 20. https://digitalcommons.kennesaw.edu/mast_etd/20
- Rotoff, Basil, Roman Yereniuk, and Stella M. Hryniuk. *Monuments to Faith: Ukrainian Churches in Manitoba*. University of Manitoba Press, 1990.
- Schuddeboom, Bass, ed. *Lambiek Comiclopedia: Illustrated Artist Compendium*. lambiek.net/comiclopedia.html. Accessed June 2, 2018.
- [Seth. The Great Northern Brotherhood of Canadian Cartoonists. Montreal: Drawn and Quarterly, 2011.](#)
- Shiga, Jason and Andrew Plotkin. 2001. *Meanwhile*. Digital. <https://zarfhome.com/meanwhile>
- Sic Transit Pestilentia sictransitpestilentia.wordpress.com/blog/. Accessed April P15, 2021.
- Sims, Martha and Martine Stephens. *Living Folklore*. Utah State University Press, 2011.
- Slavutych, Yaroslav. *Свобода - Svoboda Ukrainian Daily*. February 11, 1978.

- Smolderen, Theiry. (English translation, 2014). *The Origins of Comics: From William Hogarth to Winsor McCay*. Translated by Bart Beaty and Nick Nguyen. University Press of Mississippi, 2000.
- Sousanis, Nick. *Unflattening*. Harvard University Press, 2015.
- Stehle, Maria. "PsychoGeography as Teaching Tool: Troubled Travels Through An Experimental First-Year Seminar." *InterActions: UCLA Journal of Education and Information Studies*, 4(2). <http://escholarship.org/uc/item/3xv3634r>
- Stepchuk, Zenon. *Ukrainian Churches of USA and Canada*, <https://ukrainianchurchesofusaandcanada.weebly.com/>
- Stewart, Susan. 'Objects of desire. Part I: The Souvenir', In *Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*. Durham, NC: Duke University Press, 1993: 132–151.
- Stripper's Guide – Ben Batsford.
<https://strippersguide.blogspot.com/search?q=batsford>
- Swyripa, Frances. *Guide to Ukrainian Canadian Newspapers, Periodicals and Calendar-Almanacs 1903-1970*. Canadian Institute of Ukrainian Studies, 1985.
- Swyripa, Frances. 1993. *Wedded to the Cause: Ukrainian-Canadian Women and Ethnic Identity, 1891-1991*. University of Toronto Press. 1993.
- Szczutek. Kołodziejczak. Wikipedia. Polish language. Lviv (c 1919 -)
<https://pl.wikipedia.org/wiki/Szczutek>
- Szczutek, Kolodziejczak. 1906 edition: <https://polona.pl/item/szczutek-1906-nr-2-8-kwietnia,NzE0OTcyNzc/0/#info:metadata>
- Tabachnick, Stephen E. (ed) *Teaching the Graphic Novel*. New York: The Modern Language Association of America, 2009.
- Van Ness, Sara. *Watchmen as Literature: A Critical Study of the Graphic Novel*. Jefferson: McFarland & Co., 2010.
- Walz, Gene. 1998. *Cartoon Charlie: The Life and Art of Animation Pioneer Charles Thorson*. Winnipeg: Great Plains Publishers.
- Winnipeg Free Press, June 16, 1977, p24.
- Wynnyckyj, Iroida Lebid. "Ukrainian Canadian Drama From the Beginnings of Immigration to 1942". MA Thesis. University of Waterloo, 1976.

Ukrainian Language Sources

Веселий Друг 1918 – Гумористичний календар [The Happy Friend 1918 – A Humorous Almanac]. 1917. Winnipeg: *Канадійський фермер* [Canadian Farmer].

Календар Канадійського Русина 1916 [Canadian Rusyn - Yearly Almanac 1916] p185.

Канадійський фермер [Canadian Farmer]. Winnipeg, MB. 1927, 1928, 1929, 1930.

Провідник – Календар Канадійських Українців [The Leader - Calendar of Canadian Ukrainians]

Точило Улраїнський журнал місячник гумору [Tochylo Ukrainian National Illustrated Monthly Journal The Grindstone]. Winnipeg. No.1. 1935.

APPENDIX 1

The following information is a review of primary resources collected for this dissertation. The data corresponds to the materials uploaded or linked to [*The Maydanyk Digital Archives*](#), a digital portal created specifically to support this dissertation. The site will become publically accessible in September 2024.

A COLLECTION OF MEMORIES

To maintain an authentic voice and establish given information as verifiable, it is vital to deliver narratives in context and, thus, build trust between author and reader (Rak). Therefore, the first step in contextualizing and visualizing Maydanyk's life was to identify and locate primary and secondary resources that could provide firsthand knowledge of the past. Oseredok Ukrainian Cultural and Educational Centre in Winnipeg, MB, was identified as having the most extensive holdings of Maydanyk's artwork and publications⁴⁵. Additional institutional sources included Special Collections in the Dafoe Library at the University of Manitoba, Bohdan Medwidsky Ukrainian Folklore Archives (BMUFA) at the University of Alberta, and Library and Archives Canada (LAC) in Ottawa. Significant private collections included those held by Halya Kuchmij in Toronto (Director of *Laughter in My Soul*), folklorist Dr. Robert Klymasz in Winnipeg, and historians Peter Melnycky (Edmonton) and Yaroslav Lozowchuk (Saskatoon). In addition, Statistics Canada, Pier 21 (in Halifax, NS), and Manitoba Vital Statistics confirmed statistical information related to births, deaths, marriages, and immigration dates.

⁴⁵ In 1977, Jacob Maydanyk donated to Oseredok the bulk of his library and portfolio of artwork that was still in possession. Upon his death, the remaining artifacts in his estate were added to the collection.

Data collected from these resources was recorded in a biographical timeline (*Appendix 7 - Timeline*), cross-referenced by location in (*Appendix 7 - Dérive Data*) and inform the essays in *Appendix 2 - Who Was Jacob Maydanyk*, *Appendix 3 - Maydanyk's World of Humour*, and *Appendix 4 - Uncle's Book*. The materials also supported the subsequent translation of "Uncle's Book" into English (*Appendix 5*).

PREVIOUSLY PUBLISHED INFORMATION

To better understand author/illustrator Jacob Maydanyk, I was initially directed to resources that summarized his life in 1-2 paragraphs (approximately 250 words)⁴⁶. The short biographic sketches shared many similarities, but some discrepancies required verification⁴⁷. A cross reference of resources determined that the biographies were based on four Ukrainian language interviews (audio and video) with Maydanyk conducted by Yaroslav Lozowchuk (1974), Michael Ewanchuk (1976), (Halya Kuchmij 1977, 1981, 1983), and Dmitrij Farkavec (c 1979). In addition, the following publications and websites mention Jacob Maydanyk and his work (listed by title). Unfortunately, not all of them are in the public domain. Those that are will be linked to the site:

"Folk Narrative Among Ukrainian-Canadians in Western Canada" by Robert Klymasz, (1973).

Spruce, Swamp and Stone: A History of the Pioneer Ukrainian Settlements in the Gimli Area by Michael Ewanchuk, (1977).

Pioneer Profiles: Ukrainian Settlers in Manitoba by Michael Ewanchuk, (1981)

The Ukrainian Canadians: A History - 2nd Edition by Michael H. Marunchak. Ukrainian Academy of Arts and Sciences, Canada, (1982).

"J. Maydanyk's Contribution to Ukrainian Canadian Literature" - M.A. Thesis by Dmitrij Farkavec, University of Manitoba, (1983).

"Humour" by Robert Klymasz. (1988).

Monuments to Faith: Ukrainian Churches in Manitoba, by Basil Rotoff, Roman Yereniuk, and Stella M. Hryniuk, (1990).

⁴⁶ Maydanyk has been recognized by the following historians: Michael Ewanchuk, Basil Rotoff, Stella Hryniuk, Roman Yereniuk, Anna Maria Kowcz-Baran, Michael Marunchak, Anna Pawlowsky, Dimitrij Farkavec, Robert Klymasz; and film director Halya Kuchmij.

⁴⁷ Discrepancies were primarily related to dates and locations, which I could clarify with Statistics Canada and Manitoba Vital Statistics.

Ukrainian Catholic Churches of Winnipeg. Saskatoon: Archeparchy of Winnipeg, by Anna Maria Kowcz-Baran, (1991).

“Ukrainian Canadian Literature in Winnipeg: A Socio-Historical Perspective, 1908-1991”, Ph.D. Dissertation by Alexandra Anna Pawlowsky, (1997).

“Memorable Manitobans: Jacob Maydanyk (1891-1984)”
http://www.mhs.mb.ca/docs/people/maydanyk_j.shtml

“Internet Encyclopedia of Ukraine”
<http://www.encyclopediaofukraine.com/display.asp?linkpath=pages%5CM%5CA%5CMaidanykYakiv.htm>

AUDIO & VIDEO RECORDINGS

Jacob Maydanyk was a charismatic individual who loved to talk about his immigration experiences and life as an artist. He was interviewed by Yaroslav Lozowchuk (1974), Michael Ewanchuk (1976), Halya Kuchmij (1977, 1981, 1983), and Dmitrij Farkavec (c 1979). It is important to note that:

- Over time, the quality of the recordings was compromised.
- Michael Ewanchuk recorded another interview over a section of the Maydanyk interview.
- Twenty hours of audio recordings by Halya Kuchmij (1977, 1981) were recovered in January 2022. They will be uploaded as they become digitized.
- Dmitrij Farkavec cites his interviews in his M.A. thesis. They have yet to be located.

Lozowchuk and Ewanchuk Audio Recordings

The Maydanyk interviews recorded by Yaroslav Lozowchuk and Michael Ewanchuk are very similar. Both were conducted in the Ukrainian language and are of poor quality⁴⁸. They reveal many personal details about Maydanyk’s family life and his work experiences as a labourer, teacher, artist, and businessman. The artist also spoke openly about his philosophical outlook on life and insights into the communities where he lived.

⁴⁸ The interview with Lozowchuk is barely audible and Ewanchuk accidentally recorded over the first section of his tapes.

The Lozowchuk interview was approximately 1 hour long. It was recorded in 1974 as part of the project to publish a revised edition of Maydanyk's "Uncle's Book" (1930). The line of questioning confirmed ancestry (e.g., parent's names, number of siblings) and the chronology of Maydanyk's immigration to Canada, his education, and his personal/artistic milestones. Lozowchuk shared the information he collected with Roman Yereniuk for *Monuments to Faith: Ukrainian Churches in Manitoba*, coauthored by Stella Hryniuk and Basil Rotoff. Unfortunately, this recording has deteriorated significantly. It will be uploaded to *The Maydanyk Digital Archives* after digitizing it.

The interview with Ewanchuk (1976) is also approximately 1 hour long. The focus is on Maydanyk's immigration experiences and early life in Canada. The recording is a collection of short stories from his past. They include memories of Maydanyk's first contact with Ukrainians in Winnipeg, his life as a teacher in a one-room school house, rural community meetings, and the establishment of his business "Providence Church Goods". Ewanchuk used the interview material for the books he authored profiling Ukrainian settlements in Canada (1977; 1981). The original cassette tapes are housed in the University of Manitoba Archives and Special Collections. I have permission to link the digitized version to *The Maydanyk Digital Archives*.

Details collected by Lozowchuk and Ewanchuk, such as Maydanyk's immigration timeline, marriage date, birthdays of his children, and employment records, were all verified by Canadian federal government sources (Pier 21 and Statistics Canada), as well as Manitoba Vital Statistics.

Halya Kuchmij's Videos

Film director, Halya Kuchmij, produced two highly informative videos that aided in the contextualization of Jacob Maydanyk's Tabachniuk narratives. The first was the Genie Award-winning film, *The Strongest Man in the World* (1980). The film is a portrait of Mike Swistun, a circus performer from Manitoba. He toured with the Ringling Brothers company and was promoted as "The Strongest Man in the World". Although not about Maydanyk per se, the film is set in Olha, MB, in the same area and period where Maydanyk lived and taught from 1915 to 1919. This film provides a visual reference for the settings evident in many of Maydanyk's illustrations. At the time of recording in the late 1970s, the town had changed very

little from when the early pioneers settled there. The video footage captures the atmosphere of the small community. St. Michael's church features icons by Jacob Maydanyk, and many of the smaller residential homes and commercial buildings were still standing when the film was made. Today, only the church and convenience store remain.

Kuchmij's second film, [*Laughter in My Soul*](#), is one of the most valuable resources in this collection. The 28-minute mini-documentary was written and directed by Kuchmij and released in 1983 by the National Film Board of Canada (NFB). This short documentary profiles "cartoonist, painter, humorist publisher, iconographer, and teacher Jacob Maydanyk". The film was reviewed as "... a tribute to the dignity and heroism of those early pioneers and to those whose spirit lives on, to those who had laughter in their souls" and "... in its quiet, unassuming style, [it] paid tribute to a gifted man who did not seek fame, but a creative outlet for an angry mind and a voice for an oppressed people" (NFB). Kuchmij skillfully intertwines interview clips with historical footage to give a synopsis of Maydanyk's life set in the context of the first waves of Ukrainian immigration to Canada. The film visually represents the circumstances from which arose Maydanyk's legendary character Uncle Shtif Tabachniuk. *Laughter in My Soul* informed the Maydanyk entries in *The Internet Encyclopedia of Ukraine* and the website "Memorable Manitobans". The documentary is linked to *The Maydanyk Digital Archives* with permission from the director and publisher.

Halya Kuchmij's Audio Recordings

The Kuchmij audio recordings consist of approximately twenty (20) hours of one-on-one interviews with Jacob Maydanyk. They took place on two occasions. The first, in 1977, was in preparation for the scripting of *Laughter in My Soul*; the second, in 1981, was an extension of the previous questioning meant to confirm details. As a result, the content is dense and informative. Kuchmij's line of questioning focused on Maydanyk's first impressions of immigrant life in Canada and how it contrasted with the home he left behind in 1911. She also asked how those early observations compared to his perceptions of contemporary Ukrainian Canadian life in 1977.

Maydanyk's didactic approach to life and art is evident throughout the interview. I am under the impression that he was aware that these interviews with Kuchmij may be his final opportunity to share his opinions and predictions of Ukrainian life in Canada. He often interrupted the interview to clarify a point, purposefully straying from the questions, pointing out that he wanted to share the memories he felt were still relevant to today's society. On several occasions (at least once on each of the tapes), he was forceful in articulating how he felt about the unrefined lifestyles of young immigrants in the past and the present and how that motivated him to include moral messages in his comics (Cheladyn 2022).

Throughout both interviews, Maydanyk fixated on the ill morals of the single men who arrived in Canada before WWI. As a result, he inevitably directed the conversations towards his cartoons; and repeatedly stated that his character, Uncle Shtif Tabachniuk, was created as a humorous, moral compass that could guide the men "to better themselves". He also noted that he later created "Nasha Meri" as a female counterpart to Uncle Shtif. She was meant to mirror the life of single, youthful female immigrants. Notably, Kuchmij also had her own agenda; she often gently steered the conversations to encourage Maydanyk to speak about the evolution of politics in Canada and questioned how his personal political leanings had changed over time (Tapes 8, 10, 11).

Most important to this study is that Kuchmij also asked Maydanyk to explain the connections between his personal life and the comics in *Uncles Book* (Tapes 4-9). The biggest revelation was that the comic book published by Maydanyk in 1930 was not just a collection of random stories. *Uncle's Book* was actually Maydanyk's graphic memoir. As Maydanyk spoke with Kuchmij, he made connections between the Tabachniuk narratives and experiences in his own life. For example, he talks at length about the event that influenced Comic #24 - "The Whole World Has No Brains" (64). The comic strip features a parent confronting a teacher and questioning the validity of the lesson plan concerning the earth travelling around the sun. Maydanyk explains that the story is based on his teaching experience near Gimli, MB, and being confronted by a skeptical parent. Maydanyk also clarifies Comic #19 - "How the Bible Rammed a Verse into Shtif's Head" (54). He explains that it is about the "Holy

Rollers” and his encounter with door-to-door bible salesmen popular in the 1920s, who were always quoting biblical psalms and verses. Maydanyk also references his connections to farm life, the stock market crash in the 1920s, and interactions with the indigenous community near the colonies⁴⁹ where he worked. He seemed to enjoy sharing the stories with Kuchmij and continued reinforcing how his comics projected his experiences.

I also realized that there were many memories from his early years in Canada that Maydanyk chose to share with Kuchmij but were not included in his comic book. For example, one remarkable memory is Maydanyk’s recollections of the internment of Ukrainians during WWI and his own arrest and incarceration as an ‘enemy alien’ (Kuchmij T8S15). Maydanyk leads the interview by recalling his fear of internment due to his Ukrainian roots. He refers to a letter written by his friend Bishop Nykyta Budka⁵⁰ which exacerbated the situation (Martynowych 1991, 315-19). He describes in detail his own arrest, his short experience in the barracks in Winnipeg, and the threat of being moved to the internment camp in Brandon, MB. He concludes by noting that, luckily, an armistice was declared three days into his confinement, and he was released (Tape 8 side 15). There were also recollections of interactions with the indigenous community near Olha, MB (T7S13), and unfavourable incidents between community members and the church (T6S11) – a plethora of stories that can further inform a future graphic narrative.

These are just snippets of the information recorded in Kuchmij’s interviews with Maydanyk - a teaser for future research for myself and other scholars. *Laughter in My Soul* is accessible via *The Maydanyk Digital Archives*, *YouTube*, and the *NFB* website. University of Manitoba – “Ukrainian Canadian Experience Archives” manages the original recording. They will become publicly available at a later date. *The Strongest*

⁴⁹ As was typical across Canada, Maydanyk referred to rural settlements of Ukrainians as “колонії” [colonies]. In the interviews, he was specifically talking about settlements around Brandon, and between Rosburn and Oakburn, and north to Gimili, Manitoba. It is an area that was heavily settled by Ukrainians in the early 1900s (Martynowych 1991, 70-75).

⁵⁰ Bishop Nykyta Budka was a clergyman from Western Ukraine. In Canada, he is noted as the first bishop of the Ukrainian Catholic Church in Canada, and was the first Eastern Catholic bishop with full jurisdiction ever appointed in the New World. Jacob Maydanyk was a friend of the Bishop, who helped the artist attain many of his early commissions for icons for the early Ukrainian Catholic churches in Manitoba. (Kowcz-Baran 1991)

Man in the World has been digitized and recorded on DVD but is not yet openly accessible.

Dmitrij Farkavec Interviews

The fourth set of interviews I referenced in this study were collected by Dmitrij Farkavec c. 1979. They informed Farkavec's M.A. thesis, "J. Maydanyk's contribution to Ukrainian Canadian literature" (1983). Unfortunately, I could not locate the original recordings, but I am aware they did exist based on specific interview dates with Maydanyk cited throughout Farkavec's thesis. Very little of the mentioned information connects to Maydanyk's personal life. The majority is in reference to the satiric content in the Tabachniuk narratives. Together with the recordings made by Kuchmij, the information collected by Farkavec further validates connections between the narratives in *Uncle's Book* and Maydanyk's real-life experiences.

During the summer of 2020, I intended to try and locate the original Farkavec tapes. Unfortunately, COVID-19 protocols prevented me from doing so. However, Farkavec's brother, Vasyl, feels that the recordings still exist "in a box, in a barn, in Piney, MB" and could provide additional personal details into Maydanyk's life, particularly in his later years. The barn in Piney was Farkavec's former country studio, where he collaborated with Maydanyk on several pieces, including the final animation of the character Uncle Shtif Tabachniuk for Kuchmij's video⁵¹. Farkavec's research was cited by both Anna Maria Kowcz-Baran (1991) and Alexandra Pawlowsky (1997). Locating the Farkavec interviews is noted as a future project.

PHOTOGRAPHS, LETTERS & NOTES

Photographs

Jacob Maydanyk's legacy includes a series of photographs. They offer insights into Maydanyk's life as a student, business proprietor, and artist. The images also serve to identify friends, colleagues, and family and provide a visual reference for Maydanyk's physical features and the architectural/environmental surroundings of the time. I am aware of two major collections of Maydanyk photographs. The most intimate is from

⁵¹ Due to COVID-19 lockdowns and restricted travel, I could not access the materials said to be in Piney, MB.

a photo album of images that Maydanyk gifted to Halya Kuchmij during the production of *Laughter in My Soul*. She gave permission to share them via the digital archive. The other collection is at Oseredok in Winnipeg. In addition, I obtained photographs from Maydanyk's only art exhibit hosted by Oseredok in 1977, contact sheets from photographs taken during the filming of an unidentified interview in Maydanyk's studio (c 1980), and an original photograph of Maydanyk with his graduating class at the Ruthenian Training School in Brandon, MB, 1914.

Letters

In addition to photographs, Maydanyk donated to Oseredok eleven file boxes of personal and business correspondence between himself and customers of Providence Church Goods. Most letters are orders for religious items, but they also include distribution details concerning his comic book and other published almanacs of humour and personal exchanges between friends.

In many cases, he kept the letters he received as well as carbon copies of his typed replies⁵². This correspondence attests to the breadth of the circulation of his works (which was global), provides an insight into his demeanour, and exemplifies the kind of rapport he established with his customers, friends, and extended family⁵³.

Notes

Maydanyk also kept notes related to the articles he wrote for various publications. They add insight into his perspective on social and political issues. One specific example is an article written in 1916 titled "Соціалісти" [Socialists]⁵⁴. In it, Maydanyk takes issue with people who adopt a political, social, or economic philosophy and then interpret it for their purposes without considering the root of the idea. Another example comes from his first almanac of humour, *Штіф Табачнюк* [Steve Tabachniuk]. Using the pseudonym of the fictitious character Uncle Shtif Tabachniuk, Maydanyk wrote the foreword to the almanac in the first person. It begins with a dialogue questioning the morals of people living on the streets of Winnipeg – bluntly

⁵² It is possible that he kept the replies as a form of business accounting. Many are marked up with pencil noting pricing and ordering information

⁵³ These letters have not been digitized except for the letter from Spain requesting Maydanyk's publications.

⁵⁴ *Календар Канадійського Русина 1916* [Canadian Rusyn - Yearly Almanac 1916] p 185.

addressing alcoholism, racial intolerance, and lack of social responsibilities. These words are echoed and reinforced by Maydanyk in later interviews. His notes also shed light on the development of his characters. For example, it was within the foreword to “Вуйко Ш. Табачнюк і 20 інші нові короткі оповідання” [Uncle S. Tabachniuk and 20 other new short stories] (1958) that Maydanyk first publicly revealed the event that influenced the creation of his infamous character “Вуйко Штіф Табачнюк [Uncle Steve Tabachniuk]”, as well as the source of his narratives, and the didactic approach to his comics.

The recorded interviews, video documentaries, published notes, photographs, and personal correspondence are all considered contextual material. As the data was collected and transcribed, it was added to the timeline found in *Appendix 6 - Timeline* and the list of related locations recorded in *Appendix 7 - Dérive Data*.

MAYDANYK'S ORIGINAL ARTWORK

Iconographer⁵⁵ by day and cartoonist by night, Jacob Maydanyk was a multi-talented artist. During his lifetime, he produced religious artwork for at least 20 different Ukrainian Catholic churches in Manitoba (Baran; Rotoff) and painted an untold number of secular pieces. He also illustrated, edited, and self-published seven almanacs of humour; contributed articles and illustrations to numerous other Ukrainian and English language publications; and author/illustrated one of the first comic books published in Canada. With such a prolific history, you would think an extensive portfolio of artwork would be available for scrutiny. Unfortunately, that is not the case. What follows is a summary of Jacob Maydanyk's artwork divided into three categories: 1) Original Artwork, 2) Published Illustrations, and 3) Uncle Shtif Tabachniuk.

Pen and Ink Drawings

Jacob Maydanyk's published illustrations were created with pen and ink. Unfortunately, the original pieces were difficult to track down. Of the hundreds that he produced, I only found one (1) original inked comic strip and forty-eight (48) small

⁵⁵ An iconographer is an artist that writes icons according to a prescribed method.

illustrations⁵⁶. We know that from 1912 to 1919, Maydanyk lived in the “colonies” and began sketching impressions of people and situations related to early pioneer life on the prairies. His drawings were on scrap paper using pencil or pen and ink. Photographs of these original images can be found in the Kuchmij photo album. It is unclear whether they were intended for reproduction or created simply as personal sketches.

Adding to the research challenge, most of the artwork was extremely fragile. In collaboration with Oseredok in Winnipeg and the Bohdan Medwidsky Ukrainian Folklore Archives at the University of Alberta, I secured financial resources from the SUCH Network to gather and preserve the original drawings in one location (Oseredok). As they are cross-referenced with his published works, they will be uploaded to The Maydanyk Digital Archives – *Illustrations*.

In addition, to preserve reproductions of Maydanyk’s illustration, funding was provided by SUCH to digitize at least one physical copy of each of Maydanyk’s publications for the collection at Oseredok. Each publication was scanned, and the text is now searchable in Ukrainian and English. The digital files are tagged with metadata and uploaded to *The Maydanyk Digital Archives - Publications*⁵⁷.

Religious Images & Secular Paintings

Although not the focus of this dissertation, I also conducted a cursory review of Maydanyk’s religious paintings. I knew that familiarizing myself with the breadth of his artistic career could help contextualize his work and life as an artist. Maydanyk’s religious artwork is defined by the paintings he created for Ukrainian churches on the Canadian prairies. The form and content were dictated by the Ukrainian Catholic traditions he followed⁵⁸. In interviews with Ewanchuk (00:25:50-00:31:12), Lozowchuk (00:19:52-00:20:40), and Kuchmij (1981, T1S1-2; 1983, 04:30-05:05) Maydanyk repeats the story of how, before he arrived in Canada, he pursued art

⁵⁶ These have been consolidated into one collection housed at Oseredok in Winnipeg.

⁵⁷ Archival processing of the Maydanyk collection was funded by SUCH project and completed by Olesia Sloboda, Curator of Collections.

⁵⁸ Maydanyk’s family followed the Ukrainian Greek Catholic tradition. The family attended St. Nicholas Ukrainian Catholic Church in his family village of Svydova, in Western Ukraine, as well as St. Michael’s, a much larger catholic church located just 3km away in Tovste.

training at “a Polish textile design school” in the Polish city of Rakszawa, near Krakow. During this same period, he also apprenticed under several Polish icon painters.

When he first settled in Manitoba, Jacob worked as a labourer, then trained as a teacher and supplemented his income cartooning for various publications. Financially, life was tough. But, as new churches were being built, and church congregations were willing to pay well for religious imagery, he began accepting commissions in the rural areas where he was teaching.

In 1919, Jacob moved into the city of Winnipeg (Kuchmij 17:05-17:13). He first worked for a church goods store in St. Boniface, located across the river from Winnipeg. He was tasked with painting figurines and religious images for Roman Catholic churches in the predominantly French-speaking community. Then, in 1920, Maydanyk established his own Winnipeg-based store – Providence Church Goods Ltd. The store/studio relocated seven times before settling in a permanent location at 710 Main Street. Maydanyk’s church goods store was a retail outlet that catered to Ukrainian churches in Canada and filled mailorder requests to the diaspora in Australia, Argentina, and Brazil. Maydanyk took on commissions for icons and sold various items, including crosses, chandeliers, chalices, bells, and candles. When demand was high, he took on apprentices and wore the hat of agent and intermediary between Ukrainian congregations and artists. Among the artists were Leo Mol, Olga Moroz, and Theodore Baran. Jacob Maydanyk contributed religious imagery to at least nineteen (19) churches in Manitoba and several more in Saskatchewan (Baran).

Unfortunately, many of the churches that Maydanyk painted have since been renovated or, in some cases, deconsecrated and demolished with a controlled burn. As a result, Maydanyk’s religious work is slowly disappearing. Fortunately, some historians and photographers have recorded the churches from the past to which Maydanyk contributed. Among them is photographer Zenon Stepchuk. The Ukrainian Resource and Development Centre in Toronto maintains his photo collection. In addition to photographs and original pieces, Oseredok has several of Maydanyk’s large (4 ft x 8ft) pencil-on-paper sketches that were used as templates for church images - these are not yet available online but can be accessed in person by

appointment with the archivist. Further details about his religious artwork can be found in the third section of *Appendix 2 – Who Was Jacob Maydanyk*.

Art Exhibit

In addition to religious imagery, Jacob Maydanyk's portfolio included secular paintings - primary oil on canvas and possibly particle board⁵⁹. Maydanyk explained to Kuchmij that friends commissioned the majority of the secular pieces. He interpreted a wide range of themes, specializing in portraits, landscapes, and still-life arrangements. They reflect his attempt at realism, with traditional compositions interpreted with a dark palette of colours. Most of Maydanyk's secular pieces were a result of private commissions or created as gifts.

In 1977, Oseredok hosted Maydanyk's one-and-only solo art show. The exhibit was predominantly a retrospective of borrowed pieces that displayed the breadth of his work over 50 years. The newly appointed Director, Dr. Robert Klymasz, opened the show with notes explaining the various religious and secular paintings. The Winnipeg Free Press wrote a glowing review of the event⁶⁰. The few pieces that were for sale all sold, and when the show was over, Maydanyk donated his remaining private collection to Oseredok. Photographs taken at the opening reception are the only images of Maydanyk's secular paintings that I could access. The one exception is the original oil on canvas portrait of Bishop Nykyta Budka, which now hangs in the Ukrainian Catholic Eparchy in Winnipeg. Photographs of Maydanyk's art exhibit are accessible online via The Maydanyk Digital Archives – *Exhibits*.

Published Illustrations

Jacob Maydanyk was a prolific illustrator. In addition to illuminating his own publications, of which there were eight, he also contributed images to other books, magazines, and almanacs. In this section, I review his illustrated works in chronological order beginning with those produced for other publishers, followed by the self-published almanacs, newspaper inserts, and the comic book he created,

⁵⁹ Most of Maydanyk's secular art was only accessible through photographic reproductions, and the substrate he used most often was canvas, but there are exceptions that appear to be an undetermined material, possibly a particle board made of paper fibre.

⁶⁰ Winnipeg Free Press, June 16, 1977, p24.

which all featured this memorable character Uncle Shtif Tabachiuk. For more details see *Appendix 3 – Maydanyk’s World of Humour*.

I found no mention, nor material evidence, of book illustrations or comics created by Jacob Maydanyk before his arrival to Canada in 1911. I did, however, trace the beginning of his career as an illustrator to pieces published in 1912. It coincides with his time as a student at the Ruthenian Training School in Brandon, MB (1912-14), which opened the opportunity to contribute editorial cartoons to *The Brandon Daily Sun* and *The Brandon Times* (Cheladyn 2019b). Many of Maydanyk’s original images from the Brandon newspapers no longer exist⁶¹; those remaining are linked to *The Maydanyk Digital Archives – Illustrations*. For more details about Maydanyk’s life as a cartoonist see *Appendix 3 – Maydanyk’s World of Humour*)

As his career progressed, Maydanyk became known as a contributing illustrator and editor for a variety of Ukrainian language publications (see below). In his portfolio, I found cover illustrations, editorial cartoons, caricatures, and supporting images for various jokes and humorous stories written by other authors. The images were created in pencil or pen and ink. They reflect a naïve styling with cartoonish characteristics. Among the original illustrations collected by Oseredok, a few are partially identified by the year of creation and the publication in which they appeared. Unfortunately, the majority are without metadata. Those tagged with information appeared in the following publications:

- *Календар Канадійського Русина 1916* [Canadian Rusyn - Yearly Almanac 1916] – cover.
- *Українська Родина – Каленлар 1917* [Ukrainian Family – Yearly Almanac 1917] – cover.
- *Канадійські Вісти* [Canadian News] – Illustration (date unknown)
- *Український Голос* [Ukrains'kiy holos/Ukrainian Voice] – Illustration (date unknown)

⁶¹ Digital copies of the *Brandon Daily Sun* and *Brandon Tribune* are available via the University of Alberta Peel Library. Unfortunately, the issues of interest were clipped, and Maydanyk’s editorial cartoons are unavailable online. The last two years of COVID-19 protocols have barred in-person research of collections in Manitoba.

To emphasize how prolific Maydanyk was, Dimitrij Farkavec created a list of publications to which Maydanyk contributed illustrations (1983). Based on this list, beyond his eight (8) publications, Maydanyk also contributed to ten (10) almanacs (1914-1927), thirty-three (33) Journals (1913-1978), and five (5) newspapers (1916-1968). The most popular titles to which he regularly submitted were *Кадило* [The Censer] Winnipeg, Vancouver, Toronto: 1913-1918, *Гаранник* [The Whip] Edmonton: 1921-1935, *Веселий Друг* [The Happy Friend] Winnipeg: 1918-1927, and *Точило* [The Grindstone] Winnipeg: 1930- 1947. Note: after 1930, Maydanyk's illustrations were often reprinted from earlier publications. Digitized versions of these publications will be linked to *The Maydanyk Digital Archive* as they become available.

UNCLE SHTIF TABACHNIUK

Of all his published illustrations, Jacob Maydanyk is best known for his character Вуйко Штіф Табачнюк/Uncle Shtif Tabachniuk. Uncle Shtif was Jacob's own creation and the title character for a series of illustrated narratives, six almanacs of humour, two years of weekly newspaper inserts, and a comic book. What follows is a summary of publications which feature Uncle Shtif. Additional information can be found in *Appendix 3* - dedicated to Maydanyk's world of humour, and *Appendix 4 - Uncle's Book - A Review* - a detailed exploration of Maydanyk's comic book.

Manigrula - Stage Play

In 1911, shortly after he arrived in Winnipeg, MB, Maydanyk published a serialized version of his new stage production, Манігрула [Manigrula/The Immigrant] (Marunchak 480). It was the first Ukrainian play written in Canada with a Canadian theme (Wynnyckyj 15). There were no illustrations. However, the lead character was named "Штіф Пері" [Shtif Perih/Steve Perogie]. He was the first iteration of the character Uncle Shtif. The play was republished in booklet form in 1915, and an edited version was printed in 1926. In retrospect, this Shtif was the first rendition of the character 'Uncle Shtif'. Oseredok has hard copies of the 1915 and 1926 versions. A digital version is available in *The Maydanyk Digital Archives*.

The Appearance of Uncle Shtif Tabachniuk

In 1914, Maydanyk's first visual representations of Uncle Shtif Tabachniuk appeared in the Edmonton based, Ukrainian language publication *Ілюстрований Календар Новин - 1915* [The Illustrated News Almanac - 1915] hereinafter referred to as *Novyn-1915*. Three simple, pen and ink line drawings accompanied articles written by Maydanyk. The articles were actually "faux letters" penned to represent correspondence between the fictitious character Uncle Shtif in Canada and his wife Yavdokha and their children, who were waiting for him back in Ukraine. These fake immigration letters/stories became very popular among first-wave⁶² Ukrainian immigrants (Cheladyn 2019b). Uncle Shtif Tabachniuk became the main character of further narratives and later branded Maydanyk's entire repertoire of publications.

Almanacs

Maydanyk edited and self-published seven almanacs of humour that averaged 200 pages each. The titles all incorporated Uncle Shtif Tabachniuk's name in some fashion and featured Uncle Shtif and his Ukrainian Canadian community. The Uncle Shtif publications edited by Jacob Maydanyk are as follows:

Maydanyk, Jacob, ed. 1918. *Штіф Табачнюк* [Steve Tabachniuk]. Winnipeg: 'Vuiko'.

Maydanyk, Jacob, ed. 1925. *Гумористичний календар Вуйка на рік 1925*. [Uncle's Humorous Almanac for the year 1925]. Winnipeg: 'Vuiko'.

Maydanyk, Jacob, ed. 1928. *Гумористичний календар Вуйка на рік 1928* [Uncle's Humorous Almanac for the year 1928]. Winnipeg: 'Vuiko'.

Maydanyk, Jacob, ed. 1929. *Гумористичний календар Вуйка на рік 1929* [Uncle's Humorous Almanac for the year 1929]. Winnipeg: 'Vuiko'.

Maydanyk, Jacob, ed. 1930. *Гумористичний календар Вуйка на рік 1930* [Uncle's Humorous Almanac for the year 1930]. Winnipeg: 'Vuiko'.

⁶² The first wave of Ukrainian immigration to Canada occurred between 1891 and 1914, approximately 170,000 Ukrainians emigrated from the Austro-Hungarian Empire (Martynowych 1991, 41).

Maydanyk, Jacob, ed. 1931. *Гумористичний календар Вуйка на рік 1931* [Uncle's Humorous Almanac for the year 1931]. Winnipeg: 'Vuiko'.

Each publication was filled with humorous short stories and jokes. They also included one- and two-frame comics that poked fun of immigrant life in Canada, all the while satirizing the political, social, and religious atmosphere of the time (Farkavec, 2). The 1918 issue includes Maydanyk's first sequenced, illustrated panels with lyrics as narrative. Note, he did not create the comic strip format with dialogue bubbles until 1930. Visualizations of Uncle Shtif in the other five almanacs was limited to single-panel illustrations or caricatures that accompanied a written tale of Tabachniuk's capers. Maydanyk did not write and illustrate the issues alone. He relied on contributions from other Ukrainian Canadian artists⁶³.

Newspaper Inserts

From 1927 to 1930, Maydanyk's Uncle Shtif became the featured character in a humour-based weekly newspaper insert titled *Вуйко* [Uncle]. The exact same insert appeared simultaneously in *Канадійський Фармер* [Kanadijs'ki Farmer/Canadian Farmer] – which was a non-denominational Ukrainian language newspaper published by Frank Dojacek, and *Канадійський Українець* [Kanadijs'ki Ukrainetz /The Canadian Ukrainian], a Winnipeg-based, Ukrainian-language weekly newspaper supported by the Ukrainian Catholic community. The 8-page pull-out was titled *Вуйко* [Vuiko/Uncle] and was co-edited by Jacob Maydanyk and his friend Dmytro Elchyshen. It was the “National Lampoon of the Ukrainian community” (Kuchmij 1983, 00:19:18). Their motto was “Correct the bad habits through humour”. The objective was “to be the means of bringing amusement and entertainment for the Ukrainian people in Canada, irrespective of opinions, cultural pursuits, beliefs, or anything else” (Marunchak, 480). The content was very similar to the almanacs; short stories, jokes, and one- or two-frame comics that focused on the plight of the Ukrainian immigrant.

⁶³ It is difficult to confirm the names of all the contributing artists because, apart from his own illustrations, most of the images in Maydanyk's publications were not signed. Those with signatures include the following: Oleksandr Darkowych, Myhailo Darkowych, and Ivan Zelez.

Thanks to the foresight of historian Francis Swyrypa and the Canadian Institute for Ukrainian Studies (CIUS), the “Вуйко” [Uncle] inserts were initially photographed by the Rutherford Library at the University of Alberta and made accessible on microfiche. There is also a set of fragile copies stored at Oseredok in Winnipeg. With funding from SUCH, the inserts were digitized specifically for this dissertation and linked to The Maydanyk Digital Archives – Almanacs/Newspapers/Publications.

A Comic Book

In my search to collect and familiarize myself with Maydanyk’s work, I became most intrigued by the next phase in Jacob Maydanyk’s artistic career. It was the release of his comic book *Вуйкова книга: Річник Вуйка Штіфа в рисунках* [Uncle’s Book: Uncle Steve’s Illustrated Yearly Almanac], henceforth referred to as *Uncle’s Book*.

Following the creation of newspaper inserts, Maydanyk changed his focus from producing individual illustrations to creating sets of sequential framed images known as comic strips⁶⁴. This led to experimentation with an emerging literary genre that we now refer to as the ‘comic book’.

Prior to the release of *Uncles Book*, Maydanyk did not produce many comic strips per se. At that time, he was better known for his caricatures and editorial cartoons. However, the 1918 almanac did include eight narratives with sequential drawings (42-47; 117-118), but they were accompanied by lyrics of a song. It was in 1929 that he was inspired to begin a series of comic strips, which led to the release of *Uncle’s Book* (1930)⁶⁴. It is unknown if there was a specific publication that inspired him to draw comic strips with dialogue bubbles. However, he was clear that his motivation was to find a medium that would appeal to the young, single, male audience he was trying to reach with his messages encouraging self-improvement and social decorum (Kuchmij T6S12). Working without a template, Maydanyk created “Uncles Book” - a bound book of thirty (30), never-before-published comic strips featuring the character Uncle Shtif Tabachniuk, and another twenty-eight (28) strips that

⁶⁴ Swiss author and caricature artist [Rodolphe Töpffer](#) (Geneva, 1799–1846) is considered the father of modern comic strips, which are defined as a sequence of cartoon images arranged in interrelated panels to display brief humour or form a narrative. They are usually formatted with text in balloons and captions and serialized in newspapers (Smolderen 75-77)

introduced a new female character, Nasha Meri [Our Mary]. The entire eighty-four (84) page publication was penned in the stereotypical comics format consisting of sequential frames, narrative blocks, and dialogue bubbles (McCloud).

Maydanyk donated all of the illustrations and printing blocks associated with *Uncle's Book* to Oseredok in 1977. Unfortunately, shortly afterwards, they were severely damaged in flood, deaccessioned, and disposed of. The only related artifact that survived the flood is a press proof of *Uncle's Book*. The press proof is a unique example of Maydanyk's astute understanding of the evolution of the press. Coloured comics were in their infancy, and it appears as though he was considering keeping up with the technology. Upon examination of the press proof, you can see that Maydanyk applied pencil crayons to each page. He used the process colours of cyan, magenta, yellow, and black (CMYK), indicating that this was potentially a mock-up for a future coloured version⁶⁵. However, an actual, coloured production run was never printed. The original, colourized printer's proof from 1930 is scanned and uploaded to The Maydanyk Digital Archives – [Almanacs/ Newspapers/ Publications.](#)

Considering how rare comic books were at the time, *Uncle's Book* was unique. Maydanyk had produced a comic book with all new material, written about Canadians by a Canadian. It, therefore, stands out above the rest; and may well be the first Canadian comic book published in any language by an independent author/illustrator. This alone makes Maydanyk's work worthy of attention. It is also one of the first graphic memoirs produced in North America. The uniqueness of "Uncles Book", motivated me to assemble an accessible collection of Maydanyk's work. For further discussion, see *Appendix 4 - Uncle's Book*.

Provoked to Publish One More Time – 1958

After the release of "Uncle's Book" in 1930, Maydanyk published two more almanacs of humour for 1930 and 1931. They were produced in the same format as his

⁶⁵ It is generally agreed that the first comics printed in colour was "Hogan's Alley" by Richard Outcault. It first appeared on November 18, 1894, in the Sunday edition of Joseph Pulitzer's New York World newspaper. However, the technology was still very new and not yet available in many North American cities. The first coloured comic book of original material was "Funnies on Parade" printed in 1933 by Eastern Color Printing Company, Connecticut, USA (Daniels, 9-11).

previous almanacs, without comic strips. For these releases, Maydanyk contributed more as an editor than an artist. Most of the content came from other contributing authors/illustrators; very few new illustrations and stories had anything to do with Uncle Shtif Tabachniuk. This change foreshadowed Maydanyk's retirement. By the early 1930s, Maydanyk began to wind down his career as a cartoonist. The release of *Гумористичний календар Вуйка на рік 1931* [Uncle's Humorous Almanac for the year 1931] marked the beginning of a 27-year hiatus from illustrating Uncle Shtif and his cohorts. Instead of cartooning, Maydanyk turned his attention to painting churches and concentrating on the business of Providence Church Goods.

Then, in 1958, Maydanyk was provoked to come out of retirement by a publication that infringed upon the copyrights to his illustrations and Uncle Shtif stories. A 64-page booklet, titled *Дивні пригоди Штіфа Табачнюка* [The Strange Adventures of Steve Tabachniuk]⁶⁶ hit the market. It was a collection of fourteen narratives featuring Uncle Shtif Tabachniuk. At first glance, it appears to be a Maydanyk publication. The three illustrations were J. Maydanyk's - reproduced from his earlier publications. However, in the preface, the editor, A. Illnytsky of Vancouver, BC, attributes the creation of the character Uncle Steve Tabachniuk and all the narratives, to the author Stephan Fodchuk, of Vegreville, Alberta. Maydanyk is not acknowledged at all.

In response, Maydanyk immediately revisited his drawing table and within a few months, published *Вуйко Ш. Табачнюк і 20 інші нові короткі оповідання* [Uncle S. Tabachniuk and 20 other new short stories], Winnipeg: New Pathway Publishers (1958). This 1958 publication featured twenty new Tabachniuk narratives authored by Maydanyk - the illustrations were from previous publications. Coming on the heels of Fodchuk's controversial book, I suspect Maydanyk likely chose to reprint older images back to 1918 to establish proprietary rights to the character Uncle Shtif. Maydanyk also prefaced his new publication with a lengthy editorial note explaining the character's origin and how "Uncle" had evolved in appearance and temperament since he first emerged in 1914. This foreword, and the inclusion of older images,

⁶⁶ Fodchuk, Stephan. *Дивні пригоди Штіфа Табачнюка* [The Strange Adventures of Steve Tabachniuk], Winnipeg: New Pathway Publishers. 1958.

solidified the provenance of the character as being created by the hand of Jacob Maydanyk. Farkavec also convincingly argues in his thesis that the Tabachniuk narratives published by Maydanyk were written and illustrated by him, not Fodchuk. Farkavec further explains the tensions between the two authors and Maydanyk's subsequent response to the copyright infringement (Farkavec 1983, 3-6).

In an isolated observation, I noted that Maydanyk's previous publications were all credited to the unregistered publishing company "Вуйко" [Vuiko]. The 1958 issue was an exception. It was published by New Pathway [Новий Шлях], a publishing company affiliated at arm's length with the Ukrainian Catholic Church in Canada, and the very same printer/publisher that produced the Fodchuk publication. It may be that New Pathway printed Maydanyk's book to avoid any legal repercussions for having printed the Fodchuk book, but I have no way to verify the conjecture.

Uncle Shtif by Ivan Zelez

While Fodchuk's claims to the Tabachniuk narratives were disproved, I did find an alternate version of Uncle Shtif Tabachniuk, illustrated by the hand of another artist. A casual search of the University of Manitoba Special Collections uncovered a series of Uncle Shtif Tabachniuk comic strips illustrated by the artist Ivan Zelez. They were published in the almanac *Українська родина - 1917* [Ukrains'ka rodyna/Ukrainian family - 1917] (pages 184-201). There are nine stories author/illustrated by Zelez that could be described as expanded comic strips. Each story is comprised of 4 sequential frames - 2 frames per page. There is no text other than dialogue bubbles. Like Maydanyk's versions, the dialogue is macaronic, but the content is darker and could be considered by some as more vulgar humour than found in Maydanyk's versions.

There are very few visual resemblances between Maydanyk's Uncle Shtif and that of Zelez. The only shared characteristics are their name, their gender, the bushy black mustache, and the macaronic dialogue they speak. Physically, the characters appear in sharp contrast to one another. Maydanyk's Uncle Shtif is short in stature, with unkempt hair and a bulbous nose. He wears loose-fitting coveralls giving the general appearance of a farmer or labourer. The Uncle Shtif, drawn by Zelez, is distinctly

different. He is taller and thinner with more delicate facial features. He is dressed in a tight-fitting, horizontally striped t-shirt and a suit jacket, with skinny black pants (reminiscent of the mime Marcelle Marceaux). Whereas the Maydanyk narratives are graphic memoirs and can be traced back to specific experiences in his life, Zelez's Uncle Shtif narratives are unique; it is unknown what inspired them. All nine are about the interactions between two characters, a husband and a wife. Unlike Maydanyk's moralizing, community-based messages, Zelez's were satiric observations on married life.

As to the chronological appearance of Uncle Shtif - Maydanyk's first illustrations of Uncle Shtif predate those by Zelez. Maydanyk's version of Uncle Shtif first appeared as caricatures in *Novyn-1915*; the next appearance was on page 75 in the publication of *Календар Канадійського Русина 1916* [Canadian Rusyn Almanac 1916], and there afterwards in all of Maydanyk's publications. Zelez's only known interpretation of Uncle Shtif appeared as a sequential illustration in *Ukrainska rodyna* 1917. However, Zelez's comics format, complete with dialogue bubbles, notably predates any of Maydanyk's first sequential comics (which first appeared in 1918).

The intersection between Zelez and Maydanyk is interesting to note. On closer examination, I found that Zelez contributed to several of Maydanyk's publications between 1918 and 1928. For example, he submitted a variety of illustrations and comics to Maydanyk's issue of *Календар Штіфа Табачнюка - 1918* [Uncle Shtif's Almanac - 1918], as well as *Гумористичний календар Вуйка на рік 1928* [Uncle's Humorous Almanac for the year 1928]. That collaboration supports the assumption that the two artists must have known each other well enough to have a working relationship. On another note, Maydanyk had not yet published any of his own images of Uncle Shtif in the classic comics format with sequential frames and dialogue bubbles. But Zelez, on the other hand, had already submitted generic (not Uncle Shtif) comics with dialogue bubbles⁶⁷. Based on Zelez's Uncle Shtif comics of 1917 and the two examples in the Maydanyk publications (1918; 1928), we can confirm that, well before the release of *Uncle's Book* in 1930, Zelez as artist and

⁶⁷ The comics by Zelez, complete with dialogue bubbles, appear on page 18 of the 1918 issue of Uncle Shtif's Almanac and then again ten years later, on page 108 of the 1928 issue.

Maydanyk as editor were both familiar with the evolving comics format that incorporated dialogue bubbles.

A cursory search has uncovered other illustrative works by Zelez⁶⁸ but no other interpretations of Uncle Shtif by him, nor by any other artist. It appears to have been a one-off. Unlike the confrontation with Fodchuk, Maydanyk makes no mention of Zelez in his interviews, suggesting that there was little animosity, if any, towards the artist who copied his character. At this time, I have chosen not to pursue any further study of Zelez's comics. However, knowing of their existence confirms that the Tabachniuk narratives were indeed popular by 1917, enough to inspire a fan following among at least one other cartoonist inspired to work with the same immigrant theme and character. Zelez's work is worthy of keeping in mind for future research. His comics are posted in The Maydanyk Digital Archives - *Українська родина - 1917* [Ukrainian Family - 1917], pages 184-201.

Maydanyk and Ewanchuk Partnership

Following the 1958 publication of *Вуйко Ш. Табачнюк і 20 інші нові короткі оповідання* [Uncle S. Tabachniuk and 20 other new short stories], it appears that Maydanyk once again shied away from illustrative work until the 1970s. He was then encouraged to come out of retirement by his friend Michael Ewanchuk to illustrate the book *Spruce, Swamp, and Stone: A History of the Pioneer Ukrainian Settlements in the Gimli Area, 1977*. Maydanyk's small pen-and-ink drawings are scattered throughout the book. Each is a vignette depicting early settler activities on the prairies, such as: walking a cow down the road and a new immigrant riding on a train. They were visual counterparts to the various memories that Ewanchuk had gathered from pioneers who settled around Gimli, MB. It is unclear what the arrangement was with Ewanchuk, whether Maydanyk was paid for the illustrations or if it was pro bono. The connecting thread may only be that Maydanyk's own memories are included in the book (sourced from the interviews collected by Ewanchuk in 1977). Their friendship must also have been quite close in that Michael

⁶⁸ Ivan Zelez illustrated the covers of *Робітничий Календар 1918* [The Labourers Almanac 1918] as well as *Веселий Друг* [Veseli druh/The Happy Friend] 1930, 1931, 1932.

Ewanchuk is listed as one of the executors of Maydanyk's *Last Will and Testimony*,⁶⁹ in which Maydanyk allocated funds from his estate towards one of Ewanchuk's future publications. I initially thought that Ewanchuk would have kept the original illustrations from *Spruce, Swamp, and Stone*, but he did not. I did, however, find a few randomly tucked among the Providence Church Goods correspondence. They have since been scanned, accessioned, and preserved in the Oseredok archives. Each image, with related metadata, is also linked to The Maydanyk Digital Archives – Illustrations.

SUPPORTING RESOURCES

In addition to locating primary resources created by Jacob Maydanyk, I also identified the following four resources that reference Maydanyk or provided an analysis of his comics and satirical work:

1) Farkavec, Dimitrij. *J. Maydanyk's Contribution to Ukrainian Canadian Literature*. M.A. Thesis. University of Manitoba Press, 1983. Farkavec's M.A. thesis is written in Ukrainian. It is a review of the satire in Maydanyk's work. He also analyzes the early debate surrounding Stephen Fodchuk's unsubstantiated claim to be the creator of the character Uncle Shtif Tabachniuk. Farkavec's thesis is also the primary source of a glossary of macaronic terms spoken by Maydanyk's characters and a list of publications to which Maydanyk contributed illustrations. See *Appendix 8 – Glossary*.

2) Pawlowsky, Alexandra. *Ukrainian Canadian literature in Winnipeg: A socio-historical perspective, 1908-1991*. Ph.D. Dissertation. University of Manitoba Press, 1997. Pawlowsky dedicates several pages to contextualizing Maydanyk's work within Ukrainian literary circles in Winnipeg and expands on her perception of Jacob Maydanyk as a social critic (55-62).

3) Wynnyckyj, Iroida Lebid, *Ukrainian Canadian Drama from The Beginning of Immigration to 1942*. M.A. Thesis, University of Waterloo, 1976. This thesis has a

⁶⁹ Dafoe Library Special Collections, University of Manitoba.

synopsis of Maydanyk's play "Manigrula", the first Ukrainian play written in Canada with a Canadian theme (15, 87-93).

4) Swyrypa, Frances. *Wedded to the Cause*. University of Toronto Press. 1993. This book is Swyrypa's interpretive study of women of Ukrainian origin in Canada. Chapter 1 – provides a female perspective on the first wave of immigration to Canada (1891-1914). Chapter 2 is dedicated to Nasha Meri and her friend Katie – alienated and rebellious daughters of the earliest waves of immigration to Canada. Maydanyk's comics serve as examples of independent women who personified the expression of emancipation as equated with city life in the early 1900s (20-62; 63-102).

Note: Farkavec's thesis and Pavlowsky's dissertation can be accessed via *The Maydanyk Digital – Archives – Supporting Resources*. Swyrypa's "Wedded to the Cause" is available to purchase online or to borrow from the Canadian Institute of Ukrainian Studies at the University of Alberta. Wynnyckyj's thesis is currently unavailable to the public.

COLLECTION SUMMARY

Prior to my research, no institution had a complete set of Maydanyk's publications. In addition, as I searched for resources, it became evident that much of Maydanyk's original artwork had been misplaced; the rest disorganized. The deteriorating physical condition of many artifacts, coupled with the notable gaps in the documented information related to his personal life, artwork, and publications, identified my first project goal which was to preserve what materials remained. Because the bulk of the materials were already housed at Oseredok, a decision was made to gather and centralize the Maydanyk artifacts in the Oseredok archives. Assisted by archivists Myron Momryk (retired archivist - Library and Archives Canada), Maryna Chernyavska at the University of Alberta, and Olesia Sloboda at Oseredok, one copy of each Maydanyk publication was located and added to the Oseredok collection. Likewise, most newspaper inserts from 1927 to 1930 were also acquired. The majority of the original artwork, have been digitally scanned and will be preserved by Oseredok. In addition, publications to which Maydanyk contributed illustrations can

also be found in the Oseredok archives and library. The exception is that the University of Manitoba will digitize and preserve the audio recordings and photo album from Kuchmij's collection. Most of these resources, as well as links to examples of Maydanyk's religious imagery, are now accessible via *The Maydanyk Digital Archives*.

As noted previously, the data collected from these resources was recorded in the biographical timeline (*Appendix 6 - Timeline*), cross-referenced by location in (*Appendix 7 - Dérive Data*), and helped inform the essays in *Appendix 2 - Who Was Jacob Maydanyk*, *Appendix 3 - Maydanyk's World of Humour*, and *Appendix 4 - Uncle's Book*. The materials also supported the subsequent translation of "Uncle's Book" into English (*Appendix 5*).

APPENDIX 2

The information in this appendix was summarized for the corresponding pages in *The Maydanyk Digital Archives*.

The notation “D” corresponds to location in Appendix 7 – Dérive Data.

WHO WAS JACOB MAYDANYK?

“When the Ukrainian community in Canada plays a respectable role in today’s political and social life, it is by and large to the merit of Jacob Maydanyk, who from almost the very beginning of Ukrainian immigration to Canada, satirized the gross flaws in the early pioneers, teaching them to “become people among people.” SM.⁷⁰

As a first-wave immigrant, Jacob Maydanyk lived when migration to Canada was motivated by physical and financial survival. Applying his artistic abilities, he carved out a niche for himself as a cartoonist and an iconographer - becoming one of the most prolific Ukrainian Canadian artists of the early 20th century. As proprietor of Providence Church Goods in Winnipeg, MB, Maydanyk painted the interiors of at least 20 churches on the Canadian prairies and hundreds of individual icons for customers worldwide. Although he became very well-known for his religious imagery, it was his humorous and satirical comics and the fictitious literary character “Uncle Shtif Tabachniuk” [Вуйко Штіф Табачнюк] that made him famous. As a cartoonist and editor, he published seven books of humour, wrote a stage play, and in 1930 he created “Uncle’s Book”, one of Canada’s first comic books. Jacob Maydanyk was indeed a Canadian legend, and this is his story.

⁷⁰ In the Foreword to Maydanyk’s book, *Вуйко Ш. Табачнюк і 20 інші нові короткі оповідання* [Uncle S. Tabachniuk and 20 other new short stories] (1959), this quote is attributed to a post in “an American paper” by “S.M.” praising Yakiv [Jacob] Maydanyk - who came to Winnipeg and began to ridicule Shtif Tabachuk, play cards, and teach young people how to live in a foreign land among strangers.

THE EARLY YEARS

Jacob Maydanyk was born on October 20, 1891, into a poor peasant family in the Galician village of Svydova, Chortkiv County, in what is now known as Western Ukraine. He was the third eldest of 10 children – 5 boys and five girls⁷¹. The family's social, religious, and political situation was similar to that of other Ukrainian Galicians (Himka 1988; Hryniuk 1991). Like most inhabitants, his parents, Matvij and Ksenya Maydanyk, did not own their land; Maydanyk's father farmed for an Austrian landlord (Kuchmji 1983, 3:20). The situation would suggest that Jacob had a spartan and challenging childhood. However, the Maydanyk family had the advantage of location.

Although the village of Svydova and neighbouring Tovste were located statistically in one of the poorest counties at the time (Hryniuk 1991, 68), they bordered the railway line. They were also near *The King's Highway 25* (Podillian Highway) - the primary route between the city of Chernivtsi (74 Km South) and the city of Lviv (225 Km to the north). As a result, Jacob and his family lived within one of the area's largest trading centers, which gave them access to several amenities not commonly found in more isolated communities. A train station, post office and a mail sorting depot connected them to the world and a large local market where they could acquire commodities from local, national, and international sources. Jacob was also within walking distance (3km) of Tovste and the public school he attended. Tovste was also home to a large Jewish boy's school, a synagogue, and one of the largest Greek Catholic churches in the area (est. in 1730) (Pawlyk 2000). In addition, the Tovste library and a Prosvita reading room provided access to literature and the arts – music and theatre, which later influenced his work, history and literature, which were often referenced in his comics.

The primary languages spoken in the area were Ukrainian and Polish. However, young students were also expected to take German language classes starting in grade 2 (Hryniuk 1991, 74), which is when Maydanyk would have formally been taught the

⁷¹ Lozowchuk interview, 1974.

German that he often incorporated into his comics (Ewanchuk 1976)⁷². Following primary school (c 1905), Maydanyk attended 'gymnasium'⁷³ in Kolomyia (Kuchmyi 4:27) – It was a more prosperous environment and brought him into direct contact with the secular intelligentsia⁷⁴.

ARTS SCHOOLING

Upon completing gymnasium (c 1909), Jacob was expected to follow in his father's footsteps and become a farmer. However, there was virtually no more land available and very little reward for hard labour (Kuchmij 1983). In an interview with Michael Ewanchuk, Maydanyk commented:

My parents helped me financially to attend gymnasium. Still, they could not give me further assistance, and as I could not get suitable work – work of any kind, in fact, except to go out and do “feldwerk,” as the Polish and German officials would not hire Ukrainian students, fearing that they would create unrest among the peasants, so I had no other alternative than to seek a better life in a free country – Canada. (Ewanchuk 1977, 201)

In response to his situation, Jacob made other plans. He was determined to be an artist and enrolled in a textile-ornamenting academy in Rakszawa, Poland, near Krakow (Kuchmij T1/S2). He also apprenticed under an iconographer, preparing him with valuable skills that he later applied to survive financially. Life in Krakow also exposed Maydanyk to urbanization and Western European culture. By 1909, the streets were populated by cars and a tram, and most city homes had running water (it would be another five years before Winnipeg had a well-established infrastructure). Unfortunately, Maydanyk soon ran out of money. After one year of training, he returned briefly to Svydova (Kuchmij 5:03) before setting out for Canada to get his share of the 'quick riches' that he heard of that could fund his dream to study in Paris (Kuchmij 1983; Pawlowsky 1997, 55; Rotoff, Yereniuk, Hryniuk 1990, 125-128). In

⁷² Maydanyk's knowledge of several languages is evident in his Uncle Shtif comics, where the dialogue is a macaronic combination of Ukrainian, Polish, German, and English.

⁷³ In central Europe, a 'gymnasium' is a school that prepares students for university entrance.

⁷⁴ Maydanyk likely crossed paths with intellectuals preparing for the Kachkovskyi Society Annual convention in September 1905 (Magosci 156).

retrospect, the training Maydanyk received in Krakow was the only art instruction he had ever received.

A NEW LIFE IN CANADA - LABOURER & TEACHER

In April of 1911⁷⁵, as a 19-year-old single man, Maydanyk followed his father and younger brother Vasyl to Canada⁷⁶. He travelled with a fellow gymnasium student John Radychek. On June 7, 1911, they sailed from Antwerp, Belgium, on the *Montezuma* and landed later that month in Quebec City. Immigration was not as easy as Jacob had anticipated. Upon arrival in Manitoba, he had to learn a new language, find a job, and adapt to a new cultural environment. As a result, the first nine years were somewhat nomadic. He first gathered job experience from hard labour, retrained, taught in various schools in Manitoba, and also moved from one community to the next, painting his early church commissions.

Some of Maydanyk's earliest adventures in Canada were recorded by Michael Ewanchuk, beginning with the first few days in Manitoba. After landing in Quebec City, the two men travelled to Winnipeg on Canadian Pacific Railway (CPR) (D1). Luckily, they knew someone in the city and did not have to stay at Immigration Hall (D136). The first nights after the long journey were spent with Radychek's relatives. They then immediately looked for work.

“The only address of importance we had was that of the editor of *Робочий народ*, [Robochi narod], Myroslav Stechishin (D51). We dressed nicely as benefit members of the intelligentsia and soon found his place of work. Stechishin gave us advice – he said, “Boys, here in Canada, there does not seem to be a great demand for students who do not know the English language...so earn money and get used to a new country...get signed up for extra-gang work”. (Ewanchuk 1981, 202).

The young men followed Stechishin's advice. During their first spring in Canada, they worked for the CPR on an 'extra-gang'⁷⁷ laying rails across the Canadian prairies.

⁷⁵ Correspondence with Pier 21 - August 23, 2021.

⁷⁶ Lozowchuk; Kuchmij T1S1; Ewanchuk 1981, 201.

⁷⁷ 'Extra-gang' was the term used to identify groups of labourers hired by the Canadian Pacific Railway to assist with laying new tracks across the prairies. Extra-gangs were often comprised of foreign immigrants from Eastern Europe and Asia.

Later that summer, Maydanyk worked as a farmhand near Brandon, MB. However, hard labour did not suit his nature and skills (Kuchmij 1983).

In the fall of 1911, once the harvest was over, Maydanyk was accepted into the [Ruthenian Training School](#) (RTS), a Ukrainian teacher's seminary in Brandon, MB (D7). The school was initially established in 1905 on Minto Street in Winnipeg, then relocated to [Brandon](#) two years later. The school's purpose was to teach the students English and train young bilingual Ukrainian teachers to fill positions in the new schools built in rural Canadian communities.

RTS operated in the Strathcona Block on Tenth Street in Brandon until 1916, when the provincial government of [Tobias Crawford Norris](#), in response to the threat of Ukrainians as 'enemy aliens'[6], ended school instruction in languages other than English. During Maydanyk's years, [James Thomas Cressey](#) was the principal, and his teachers were [Jacob Truthwaite Norquay](#) (nephew of Manitoba Premier John Norquay 1878-1887), Albert Wareham, and [Peter \(Petro\) Karmansky](#). Maydanyk recalled that while he was there, the students were all male (Lozowchuk). Maydanyk most admired [Mr. Karmansky](#)⁷⁸, who taught Ukrainian literature and history. The cohort of fellow students and RTS alums with whom he associated greatly influenced Maydanyk's future. Through a network established at RTS, he forged close relationships with future Ukrainian-language newspaper publishers and businessmen such as [Paul Krat](#)⁷⁹ and [Taras Ferley](#)⁸⁰.

Immigration statistics show that, during the early 1900s, rural communities in Canada were growing exponentially. Maydanyk and fellow graduates were guaranteed a teaching position in one of the many small rural communities popping up across the prairies (Martynowych 1991). The possibility of a steady income appealed to Jacob. He also enjoyed working with immigrant students and their families by teaching English and helping them adjust to a strange new environment. In 1914, Maydanyk

⁷⁸ Petro Karmansky was a Ukrainian poet, translator, publicist, public figure, and literary critic. He was invited to Canada to teach at the Ruthenian Training School, first in Winnipeg and the Brandon (1913). He returned to Ukraine following the First World War.

⁷⁹ Paul Krat was a Socialist and Protestant leader, writer, poet, journalist, and translator. Maydanyk associated with Krat when he worked at the newspaper *Robochi narod* from 1914-16.

⁸⁰ Taras Ferley was a publisher and politician in Manitoba. He served in the Legislative Assembly of Manitoba from 1915 to 1920 as a supporter of the Liberal Party

graduated from RTS and began working to pay off the government for his tuition costs. He taught for six years in several one-room schoolhouses in rural Manitoba. In the 1916 Canadian census, Jacob Maydanyk was registered as a School Teacher living in Rosburn, MB (19 Km due west of Olha, MB and 22 km Northwest of Oakburn, MB - which is 313km NW of Winnipeg). Records before the census indicate that he taught in the Icelandic community of Gimli, MB, followed by St. John Kant⁸¹, SD. No. 1242 (five miles north of Oakburn, MB), then transferred to Olha School in 1916 (D16).

Life as a teacher was not easy, especially for many young men without families. Maydanyk was dedicated; in interviews with Yaroslav Lozowchuk and Michael Ewanchuk, he shares anecdotes of learning to cope with immigrant children of many nationalities and ages, plus tales of evening sessions when he taught their parents English and basic math skills. As a pioneer teacher, Maydanyk also took on the role of community leader – trying to solve some of the social problems of the day. He actively participated in community meetings, sometimes travelling several hours by train to hear a popular activist speak about social issues. He was motivated to advocate in writing for social change⁸².

Later in life, Jacob Maydanyk drew inspiration from his past work as a labourer, teacher, and community volunteer, by incorporating those stories into his 1930 comic book *Вуйкова кнiга* [*Vuikova Knyha* - Uncle's Book].

ICONOGRAPHY, PROVIDENCE CHURCH GOODS, and PUBLISHING

In 1914, with the onset of WWI, many Ukrainians found themselves ostracized due to prior connections to the Austro-Hungarian Empire and perceived alliances with Germany. Considered a threat to national security, the Ukrainian community was traumatized by the internment of over 6000 of its men, women, and children - not because of anything they had done, but simply because of their heritage (Luciuk). As a

⁸¹ There is speculation that the formal school name "St. John Kant" was a typographic error derived from St. John Kanty.

⁸² Jacob Maydanyk was a contributing writer to the yearly almanac *Canadian Rusyn* – 1916, page 185.

result, the Ukrainian language in Canadian schools was no longer tolerated, and many RTS graduates found their pay was drastically cut, and many were let go.

To make ends meet, Jacob Maydanyk fell back on his skills as an iconographer. However, in the government's eyes, he was no longer fully employed with teaching hours cut. Furthermore, like many unemployed single male Ukrainian immigrants during the war, he was considered a threat to national security. In 1918, on a brief trip to Winnipeg, Jacob was identified as an "enemy alien"⁸³. As a result, he was arrested and threatened with internment. Luckily, on the third day of his incarceration at the Osborne Barracks (D18), an armistice was declared, and he was released (Kuchmij, T8/S15). Upon return to Rossburn, he proposed to Katherine Maksymczuk. They married in Winnipeg on his birthday, October 20, 1919 (Manitoba Vital Statistics), then returned to Rossburn to contemplate their future.

During his early years in rural Manitoba, Jacob met the newly appointed Ukrainian Catholic Bishop Nykyta Budka⁸⁴. Jacob often hosted the Bishop when he visited the 'colonies', and in return, Bishop Budka facilitated several major religious commissions for Maydanyk (Kuchmij T3/S5). Records dating as far back as 1912 acknowledge that the artist Jacob Maydanyk's painted icons and interiors for several rural Manitoba churches (Ewanchuk; Kowcz-Baran; Stepchuk). It was a skill that he could fall back on, and at some point following WWI, Maydanyk began a regular commute to Winnipeg to work part-time for a French religious-goods firm. During these trips, he would also drop off his latest article or humorous story that was ready to go to press in one of the weekly Ukrainian newspapers. He most frequently contributed to *Канадійський Русин* [Canadian Rusyn], *Канадійський фермер* [Canadian Farmer], and *Канадійських Українців* [Canadian Ukrainian].

⁸³ During WWI, "enemy alien" was the term used to describe citizens of states legally at war with the British Empire and who resided in Canada. These included immigrants from the German Empire, the Austro-Hungarian Empire, the Ottoman Empire, and Bulgaria. Over 6000 immigrants who originated from areas in Western Ukraine (Galicia and Bukovyna) were processed upon entry to Canada as having Austro-Hungarian heritage and were therefore targeted for internment (Boyko).

⁸⁴ Bishop Nykyta Budka was a clergyman from Western Ukraine. He is recognized as the first bishop of the [Ukrainian Catholic Church in Canada](#) and was the first Eastern Catholic bishop with complete jurisdiction ever appointed in the New World. Bishop Budka was a personal friend of Jacob Maydanyk. He helped the artist attain his early commissions for icons in many early Ukrainian Catholic churches in Manitoba. (Kowcz-Baran 1991).

In 1920, Bishop Budka encouraged Maydanyk to move permanently to Winnipeg to open a church goods store, *Providence Church Goods* (Kuchmij 1983), first located at 884 Main Street, Winnipeg (D21). He moved the business several times for better rent and location. Then, in 1926, Maydnyk moved the business to 590 Prichard Street (D56), Winnipeg. It was at that time that he also acquired a small printing press so that he could print promotional material for the church goods store and also began printing his newspaper insert called *Byўko* [Uncle]. For a brief time, he also printed the Canadian Rusyn newspaper (D56), and *for one year*, returned a favour to Bishop Budka by printing a French-language newspaper for the Roman Catholic Eparchy (Kuchmij T6/12).

In 1929, on the recommendation of Bishop Budka, Maydanyk purchased a new space that he hoped would align him with other printers and publishers in Winnipeg. It was at 579 McDermot Street (D139), right in the heart of “Newspaper Row” (D127). The area was home to Winnipeg’s three major English newspapers: the *Manitoba Free Press* (D46), the *Winnipeg Evening Tribune* (D49), and the *Winnipeg Telegram* (Manitoba Historical Society 2018) (D128). There were also at least ten ethnic and religious printing houses serving the Icelandic, Swedish, German, Ukrainian, Polish, Italian, Norwegian, Croatian, Mennonite and Jewish communities - all within walking distance of the church goods store (Bowling and Hykawy 1974). Unfortunately, the business deal soured. The deed to the building was not clear, and once again, Providence Church Goods and the publishing company “Vuiko” were forced to move, this time to 824 1/2 Main Street (Kuchmij T6/12) (D140). Maydanyk enjoyed managing the store at the Main Street location, noting that “different people, educated people, writers, musicians often frequented the store” (T6S12). Surrounded by people from all walks of life, he stayed connected to the world.

The 1920s were when religious artwork and painted church interiors were in high demand. In 1922, Bishop Budka blessed Maydanyk’s first mail-order catalogue, validating his work in the eyes of the many new congregations established across Canada. He took on several apprentices to keep up with orders and wore the hat of agent and intermediary between Ukrainian church congregations and the artists he represented. Among the artists were Leo Mol, Olga Moroz, and Theodore Baran, who

eventually transitioned to represent themselves and became individually known for their work. With this stable of immigrant artists, Maydanyk began to supply icons to Ukrainian communities in the diaspora, filling orders from across the Canadian prairies and as far away as Australia and Argentina (Kuchmij 1983; Pawlowsky 1997; Rotoff 1990).

Between 1913 and 1945, Maydanyk contributed his talents as an iconographer to at least twenty churches in Manitoba, including Holy Ghost Ukrainian Catholic Church in Winnipeg (D24). As the business grew, Maydanyk relocated the store seven times⁸⁵. Finally, in 1956, he opened at 710 Main Street (directly across from the old Royal Alexandra Hotel on Higgins and Main) (D25). The shop was on the main floor, with a large studio located conveniently above. Surrounded by people from all walks of life, he stayed connected to the world. Providence Church Goods remained there until 1979 when Maydanyk finally closed the doors and retired. For additional information about his religious artwork, see *Supported by His Faith*.

CARICATURES AND COMICS

Jacob Maydanyk enjoyed writing and illustrating humorous and satirical pieces. His literary and artistic talents blossomed as a student at the RTS in Brandon, MB. He explored the meanings of assimilation and integration within a Canadian context and flexed his secular voice on the press pages. It began when the school principal, James Thomas Cressey, noticed Maydanyk's artistic skills and encouraged him to submit caricatures of Clifford Sifton and Provincial Minister of Education G. R. Coldwell to the local Conservative party-backed newspaper (Ewanchuk 1981, 204). This opportunity led to Maydanyk's first published editorial cartoons for the English language, *Brandon Daily Sun*. He later contributed a few pieces to the competition – *The Brandon Times*, but that connection was quickly curtailed when the principal threatened to expel him. At that time, J.T. Cressey supported the Conservative party. With an upcoming election, he did not want Maydanyk's illustrations to increase readership of the Liberal-backed *Brandon Times* within the Ukrainian Community (Ewanchuk 1976, 00:14:20). Maydanyk complied – he did not want to lose his steady

⁸⁵ Manitoba Archival Information - <https://main.lib.umanitoba.ca/providence-church-goods>

income. Moreover, he was proud of the fees for his cartoons. They ranged between \$.50 and \$1.00 each and were collected weekly (00:15:00). It was a far cry more than the \$.05 per letter that his friends received weekly as scribes or readers (00:10:36). Maydanyk contributed sporadically to the *Brandon Daily Sun* until he graduated from RTS in 1914.

During his time at RST, Maydanyk created his iconic character Вуйко Штіф Табачнюк [Uncle Shtif Tabachniuk/Uncle Steve Tobacco]. The character materialized following a class exercise based on a translation assignment which stemmed from a letter referencing a man named Stephan Tabachniuk. All the students in the class created written pieces based on the same character. Maydanyk chose to submit his illustrations and text to the newspaper *Новини* [Novyny/The News] in Edmonton, AB. His work was accepted and was included in the paper's year almanac - *Ілюстрований Календар Новин - 1915* [Illustrated News Almanac - 1915]. The 9-page section featured Maydanyk's illustrated characters - Uncle Shtif Tabachniuk, his wife Iavdokha, their son Nicholas (Nick), and daughter Kateryna (Katie). The caricatures illuminated a series of fictitious letters between Uncle Shtif and his wife, appearing under the pretence of actual correspondence between Canada and the homeland (Cheladyn 2019b). The submission is iconic in that it marks the first appearance of his comics character Uncle Shtif Tabachniuk. See *Appendix 4 - Uncle's Book* for a historical account of the creation of Uncle Shtif and related comics.

Maydanyk's section in the 1915 almanac *Novyn* was extremely popular; however, he was not impressed that he was not credited nor paid for contributing to that Ukrainian publication. He claims that the experience was unpleasant and that he shunned the Ukrainian press for a few years. Maydanyk supplemented his teacher's pay by painting churches and only submitting comics to the English language press (Ewanchuk 00:31:12). However, contrary to what Maydanyk said, within a year of publication in *Novyn-1915*, he continued to contribute actively to the Ukrainian community. Cartooning made Maydanyk famous. It also positioned him financially in favour of peers and community leaders, who were often editors of Ukrainian-Canadian publications and often turned to Maydanyk to visualize the social commentary on their pages. He could not help but continue creating in his native language. The next few years saw a surge in literary productivity.

In 1915, the 2nd edition of his stage play, “Manigrula,” was published as a small booklet⁸⁶. In 1916, Maydanyk illustrated the cover of *Календар Канадійського Русина – 1916* [The Canadian Ruthenian Almanac – 1916]. It was published by the Ukrainian Catholic weekly *Канадійський Русин* [The Canadian Ruthenian] (D35). Also, in the same publication, Maydanyk authored a new Uncle Shtif story titled *Ксьондз* [The Priest], and he submitted illustrations for other articles in that same issue (85; 104). In addition to all that, on page 185 of the same issue, he contributed the opinion piece *Соціялісти* [Socialists], – marking the beginning of an era of severe social commentary from the author/illustrator. It would seem that he could not hold back on the Uncle Shtif narratives. Nor could he hold back on community advocacy for individual rights and respect.

PUBLISHER & CARTOONIST

As a student at RTS, Maydanyk forged close relationships with future Ukrainian-language newspaper publishers. Through those connections, he began to self-publish almanacs. In 1917, he began to collect and create content for his almanac of humour; later that year, Winnipeg-based businessman and publisher Frank Dojacek⁸⁷ offered to print and distribute, *Гумористичний календар Вуйка на рік 1918* [Uncle’s Humorous Almanac for the year 1918]. It was a self-published work inspired by the character Vuiko Shtif and intended to become an annual serial almanac of humour. The publication featured short stories, jokes, and comics that poked fun at life as a Ukrainian immigrant. This almanac included Maydanyk’s first sequenced illustrations with folksong lyrics as narrative. They could be considered his first attempt at comics⁸⁸.

In addition to his work, he also invited contributions from other artists and writers. Subsequent issues on the same theme appeared in 1925, 1928, 1929, 1930, 1931, and 1959. Jacob also co-edited the weekly comics insert “Вуйко [Uncle]” for

⁸⁶ “Manigrula” is a slang word for “immigrant”. The storyline was the first iteration of the Tabachniuk immigration narratives that later appeared in print in *Новун-1915*. The first edition was published in 1911 as a serialized piece in a weekly newspaper (Maruchak). The 2nd edition was published by St. Raphael’s Immigrants Welfare Association of Canada and then reprinted in 1926 by Frank Dojacek.

⁸⁷ As the proprietor of the Ruthenian Bookstore, Frank Dojacek assisted with the publication and distribution of Maydanyk’s works (Martynowych, Essay 7).

⁸⁸ Comics are defined as “Juxtaposed pictorial and other images in deliberate sequence.” (McLoud 9).

Канадійський фермер [Canadian Farmer] from 1927 to 1929 (D6). Again, in addition to his pieces, Maydanyk relied on contributions from his circle of friends. The content was similar to the almanac, with a new layout adjusted for the tabloid format.

Jacob Maydanyk lived on the cusp of an emerging literary genre of graphic narratives that became known as comic books. By the 1920s, comic strips were popular in mainstream newspapers. Seeing the growing popularity, in 1929, Jacob decided to try it out himself. Most significant in Maydanyk's cartooning career is his comic book *Вуйкова книга* [Uncle's Book]. The 84-page comic book was released in 1930. Maydanyk was the sole author and illustrator. The collection of never-before-published comic strips showcased 30 of Maydanyk's hand-drawn, black and white, inked comic strips featuring *Uncle Shtif Tabachniuk*. He also introduced a new character, *Nasha Meri*, who appeared in 29 additional strips dedicated to stories about the life of a young, single Ukrainian Canadian woman living in urban Winnipeg. Best defined as a graphic memoir, the narratives are reflexive and chronicle Maydanyk's experiences in the context of the first two waves of Ukrainians who immigrated to Canada. Through his main characters, we learn how Maydanyk, his friends, and his family dealt with instances of isolation, prejudice, assimilation, and other cultural nuances that coloured the lives of newcomers. Readers could relate, and subsequently, Uncle Shtif and Meri became folk heroes and popular figures in Ukrainian language almanacs and newspapers across Canada and abroad. Uncle's Book is one of the first comic books published in Canada in any language, predating other contenders for the honour. See *Appendix 3 - Maydanyk's World of Humor* and *Appendix 4 - Uncle's Book* for further information about his life as a cartoonist.

FAMILY, FRIENDS, AND COMMUNITY LIFE

Details about Jacob Maydanyk's family and community life are sparse. We know he came to Canada as a single man, with a girlfriend left behind waiting for his return. Unfortunately, during WWI, his village was heavily damaged, and the two lost track of each other (Kuchmij 1983), and Jacob never did get a chance to revisit family and friends.

While teaching in the Rosburn, MB (D15) area, Jacob met Katherine Maksymczuk; they were married on October 20, 1919, in Winnipeg. The Maydanyk's then moved

permanently into the city in 1920 to their first home in Winnipeg's North End at 798 Mountain Ave (D20). Their son Eney was born shortly afterward, followed by sisters Alicia (1922) and Murial (1925).

Jacob Maydanyk was dedicated to his Ukrainian Catholic faith. As a friend to Bishop Budka, he and Katherine began regularly attending services at Sts. Vladimir and Olga Ukrainian Catholic Parish (D19), designated as the Bishop's cathedral. The Maydanyks supported the church even after the Bishop returned to Ukraine. In 1940, Jacob was commissioned to paint the wall icons in Holy Ghost UCC located in North West Winnipeg, at 40 Ada Street (D24). Afterwards, he occasionally attended services at Holy Ghost, as well as the cathedral.

Jacob and Katherine ran Providence Church Goods together. Jacob oversaw the front end as an agent, artist, and instructor. In 1956, Eney became manager, and his wife Myrtle was a clerk (Henderson Directory). Eney and Myrtle continued to work at the church goods store until moving to Vancouver with their family in the 1960s. They had two sons – Jay and Murray. Alicia married Stephen Koroby and moved to Vancouver with their children – Kathy, John, and Sue. Murial married a chemist and moved to his job placement in South Africa⁸⁹. After their children moved out independently, Jacob and Katherine relocated to a home on the city's edge at 1360 Henderson Highway (D135).

Most Ukrainian church congregations were established by that time, and the church goods business slowed to a crawl. Jacob and Katherine let the staff go and began to fill orders themselves. Then, after the passing of Katherine, on September 17, 1978, Jacob found he could no longer keep up the business on his own. He closed the doors of Providence Church Goods in 1979.

Maydanyk also supported the Ukrainian cultural community by providing artwork for various secular organizations. In 1977, Oseredok Ukrainian Cultural and Educational Centre (honoured him with an art exhibit (D26). Dr. Robert Klymasz opened the exhibit, which included landscapes and portraits in oils, small icons, one comic strip,

⁸⁹ These details were confirmed by Jacob and Katherine's granddaughter (Alicia Koroby's daughter), Kathy Windram - July 2021.

several book illustrations, and many of his original pen and ink caricatures – including the iconic image of Uncle Shtif Tabachniuk.

With the Providence Church Goods closing, Maydanyk no longer had access to the studio he had above the store. In his last few years, he befriended fellow Ukrainian artist Dmitrij Farkavec. The two of them frequented Farkavec's studio 150 km southeast of Winnipeg in Piney, MB (D28). There, Farkavec taught Maydanyk how to work with enamels on copper plates, and the two began to collaborate on several never completed images. Maydanyk and Farkavec also shared a love of satire. They collaborated on publishing *Canadoon* – a contemporary magazine that reimagined Maydanyk's earlier almanacs. Filled with jokes, short stories, and one-panel cartoons illustrated by Maydanyk, the contents satirized the most recent wave of immigrant experiences - portraying three generations of Ukrainian Canadians now living in Canada. Between 1977 and 1982, Farkavec took the opportunity to interview Maydanyk for his MA Thesis. The focus was on the satirical perspective of Maydanyk's stories and the controversy that had developed over the years between Maydanyk and author Steven Fodchuk⁹⁰. The friendship between Farkavec and Maydanyk was somewhat like that between an artist and mentor. The two spent many hours together until Jacob's passing.

Maydanyk was also very close to author and historian Michael Ewanchuk. Ewanchuk grew up in Gimli, MB (D14)⁹¹; they met when Maydanyk was a teacher at Gimli School. Following his service in the Canadian Air Force and career as a teacher, Ewanchuk busied his retirement years by writing and publishing memories of the early Ukrainian pioneers. One of his earliest interviewees was Jacob Maydanyk. Several of those stories ended up in Ewanchuk's books. In Maydanyk's Last Will & Testimony, funds were earmarked for publication fees for Ewanchuk's future books, acknowledging their close friendship.

⁹⁰ In 1958, a booklet titled "*Дивні пригоди Штіфа Табачнюка*" [The Strange Adventures of Steve Tabachniuk], by New Pathway Publishers. It was a collection of *Uncle Shtif Tabachniuk* stories. The editor, A. Illnytsky of Vancouver prefaced the stories claiming that they were authored by Stephan Fodchuk when they were Maydanyk's stories and illustrations.

⁹¹ Michael was a young schoolboy in Gimli, MB when Jacob Maydanyk was teaching at the school there.

Jacob Maydanyk died June 3, 1984, and was buried next to his wife at the Elmwood Cemetery in Winnipeg (D27). His passing did not go unnoticed. Obituaries acknowledged the artist-iconographer-cartoonist in English and Ukrainian newspapers across Canada and the United States⁹². Although he is gone, his work and experiences live on as memories, embodied on the walls of churches and especially in the lives of his comics characters Uncle Shtif Tabachniuk and Nasha Meri.

MOTIVATED BY MORALS⁹³

When it comes to didactic art, Jacob Maydanyk could easily be considered one of the most prolific 20th-century moralizers that lived on the Canadian prairies. His religious paintings graced the interiors of over 30 churches, and his cartoons and illustrations filled hundreds of pages in Canadian almanacs and newspapers; together, they shared the gospel's teachings and lessons learned on the streets of Winnipeg, MB. Wearing the hats of both iconographer and cartoonist, Maydanyk created visual narratives that spoke to settlers of the first waves of Ukrainian immigration and, in an attempt to guide those people spiritually and socially, he found ways to apply his artistic talents to produce imagery that, "would do something for our people...show them how they could be better...and how not to act now that they are in Canada" (Ewanchuk 00:25:50-00:31:12).

When Maydanyk immigrated to Canada, his original plan was to get his share of the 'quick riches' that could fund his dream to study art in Paris; but life was not so easy. Upon arrival in Winnipeg, he had to learn a new language, find a job, and adapt to a new cultural environment. Maydanyk first worked for the Canadian Pacific Railway

⁹² Obituaries appeared in Winnipeg Free Press, The New Pathway (Canada), Ukrainian Voice (Canada), and Svoboda (New York).

⁹³ Note: Portions of this essay were originally published in "Life's Lessons Taught on The Streets of Winnipeg: The Didactic Art of Jacob Maydanyk". In *Zakhidn'okanads'kyi zbirnyk on Ukrainian-Canadian visual art and photography*. Shevchenko Scientific Society of Canada: Toronto, 2022.

(CPR) on an 'extra gang'⁹⁴ laying rails across the Canadian prairies; he also briefly worked on a farm. However, hard labour was not something that suited his nature and skills. So, in 1912, Maydanyk enrolled in the Ruthenian Training School (RTS) in Brandon, MB. The school's purpose was to train and prepare young bilingual Ukrainian teachers to fill positions in the new schools being built in rural Canadian communities. Maydanyk graduated in 1914 and then taught six years in several one-room schoolhouses in rural Manitoba⁹⁵. He also painted religious images for many early 20th-century Ukrainian Catholic churches emerging on the newly populated Canadian prairies (Rotoff 125-128).

At the onset of WWI, Jacob's aspirations to become a recognized European artist went by the wayside; nevertheless, he became very popular within the Ukrainian diaspora. Maydanyk was equally known for his religious paintings, cartoons, and caricatures. Although he often focused more on one than the other at different times in his life, he appears to have been equally passionate about both genres - simultaneously creating icons and comics on demand. For over 60 years, he produced an enviable portfolio of images that, at first glance, could make one question his mission, motives, artistic inclination, incentive, and state of mind that led to such a diverse and eclectic collection of works.

When looking at the imagery, it is easy to determine that much of Maydanyk's visual inspiration came from his experiences as a Ukrainian immigrant. He chose familiar imagery from his Ukrainian Catholic faith for his religious paintings. Dictated by church tradition, he produced specific icons with prescribed compositions intended for designated locations in a church. The dominant narratives in his comics came from immigrant experiences on the Canadian prairies from 1914 to 1930. They directly reflected the lifestyle from which he emigrated and the one into which he settled.

⁹⁴ An 'extra-gang' was the term used to identify groups of labourers hired by the Canadian Pacific Railway to assist with laying the new tracks across the prairies. Typically, Extra-gangs hired foreign immigrants from Eastern Europe and Asia.

⁹⁵ Maydanyk taught at [St. John Kant School](#) in Rosburn, Olha School, Oakburn School in Shoal Lake, and the school in Gimli, MB.

However, I have found that the primary motivation for Maydanyk's thematic choices for icons and comics stems from another source. On several occasions, he emphatically noted that his work was inspired by a drive to teach fellow Ukrainians how to be civil citizens in their new homeland. This primary goal was first acknowledged in 1959 in the foreword to the final Vuiko Shtif publication "Вуйко Ш. Табачнюк і 20 інші нові короткі оповідання [Uncle S. Tabachniuk and 20 other new short stories]" (5). It states that throughout his career, the author's overall plan was to use satire and humour to expose all the misfortunes that inflicted shame on his people; he tried to correct them with laughter⁹⁶. In later years, Maydanyk repeated this mission statement in interviews with Yaroslav Lozowchuk (00:19:52-00:20:40), Michael Ewanchuk (00:24:50-00:31:10), and Halya Kuchmij (00:06:44-00:07:00). He felt obligated to record the 'inappropriate' lifestyles around him and to show his readers how not to act and to laugh at themselves. Maydanyk hoped his comics would help fellow immigrants deal with obstacles associated with resettlement in a new country and inspire them to bring pride to the Ukrainian community and become productive Canadian citizens. His strong commitment to teaching and guiding his contemporaries was echoed in his work's text and visual content.

THE MESSAGE IN THE MEDIA

20th-century Ukrainian immigrants, the interjection of humour and satire into daily life was a productive way of dealing with the trials and tribulations of resettlement. The most popular sources of comedic escapism were the yearly almanacs of humour and comics. They reflected a familiarity and provided levity, thus helping new settlers deal with the many anxieties associated with integration into the community. In addition to offering a distraction from everyday concerns, comics, particularly those created by Jacob Maydanyk, were also didactic; they recorded the folklore of the time and served as fables, or moral compasses that guided settlers through the social customs of their new environment (Klymasz 1988, 182-83).

Like many author-artists, Maydanyk took events and identities from the real world and transformed them into comic strip story worlds (Aldama, 2). He catered primarily

⁹⁶ "Загальний плян автора був викривати мовою сатиричних образів все лихо, яке наносило ганьбу нашому народові і тим самим виправляти їх сміхом." (С.М.) (Maydanyk 1959, 5)

to a male audience by penning “Vuiko Shtif” narratives that illustrated the activities of the dominant male community into which he settled⁹⁷. Many of the tales echoed experiences from the perspective of a young man travelling solo to a foreign country. Scenarios included working, political meetings/rallies, interacting with authoritative figures, wooing young women, and partying with male friends. Maydanyk often personified his characters based on people he knew personally or public figures (Maydanyk 1930a, 80-81), and on occasion, he relied on stereotypical physical features to define cultural identity, such as slanted eyes for characters of Asian descent (Maydanyk 1930a, 4-5). Clothing defined social status - for example, upper-class characters often wore monocles, top hats, and waistcoats (34), and labourers were dressed in coveralls (24). In contrast to his icons, Maydanyk rarely incorporated Ukrainian cultural imagery into the frames of his comics. He consciously chose to depict cultural neutrality - reflecting the assimilation process in the community at that time (Ewanchuk 1976 00:52:11-00:53:04).

Maydanyk liked to poke fun at the immigrant’s dream of freedom and riches in Canada. In his earliest works, many Vuiko Shtif stories juxtaposed the lifestyle from which Maydanyk emigrated with the one into which he settled. For example, *Novyn-1915* the Tabachniuk letters refer to the hegemony that that existed in Canada and how it was much like the social environment left behind in a Polish dominated homeland. In addition, he references how Canadian democracy could be influenced by a \$5 bribe, much like back home (20). Also, the old oral tradition of singing to communicate stories is directly evident in the 1918 almanac (24, 42, 55). Here he helped the readers transition to the new world by using lyrics to folksongs to accompany sequential images, thus capitalizing on the sense of belonging which came from singing together⁹⁸.

Narratives inspired by the new country featured challenges related to immigration, including isolation (Maydanyk 1918, 55), integration (1925, 77-79; 1930a, 3), communication (1914, 20-22; 1928, 92), homeland oppression (Brandon Sun 1913),

⁹⁷ In the early 1900s, men outnumbered women on average 2:1 (Swyripa 1993, 21).

⁹⁸ Due in part to physical displacement across prairies, the opportunity to sing together greatly diminished upon immigration to Canada. Nevertheless, the illustration of a folksong could still vicariously evoke feelings of belonging and self-worth (Angus 1988, 276).

domestic disputes (1930a, 16-20), acculturation (72-72), courtship (9), and education (64-65). In addition, I also found that many of the Tabachniuk narratives were reflexive. For example, in interviews with Kuchmij and Ewanchuk, Maydanyk noted that he often turned to personal experiences for his storylines, including teaching (1930a, 64-65), working on an extra gang (5), local politics (40-41), and religion (85-88).

As noted earlier, Maydanyk's comics were intentionally didactic. Consumed by his mission to guide newcomers, he wove specific themes into his cartoon stories, including alcohol abuse, domestic friction, and election manipulation, among other misdemeanours. Of them all, the most common theme was overindulgence in alcoholic spirits. Maydanyk included no less than three alcohol-related stories per publication - beginning with "Штіф Мулярем" – his very first sequenced illustrations in his first almanac (Maydanyk 1918, 24-29) (see Figure 4). In the example, a series of five frames accompany lyrics to a 'kolomeika' – a popular type of song that often-critiqued current events and referenced specific people in the community.

In summary, Vuiko Shtif, representing the stereotypical single male immigrant, worked odd jobs as a bricklayer. Always carrying a flask, he could not bear to waste a drop, even when it spilt into the eave's trough. In a blink of an eye, he runs down the stairs and saves the day by drinking from the downspout. It was a reminder not to let liquor dictate our life such that we lower ourselves in society and literally lay down in the street to satiate our cravings. In the same publication, in "Сіплярський притрафунюк [A short CPR story]," Maydanyk again points out how drinking brings on shame and can leave you penniless. Of note, especially during these turbulent times of reconciliation with the Canadian Indigenous community, in the third alcohol-related sketch "Як Табачнюк напивався з Індіями [How Tabachniuk Over-drank with the Indians]" (131-132), Maydanyk tries again to get a laugh by pointing fingers at human flaws. However, I feel that this story of alcohol abuse and womanizing does not paint a positive picture of either community. I can imagine how this narrative likely reinforced friction and animosity between Indigenous groups and the Ukrainian community. The lessons to be learned are only now coming to light; we need to deal with intolerance, racism, and abuse, which Maydanyk already pointed out 100 years ago.

On the theme of gender equality, although Maydanyk's early work was decidedly male-dominant, there was a notable shift in gender balance in the 1930 comic book "Вуйкова книга". Female counterparts to Vuiko Shtif, specifically his wife lavdokha and the character Nasha Meri, were prevalent in over one-third of the narratives. These stories presented feminist themes, targeting the demographic of dating and married immigrants. For example, in the following abridged series of strips titled "Вуйко спроваджує кобіту Явдоху [Uncle Brings Over his Wife Iakhvdoha]", the reader is introduced to immigration from a woman's perspective (15-20).

In summary, when Vuiko Shtif's wife, lavdoha, first arrives in Canada, he buys her a hat and suggests she exchange the rags she is wearing for more stylish clothes - Vuiko Shtif does not want them to be mistaken for 'dumb immigrants.' lavkokha goes along with it, then recognizes that the new look makes her more attractive and looks intelligent, raising her self-esteem. However, Shtif is threatened by the new look. Feeling that he has lost control over her, he insinuates that she is crazy and will bring shame to the family. The outcome is more autonomy to lavdokha and leaves Uncle Shtif pondering the differences between social norms in the old country and the new.

Several messages are voiced within this one story that relates to women and immigration. Here, Maydanyk's didactic message is best contextualized by Canadian historian Frances Swyripa. In her book, "Wedded to the Cause", Swyripa explores the significance of clothing in relation to the Ukrainian girl in the Canadian city. She notes that "hats attracted an inordinate amount of attention" and were subject to various levels of interpretation (92-93). In Ukrainian folklore, there is a wedding ritual where the bride exchanges her wreath of flowers for a married woman's head shawl/kerchief—the exchange of the head covering represented acceptance of a change in status – a leaving of the past. From one perspective, refusal would have been a statement of resistance to leaving the past; from another point of view, refusal could have been a militant statement of defiance and independence. In Canada during the 1920s, the 'flamboyant hat' was synonymous with the new country. Symbolically, those who wore them appeared to be aligned with the upper class, the intelligent and educated, and the Anglo-Canadian lifestyle. Although the head was still covered, the older community members feared the hat; it symbolized assimilation and a disregard/disrespect for cultural traditions. As a result, a woman's

choice to wear a hat was very controversial within the Ukrainian-Canadian community. Yet, for many young female immigrants, wearing the hat was an expression of emancipation and progress (Cheladyn 2019a 16). Maydanyk's message is clear: the moral of this story is to respect women's rights and independence.

When it came to women and morality, Maydanyk did not hold back on proselytization. *Nasha Meri* [Our Mary] appeared in her own strip dedicated to the exploits of young single female immigrants (See figure above). Meri symbolized the Ukrainian immigrant girl in young womanhood, testing the freedoms and attraction of a new country. She represented the first urban Ukrainian girls, such as those who became domestics in English homes or changed their names to improve their chances for a job. Meri was the counterpart to Uncle Shtif and the other maladjusted 'Jacks' – young men “whose education began on the railway gang and ended in the bar and pool hall” (Swrypa 64). With her attraction to modern fashion, the rejection of the headscarf, and her fascination with “good time” dances and moving pictures, Meri displayed the undesirable effect of uprooting and transplanting as Ukrainians groped to reconcile the ways of the two worlds. Appearing during the interwar period, Meri attracted much criticism. The status and assimilation with the Anglo-Canadian world that Meri so desperately sought through marriage to English men drew sharp disapproval for its alienation from things Ukrainian and the nationalist cause that was rising in the old country. In “Wedded to the Cause”, Swyrypa notes that Meri's character brought forth questions of intermarriage, language loss, and alienation from the Ukrainian community, and describes *Nasha Meri* perfectly as the woman who “personified female rebellion against traditional, demanding subservient roles, as well as parental expectations and community directives in the name of the larger good” (65).

Maydanyk chose to edify and elucidate the Ukrainian community early in his artistic career. He capitalized on his ability to paint religious art and entertained himself by cartooning. Uncle Shtif Tabachniuk and *Nasha Meri* did not materialize out of thin air; they were a product of their time. Historical, political, industrial, and social factors contributed to the initial inspiration for the characters and the narrative. Although by today's standards, his storylines are often considered crude, racist, and derogatory, Maydanyk's messages rang true to the readership of the time. The characters lived,

interacted with the rest of the community, and shared their hopes and dreams, trials and tribulations with the readers. Unfortunately, although Maydanyk himself lived until 1984, his series ended in the 50s and did not continue past a reprint of “Вуйко Штіф [Uncle Shtif]” in 1974. Several contributing factors challenged its survival. Primarily, language evolved, and the macaronic narratives became associated with the past. Politics during both world wars also targeted comics as radical publications, undermining public popularity; during WWI, Ukrainian immigrants were labelled as aliens resulting in censorship of Ukrainian Canadian publications and cartoons were strictly omitted.

Moreover, subsequent waves of immigrants no longer mirrored the life of Vуйко Shtif Tabachniuk, and the lessons he taught were considered irrelevant. Nevertheless, the comics world created by Jacob Maydanyk was valuable. They provided a breath of levity during a stressful time of immigration, and the illumination of churches created a spiritual sanctuary. In retrospect, as implied by the opening quote, I would agree with SM that Maydanyk’s didactic imagery played a hand in positioning his readership as ‘people among people’ within the globally recognized multicultural community in Canada.

SUPPORTED BY HIS FAITH⁹⁹

JACOB MAYDANYK - ICONOGRAPHER

At the turn of the 20th century, Ukrainian immigrants to Canada upheld the Christian faith, and churches that adhered to the Byzantine rite were often the nuclei of community activities¹⁰⁰. A yearly schedule of calendar customs and religious celebrations dictated their lives; therefore, the church was often the first communal building erected in a new settlement. The first two waves of Ukrainian immigration to

⁹⁹ Note: Portions of this essay were originally published in “Life’s Lessons Taught on The Streets of Winnipeg: The Didactic Art of Jacob Maydanyk”. In *Zakhidn’okanads’kyi zbirnyk on Ukrainian-Canadian visual art and photography*. Shevchenko Scientific Society of Canada: Toronto, 2022.

¹⁰⁰ In 1914, 80% of the Ukrainian immigrants to Canada were Christian (Ukrainian Catholic) (Martinowych 1991,182)

Canada (1891-1939) resulted in a boom in church construction on the prairies. Once a church was built, tradition motivated parishioners to complete the interiors as soon as possible. By the 1920s, Jacob Maydanyk's talents as an iconographer were in high demand.

In 1909-10, before immigrating to Canada, Maydanyk pursued art training at a textile design school in Rakszawa, Poland, and apprenticed under several Polish icon painters near Krakow¹⁰¹. In an interview with Halya Kuchmij, he explained:

Transcript Summary (English):

I was with a маляр [maljar/painter]. I had a good time. At first, I helped the artist. I did the sketches, and the artist painted them. There were some regular [paintings] and some church ones. We travelled to Mazurshchyna (Mazur region of northeastern Poland). I also made paintings for him - church ones and other ones to his liking. When I finished them he paid me. The *maljar* was Polish. The towns [we visited] were: Bresche and Yaroslav. The church services were served in Old Slavonic, but the people spoke Polish. One teacher was Bespriansky (sp?); he was one of the literates. The Polish were not like the people in Galicia; they [the Polish] were nicer. They were Ukrainian but assimilated with the Polish. My teacher was Vespliansky (sp?). (Kuchmij T1).

However, that was not his ultimate goal. He planned to study Art in Paris, but it was expensive. Unable to pay tuition, Maydanyk decided to chase the quick riches promised in Canada to fund his dreams.

When he first settled in Manitoba, Jacob worked as a labourer, then trained as a teacher and supplemented his income cartooning for various publications. Financially, life was tough. However, as they built new churches and church congregations could afford religious imagery, he began accepting commissions in the rural areas where he was teaching. He explained:

Transcript Summary (English):

"Religious paintings were just a "Job". Most of the paintings were not original. I just copied what was needed.

¹⁰¹ Ewanchuk interview (00:25:50-00:31:12); Lozowchuk interview (00:19:52-00:20:40); Kuchmij interview (T1S2).

I got orders from towns like Cooks Creek and Brandon. Nipawa was the closest town to a German architect - a "Nimitz"¹⁰². The architects asked me to paint these large churches. But often, approval was not given by the bishops. Donors requested a specific painting, but the bishop/priests were arguing among themselves. So I painted both, Orthodox and Catholic. I took commissions to paint the larger churches. Smaller icons were \$50 - \$60 each. I always thought a "big good one" would be a good idea. So I chose the "Prokrova". It would impress people. That one could be somewhat original and impress guests, whether Catholic or Orthodox. I would spend an entire month on a large original one. I would work in my studio. Sometimes I came to install the painting, and the congregation would say they did not want it. I painted at least 12 Ukrainian and Polish churches and a chapel in the French hospital in St. Boniface. The non-Ukrainians paid better. When asked, "Did he paint for God?" Maydanyk replied, "Not really. I painted to feed my family".
(Kuchmij, T3 S 6)

Living conditions in the rural communities were a physical challenge that involved travelling long distances on foot and sustainable food production. Maydanyk also found that teaching was a challenging profession, particularly when dealing with instances of racism towards Ukrainians and the indigenous population, which he seems to have encountered often when dealing with government authorities. Therefore, in 1919, it took very little convincing by his friend Bishop Nykyta Budka to motivate Jacob to move out of the rural setting and resettle in the city of Winnipeg (Kuchmij 17:05-17:13). Maydanyk's first city job was for a church-goods store in the French speaking community of St. Boniface, located across the river from downtown Winnipeg. He was tasked with painting figurines and a few religious images for French Roman Catholic churches. Then, in 1920, Maydanyk established his own Winnipeg-based store, Providence Church Goods Ltd.

PROVIDENCE CHURCH GOODS

Documentation of Maydanyk's religious paintings and interior church décor is limited. Notes in *Monuments to Faith: Ukrainian Churches in Manitoba* by Basil Rotoff, Roman Yereniuk, and Stella Hryniuk and *Ukrainian Catholic Churches of Winnipeg* by Anna Maria Kowcz-Baran indicate that his earliest religious commissions coincide with his time at the Ruthenian Training School in Brandon (1912-1914), and his teaching

¹⁰² "Nimitz" [Німець] is the Ukrainian word for German.

career in rural Manitoba (1914-1919). Kowcz-Baran credits him for painting the church interior and icons for the original iconostas in St. John the Baptist Ukrainian Catholic Church in Garland, MB - constructed in 1912 (124), and the first large icons for St. Nicholas UCC in Fisher Branch, MB (264) as well as the wall decorations for Holy Eucharist UCC in West Selkirk (272), both constructed in 1918. Maydanyk is also credited with having painted the icons and the interior artwork of St. Nicholas Ukrainian Catholic Church in Poplarfield, MB (built 1913) (Rotoff, Yereniuk, Hryniuk 57). However, when cross-referencing additional sources and timelines, it appears that they were built many churches waited several decades before they commissioned some of the larger painted pieces. Although Maydanyk was one of the few to sign his works, very few were dated. Before the 1920s, there do not appear to be any artist's records available to corroborate the information. It would involve a deeper examination of church board meeting minutes and financial records (if they still exist) to pinpoint the exact dates of creation and installation of any of Maydanyk's earliest pieces.

During that same period, Jacob Maydanyk frequently communicated with Bishop Nykyta Budka about his religious art. Finally, in 1919, Bishop Budka convinced him to look for greater opportunities and move with his new wife¹⁰³ to Winnipeg (Kuchmij 1983, 17:05-17:13). Jacob first worked for a French religious goods store. Then, in 1920 he established his store – Providence Church Goods Ltd located at 884 Main Street. He then relocated several times before moving to a permanent location at 710 Main Street adjacent to the CPR train tracks, where it remained until Maydanyk retired and closed the store in 1979¹⁰⁴.

Providence Church Goods Ltd. was a retail outlet for church-related merchandise. The earliest advertisements appeared in Maydanyk's self-published yearly almanacs of humour. They promote various items, including crosses, chandeliers, chalices, bells, and icons. He also repaired old and worn church items. Customers could walk in or

¹⁰³ Jacob Maydanyk married Katherine Maksymczuk on 20/10/1919 in Winnipeg, MB. Manitoba Vital Statistics Reg. # 1919-057320.

¹⁰⁴ 1920-1922 at 884 Main Street, Winnipeg, MB; 1922 at 873 Main Street, Winnipeg, MB; 1923-1925 at 783 Main Street, Winnipeg, MB; 1925 at 275 1/2 Selkirk Street, Winnipeg, MB; 1926-1929 at 590 Prichard Street, Winnipeg, MB; 1929 at 579 McDermot Street, Winnipeg, MB; 1930-1937 at 824 1/2 Main Street, Winnipeg, MB; 1937-1979 at 710 Main St., Winnipeg, MB. <https://main.lib.umanitoba.ca/providence-church-goods>

place orders via mail-order. Many requests came as itemized lists within a personalized handwritten note¹⁰⁵. Before WWII, the demand for religious artwork and painted church interiors was more than Maydanyk could handle alone. He took on several apprentices to keep up with orders and wore the hat of agent and intermediary between Ukrainian church congregations and the artists. He represented Leo Mol, Olga Moroz, and Theodore Baran, who eventually transitioned to representing themselves and became individually known for their work.

Providence Church Goods provided Maydanyk with a steady income, and as it grew, he enjoyed a large studio space above the store. It also evolved into a family business. His wife Katherine became the bookkeeper, and as his three children grew, they played a part. In 1956, Henderson's directory listed Maydanyk's son Eney as the company clerk and his wife Myrtle as an employee. They assisted with sales and distribution, allowing Jacob more time to illustrate and fill orders for original paintings (Ewaniuk). Between 1960 and 1970, Eney and his family moved to Vancouver, BC, to start a Western franchise. Unfortunately, they closed the store due to a dip in the economy and waning interest in church participation.

Nevertheless, Jacob Maydanyk continued to fill orders for religious paintings from as far away as Australia and Spain (Oseredok - Maydanyk Collection). Sadly, Katherine passed away in September 1978. Jacob tried to keep up the business alone, but most churches were already established. Orders for icons were few and far between, and requests for candles and incense had trickled down to just a fraction of what they used to be. Aging and tired, he decided to shut down the business. In 1979, Jacob Maydanyk closed the doors to Providence Church Goods and retired from the business world.

RELIGIOUS ARTWORK

Within the Byzantine rite, religious imagery figures prominently and is an essential part of church architecture. As new churches were built and congregations could afford to embellish the decor, Maydanyk was kept busy, and his works remained in

¹⁰⁵ Jacob Maydanyk saved the majority of the letters from his customers. They are archived at Oseredok Ukrainian Cultural and Educational Centre in Winnipeg, MB.

high demand well into the 1950s. Jacob Maydanyk worked primarily in oils. Image sizes varied from small pieces for an *Iconostas*¹⁰⁶ to larger pieces mounted on the walls flanking the main altar within the apse. Rather than emulating the traditional Byzantine approach to flattening space, his icons reflected the colourful representational approach of Polish and Western European influences, and the imagery conformed to traditions based on the Holy Scriptures (Rotoff 128). In addition, he often detailed the scenes with Ukrainian nationalist imagery, such as embroidery on the Virgin Mary's wraps or Ukrainian costuming and symbolic items within the frame (Rotoff 1990, 126). Most of the images were painted on canvas¹⁰⁷ during the winter months in his Winnipeg studio; then installed in the churches during the summer. Over 35 years, income from Providence Church Goods and commissioned religious paintings provided financial stability for Maydanyk and his family.

In the rafters of Oseredok Ukrainian Cultural and Educational Centre in Winnipeg, there is a collection of Maydanyk's large pencil sketches for various church paintings. They measure at least 4 feet wide x 8 feet tall, and the markings indicate that they were each used more than once. In keeping with tradition, iconographers relied on set compositions that were transferred and reused. Only slight changes were made to lighting and colour combinations to suit a new location. Maydanyk most likely used the large sketches similarly, varying the details for each commission.

When studying Maydanyk's religious artwork, it is important to note that he came from a village where national consciousness was already awake and stirring before he emigrated in 1911 (Lozowchuk 00:06:00-00:15:40). Although subtle, we can see that he was compelled to incorporate a message of Ukrainian ethnicity into his religious imagery. For example, on the iconostasis in St. Michael's UCC, Olha, MB, he added embroidery to the shirt of Jesus and the blouse of Mother Mary and Ukrainian embroidery motifs framing the traditional Holy images on the walls of St. John the

¹⁰⁶ An iconostas is a screen decorated with many icons located at the front of a church. It separates the apse (location of the main altar) from the nave (the area where the congregation sits).

¹⁰⁷ Due to the severe cold of Canadian winters, rather than painting directly onto the wooden church walls, as was done in Ukraine, Maydanyk and others usually painted on canvas during winter months and later installed them during the warmer summer months.

Baptist UCC, Dolyny, MB (Kowcz-Baran 191). These decorative details identify his Ukrainian heritage and coincide with a growing national awareness within the Ukrainian community in his homeland and the diaspora following WWI. As an iconographer, Maydanyk chose not only to show his fellow countrymen how to be 'good in God's eyes; he subliminally promoted Ukrainian national awareness via his religious artwork.

Jacob Maydanyk contributed religious imagery to at least 20 churches in Manitoba and several more in Saskatchewan (Baran). Unfortunately, many of them were renovated or deconsecrated. As a result, evidence of his work has slowly disappeared. Fortuitously, some historians and photographers have recorded works from the past. During the 1980s, former Winnipeg resident and photographer Zenon Stepchuk travelled the prairies in Canada and the United States, documenting the interiors of Ukrainian Catholic and Orthodox churches. Included in his collection are the religious works of Jacob Maydanyk. Zenon graciously permitted the inclusion of his images in *The Maydanyk Archives Gallery - Religious Artwork*. He also provided a link to his website *Ukrainian Churches of USA and Canada*, which is managed by the Ukrainian Canadian Research and Development Centre in Toronto.

APPENDIX 3

This information in this essay was summarized for corresponding pages in The Maydanyk Digital Archives.

MAYDANYK'S WORLD OF HUMOUR

Jacob Maydanyk, the cartoonist, emerged out of a long history of print traditions; and his work in the early 1900s should be positioned among the most influential in the canon of Canadian comic literature.

From the invention of the printing press by Johannes Gutenberg in the 15th century to the new millennia, print media has been the dominant form of communication. It has enabled humankind to distribute text and images that can stir the community into a state of national awareness and societal identity (Anderson Chapter 3). Books, newspapers, pamphlets, cards, and comics were vessels of folk expressions and cultural memories that could be shared among friends, family, and the general public. Throughout that evolutionary period, comics came to be associated with critical reviews and comic relief.

Comics, as we know them now, were preceded in England with the 18th century 'readable images' of William Hogarth, followed in the 1820s by the grandfather of comics and semiotics, Swiss schoolmaster, Rodolphe Töpffer – (McCloud 149). Since those early years, there has been an evolutionary process of humorous illustrations, caricatures, and pictorial narratives that evolved into the now familiar comic strip format of sequenced frames and dialogue bubbles on paper. The multimedia format of text integrated with imagery resonated with readers. Subsequently, popularity spread, the market grew, and production responded to meet demand.

As an established craft in Britain and Europe, comics were introduced to North America with the waves of immigration in the late 1800s (Gravett 22-50). Richard Outcault (*Hogan's Alley* 1896), Frederick Burr Opper (*Happy Hooligan* 1900), and Winsor McCay (*Little Nemo*, 1905) ushered in the era of the comic strip in the United States (Gardner 242). With the success of the medium, numerous other comic strips rapidly emerged. Bud Fisher's *A. Mutt* (later *Mutt and Jeff*) (1907), George Herriman's *The Family Upstairs* (1910), *Gasoline Alley* (1918-), and *Little Orphan Annie* (1924-2010) offered serialized strips about ordinary people who spoke in a vernacular and shared similar experiences to working-class Americans.

Canadian comics evolved similarly, taking inspiration from varying sources. Scholars typically identify Canadian comics by two geographic/cultural areas of origin. Publications from France and Belgium historically influenced those created in Quebec, and comics created in the rest of Canada (of which the greater percentage were in the English language) and often influenced by publications from the UK and the United States. The comics of Québec often referred to as "BDQ" (*bande dessinée québécoise*), first appeared on the pages of humour periodicals in the 1800s. In the late 19th Century, Henri Julien published two books of political caricatures, *L'album drolatique du journal Le Farceur*, after which the number of cartoonists began to increase in newspapers in Québec City and Montreal. The first French-language Canadian comic to feature speech balloons was the 1904 publication of *Les Aventures de Timothée* [*The Adventures of Timothée*] by Albéric Bourgeois. Joseph Charlebois's popular comic-strip adaptation of *Le Père Ladébauche* (Father Debauchery) also debuted in 1904 in *La Presse*. The first comic strip to appear in a Québec daily newspaper was in 1902. It was titled *Pour un dîner de Noël* [For a Christmas Dinner], written and illustrated by Raoul Barré. In 1912, he also created a strip called *Noahzark Hotel* for the New York-based McClure Syndicate. It was translated to French for *La Patrie* the following year. In Quebec, at least seventy French-language periodicals of humour appeared and disappeared in the second half of the nineteenth century (Gailliet 2009, 461).

During the same era, Canadian comics in languages other than French flourished out of three major centres – Toronto, Winnipeg, and within the province of Nova Scotia. Some of the earliest were those by John Wilson Bengough that appeared in the *Puck-*

inspired humour magazine *Grip* (1873–1892) and comics by Jimmy Frise (*Birdseye Central*) out of Toronto. In addition, Hal Foster created and distributed *Prince Valiant* and *Tarzan* out of Halifax, NS, Nova Scotia-born J. R. Williams created *Out of Our Way*, and Benjamin Batsford (*Unk and Billy*) was from Winnipeg (Gabilliet 2009, 462).

Unfortunately, very little information documents the inception of comic books, specifically those with Canadian content, beyond French-speaking and English-speaking ethnic groups. However, examples indicate that since the mid-1800s, the press in Eastern Europe, including Austria, Poland, and Western Ukraine, incorporated illustrated cartoons into their periodicals. The genre was subsequently imported into North America with the wave of immigrants that arrived at the turn of the century (*Sic Transit Pestilentia*).

Between 1900 and 1913, Canada's population exploded as thousands of immigrants flooded the country. Answering the Canadian government's invitation to populate the West, new arrivals from Northern and Eastern Europe settled in areas around the major cities of Edmonton, Saskatoon, and Winnipeg (Martynowych 1991, Chapter 2). These new settlers were the 'others'¹, and their so-called 'ethnic newspapers' were the cornerstones of immigrant communication. By publishing in the voices of the homelands, the multilingual press could assist newcomers effectively. Weekly papers and yearly almanacs maintained a link with the 'old country and provided local news in their language and dialects. In addition, most early immigrants were 'tillers of the soil', and the periodicals served as a bridge between peasant roots and the unfamiliar urban environment (Balisch 1994, 8-11).

In the early 1900s, Winnipeg, Manitoba, was the epicentre of the Western Canadian newspaper industry and often referred to as 'Chicago of the North'¹⁰⁸. And in Chicago style, local newspaper production was in full swing. Between 1882 and 1920, McDermot Avenue was referred to as 'Newspaper Row' (Manitoba Historical Society). It was home to Winnipeg's three major English newspapers: the *Manitoba Free Press*, the *Winnipeg Evening Tribune*, and the *Winnipeg Telegram*. One of the more

¹⁰⁸ The term "Chicago of the north" dates back to the turn of the 20th century when the activities of the Winnipeg Grain Exchange were comparable to trade in Chicago, print and publication was booming in both cities, and the new architecture of the Winnipeg downtown core resembled the architecture of Chicago due to designs from the same architects.

well-recognized within Winnipeg's mainstream media was cartoonists Benjamin 'Ben' Batsford. Although born in Minneapolis, Minnesota, his cartooning roots are unquestionably Canadian (Strippers Guide). As a small child of 8 years old, Batsford moved with his family to Winnipeg¹⁰⁹ in 1901, where he laid the foundation of his artistic success (D129). In 1908, he sold his first drawing at 15 to the *Manitoba Free Press* (D46). Several years later, in 1921, the *Manitoba Free Press* announced that *Unk and Billy*, a new comic strip by Batsford, would be appearing daily – the *Free Press* became the first Canadian daily to have a comic strip of its own. Not more than a year later, a New York syndicate picked up *Unk and Billy*, and Batsford became the first syndicated Canadian cartoonist in the United States (Schuddeboom 2018). Syndicated comics were also popularized by independent newspapers circulating in rural communities. In Manitoba, as early as 1912, smaller towns such as Brandon, MB¹¹⁰, also included comic strips in their local papers. Syndicated American comics such as *SCOOP The Cub Reporter* by Frank W. Hopkins (HOP)¹¹¹ appeared in the *Brandon Weekly Sun* (D8), and lesser-known cartoonists, such as G. Barnes¹¹², were regular features in the *Brandon Daily News* (D9).

At the turn of the century, the English language press dominated local media with daily publications in Winnipeg and the area. However, ethnic groups had also carved out a niche with their weeklies. Within walking distance of McDermot Avenue and 'Newspaper Row'¹¹³ you could find the following multilingual publishing houses (Bowling 1974):

- *Heimskringla* (Icelandic) est. 1874 (D42)
- *Loeberg* (Icelandic) est. 1888 (D45)
- *Canada Tidningen* (Swedish) – est. 1892 (D52)
- *Der Nordwestern* (German) – est. 1889 (D40)
- *Канадійський фармер* [*Canadian Farmer*] (Ukrainian) – est. 1903 (D6)
- *Germania* (German) – est. 1904 (D41)

¹⁰⁹ D129 - Benjamin Batsford lived with his family in North End Winnipeg, at 585 Home Street.

¹¹⁰ In 1912, Brandon had three newspapers – The *Brandon Weekly Sun* (D8), The *Brandon Times* (D10), and *Brandon Daily News* (D9). All three ran at least one comic strip every two weeks.

¹¹¹ *SCOOP The Cub Reporter* was a syndicated comic strip by Frank W. Hopkins appeared in the *Brandon Weekly Sun*, e.g. January 2, 1913. <https://strippersguide.blogspot.com/2014/03/ink-slinger-profiles-by-alex-jay-frank.html>

¹¹² "You Never Can Tell" by G. Barnes, *Brandon Daily News* December 31, 1912.

¹¹³ Newspaper Row (D127) was located on McDermot Avenue west of Main. It was the location of Winnipeg's major newspapers: *Manitoba Free Press*(D46), *Winnipeg Evening Tribune*(D49), and *Winnipeg Telegram*(D128).

- *Український голос* [Ukrains'kiy holos/*Ukrainian Voice*] (Ukrainian) – est. 1905 (D48)
- *Gazeta Katolicka* (Polish) – est. 1908 (D33)
- *Yiddish Courier* (Jewish) – est. 1910
- *Canada Yid* (Jewish) – est. 1910 (D147)

Each included humorous contributions in various genres, including short stories, jokes, and comics. Very few made it beyond their local 'rag'. There were exceptions. Jacob Maydanyk had a strong representation in the Ukrainian diaspora, distributed across N. America, into S. America and Europe. Charles Thorson's work made an even bigger impact. Born in 1890, he was from Winnipeg's Icelandic community¹¹⁴ (D126). (D126). He showed an early aptitude for drawing. In 1909, one of his first editorial cartoons appeared in Winnipeg's Icelandic newspaper, *Heimskringla* (D42). Thorson contributed to the *Heimskringla* and the alternate Icelandic newspaper *Loegberg* (D45) until well into the 1940s. He also provided cartoons for the Eaton's catalogue before moving to Chicago, westward to California. While living in Hollywood, he created prototypes for the famous characters: Bugs Bunny and Elmer Fudd for Warner Brothers and Snow White & the Seven Dwarfs for Disney. In the 1920s, 'Charlie' Thorson was a Winnipeg celebrity and frequently socialized with other cartoonists in town at the Weevil Café¹¹⁵ (D32). in west end Winnipeg (Walz Chapter 1) - quite possibly with his contemporaries, Maydanyk (D139) and Batsford (D129), who lived and worked in the area at the same time.

One of the earliest ethnic publishers in Canada was Frank Dojacek¹¹⁶ – a native of Bohemia and “an astute businessman [who] recognized the power of demographics” (Martynowych 2011, 6). Located in Winnipeg's North End (D30a; D30b; D31), he catered primarily to the rapidly growing Ukrainian community and German, Polish, Croatian, and other Central European audiences. In 1919, he became president of National Publishers Ltd. (D131). The company published three major ethnic newspapers - *Канадійський фермер* [Canadian Farmer] – Canada's largest Ukrainian weekly at that time; *Der Nordwestern* [The Northwestern] – Canada's oldest German

¹¹⁴ In 1920 Charles Thorson lived at 525 Young Street -D126 (Henderson Directory 1920).

¹¹⁵ The Weevil Café on the corner of Sargent Ave at Victor Street - D32 (Walz).

¹¹⁶ Frank Dojacek lived at 258 Alfred, Winnipeg (D132). His archives are located at Library and Archives Canada in Ottawa.

language weekly; and the *Hrvatski Glas* [Croatian Voice] – a weekly in the Croatian language. Dojacek's ethnic newspapers conformed to industry standards with front-page headlines, political pages, domestic news, and advertising. He also made a point of including editorial cartoons and comic strips.

As pointed out by Derek Parker Royal, 'Such art should not be taken lightly, for as history illustrates, the attitudes and prejudices of a culture can be greatly shaped by its caricatures, cartoons, and other forms of manipulated iconography' (Aldama 2010, ix). Dojacek understood the power of visuals and how stereotypical caricatures and graphic narratives could relay the emotional and political atmosphere of the time. His support went beyond including their work in the newspapers. Dojacek is known to have promoted up-and-coming Winnipeg cartoonists by distributing their self-published books. The most well-known was Jacob Maydanyk, who brought attention to the Ukrainian minority living on society's fringes, trying to adapt to a new set of societal norms rapidly. The most popular publication at the time was Maydanyk's 84-page comic book *Вуйкова книга: Річник Вуйка Штіфа в рисунках* [Uncle's Book: Uncle Steve's Illustrated Yearly Almanac] (1930a).

UKRAINIAN CANADIAN HUMOUR

Displacement presented many challenges for early 20th-century Ukrainian immigrants. The interjection of humour and satire into daily life was a productive way of dealing with the trials and tribulations of resettlement. The most popular sources of comedic escapism were almanacs, also referred to as humour periodicals, dedicated to humour and satire. Comics, in particular, reflected familiarity and provided levity, thus helping new settlers deal with the many anxieties associated with integration into the community (Klymasz 182). In addition to offering a distraction from everyday concerns, comics, particularly those created by Jacob Maydanyk, were also didactic; they recorded the folklore of the time and served as fables or moral compasses that guided settlers through the social customs of their new environment (182-83). Popular titles that early settlers ordered from abroad were *Жало* [Zhalo/The Sting] (Lviv, c1914), *Молот* [Molot/The Hammer] (New York, 1924), *Оса* [Osa/The Wasp] (Chicago, c1931), and *Рен'ях* [The Burr] (Paris c1930) (Farkavec 106-108).

Ukrainian Canadian comics are part of a print tradition that emerged with the arrival of immigrants to North America at the turn of the twentieth century. In Ukraine, the leadership role of the press emerged in the 1800s from an existing artisan movement active in the city of Lviv. Journalists, scholars, and politicians worked alongside printers and typesetters, ensuring that articles and images made it to the press, thus mobilizing the intelligentsia and village peasants (Himka 29). In addition, the formation of reading clubs, including “Prosvita” and the “Kachkovsky Society”, reinforced the role of the press in improving social standards and raising global social awareness (59-104), subsequently influencing mass migration to Canada, Australia, and South America.

It was natural to continue the strong tradition of the press as a means to establish communication networks in a new country. The first publications followed formats and carried content common to periodicals published in Ukraine; therefore, editorial cartoons were often included in the earliest Ukrainian language newspapers in Canada, such as *Канадійський фермер* [Canadian Farmer] – est. 1903, and *Український голос* [Ukrains'kiy holos/Ukrainian Voice] – est. 1910. In addition to jokes and funny stories, large one-page editorial-type cartoons and one and two-panel comics commonly appeared in Ukrainian Canadian almanacs and magazines. They chronicled comical misadventures of such apocryphal immigrant folk heroes as “Uncle Shtif Tabachniuk”, “Tymko Spylka, and Klym Telebukh (Klymasz 182). Over 40 Canadian titles were published annually over 50 years (Swyrypa 1985). Most carried at least one or two pages of humour.

In 1913, Paul Krat published *Кадило* [Kadylo/The Censer] (Winnipeg 1913-1918) (D133); it was the first Ukrainian language periodical explicitly dedicated to humour and satire to be printed in Canada¹¹⁷. The 1915 issue of *Ілюстрований Календар Новин* [The Illustrated News Almanac] (Edmonton) was the first Ukrainian Canadian publication to feature stories and faux letters authored under Jacob Maydanyk's pen name “Uncle Shtif Tabachniuk”. Three years later, *Канадійський Русин* [The Canadian Rusyn] (D12) published a complete 208-page almanac of humour *Календар Штіфа*

¹¹⁷ In 1913, Paul Krat published *Кадило* [Kadylo/The Censer] (Winnipeg 1913-1918) (D133); it was the first Ukrainian language periodical explicitly dedicated to humour and satire to be printed in Canada

Табачнюка на рік 1918 [Steve Tabachniuk's Almanac for the year 1918] (Winnipeg) which was written and illustrated by Jacob Maydanyk. It also included humorous illustrations submitted by lesser-known Ukrainian Canadian cartoonists, including Ivan Zelez and the brothers Myhalo and Oleksandr Darkovych. Other publishers followed suit with their collections of Ukrainian humour. Among the more popular titles were *Веселий Друг* [Veseli Druh/The Happy Friend] (Winnipeg 1921), *Календар Козака Гарасима Чорнохліба* [Kozak Harasym Chornobyl's Almanac of Humour] (Winnipeg 1921), and *Точило* [Tochylo/The Grindstone] (Published by Stephan Doroshchuk, Winnipeg 1930-1947) (D57). Dmitrij Farkavec provides a general history and reviews the contents of each of them in his thesis (8-31).

With the help of Winnipeg publisher Frank Dojacek, Jacob Maydanyk published a total of six almanacs of humour, a comic book - *Вуйкова книга* (1930), and a collection of comics and stories (1958) that all featured Uncle] Shtif Tabachniuk. They became the most widely distributed turn-of-the-century comics in the Ukrainian diaspora – with readership in Canada, Argentina, Australia, Brazil, and Spain (Oseredok-Winnipeg; Prosvita Society – Buenos Aires).

JACOB MAYDANYK CARTOONIST

Jacob Maydanyk was drawn into the world of humour and satire as a young boy – well before he immigrated to Canada. During the reading sessions that his father hosted at their home in Svydova and through the Prosvita Society reading room located in the town nearby, he was introduced to comedic works, particularly those by poet and playwright Ivan Kotliarevsky (Lozowchuk). Maydanyk would have also been exposed to comics during his art training in Poland. The humorous Polish language periodical *Szczutek*¹¹⁸ was a popular, regularly published collection of jokes, short stories, funny illustrations, and comics. Distribution extended to Poland, Austria, Ukraine, France, and Germany. Later, the Ruthenian Bookstore in Winnipeg for customers. Likely, Maydanyk was also aware of the comics and caricatures created by

¹¹⁸ *Szczutek* began distribution in Poland c. 1906 and then out of Lviv in 1919 (Kołodziejczak) <https://www.google.com/search?q=szczutek&sourceid=chrome&ie=UTF-8#imgrc=IsrB1XodO-kX6M>

Oleksandr Karpenko in Kaluz, Western Ukraine, which mocked the renowned Ukrainian choreographer Vasyl Avramenko¹¹⁹.

Maydanyk was also an avid reader of English newspapers (Kuchmij T2S4). Although not confirmed by Maydanyk himself, we can conclude by association that he was familiar with the comics that appeared in Canadian publications. From 1912 to 1914, while living in Brandon, MB, Maydanyk contributed editorial cartoons to *The Brandon Weekly Sun* and would have read *SCOOP The Cub Reporter*¹²⁰, a comic strip by Frank W. Hopkins (HOP) that appeared regularly during those years. Surely, comics printed in the *Free Press* (later *Manitoba Free Press*, then *Winnipeg Free Press*) and the *Winnipeg Tribune* would have caught Maydanyk's attention as well.

A STAGE PLAY

In 1911, Maydanyk authored his first humorous piece. A serialized version of his stage play *Манігрула* [Manigrula/The Immigrant] was published in a Ukrainian language newspaper shortly after he arrived in Winnipeg (Wynnyckj, 87). It is a story about three boarders and landlords who enjoy their liquor and make degrading witticisms during their get-togethers. The lead character is "Штиф Перір" [Shtif Perth/Steve Perogie]. *Manigrula* is the first Ukrainian language play written in Canada with a Canadian theme (87). Due to popular demand, in 1915, the play was republished in booklet form; and another edited version was printed in 1926 (Marunchak 480). In retrospect, this Shtif may have been the first rendition of Maydanyk's now-famous character 'Uncle Shtif'. *Appendix 4 - Uncle's Book* further discusses the character's evolution.

EDITORIAL CARTOONS

There is no mention or material evidence of book illustrations or comics illustrated by Jacob Maydanyk before arriving in Canada in 1911. However, beginning in 1912, his artistic contribution to Canadian literature and his comics repertoire became

¹¹⁹ In the early 1920s, Ukrainian cartoonist Oleksandr Karpenko penned a sequence of illustrations with captions that captured Vasyl Avramenko as a dance instructor in Ukraine (Knysh, 26-32).

¹²⁰ *SCOOP The Cub Reporter* was a syndicated comic strip by Frank W. Hopkins.

<https://strippersguide.blogspot.com/2014/03/ink-slinger-profiles-by-alex-jay-frank.html>

significant. The first humorous illustrations by Maydanyk were for the English language press. They appeared when he was a student at the Ruthenian Training School (RTS) in Brandon, MB (1912-14). While attending the RTS, Maydanyk began to explore the meanings of assimilation and integration within a Canadian context. He first flexed his secular voice on the pages of the local press. He was encouraged by the school principal, James Thomas Cressey, to submit editorial cartoons to one of the local English-language newspapers, *The Brandon Daily Sun* (Cheladyn 2019b).

Maydanyk was asked to submit caricatures of Clifford Sifton and Provincial Minister of Education G. R. Coldwell (Ewanchuk 1981, 204). When talking to Ewanchuk, Maydanyk explained that *The Brandon Daily Sun* was backed by the “Conservatives”. Its goal was to grow readership (and voters) from within the Ukrainian Community. Maydanyk was encouraged to create editorial cartoons that thematically catered to the local ethnic population that had immigrated from Eastern Europe. In retrospect, the cartoons reflected homeland concerns – they were often dark and foreboding reminders of the turmoil brewing in Europe before WWI. Maydanyk further explained that in the lead-up to the Manitoba general election (July 10, 1914), Cressey directed him to submit editorial cartoons with Canadian political content, particularly comics that reflected the Conservative party in a good light.

For a brief period, Maydanyk also contributed a few pieces to the competition – *The Brandon Times* – which the Liberal party backed. Consequently, principal Cressey threatened to expel Maydanyk for contributing to the competition. The connection to the “Times” was quickly curtailed (Ewanchuk 1976, 00:14:20)¹²¹. Maydanyk complied because he did not want to lose his steady income. He was proud of the fees he was receiving for his cartoons. They ranged between \$.50 and \$1.00 each and were collected weekly (00:15:00). It was a far cry more than the \$.05 per letter that his friends received as scribes or readers (00:10:36). Cartooning was financially profitable and positioned him favourably in the eyes of his peers and community leaders. In many cases, they were editors of Ukrainian-Canadian publications who often turned to Maydanyk to visualize the social commentary on their pages. Unfortunately, most

¹²¹ At that time, J.T. Cressey supported the Conservative party. With an upcoming election, he did not want Maydanyk's illustrations to increase the readership of the Liberal-backed *Brandon Times* within the Ukrainian Community (Ewanchuk 1976, 00:14:20).

of the original images from the Brandon newspapers no longer exist¹²²; a preliminary sketch is part of the collection in *The Maydanyk Digital Archives – Illustrations*.

UNCLE SHTIF WRITES HOME

Of all his published illustrations, Jacob Maydanyk is best known for his character Вуйко Штіф Табачнюк/Uncle Shtif Tabachniuk. The name translates as Uncle Steve Tobacco. In this document, he is referred to as “Uncle Shtif”. Images of Uncle Shtif were Maydanyk’s first published illustrations for the Ukrainian language press. Inspiration came while attending the RTS. The illustrations appeared in the almanac “Ілюстрований Калєндар Новин – 1915 [Illustrated News Almanac – 1915]” published in Edmonton, AB. Uncle Shtif Tabachniuk was “a stereotypical male immigrant from the labouring class, who experienced life with honest intentions and spoke a macaronic, multilingual Ukrainian dialect” (Farkavec). Three pen and ink images illuminated a series of fictitious letters between Uncle Shtif in Canada, his wife Yavdokha and their children, who were waiting for him back in Ukraine. The submission is iconic in that it marks the first appearance of the character Uncle Shtif. Maydanyk’s section in the 1915 almanac *Novyn* was extremely popular and reprinted twice to keep up with the demand. Unfortunately, as was told to Michael Ewanchuk, Maydanyk was not impressed that he went uncredited and unpaid for contributing to that Ukrainian publication. As a result, he minimized his contributions to the Ukrainian press for a few years, supplementing his teacher’s pay by painting churches and submitting comics to the English language press (Ewanchuk 00:31:12).

IMPROV AND STAND-UP COMEDY

From 1915 to 1917, Maydanyk did not publish any new illustrations. World War I had broken out, Ukrainian language newspapers and periodicals were censored in Canada, and the inclusion of images was discouraged (Marynowych 1991, 330-3). Labelled an “enemy alien”, Maydanyk did not want to draw attention to himself for fear of being arrested.¹²³ However, due to four contributing factors, Uncle Shtif’s popularity grew.

¹²² Digital copies of the *Brandon Daily Sun* and *Brandon Tribune* are available via the University of Alberta Peel Library. Unfortunately, issues of interest were clipped, and Maydanyk’s editorial cartoons are unavailable online. In addition, the last two years of COVID-19 protocols have barred in-person research of collections in Manitoba.

¹²³ Feeling confused about his status as an ‘enemy alien’, the threat of internment and subsequently a suppression of his freedom of expression held him back from publishing anything new (Kuchmij T6S11)

The first was the continued circulation of the issue of *Novyn-1915* (due to the popularity of Uncle Shtif, it went into reprint twice). Uncle Shtif's popularity was also stoked in Ukrainian Bloc communities on the prairies by the staging of the play "*Manigrula*". Also, Maydanyk continued to publish Tabachniuk stories without images, and to add to the hype, stand-up comedy gigs, performed in Manitoba communities, were added to Maydanyk's repertoire of social media of the time.

The live performances were advertised in *Ukrainian Voice*, and I happened upon a newspaper review of an "Evening of Humour" performed in March of 1918 in Oakburn, MB.¹²⁴ (D150). A stand-up comic was travelling the prairies impersonating Maydanyk's Uncle Shtif Tabachniuk. He made a stop in Oakburn, regaled the audience with stories, and addressed the audience, preaching against alcohol abuse and sharing a message to correct bad habits through his humour. The previously printed Tabachniuk narratives/faux letters that had appeared in *Novyn-1915*¹²⁵ provided a loose script. In an interview with Kuchmij, Maydanyk confirmed that he was the producer of the stand-up comic tour and summarized the experience as follows:

Jacob Maydanyk:

I was doing concerts about Tabachniuk - not a play. Yes, it was stand-up comedy on subjects such as prohibition. It couldn't be me; it had to be Tabachniuk that would tell them about prohibition so that they would listen and follow the rules. So, we used comedy. We would advertise that Tabachniuk was coming. If we hadn't said so, no one would have come. They were curious. No one could have guessed that he'd be so popular. It was in places close to Olha [MB]. There was one guy, a "diak" [church cantor], who looked like Tabachniuk. He was even a bit of a drunkard. He hung out with us, so he agreed to be Tabachniuk. And we advertised that the priest, Daramaretsky (sp?), was coming. The audience was anticipating an exciting argument.

The diak did well, I prepped him to play the role - of what to say about alcohol, and I coached the priest. The priest did well and dressed the role. Yavdokha (Tabachniuk's wife) came, and they played an unscripted argument about drinking during the prohibition. She was worried about what would happen if her husband [Tabachniuk] was arrested for drinking. The women in

¹²⁴ As reported in the newspaper *Український Русин* [Ukrainian Rusyn], March 08, 1918, p. 8.

¹²⁵ Later the repertoire was expanded to include standup sketches based on stories in Maydanyk's 1918 publication *Shtif Tabachniuk*.

the audience sided with Yavdokha. And, the men learned to honour their wives, not to argue, not to drink. So, it was better to listen to the dumb Tabachniuk. They didn't want to listen to an intellect. You couldn't call them to a lecture. It worked out well. We had to deal with people that came from afar. This enticed them. And everyone would come.

After that, the worst insult was to call someone a "Tabachniuk". You could say "bloody pig", etc., but "Tabachniuk" was the worst. No one wanted to be like Tabachniuk. So, the stand-up shtick did well. (Kuchmij, Tape 7 Side 14 – English transcript)

*Note: Photos of a rehearsal for one of the stand-up performances can be found in *The Maydanyk Digital Archives – Photographs - Kuchmij Photo Album*.

ALMANACS (HUMOROUS PERIODICALS)

Although the war was still on, at some point in 1917, Frank Dojacek (publisher) offered to help Maydanyk print and distribute his first humorous periodical, *Гумористичний календар Вуйка на рік 1918* [Uncle's Humorous Almanac for the year 1918]. It was released in January of 1918 and was intended to become an annual serialized almanac of humour. The majority of the illustrations were Maydanyk's own. Building on the familiar, he included one-frame editorial cartoons and comical illustrations that supported the text. The almanac included Maydanyk's first comics¹²⁶ - nine stories with sequential illustrations (24-29; 42-47; 55-58; 74-77; 90-94; 117-118; 122; 125-126; 139-140). They were formatted as a series of square panels, each with a scene depicting the visual progression of the narrative. There were no dialogue bubbles. The text came from the lyrics of a folksong printed between the panels, a format reminiscent of nineteenth-century picture stories (McCloud 149). This inaugural issue appears to have been very popular as it was reprinted twice, each with a different colour cover and slightly varying dimensions.

Unfortunately, in November of 1918, on a business trip to Winnipeg, Jacob Maydanyk was arrested. The authorities identified him as an 'enemy alien' and intended to send him to one of the internment camps. Fortunately, while being processed at the Osborne barracks, an armistice was called, and everyone was

¹²⁶ Comics are defined as "Juxtaposed pictorial and other images in deliberate sequence" (McCloud 9).

released. The event shook him, and for several years he held back on creating new humorous and satirical illustrations, focusing instead on his religious artwork.

Over the next few years, as proprietor of Providence Church Goods (see *Supported by his Faith in Appendix 2 – Who Was Jacob Maydanyk?*), Maydanyk began receiving letters asking about Uncle Shtif. In 1925, to appease his fans, Maydanyk turned again to humour. He resurrected Uncle Shtif and began publishing anew. Maydanyk edited and self-published seven almanacs of humour that averaged 150 pages each. Uncle Shtif Tabachniuk's name was incorporated into each title, and the content featured Uncle Shtif and his Ukrainian Canadian community. Each of these publications was a collection of humorous short stories and jokes. They also included one- and two-frame comics that poked fun at immigrant life in Canada while satirizing the time's political, social, and religious atmosphere (Farkavec 2).

In the almanacs, visualizations of Uncle Shtif were limited to single-panel illustrations or caricatures that accompanied a written tale of Tabachniuk's capers. Comic strips were not part of Maydanyk's repertoire until he published *Uncle's Book* in 1930. Maydanyk did not write and illustrate the issues himself. Instead, it was a collaborative effort between him and other Ukrainian Canadian artists¹²⁷. Also, although Maydanyk acknowledged in the interviews that he was the editor, it was never fully admitted in print. Instead, it was Uncle Shtif Tabachniuk who always received credit as being the 'Editor' of each almanac, and each editorial foreword was even signed by "Вуйко Штіф" [Uncle Shtif]. Maydanyk only received credit for his specific stories and illustrations as they appeared. Notably, Maydanyk's work is easy to identify in each publication because, contrary to the norm then, he tended to sign or initial the bulk of his work, including his religious paintings. Illustrations by other artists can be identified either by style or credited appearance of the same image in other publications¹²⁸.

¹²⁷ It is difficult to confirm the names of all the contributing artists because, with the exception of his own illustrations, the majority of the images in Maydanyk's publications were not signed. Those with signatures include Oleksandr Darkowych, Mykhailo Darkowych, and Ivan Zelez.

¹²⁸ Illustrators such as Oleksandr Darkowych, Mykhailo Darkowych, and Ivan Zelez submitted their images to more than one publication.

To physically produce the almanacs, Maydanyk approached various printing houses based in North End Winnipeg. The Ukrainian Labour Temple (located at Pritchard and McKenzie), the “Ukrainian National Press”¹²⁹, and “Канадійський Фармер” [Kanadiys’ki Farmer/Canadian Farmer] were his ‘go-to’ printing houses. The church goods store handled the distribution. Some of the almanacs he financed himself; others were printed with the support of Winnipeg businessman Frank Dojacek¹³⁰, who owned *Канадійський Фармер* [Kanadiys’ki Farmer/Canadian Farmer]. Dojacek also owned and operated Ukrainian Booksellers and Publishers Ltd (est. 1905), a store and mail-order company that catered primarily to the rapidly growing Ukrainian community but also targeted German, Polish and other Central European immigrants (Martynowych Essay 7). Dojacek understood this power of visuals and how stereotypical caricatures and graphic narratives could relay the emotional and political atmosphere of the time. His support for Winnipeg cartoonists went beyond including their work in his newspapers. Dojacek also promoted many up-and-coming illustrators, including Maydanyk, by printing and distributing their self-published books (Library and Archives Canada – Dojacek Fonds).

The Uncle Shtif publications edited by Jacob Maydanyk:

Maydanyk, Jacob, ed. 1918. *Штіф Табачнюк* [Steve Tabachniuk]. Winnipeg: ‘Vuiko’.

Maydanyk, Jacob, ed. 1925. *Гумористичний календар Вуйка на рік 1925*. [Uncle’s Humorous Almanac for the year 1925]. Winnipeg: ‘Vuiko’.

Maydanyk, Jacob, ed. 1928. *Гумористичний календар Вуйка на рік 1928* [Uncle’s Humorous Almanac for the year 1928]. Winnipeg: ‘Vuiko’.

¹²⁹ Ukrainian National Press (UNP) was the name of the publisher that printed and distributed “Ukrainian Voice”. UNP later became “Trident Press Ltd.”.

¹³⁰ Dojacek was the owner and proprietor of the Ruthenian Bookstore and publisher of the Ukrainian language newspaper *Канадійський Фармер* [Kanadijs’ki Farmer/ Canadian Farmer]. He catered primarily to the rapidly growing Ukrainian community but also targeted German, Polish, Croatian, and other Central European audiences. His company published *Канадійський Фармер* [Kanadijs’ki Farmer/ Canadian Farmer]— Canada’s largest Ukrainian weekly at that time; *Der Nordwesten* [The Northwestern] – Canada’s oldest German language weekly; and the *Hrvatski Glas* [Croatian Voice] – a weekly in the Croatian language. Dojacek’s ethnic newspapers conformed to industry standards with front-page headlines, political pages, domestic news, and advertising. He also made a point of including humorous illustrations, editorial cartoons, and comic strips.

Maydanyk, Jacob, ed. 1929. *Гумористичний календар Вуйка на рік 1929* [*Uncle's Humorous Almanac for the year 1929*]. Winnipeg: 'Vuiko'.

Maydanyk, Jacob, ed. 1930b. *Гумористичний календар Вуйка на рік 1930* [*Uncle's Humorous Almanac for the year 1930*]. Winnipeg: 'Vuiko'.

Maydanyk, Jacob, ed. 1931. *Гумористичний календар Вуйка на рік 1931* [*Uncle's Humorous Almanac for the year 1931*]. Winnipeg: 'Vuiko'.

From the letters and notes left to Oseredok, we know that in the mid-to-late 1920s, the Uncle Shtif Tabachniuk almanacs became popular among Ukrainian immigrants living beyond Canadian borders. As a result, Oseredok's Maydanyk Collection includes numerous orders from the Ukrainian diaspora in Canada, the United States, Argentina¹³¹, Brazil, and Spain¹³². Maydanyk originally planned to capitalize on the popularity and publish an "Uncle" almanac every year (Farkavec, 21). However, distracted by Providence Church Goods, his intentions to publish a yearly almanac did not fully materialize. Instead, he turned to other print media – specifically newspapers, to fill the gaps between book publications.

NEWSPAPER INSERTS

As noted in *Appendix 1 - A Collection of Memories*, from 1927 to 1930, Maydanyk's Uncle Shtif became the featured character in a humour-based weekly newspaper insert titled *Вуйко* [Uncle]. The insert was circulated simultaneously in the Winnipeg-based, Ukrainian-language weekly newspaper *Канадійський Українець* [Kanadijs'ki Ukrainetz – The Canadian Ukrainian] and *Канадійський Фармер* [Kanadijs'ki Farmer/Canadian Farmer]. Jacob Maydanyk co-edited the 8-page pull-out with his friend Dmytro Elchyshen. It was the "National Lampoon of the Ukrainian community" (Kuchmij 1983, 00:19:18). They stood by their motto: "Correct the bad habits through humour," striving to be the source of "amusement and entertainment for the

¹³¹ In 2018, during my visit to the Prosvita library in Buenos Aires, Argentina, and through subsequent correspondence with Prosvita Curitiba, Brazil, I confirmed that there are original copies in both libraries. The mailing labels affixed to the covers suggest that customers had received them directly from Maydanyk/Providence Church Goods.

¹³² Correspondence requesting Vuiko Shtif publications from around the globe can be found in the archives at Oseredok Ukrainian Cultural Centre in Winnipeg, MB. There is also a link to a scanned sample of the letter from Spain, posted in the Maydanyk Archives.

Ukrainian people in Canada, irrespective of opinions, cultural pursuits, beliefs, or anything else” (Marunchak, 480). The content was very similar to the almanacs; short stories, jokes, and one- or two-frame comics that focused on the plight of the Ukrainian immigrant.

Aside from the embodied memories in the narratives, these inserts are also excellent examples of Maydanyk’s interest in the ever-evolving press culture. In this case, he utilized the affordances of print technology to replicate previous illustrations quickly. Rather than redrawing his characters for each publication, the printing blocks on which the images appeared were reusable. Caricatures of personalities, such as *Uncle Shtif*, *Meesis Kabbidge*, and others, could appear regularly, thereby branding his series through imagery. The same can be said about the jokes and Uncle Shtif’s narratives. Ten years had passed since his publication in 1918, and a new wave of Ukrainian immigrants had arrived after WWI. Maydanyk had a new audience and could quickly fill pages and meet deadlines by supplementing new material with old stories alongside previously rendered illustrations. Unfortunately, the “Вуйко” [Uncle] newspaper insert was short-lived, lasting only two and a half years. Due to the ephemeral nature of newspapers and comics, readers rarely kept copies. Digital copies were made available for this project and are now available online. See *The Maydanyk Archives - Publications*.

A COMIC BOOK

Over 12 years (1917 to 1929), Maydanyk’s comics slowly changed from the silent, wordless sequential frames that illustrated folksongs to a comic strip format that incorporated dialogue and thought bubbles – “the most natural way to attribute the gift of speech to a drawing in a sequential narrative” (Smolderen 137). Then, in 1929, Maydanyk moved his business, Providence Church Goods, and the printing press to 579 McDermot Street, the heart of ‘Newspaper Row’. It was within walking distance of the three major English language papers (*Manitoba Free Press*, *The Telegram*, and *The Tribune*) and at least ten other ethnic and religious printing houses. During this era, there was an air of comradery and competition as publishers often collaborated and shared equipment and supplies; and cartoonists often met up for coffee at the Weevil café (Walz 1; D32). It was during this year, and in this space, that Maydanyk

created and published *Uncle's Book*, an 84-page comic book titled [Вуйкова книга: Річник Вуйка Штіфа в рисунках](#) [Uncle's Book: Uncle Steve's Illustrated Yearly Almanac] (Maydanyk 1930a).

Following his business venture with newspaper inserts, Maydanyk changed his focus from producing single illustrations to creating sets of sequential framed images known as comic strips¹³³. He then experimented with an emerging literary genre that we now refer to as the 'comic book'. A comic book is a magazine or booklet consisting of all new, unpublished material presented as framed images connected in strips (Gabilliet 2010, 8). Up until 1929, in North America, there were a few collections of previously published comic strips. However, releasing a comic book with all new material was rare. "The Funnies" is often cited as the first comic book in North America. The Library of Congress of America describes them as "a short-lived newspaper tabloid insert" published by Dell Publishing (1929-1930)¹³⁴. Popular culture historian Ron Goulart described this newsprint periodical as having only 16 pages and more of a Sunday comics insert, but it was all original material. *The Funnies*, and three additional titles issued by Humor Publishing (1933), were considered "give-a-ways" - merchandising material distributed in the United States in the early 1930s by Gulf Oil Company and Standard Oil (Gabilliet 2010, 7-10). It appears that, at the time, a comic book with all new material was limited to corporate endeavours.

Similarly, *Uncle's Book* was all original, previously unpublished material. It was also created in the same period, 1929, and released in 1930. A significant difference between *Uncle's Book* and *The Funnies* was the page count - 84 pages - considerably larger than the American publications. In addition, *Uncle's Book* was wholly Canadian content illustrated and self-published by the author. In this light, this unique and previously overlooked publication should be recognized as one of Canada's first independently published comic books. However, I would not go so far as to say that it was the definitive "number 1" because I believe the study of Canadian comics in languages other than English and French is still in its infancy. There may well be other

¹³³ Swiss author and caricature artist [Rodolphe Töpffer](#) (Geneva, 1799–1846) is considered the father of modern comic strips, which are defined as a sequence of cartoon images arranged in interrelated panels to display brief humour or form a narrative. They are usually formatted with text in balloons and captions and serialized in newspapers (Smolderen 75-77).

¹³⁴ Dell Publishing was established in 1921 by George T. Delcorte Jr.

ethnic comic books yet to be discovered, but *Uncle's Book* is undeniably one of the first.

UNCLE'S BOOK

Considering that "Uncle's Book" is a notable piece in the canon of Canadian comics literature, this section is only a summary. *Appendix 4 - Uncle's Book - A Review* is a detailed description of the comic book and how it is so intimately connected to the life of Jacob Maydanyk.

Prior to the release of "Uncles Book", Maydanyk did not produce many comic strips per se¹³⁵. As mentioned previously, he did include nine narratives with sequential drawings in the 1918 almanac, but each frame was separated by the lyrics to a folksong. At that time, Maydanyk was better known for his caricatures and editorial cartoons. However, in an interview with Halya Kuchmij, he claimed that in 1929 he was inspired to begin a series of comic strips that led to the release of his comic book titled *Вуйкова книга* [Vuikova Knyha - Uncle's Book] (1930). It is unknown what specifically inspired him to draw comic strips. However, his motivation was to find a medium that would appeal to the young, single male audience he was trying to reach (T6S12).

Working without a template, Maydanyk created - an eighty-four (84) page publication featuring thirty (30) never-before-published comic strip narratives. They featured his beloved character Uncle Shtif Tabachniuk, plus twenty-eight (28) strips that introduced a new female character, *Nasha Meri* [Our Mary]. The entire book was penned in the typical comics format consisting of sequential frames, narrative blocks, and dialogue bubbles.

The content was from Maydanyk's male perspective of the adventures experienced by Ukrainian immigrants living in Canada in the early 1900s. Upon close examination, the reader will find that the experiences of Uncle Shtif reflect those of Maydanyk. The anecdotes come directly from memories of life as an immigrant labourer on an 'extra-gang' and teaching in rural Manitoba, learning to drive, farming,

¹³⁵ He included nine narratives with sequential drawings in the 1918 almanac, but each frame was separated by the lyrics to a folksong.

and dealing with the authorities - all associated with a typical life as a single man during that era. Notably, the frames for the Tabachniuk narratives are large and dominate the book reinforcing Maydanyk's connection to the stories. The unique format, telling Maydanyk's life through text and imagery, has led me to consider this comic book a graphic memoir. For details, see *Appendix 4 - Uncles Book*.

Interspersed between the "Tabachniuk narratives" are "Nasha Meri" stories. They counterbalance the male perspective with tales that feature an unmarried immigrant woman living in an urban setting. Although many are preceded by a narrative comment, for the most part, Meri's sequenced stories are wordless. In the interviews, Maydanyk mentions Nasha Meri as a character he included in the comic book, but he shares very little about his source of inspiration (Kuchmij Tape 10, Side 19). To shed some light, historian Francis Swyripa has described the character and her role in the following way:

"Nasha Meri...personified female rebellion against traditional demanding and subservient roles, parental expectations, and community directives in the name of the larger good. [She] raised the questions of intermarriage, language loss, and alienation from Ukrainian institutional life. And [she] bore eloquent testimony to the difficulties of competing with the material attractions of North American society for the allegiance of Ukrainian Canadian youth." (Swyripa 1993, 65).

Like many Ukrainian immigrants, *Shtif* and *Meri* tried to escape a disintegrating paradise. Their lives mirrored those who came to Canada seeking an alternative environment. The narratives touched on sensitive issues such as morality, rampant unemployment, wife abuse, drunk and disorderly conduct, and civil disobedience. The comic strips in *Uncle's Book* are all didactic. In his own words, Maydanyk clearly stated that he created characters and wrote stories that "would do something for our people...show them how they could be better...and how not to act now that they are in Canada" (Ewanchuk 00:25:50-00:31:12).

Maydanyk's intent was partially comic relief and equally instructive. For example, many comic strips reference the animosity that existed at that time between

Canadian immigrants of Ukrainian, Jewish, German, Polish, and Russian descent. Considering the invasion of Ukraine in February 2022 and the subsequent flood of refugees to other countries, I can now see how the Tabachniuk narratives express the tensions between ethnic groups as people were displaced during the first and second world wars. Maydanyk used humour to inspire readers to adopt culturally appropriate mannerisms that would assist with integration into a new world while still allowing for the expression of their cultural heritage (Kuchmij 1983). New immigrants could relate to the stories and common language; as a result, *Uncle's Book* became very popular. I elaborate further in *Appendix 4 - Uncle's Book*.

PROVOKED TO PUBLISH ONE MORE TIME – 1958

After the release of 'Uncle's Book' in 1930, Maydanyk published two more almanacs of humour for 1930 and 1931. They were produced in the same format as his previous almanacs of humour, without comic strips. He wore an editor's hat more so than an artist's. He added very few new illustrations and stories related to Uncle Shtif Tabachniuk. Most of the content came from other contributing authors/illustrators. This change in illustrative content foreshadowed Maydanyk's diminishing career as a cartoonist, and it came to be that the release of *Гумористичний календар Вуйка на рік 1931* [Uncle's Humorous Almanac for the year 1931], marked the beginning of a 27-year hiatus from illustrating Uncle Shtif and his cohorts. Instead of cartooning, Maydanyk turned his attention to painting churches and concentrating on the business of Providence Church Goods.

However, in 1958, Maydanyk was provoked to come out of retirement, roused by a publication titled *Дивні пригоди Штіфа Табачнюка* [The Strange Adventures of Steve Tabachniuk], apparently authored by Stephan Fodchuk. The 64-page booklet is a series of fourteen narratives featuring Uncle Shtif Tabachniuk, modified slightly from earlier publications. The three illustrations in the booklet are all signed by J. Maydanyk (reproduced from earlier publications). At first glance, it appears to be a Maydanyk publication. However, in the preface, the editor, A. Illnytsky of Vancouver, BC, attributes the creation of the character Uncle Steve Tabachniuk and all the book narratives to the author Stephan Fodchuk of Vegreville, Alberta. Maydanyk is not acknowledged at all. In response, Maydanyk immediately revisited his cartoon desk

and, within a few months, published *Вуйко Ш. Табачнюк і 20 інші нові короткі оповідання* [Uncle S. Tabachniuk and 20 other new short stories], Winnipeg: New Pathway Publishers (1958). This 1958 publication featured twenty new Tabachniuk narratives authored by Maydanyk; however, the illustrations were from previous publications. Coming on the heels of Fodchuk's controversial book, I suspect Maydanyk likely chose to reprint older illustrations going back to 1918 to establish proprietary rights to the character Uncle Shtif. Maydanyk also prefaced this publication with a lengthy editorial note explaining the character's origin and how "Uncle" had evolved in appearance and temperament since he first emerged in 1914. The foreword, and the inclusion of older images, solidified the provenance of the character as being created by the hand of Jacob Maydanyk. In his thesis, Farkavec also convincingly argues that the Tabachniuk narratives were written and illustrated by Maydanyk, not Fodchuk. Farkavec explains the tensions between the two authors and Maydanyk's literary response to the copyright infringement (Farkavec 1983, 3-6).

As an isolated observation, I noted that Maydanyk's previous five almanacs were all credited to the unregistered publishing company "Вуйко" [Vuiko] with a mailing address at the Ukrainian Labour Temple at 591 Pritchard. The 1958 issue was an exception. It was published by New Pathway [Новий Шлях], a publishing company affiliated at arm's length with the Ukrainian Catholic Church in Canada, and the very same printer/publisher that produced the Fodchuk publication. It may be that New Pathway printed Maydanyk's book to avoid any legal repercussions for having published the Fodchuk book, but I have no way to verify the conjecture.

AN ALTERNATE UNCLE SHTIF

A small but significant find comes from the revelation that Uncle Shtif Tabachniuk existed beyond the known cartoons and stories created by Jacob Maydanyk. A casual search of the *University of Manitoba Special Collections* uncovered a series of Uncle Shtif Tabachniuk comic strips illustrated by the artist Ivan Zelez. They were published in the almanac *Українська родина - 1917* [Ukrainska rodyna/Ukrainian family - 1917] (pages 184-201). A total of nine stories written and illustrated by Zelez could be described as expanded comic strips. Each tale consists of four sequential frames - two

frames per page. There is no text other than dialogue bubbles. Like Maydanyk's versions, the dialogue is macaronic, but the content is darker and could be considered by some as more vulgar humour than that of Maydanyk's on the same themes.

There are very few visual resemblances between Maydanyk's Uncle Shtif and the character created by Zelez. Their similarities are their name, gender, bushy black mustache, and the macaronic dialogue they speak. Physically, the characters appear in sharp contrast to one another. Maydanyk's Uncle Shtif is short in stature, with unkempt hair and a bulbous nose. He wears loose-fitting coveralls giving the general appearance of a farmer or labourer. The Uncle Shtif drawn by Zelez is distinctly different. He is taller and thinner with more delicate facial features. He is wearing a tight-fitting, horizontally striped t-shirt and a suit jacket with skinny black pants (reminiscent of the mime Marcelle Marceaux). Whereas the Maydanyk narratives are graphic memoirs and can be traced back to specific experiences in his life, Zelez's Uncle Shtif narratives are unique. All nine comic strips are about the interactions between two characters, a husband and wife; it is unknown if he based them on personal experience. Unlike Maydanyk's moralizing, community-based messages, Zelez's were satiric observations on married life.

On closer examination, I found the intersection between Zelez and Maydanyk goes beyond the similar representation of a single character. Zelez contributed to several of Maydanyk's publications between 1918 and 1928. For example, he submitted a variety of illustrations and comics to Maydanyk's issue of *Календар Штіфа Табачнюка* – 1918 [Uncle Shtif's Almanac – 1918] as well as *Гумористичний календар Вуйка на рік 1928* [Uncle's Humorous Almanac for the year 1928]. These close connections support the assumption that the two artists knew each other and may have even collaborated. Notably, Maydanyk had not yet published any images of Uncle Shtif in the classic comics format with sequential frames and dialogue bubbles. Zelez, on the other hand, had already contributed comics in the traditional format with dialogue bubbles. They appeared on page 18 of the 1918 issue and ten years later on page 108 of the 1928 issue. Based on Zelez's Uncle Shtif comics of 1917 and the two examples in the Maydanyk publications, we can confirm that, well before the release of *Uncle's Book* in 1930, Zelez as an artist, and Maydanyk as editor, were both familiar with the evolving comics format that incorporated dialogue bubbles.

As a documentation of the chronological appearance of Uncle Shtif, I am noting that to the best of my knowledge at this time: Maydanyk's illustrations of Uncle Shtif existed first as caricatures in *Novyn-1915*. Uncle then appeared again on page 75 in the publication of *Календар Канадійського Русина 1916* [Canadian Rusyn Almanac 1916], and there afterwards in all of Maydanyk's publications. Zelez's only known interpretation of Uncle Shtif appeared as a comic strip in 1917 – which was published after the *Novyn* publication and predated any of Maydanyk's first sequential comics, which first appeared in 1918.

Further research has not uncovered any other interpretations of Uncle Shtif by Zelez or by any other artist. It appears to have been a one-off. Unlike the confrontation with Fodchuk regarding his *Tabachniuk* publication of 1958, Maydanyk makes no mention of Zelez in his interviews, suggesting that there was little animosity, if any, towards the artist who copied his character. A cursory search has uncovered other illustrative works by Zelez¹³⁶[29], but no other comics. At this time, I have chosen not to pursue any further study of Zelez's comics. However, knowing their existence confirms that the *Tabachniuk* narratives were indeed popular by 1917, enough to inspire a fan following among at least one other cartoonist who worked with the same immigrant theme and character. Zelez's work is worthy of keeping in mind for future research.

CONTRIBUTING ILLUSTRATOR

In addition to his own publications, Maydanyk also illustrated a range of other Ukrainian language periodicals (see below). His portfolio includes cover illustrations, editorial cartoons, caricatures, and supporting images for various jokes and humorous stories written by other authors. The images were predominantly created in pen and ink and had a naïve styling with cartoonish characteristics. Among the original illustrations collected by *Oseredok*, there are several partially identified as to the years of creation and publication in which they appeared. Unfortunately, the majority

¹³⁶ Ivan Zelez is known to have illustrated the covers of *Робітничий Календар 1918* [The Labourers Almanac 1918] as well as *Веселий Друг* [Veseli druh/The Happy Friend] 1930, 1931, 1932.

are without metadata. Original images tagged with information include pieces that appeared in the following publications:

- *Календар Канадійського Русина 1916* [Canadian Rusyn - Yearly Almanac 1916] – cover.
- *Українська Родина – Каленлар 1917* [Ukrainian Family – Yearly Almanac 1917] – cover.
- *Канадійські Вісти* [Canadian News] – Illustration (date unknown)
- *Український Голос* [Ukrains'kiy holos/Ukrainian Voice] – Illustration (date unknown)

To emphasize how prolific Maydanyk was, in his thesis, Dimitrij Farkavec included a list of publications to which Maydanyk contributed illustrations. Based on this list, in addition to his own publications, Maydanyk contributed to ten (10) almanacs (1914-1927), thirty-three (33) Journals (1913-1978), and five (5) newspapers (1916-1968). The most popular titles to which he regularly submitted were *Кадило* [The Censer] Winnipeg, Vancouver, Toronto: 1913-1918, *Гаранник* [The Whip] Edmonton: 1921-1935, *Веселий Друг* [The Happy Friend] Winnipeg: 1918-1927, and *Точило* [The Grindstone] Winnipeg: 1930- 1947. Note: Maydanyk's illustrations that appeared in print after 1930 were often reprinted from earlier publications.

THE END OF AN ERA

After the release of his final book in 1958, Maydanyk no longer spent much time cartooning. There were, however, a few exceptions. In 1975, four friends¹³⁷ initiated a fundraising project to reprint *Uncle's Book*. It was a fundraising project to support and honour the author/illustrator and to reacquaint the community with the antics of Uncle Shtif. The reprint was identical to the 1930 version, except for three new additions illustrated by Maydanyk:

1. *Вукові сні і притрафунки* [Uncle's Dreams and Short Stories] - a four-part humorous series (6 frames per episode) about Tabachniuk's dream visit with St. Peter in Heaven (85-88);

¹³⁷ The four friends were: Bill Balan, Yaroslav Lozowchuk, and Roman Yereniuk (incorporated as Ukrainian Canadian Historical Publications), plus Martin Zyp of "Mr. Zip Instant Printing" in Saskatoon, SK.

2. *Збитки-Гишки* [Mischief-Headcheese] - a 12-frame story about a mischievous boy;
3. A new illustration without text was added on the last page, which depicts Uncle Shtif Tabachniuk in repose – eyes closed, lying on his back, with arms crossed on the chest.

Physically, the two editions were the same size and differed only in the three additional narratives and the colour of the cover of the new edition, which was blue (not beige).

The reprint of *Uncle's Book* stimulated a renewed interest in Maydanyk and his characters and directly inspired the twenty-minute documentary *Laughter in My Soul* (1983), directed by Halya Kuchmij. Her audio interviews in 1977 and 1981 provided the foundational information which introduced the viewers to Jacob Maydanyk and his sense of humour. It was also on Kuchmij's invitation that Maydanyk drew Uncle Shtif for the very last time. He animated Uncle Shtif for the final scene in the video.

As far as I can tell, except for the final sketch for Halya Kuchmij's video (1983), no other new images were produced of Uncle Shtif Tabachniuk. In retrospect, the drawing in the last scene of the 1983 documentary *Laughter in Our Soul*, depicting Uncle Shtif in repose (lying in a coffin), was Maydanyk's last drawing of Uncle Shtif. We see Uncle Shtif turning to the audience - he winks and closes his eyes as the narrator quotes the artist, "Well Shtif, I think it's time to put you away, old friend. You've done your job. You've earned your rest, and so have I" – thus symbolically marking the end of an era.

APPENDIX 4

This information was summarized for the corresponding pages in [The Maydanyk Digital Archives](#).

Вуйкова книга – Uncle’s Book

[TO VIEW UNCLE’S BOOK - CLICK HERE](#)

“I was, I am, and I will continue to be.”

Uncle Shtif a.k.a. Jacob Maydanyk (Kuchmij 1983)

Jacob Maydanyk left behind a vast legacy of collective memories captured on the walls of churches and pages of almanacs. It is, however, his comic book, [Вуйкова книга](#) [Vuikova knyha/Uncle’s Book], that I feel best embodies the cultural memories and contextualizes the artist’s life within the immigrant community on the Canadian prairies. *Uncle’s Book* is the collection of comic strips that my Dido was referring to when he spoke of Uncle Shtif Tabachniuk. It was one of the primary resources that helped put the author’s life into perspective, and of all the materials produced by Maydanyk, it is this comic book that inspired the direction of my research.

Uncle’s Book was written and illustrated solely by Jacob Maydanyk in 1930. The never-before-published collection of comic strips could easily be considered one of Canada’s first comic books and graphic memoirs. It is formally titled *Вуйкова книга – Річник Вуйка Штіфа в рисунках Я. Майданика* [*Uncle’s Book – Uncle Shtif’s Illustrated Yearly Almanac by J. Maydanyk*]. In the 1930s, the reference to it being ‘illustrated’ indicated that the book included hand-drawn pictures; thereby, understood to be like the comic books that were gaining popularity in North America. This chapter is a collection of the insights collected from four sources, the interviews by Lozowchuk,

Ewanchuk and Kuchmij, Farkavec's MA thesis, a psychogeographic analysis of the locations in Maydanyk's community, and a close reading of *Uncle's Book*. As a memoir, it sums up Maydanyk's life as a cartoonist and Ukrainian immigrant living on the Canadian prairies before 1930. The combination of imagery and dialogue captures the many adventures Maydanyk experienced in his earliest years in Canada.

Sales orders from abroad prove that the immigration narratives in *Uncle's Book* must have also resonated within the Ukrainian diaspora beyond Canadian borders. The earliest waves of Ukrainian immigration to Canada (1891 – 1918) correspond to the first settlement of Ukrainians in Brazil, Argentina, and Australia. Subsequently, oral histories, correspondence, and published memoirs of Ukrainian settlers in all these countries share similarities during the same era. Consequently, events, material culture, and experiences related to integration and assimilation are similar to those in the tales of Uncle Shtif Tabachniuk.¹³⁸ During my research, I only found five copies of *Uncle's Book* – three in Canada and the other two in the Prosvita libraries/archives in Buenos Aires, Argentina and Curitiba, Brazil, physically confirming that the stories had made their way south of the equator.

This chapter continues by defining the significance of *Uncle's Book* in the canon of Canadian Comics literature, followed by a physical description of *Uncle's Book*, then the stories behind the inception of the characters and their connection to the author. I then describe the setting, characters, dialogue, and fandom. This information is the text source for the section dedicated to *Uncle's Book* in *The Maydanyk Digital Archives*. An introduction to the English translation of *Uncle's Book* follows in Appendix 5.

A LITERARY INNOVATION

In 1929, Jacob Maydanyk moved his business, Providence Church Goods, and his printing press to 579 McDermot Street, the heart of Winnipeg's 'Newspaper Row'. It was a great location - he lived and worked within a five to ten-block radius of the major publishing houses in Winnipeg. Paperboys¹³⁹ were hustling the daily

¹³⁸ See collections in the Bohdan Medwidsky Ukrainian Folklore Archives (University of Alberta) and Oseredok archives in Winnipeg.

¹³⁹ During Maydanyk's time, young girls rarely delivered newspapers, hence the term "paperboy". "Paper carrier" is the accepted contemporary term.

newspapers at the major intersections on Maydanyk's regular route to work and back. The church goods store was also within walking distance of at least ten ethnic and religious printing houses serving the Icelandic (D42; D45), Swedish (D52), German (D40), Ukrainian (D47; 48), Polish (D33), Italian, Norwegian, Mennonite, and Jewish (D54) communities (Bowling and Hykawy 1974). During this era, there was an air of camaraderie and competition as publishers often collaborated and shared equipment and supplies. As pointed out in the previous chapter, comic strips had become a standard feature in daily and weekly newspapers. Cartoonists in the area met up for coffee at the Weevil café (Walz 1; D32), and Maydanyk was probably one of them. During this year and in this space, Maydanyk created and published *Uncle's Book*, his legendary comic book.

A comic book is defined as a magazine or booklet consisting of all new, unpublished material presented as framed images connected in strips (Gabilliet, 8). Up until 1929, in North America, there were a few collections of previously published comic strips. However, a comic book with all-new material was rare. "The Funnies" is often cited as the first in North America. The Library of Congress describes it as "a short-lived newspaper tabloid insert" published by Dell Publishing (1929-1930)¹⁴⁰. Cultural historian Ron Goulart described this newsprint periodical as having only 16 pages and more of a Sunday comics insert, but it was all original material. It was popular, so Humor Publishing (1933) later released three more titles. These "giveaways" were merchandising material distributed in the United States in the early 1930s by Gulf Oil Company and Standard Oil (Gabilliet 7-10). It appears that, at the time, a comic book with all new material was limited to corporate endeavours.

In comparison, Maydanyk's *Uncle's Book* was also comprised of all original, previously unpublished material and was created in 1929 and released in 1930. The significant difference was that the eighty-four (84) page count was considerably larger than any other previously printed comic book. In addition, it was wholly Canadian content illustrated and self-published by the author. *Uncle's Book* could therefore be considered one of Canada's first independently published comic books. I would not go so far as to say that it was the definitive "number 1" because I believe the study of

¹⁴⁰ Dell Publishing was established in 1921 by George T. Delcorte Jr.

Canadian comics in languages other than English and French is still in its infancy. There are other ethnic publishers in Winnipeg that could have also produced a comic book before Maydanyk's¹⁴¹. Considering that "Uncle's Book" is a notable piece in the canon of Canadian comics literature, the following is a summary that places it within Maydanyk's collection.

PHYSICAL DESCRIPTION

Materiality

Uncle's Book is a unique collection of Canadian comic strips that appeared in 1930 on Frank Dojacek's newsstand in Ukrainian Booksellers and Publishers on Main Street Winnipeg (D31). When picking up the book, the reader first experiences the materiality and the visual elements that define the book as a collection of comics. Notably, the Maydanyk chose a landscape composition, not the contemporary vertical (portrait) format we now associate with comic books. The eighty-four pages measure 21.5 cm h x 28 cm w and are saddle-stitched (stapled together) on the side. The comic book was printed in "black and white" on a heavy-weight, yellowed manila stock, which theoretically had greater longevity than thin newsprint¹⁴². Unlike previous publications by Maydanyk, *Uncle's Book* did not include a preface or a note from the editor, nor were there any advertisements. Instead, it was created strictly as a collection of new, never-before-published comic strips. The strips were illustrated as sequential monologues and dialogues grouped horizontally. The collection includes thirty (30) comic strips featuring Maydanyk's infamous character "Uncle Shtif Tabachniuk" and twenty-nine (29) strips interspersed throughout the book that features a new heroine, "Nasha Meri".

Layout

The cover features a large illustration of Uncle Shtif flashing the 'dulia' – a clenched fist with protruding thumb – Uncle's signature symbol of defiance. It appears on the following title page as well (page 1). Copyright information is on page 2. The comic strips then start on page three. As defined by Scott McLeod, Maydanyk's comics

¹⁴¹ Helmskringla (Icelandic), Tidningen (Swedish), The Croatian Voice, Der Nordwestern (German)

¹⁴² Although *Uncle's Book* was sturdy and of superior quality to comics printed on newsprint, only 5 copies of the 1930 edition are known to still exist in Canada, US, and Argentina combined.

present themselves as “juxtaposed pictorial and other images in deliberate sequence, intended to convey information and to produce an aesthetic response in the viewer” (1993, 9). In keeping with the most straightforward comic strip format, established by comics theorist Renaud Chavanne, the illustrations in *Uncle’s Book* appear in panels that are arranged in a “regular layout [where] panels are of an unchanging, identical size...” (Gravett, 30); and organized in a repetitive or predictable grid.

Panels correspond to two distinct page layouts in the book. Pages 3 to 20 are each divided into two halves – top and bottom. The top half hosts two panels of an Uncle Shtif narrative separated by a gutter; *Nasha Meri*, a 4-panel strip, appears in the bottom half. Gutters separate most *Nasha Meri* panels (eight of the twenty-nine strips do not have gutters). Over the first twenty pages of the book, there are three Uncle Shtif stories of twelve panels each and eighteen *Nasha Meri* strips. The *Nasha Meri* narratives are independent of the Uncle Shtif stories. The only correlation between them is that they represent the same era and the Ukrainian community in and around Winnipeg, MB.

The layout then changes on page 21. At this point, Maydanyk switches the Uncle Shtif stories to six panels per page, three on top and three on the bottom. Each tale is twelve panels long and distributed over two pages. The two exceptions are **Comic #9** - *Штіф за газду і за пана* [Shtif as a Farmer and Businessman] (31-34) and **Comic #30** - *Вуйко Штіф послом* [Uncle Shtif - Member of Parliament] (76-79). They each have twenty-four panels set over four pages. All the Uncle Shtif comics are approximately the same size (6.5 cm H x 8 cm W) with the following exceptions:

Comic #4, “Вуйко Штіф у Винниперу [Uncle Shtif in Winnipeg]” (page 21), the first panel extends over the space of three panels;

Comic #11, “Буцім тилігенція” [As If He’s Intelligent]” (page 39), the last panel is a party scene spread over the space of two panels;

Comic # 19, “Байбел забив штих¹⁴³ в Штіфову голову” [The Bible Rammed a Verse into Shtif’s Head] (page 54), the last panel on the page is divided into two

¹⁴³ Although the word “штих” commonly translates as “shovel”, in the Western Ukrainian dialect it also means “stanza” or “verse” in the biblical sense. See panel two on page 54 of *Uncle’s Book* - the Jewish visitor refers to the prophecies of “Michalda” and quotes “штих семий, глава чварта” [verse 7, chapter 4].

smaller panels, and a double-panel party scene appears as the last panel on page 55.

The gutters (spaces between each panel) are consistent throughout the book. Gutters create 'closure', and closure is a property of this medium that forges meaning between two juxtaposed images. The mind builds the narrative that could occur in the blank space by using previous information and experience. Closure ultimately moves the story forward without illustrating every moment (McCloud 1993, 67-69; Gravett 30). An example would be the occurrence of closure between the last two panels on page 75 of *Uncle's Book*. In the first panel, Uncle Shtif is talking to a lawyer in the back of a wagon; in the next panel, the lawyer is lying in the mud. Without seeing the event, the mind realizes that the lawyer fell from the wagon. In this case, the gutter also helps avoid incriminating Uncle Shtif, leaving it up to 'reader interpretation' to decide whether the lawyer was pushed off the wagon or lost his balance. Closure will differ between readers depending on their experience with wagons and lawyers. The panels for all stories in *Uncle's Book* are separated by gutters, except for page 32, where, for no apparent reason, the first two panels were aligned without a gutter. There are also several instances where the pencilled guidelines were left visible.

The layout remains the same until the end of the book, except for pages 35 and 82-84. Maydanyk has inserted Nasha Meri strips on these pages – three per page. On pages 80-81, there is a series of twelve caricatures, six per page, of fictitious political/government celebrities (e.g., "Premier Uncle Shtif" and "The Minister of Commerce and Comedy"- who remarkably resembles Jacob Maydanyk).

INSPIRED BY THE PAST

In creating his graphic memoir, *Uncle's Book*, Jacob Maydanyk took inspiration from various sources from the past and present - including insights from his own experiences as well as the lives lived by the people around him. To fully understand Maydanyk's source of inspiration, one must explore his exposure to past literary traditions. His initial appreciation for literature and storytelling came from his childhood in Ukraine. The leadership role of the press in Ukraine emerged in the 1800s from an existing artisan movement in Lviv (Western Ukraine). The formation of

reading clubs, such as the Prosvita Society, reinforced the press's role by improving social standards and raising global social awareness (Himka 1988, 59-104). Coinciding with a growing nationalist movement, by 1880, periodicals began to adopt a pure Ukrainian vernacular; language familiarity motivated increased literacy. As teenagers, Maydanyk and his contemporaries would have been reading the latest publications, thus exposing them to current political and social issues. Publication of folklore – songs, proverbs, illustrated narratives, and editorial cartoons that supported a Ukrainian national identity were also popular (Martynovych 2014, 59-60). In interviews with Yaroslav Lozowchuk, Maydanyk shared childhood memories of his father inviting neighbours to their home to read the local papers. Through the reading group connections, Maydanyk first read the works of literary greats Taras Shevchenko, Ivan Franko, and Ivan Kotliarevsky. It was also where his father learned of opportunities in Canada (Lozowchuk).

Jacob Maydanyk's first exposure to comics most likely came from "[Szczutek](#),"¹⁴⁴ a Polish language almanac of humour published in Warsaw (c 1905) and later Lviv. In Canada, he had access to the same publication and other Eastern European comics imported by the Ruthenian Bookstore in Winnipeg, MB (D30; D31) (LAC Dojacek fonds). By 1910, comics were also an exciting new publication format gaining popularity in the North American press. As an avid reader of the English Press (Manitoba Free Press (D46) and The Tribune (D49), and as one of the editorial cartoonists for The Brandon Sun (D8), Maydanyk would have been well aware of the syndicated comics that were appearing in daily and weekly newspapers in North America. With the list of humorous illustrations and almanacs already credited to his name, producing a book of comics was not much of a creative stretch for him.

Ivan Kotliarevsky

Dmytro Farkavec felt there was an even deeper literary source of inspiration for Maydanyk's Tabachniuk narratives. In the opening paragraph of his MA thesis *J.*

¹⁴⁴ "Szczutek" was a popular Polish language almanac of humour that began distribution in Poland c. 1906 and out of Lviv in 1919 (Kołodziejczak). Submissions included jokes, short stories, humorous illustrations, and comics. It was distributed throughout Poland, Austria, Ukraine, France, and Germany. Link to [Szczutek 1906](#).

Maydanyk's Contribution to Ukrainian Canadian Literature, artist/scholar Farkavec noted that,

“For Ukrainians, humour is one of the hallmarks of their national character. There is even an entire period of Ukrainian language literature that began with the appearance of the well-known humorous-satirical poem “Eneida” by Ivan Kotliarevsky”¹⁴⁵ (Farkavec 1).

This leading statement immediately forms a significant connection between Maydanyk and the author Ivan Kotliarevsky, and it intrigued me to look further. Beyond the fact that Maydanyk named his oldest son “Eney” (after the hero of ‘Eneida), I uncovered many other indications that the artist’s foundational inspiration for *Uncle’s Book* was indeed rooted in Kotliarevsky’s literature and determined that “Eneida” could be considered his muse. Many consider Kotliarevsky to be the “founder” of the modern Ukrainian language” (Petrenko). While working as a tutor at rural gentry estates in the Poltava region of Ukraine, he became familiar with the area’s folk life and peasant vernacular. He noted that although Ukrainian was an everyday language used by all the locals, it was officially discouraged from literary use in the area controlled by Imperial Russia. Hence, Kotliarevsky wrote *Eneida* as a parody of Virgil’s *Aeneid*¹⁴⁶, transforming the Trojan heroes into Zaporozhian Cossacks. Notably, as the voice of the people, “Eneida,” resonated with the general population; it gave them hope and bolstered their tenacious spirit.

Like the poetry of Kotliarevsky, Maydanyk wrote in the vernacular/language of the streets. His comics resonated with the target audience because they reflected the lives of new Canadians. Uncle Shtif, his friends, and his family were adjusting to a linguistic transition. By way of multilingual, macaronic dialogues, they communicated amongst themselves in a mix of Ukrainian, Polish, German, and English.

In a similar vein to *Eneida*, the content of *Uncle’s Book* also addressed racial tension between the classes. In Maydanyk’s world, it was evident among East European immigrants and the predominantly white Anglo-Saxon community. Hegemony was

¹⁴⁵ “Eneida” was a burlesque poem written by Ivan Kotliarevsky in 1798. This mock-heroic poem is considered to be the first literary work published wholly in the modern Ukrainian language.

¹⁴⁶ Publius Vergilius Maro was a Roman poet. His poems, *Eclogues* (or *Bucolics*), the *Georgics*, and the epic *Aeneid* are considered to be three of the most famous poems in Latin literature (Wikipedia).

similar to the one left behind in their homeland. In Comic #5, *When Shtif Fought with the Irishman*, Maydanyk clearly illustrates the developing tensions between ethnic groups due to cultural differences. Maydanyk explained to Halya Kuchmij that Uncle Shtif did not know that Irish fighting protocol involved the removal of gloves. If your gloves were left on, it was understood that the fight was to the death. Unfortunately, Uncle Shtif mistakenly left his gloves on, becoming a legitimate threat to his Irish co-worker (T10/S20). Maydanyk's connection to Kotliarevsky was also evident in how the comics encouraged reading among the illiterate (Farkavec); they also instigated editorial responses (Slavutych) and engaged the public in a discussion through letters to newspaper editors (Swyrypa 1993, Notes).

"Eneida" was also a satire - a genre echoed in the humorous content of Maydanyk's almanacs and various narratives. A note attached to the Maydanyk file at Oseredok stated, "cross-reference, Vuiko [Uncle]/Kotliarevsky", suggesting to a researcher familiar with Ukrainian literature to look specifically for connections between Maydanyk's work and that of Kotliarevsky. The juxtaposition of time and space between the works of both authors may become more evident from further visual and literary references throughout Maydanyk's comics. This point is well taken and noted for further research.

An Imagined Community

Like many author-artists, Maydanyk took events and identities from the real world and transformed them into comic strip story worlds (Aldama 2010, 2). In this case, he catered to a predominantly male audience by penning Uncle Shtif narratives that illustrated the activities of the male-dominant community into which he settled. Many of the tales echoed experiences from the perspective of a young man travelling solo to a foreign country.

Maydanyk's main character in *Uncle's Book* was Uncle Shtif Tabachniuk, supported by his wife Yavdokha, his son Nick, and community members. The second set of narratives in the same book is based on the life of a young single woman named "Наша Мери" [Nasha Meri/Our Mary], referred to here-in-after as "Nasha Meri". Together they represent the community of Ukrainian immigrants, and I looked to the characters to find the roots and inspiration for this imaginary group of people.

UNCLE SHTIF TABACHNIUK

The seed of Maydanyk's creation was all in a name. While exploring the source of the Tabachniuk narratives, I found that the most popular Uncle Shtif Tabachniuk origin story is over 100 years old. On numerous occasions¹⁴⁷, Maydanyk made it clear that the character, Uncle Shtif Tabachniuk, developed out of a school exercise that dates to 1912-14, when he was a student at the Ruthenian Training School, in Brandon, MB (D7). He explains that when he and fellow students were hired to read letters from the homeland, they came across an envelope written in a hybrid of languages – German, Ukrainian, and Polish. It read: 'Asobity sofort antwort до nadawca Штифан Табачнюк' [Also, bitte sofort antwort (German) до nadawca (Polish) Штифан Табачнюк (Ukrainian)] – which can be loosely translated as 'Also, please reply immediately - to the sender - Shtyfan Tabachniuk'. The students found it amusing. Their teacher, Peter Karmenski, explained that it was probably written by someone who had not long ago shed the 'Цісар's clothing' [Emperor's clothing]¹⁴⁸ and probably wanted to come to Canada. In other words, possibly written by a Ukrainian who had been living under Austro-Hungarian rule and was looking to find a suitor in Canada; it would explain the various languages. Subsequently, the letter gave the students the idea to pen their own 'letters' in a similar, linguistically hybrid style, and they competed to see who could write the funniest one. Maydanyk enjoyed the exercise. Inspired by Shtyfan Tabachniuk's letter, he adopted the pseudonym 'Uncle Shtif Tabachniuk' and created faux correspondence between *Uncle Shtif* and his wife, *Yavdokha*. Maydanyk then sent the made-up letters, together with three drawings of *Uncle Shtif*, to *Новини* [*Novyny/The News*] – a Ukrainian language newspaper in Edmonton, AB. Finally, the submission was printed in the yearly almanac *Ілюстрований Каліндар Новин – 1915* [*The Illustrated News Almanac – 1915*] – and thus a cartoon character was born (Maydanyk 1915, 1958; Cheladyn 2018).

However, there is much more to the story for several reasons. First, when considering - the noun вуйко' [vuiko/uncle], the first name "Shtif," and last name "Tabachniuk", I

¹⁴⁷ Maydanyk first published the Uncle Shtif origin story in the foreword to his 1958 publication *Вуйко Ш. Табачнюк і 20 інші нові короткі оповідання* [*Uncle S. Tabachniuk and 20 other new short stories*]. He then reiterated the same story in all his interviews.

¹⁴⁸ Цісар [Tsisar] is how the Austrian emperor was referred to at the time.

realized that Maydanyk might have also been attracted to the name because of an awareness of the deeper symbolic meanings behind the nomenclature. As noted by Anna Pavlowsky:

“His name reveals a great deal about him. “Vuiko” means “uncle,” but it is also applied to a ne’er-do-well who is not respectable enough to be addressed as “Mister.” “Shtif” is a mispronounced version of “Steve” - symbolic of the probably illiterate immigrant’s attempt to unsuccessfully adopt an “English” name, [and] “Tabachniuk” immediately identifies him as Ukrainian.” (56)

In addition, the first name, ‘Stephan’ or ‘Steve’, is a Christian name connected to St. Stephan, one of the Christian martyrs who was stoned to death. As an iconographer, Maydanyk would have known the history of St. Stephan and that he was the patron saint of bricklayers and stonemasons. In that light, it was not usual to find that, in the earliest Uncle Shtif narratives, Maydanyk depicted the character as a bricklayer (1918, 24-29). Also, according to the “Acts of the Apostles,” the deacon Stephen was accused of blasphemy for denouncing Jewish authorities; therefore, a suitable name for Maydanyk’s cartoon character who went on to occasionally display an irreverent attitude towards his Jewish neighbours (Comic #19, 54-55).

Several of the comics present yet another perspective on the name. While the last name “Tabachniuk”, with and ‘iuk’ ending, sounds Eastern European, the “Tabach’ is a reference to the word “tobacco.” In North America, Ukrainian immigrants were occasionally referred to as “chew-tabacs” – referencing the habit of chewing tobacco rather than smoking cigarettes¹⁴⁹. Maydanyk applied the name in **Comic #30, Вуїко Штиф послом** [Uncle Shtif – Member of Parliament], where Uncle Shtif refers to fellow immigrants as ‘chew-tabacs’ (77).

Yet another consideration predates Uncle Shtif Tabachniuk’s first appearance on the pages of *Novyn* in 1915. While digging deeper into Maydanyk’s various publications, I found an earlier reference to his lesser-known literary character, closely resembling Uncle Shtif. Before Brandon, an almost identical Shtif appeared in the play

¹⁴⁹ The term “chewtabac” was slang for “chewing tobacco”, which was commonly used by those who were financially stressed during the Depression of the 1930s when rolled cigarettes were priced at a premium.

“Manigrula,” written by Maydanyk in 1911, during his first few months in Canada¹⁵⁰. The lead character in the play was named “Shtif Perih” – where ‘perih’ is a dialectic word for dumpling (also known as ‘perogies’ or ‘varenyky’). Shtif Perih was a simpleton who recently immigrated to Winnipeg from Western Ukraine. Pavlowsky notes that Perih was “a carbon copy of Vuiko Shtif Tabachniuk;” his physical appearance and demeanour remarkably match that of Uncle Shtif, as do the antics and dialogue (57). Although not confirmed anywhere, both characters share the same first name, were penned by the same author, use almost identical phrases, and express similar attitudes and convictions (87-93). I, therefore, postulate that Maydanyk’s earlier character, Shtif Perih, was the first iteration of the character Uncle Shtif Tabachniuk who later appeared in *Novyn-1915* and went on to become a legend in his time.

Further to the first two examples, as I listened to the interview by Michael Ewanchuk, Maydanyk also alluded to yet a third, even earlier source of inspiration. Maydanyk remarked that when he first arrived in Winnipeg, he called on Myroslav Stechishin, editor of *Robichi narod* (D3). The office was just a few blocks from the CPR train station. During their visit, Stechishin opened a letter containing a donation towards the newspaper – it was from a ‘Mr. Shtif Tabachniuk.’ Maydanyk remarked, “We had a little discussion about names, but this one I remembered.” The name ‘Shtif Tabachniuk’ had registered in Maydanyk’s mind before writing the play and attending the Ruthenian Training School in Brandon.

It is also apropos that the Greek interpretation of “Stephan” means ‘wreath’ or ‘crown’, and by extension ‘honoured’, ‘renowned’, or ‘famous’ – thereby, undeniably a name suited to this character ‘Uncle Shtif Tabachniuk’ and an excellent source of inspiration for Maydanyk’s comics.

The ‘Colonies’ and North End Winnipeg

¹⁵⁰ The script was first published in 1911, in the Winnipeg based, Ukrainian language newspaper “Канадійський Фармер” [Kanadijs’ki Farmer/ Canadian Farmer]. It was later reprinted later in 1915 as a small booklet (Marunchak). A third edited version was also printed in 1926.

As I walked the streets of Winnipeg and the backroads of rural Manitoba on a “virtual” *dérive*¹⁵¹, it became increasingly apparent that the settings in *Uncle’s Book* related to specific locations that were significant in Maydanyk’s life. There were two main zones - country and city. With Kuchmij, Maydanyk referred to the rural area as ‘the colonies’. They were defined by a large swath of land within Treaty Areas 1 and 2 west of Winnipeg to the town of Rosburne, bordered to the South by Brandon and north to Gimli. Most immigrants that settled among the indigenous were from Iceland and Western Ukraine. Most were farmers and seasonal labourers working on the railroad, and priests and politicians routinely visited the area.

The CPR railroad was the primary source of transportation; like a spiderweb, it radiated out from the centre of Winnipeg westward, joining all the small towns and villages. The Government had divided the surrounding land into squares, 1-mile x 1-mile homesteads that looked like cells of a comic strip. And there was a story in each of those sections.

Three comics, set in rural communities, stand out. Comic #7 - *Штиф форманом на ґенку* [Shtif Becomes a Foreman on the Work-Gang] (27-28) is about working on an ‘extra-gang’¹⁵² and has a subtle connection to the Winnipeg General Strike. In this case, the boss is impressed by Uncle Shtif’s hard work, making him the crew’s foreman. All is going well until Uncle gives the boys a rest, and the boss takes issue with the time off. Shtif tries to organize a strike in response to unfair conditions, but no one agrees. So, Uncle Shtif quits. It was a reflection on a time before WWII when work abuse and the rights of employees were common issues expressed in the media and hotly debated among Canadian politicians. Within North America, the 1919 General Strike in Winnipeg is infamous for the attention it brought to working conditions and workers’ rights. Although Jacob Maydanyk was not yet living in Winnipeg at the time, due to several factors, the Winnipeg General Strike would have made an impression on him and the Ukrainian community, subsequently influencing his comic narratives. First, in the lead-up to the strike, throughout May and June of

¹⁵¹ During the COVID-19 lockdowns in 2020, it was impossible to travel to Winnipeg and drift through the streets in person. Google maps and the Henderson Directory became the virtual equivalent.

¹⁵² “Extra-gang” was the term used to identify groups of labourers hired by the Canadian Pacific Railway to assist with laying the new tracks across the prairies. Extra-gangs were often comprised of foreign immigrants from Eastern Europe and Asia.

1919, debates in the Manitoba Legislature regarding 'Orders-in-Council' and worker's rights often highlighted the plight of Ruthenians/Ukrainians living in Internment Camps. Although the armistice was already signed, many were still unjustly incarcerated and forced to work on infrastructure projects (Penner 12). Also in June, Winnipeg daily papers began carrying ads calling for the deportation of 'aliens' who support the strike (xxvi). A secondary factor that rattled the community and would have impacted Maydanyk was the unfortunate incident on June 21, 1919, which came to be known as "Bloody Saturday". The police shot two Ukrainians at the climax of the strike during a mass gathering in front of city hall. Mike Sokolowski was killed on the spot, while Steve Szczerbanowicz died later from his wounds. Jacob would have been aware of the Ukrainian community's outpouring of anger and grief and contemplated the pros and cons of the strike.

A second example is near Olha, MB. In Comic #24 *Цалий світ не має розуму* [The Whole World is Without Brains] (64-65), Maydanyk acknowledges his training at RTS and the adventures he had as a teacher in a one-room school house. He explained to Kuchmij that:

"There was also a time when there was a division of classes. In the 4th grade, there came geography. Some older boys moved up faster - they were 14-15-16 years old, and the girls were old enough to marry. So, I was explaining geography and talking about the earth going around the sun and rotating. They then went home. There was a break, and then a man showed up. He was a parent, and something was not quite right. He was wearing a hat, had a whip, and came into the schoolhouse, looked at me and whipped the air. And I realized that there was an issue. I looked at him and asked, 'do you want something?' He said to continue teaching. It was at Olha [School], and it seemed that it might have been a father. The kids were watching. He told me to keep teaching, and that he'd wait. After 4 pm, I let the students go. And asked, 'what do you want?' He came up close to my face and said, 'Tell me are you working for me, or am I working for you? Are we paying you, or are you paying us? So what kind of *durnytsi* [nonsense] are you telling the kids? The world turning can not be true. So, I took the old guy and tried to teach him. And I could not believe it. How could it be? He said that it was obvious that I was dumb; how could the whole world be dumb? How could I be teaching the kids that the entire world is dumb? And he could see that I was dumb because if the world were not dumb, it wouldn't turn. Yes, this was true. I made a cartoon of that story. (Kuchmij T7/S13)

A third story set in the country is Comic #9 *Штіф за разду і за пана* [Shtif as a Farmer and Businessman] (31-34) when Maydanyk muses on the difference between city and country life. This comic strip is 24 panels long, twice as long as any of the others - appropriate in that it represents a variety of incidents experienced by most Ukrainian immigrants that came to Canada before WWI. It begins with Uncle Shtif receiving a letter that he fears is from a debt collector. Unable to read it himself, Uncle waves down a neighbour in the street to read the details. Then, in a surprise turn of fate, Uncle discovers he has inherited a farm. He immediately embraces his good fortune and, with good intentions, moves out to the country to become a farmer. Unfortunately, the liquor that he finds in a cupboard is too tempting. He then realizes he's not meant to be a farmer and arranges to sell the land for \$10,000; he now sees himself as a businessman. In the final frames, we see Uncle flaunting his newfound riches, flirting with a woman, and wearing tails and the top hat of an investment broker. But like many men in the 1920s, the money he invested in commodities disappears during the market crash, leaving him back where he started - penniless and dreaming of the next chance he may get to better his situation.

Many of Maydanyk's comic strips also reflected city life. Although he rarely included details of specific locations, he often alluded to them through the narrative and situation. When cross-referencing locations with the Uncle Shtif narratives, I wasn't surprised to find that several were set in Northend Winnipeg¹⁵³. For example, in Comic #20 *Вуйко Штіф на преставленю* [Uncle Shtif at a Performance] (56-57), the signage in the first frame sets the scene as taking place at a Prosvita Reading Room/Hall, where patrons have come to see the play *Кара совісти* [Punished Conscience] by Hryhoriy Tsegliński. It is most likely the Prosvita in Winnipeg, close to his home on Pritchard. The Prosvita organization was established in Ukraine and carried forward in many communities across Canada. In 1916, the Winnipeg Prosvita opened its doors in the North End at 777 Pritchard, not far from the Ukrainian Labour Temple. During the 1920s, the hall hosted most non-communist Ukrainian events and

¹⁵³ North End Winnipeg is a geographic location within the city's boundaries directly north of the city centre bounded by the Red River on the east, the Canadian Pacific Railway (CPR) mainline on the south, the City of Winnipeg boundary (Brookside Boulevard) on the west and Jefferson Avenue, Keewatin Street, Carruthers Avenue, and McGregor Street and the lane between McAdam and Smithfield Avenues on the north. It is within this area that the majority of urban Eastern European immigrants chose to settle during the early 20th century.

performances (Martynowych, Essay 15). Maydanyk would not only have been familiar with the Prosvita on Pritchard; he likely performed his play *Manigrula* and the Uncle Shtif stand-up comic routine in similar facilities in Olha, Rossburn, and Oakburn, MB.

VISUALIZING UNCLE'S WORLD

Maydanyk's illustrative style is consistent with his work in previous publications. Simple pen and ink line drawings, with slight variations in line weight, capture the visual narrative. The imagery is 2-dimensional, and shading is non-existent in the Uncle Shtif narratives. In rare instances, shadows are evident in *Nasha Meri* panels – yet they are rendered only as cross-hatched shading under the occasional piece of furniture. Maydanyk does, however, incorporate textural qualities to differentiate between clothing and elements in landscapes and architecture. For example, the coveralls worn by Uncle Shtif are patterned with evenly spaced stripes, and the men in the *Nasha Meri* strips wear solid dark suits. Layered backgrounds are created with halftone screens; trees are silhouetted, and dirt is defined with a rugged, hand-shaded texture.

Before he created *Uncle's Book*, Maydanyk's visual interpretation of Uncle Shtif was still very naïve, meaning that each version differed slightly from one almanac to the next, sometimes from one frame to the next. In some cases, Uncle looked 'cartoonish' (1914), and in other instances, he looked more realistic (1918). However, although the visual portrayal of his characters remained unrefined, by the time Maydanyk was illustrating *Uncle's Book*, he was standardizing the look of each character and relying on the repetition of unique features and props associated with each role. For example, Uncle Shtif, his wife Yavdokha, and their son Nick are easily recognizable from one panel to the next by their clothing and physical features. Uncle Shtif is always wearing labourer's coveralls with a bib in front and two straps over the shoulders, each attached with a large button. The exception is on special occasions when he wears a black suit, such as to a wedding (Comic #28 72-73) and for an appearance at the stock exchange (Comic #9, 33-34). Small physical details were also more consistent. For example, Uncle's hair is short, dark, and unkempt, and he has a

bushy, dark moustache under his large, bulbous nose. Uncle's head is rarely covered, but when it is, he wears a dark cap with a brim in front.

Yavdokha is portrayed as a voluptuous, warm, friendly woman recognizable by her straight bobbed hair and plain white dress or skirt that stops at the knees.

Occasionally, a horizontal stripe is added to each sleeve of her blouse. Maydanyk drew their son Nick as a young boy of about ten years old with slim features and fuzzy light-coloured hair. He always wears a white, long-sleeved t-shirt and black pants.

Representation of the Tabachniuk house and furniture is consistent from one instance to the next. Only props, such as a single table and a chair, set the scene. The simplistic and sparse environment helps to visually define the family's social status as poor immigrants living frugally with minimal possessions. Although there are no other regular characters other than Uncle Shtif, Yavdokha and Nic, character consistency continues within each narrative. For example, in Comic #29 (74-75), "Вуйко Штіф вчить адвоката розуму" [Uncle Shtif Teaches the Lawyer a Lesson] the lawyer is characterized uniformly throughout the story; as is Yavdokha's neighbour, *Miceu Дзяниха* [Mrs. John's wife] in Comic #16 - *І то як би не Явдоха* [If it Wasn't for Yavdokha] (48-49).

On occasion, Maydanyk also personified his characters based on people he knew or public figures. The practice is most evident in Comic #11 *Буцім Тилігенція* [As if He's Intelligent] (38-39). I could identify several characters. The caricature in the fourth panel resembles William Swystun - a prominent Ukrainian Canadian lawyer and co-founder and activist of the Ukrainian Greek-Orthodox Church of Canada. The newspaper editor in the sixth panel looks like Myroslav Stechishin, the editor of *Robochi Narod* [Working People] in 1910 when Maydanyk first arrived in Winnipeg¹⁵⁴, and later became the editor of the newspaper *Новини* [Novyny/The News] in Edmonton (1912), then *Ukrains'kyi holos* [Ukrainian Voice] in Winnipeg (1921-47). Maydanyk crossed paths with Stechishin many times. Another example of a caricature of a community celebrity can be found in **Comic #2 Велекодний**

¹⁵⁴ *Robochi narod* was a newspaper that was supported by Ukrainians active in the Socialist Party of Canada. The print house was located in the Ukrainian Labour Temple on the corner of Pritchard and McGregor in Winnipeg. The editor, Myroslav Stechishin, was one of the first people Maydanyk visited upon arrival in Winnipeg in 1911.

притрафунок [A Comedic Easter Tale]. The homeowner of a wealthy estate strongly resembles John Bracken (Premier of Manitoba from 1922-1943).

Maydanyk also relied on stereotypical physical features to define ethnic identity. As noted by D.P. Royal in *Multicultural Comics: From Zap to Blue Beetle*, “stereotypes are an unavoidable necessity of comic art” (Aldama, xi). Writers, illustrators, and readers identify with shared memories from previous experiences; therefore, posture, gestures, and physical features become part of the visual language (Eisner 2008, 103-14). For Maydanyk, this included slanted eyes for characters of Asian descent and black-faced characters to indicate those with black or brown skin (Maydanyk 1930a, 4-5). Maydanyk also used clothing to define social status; upper-class characters often wore monocles, top hats, waistcoats (34), and labourers dressed in coveralls (24). These visual distinctions emphasized the socio-cultural community from which the characters came.

There is, however, one notable lack of visual detail that I found interesting about Maydanyk’s comics. He rarely incorporated Ukrainian cultural imagery into the panels. I initially found this odd because Maydanyk expressed pride in his Ukrainian heritage by adding embroidery or nationalistic symbolism to his religious paintings¹⁵⁵. However, his motivation to omit the ethnic details from his comics became apparent in the interview with Ewanchuk. Maydanyk stated that in his comics, he consciously chose to depict cultural neutrality among Ukrainians - reflecting the process of assimilation that was occurring in the community at that time (Ewanchuk 1976).

The continuity of characters and setting indicates that Maydanyk likely created all the illustrations within a condensed period. From my own experience, illustrations produced in a short window tend to have a cohesive look about them. It is an observation supported by remarks made in the Lozowchuk interview where Maydanyk noted that he created “Uncles Book” quickly in the latter part of 1929 (00:20:45-00:20:55). This would also confirm that Maydanyk produced all new material specifically for the comic book.

¹⁵⁵ Examples of icons in which Maydanyk added embroidered details include: the shirt of Jesus and blouse of Mother Mary found on the iconostas in St. Michael’s UCC, Olha, MB; and he added Ukrainian embroidery motifs framing the traditional Holy images on the walls of St. John the Baptist UCC, Dolyny, MB (Kowcz-Baran 191).

NASHA MERI

Comics as a medium has come to be known for sharing controversial material (Rifas 37-38). For *Uncle's Book* to have included the perspective of a young Ukrainian woman's life would have been provocative. The subject matter undoubtedly stirred public opinion. In *Wedded to the Cause*, Frances Swyripa cites numerous articles and letters published at the time, commenting on the lives of young female Ukrainian immigrants. From the following notes, it becomes apparent that young women were challenging old traditions, and their roles in their new home country were hotly debated.

From c May 31, 1916, as published by Swyripa (1993,64):

Just look at such a girl. She plants on her head a hat that an intelligent girl wouldn't even touch. She wears gaudy clothes that are as wide as a haystack. She says it's the style - but it's well known that no one is interested in fashion like ignorant and stupid women and girls. It's the most important thing in the world to them, but they're the ones who have the slightest understanding of real beauty.

Moreover, you see how such a girl puts on powder by the shovelful. And it runs down her face, disgusting to look at.

Third, the gum. Wherever she goes - in the street, on the street car, in church - she munches like a cow in the pasture.

Fourth, to top it off, the English language. Having learned a little English, she doesn't even bother with her own language. Everything is in English, especially how she twists her mouth and laughs. Already you have the complete Katie ...

You don't call such a girl anything else, for she's no longer our intelligent, honourable, think girl - the daughter of her parents and the daughter of her people; likewise, she isn't a proper English girl; she falls into the category of those who live in darkness ... and consort only with ... low and characterless people.

The 1920s and 30s were also a time of assimilation into North American culture. Maydanyk incorporated several stories that visibly marked the transition of men and women into a new Canadian lifestyle. For example, in **Comic #3**, *Вуйко Спровожджує кобиму Явдоху* [Uncle brings over his wife Yavdokha] (15-20), he drew attention to the Eastern European rite of passage, which dictated that married women should cover their heads with a kerchief. However, the comic sided with the North American

women who favoured short bobbed hair or the donning of extravagant hats as worn by suffragettes. Although Maydanyk did not comment on it directly, he also mirrored the latest fashion trend that saw loose, shapeless garments replaced by fitted short dresses, as depicted by Yavdokha's change in fashion sense in that same comic strip.

In contrast to Uncle Shtif, Maydanyk makes minimal reference to Nasha Meri in his interviews. Farkavec suggests that the strips were probably created to fill space and balance the page layout (33). But, being the businessman he was, I also thought Maydanyk's thoughts may have been on increasing sales to a female audience. Nasha Meri may have also been Maydanyk's first attempt to contextualize Uncle Shtif's world within a contemporary heterogeneous environment. Uncle Shtif didn't live in isolation. Although the early 1920s was a male-dominated environment, women undoubtedly existed on the prairies, and many of them were single when they immigrated (Swyrypa 11).

Maydanyk never spoke precisely about how he came to name Meri. The closest reference comes directly from the first Nasha Meri comic strip at the bottom of page 3. The reader learns from the narrative box that the character's name, "Meri Porridge," was a variation of her original name, 'Maria Perih.'¹⁵⁶ The comment directly references the many immigrants who came to Canada and anglicized their names to ease assimilation. At the time, there was a strong correlation between having an English name and an increased chance of being hired (Swyrypa 64). Maydanyk's text and imagery show us that, upon arrival, Maria Perih changed her name and appearance to fit in with the dominant Canadian culture of the time.

Whether or not a specific person inspired the character is also unknown. But several women in Maydanyk's life may have influenced him, including his wife Katherine, who, as his business partner and 'domestic manager', projected a degree of independence. Also, his daughters were born by 1930 and may have shaped his thoughts about the role of women in society. I believe, however, that the media, particularly newspapers and letters to the editors, likely influenced him the most. As an editor, publisher, and contributor to many periodicals, Maydanyk had continual

¹⁵⁶ A reference to the popular Ukrainian food commonly called 'perogies' – and described by some as dough dumplings stuffed with cheese, cabbage, poppy seeds, prunes, or other delicacies.

access to the news. His many editorial cartoons also suggest that he read the papers and was aware of current events in Canada and abroad. So, in 1929, he would have known of the plight of the suffragettes. They were making headlines at the time, as was the Canadian 'Persons Case' championed by Nellie McClung of Winnipeg. It was a controversial constitutional ruling that established a women's right to be appointed to the Senate. With the attention of the media, Maydanyk could not have avoided it.

In contrast to the uniform visualization of Uncle Shtif Tabachniuk, Nasha Meri's appearance frequently changes throughout the comic book. Although her physical features remain consistent within each story, they vary significantly from one narrative to the next. For the most part, Maydanyk depicts Meri as a tall, slim woman, but her hair colour, length, and the styling of her clothes differ from one story to the next. In addition, the abode in which she resides changes; sometimes, she is living with her parents, other times, a main floor suite, and still other narratives are set in a basement suite. Whether this was intentional is not definitively known. Still, it is possible that the illustrative variety within the "Meri narratives" was purposely done by Maydanyk to indicate that "Meri" represented a type of woman - not necessarily the same woman. A contemporary example would be how the name "Karen" emerged in the media in 2020 to identify a specific character type¹⁵⁷.

Maydanyk's frequent changes to Nasha Meri's setting may have mirrored the nomadic early stages of immigrant resettlement. Young immigrants often drifted from one job to another and took up residence in various living quarters. Their choice of abode depended on employment situation and income; living in boarding houses or servants' quarters was not uncommon (Swyprya 64-65).

Historian Frances Swirypa has noted that, from her perspective, two different female characters represented young women of Ukrainian heritage in the early 1900s. There was "Meri", born in Ukraine, and her Canadian-born sister "Katie". Together, the women were testing the freedoms and attractions of the new country. However, their lives represented the undesirable effects of uprooting and transplanting, and the

¹⁵⁷ The name "Karen" is a pejorative slang term for an obnoxious, angry, entitled, and often racist middle-aged white woman who uses her privilege to get her way or police other people's behaviors. The origin of the meme is hard to pin down. The term went viral on social media in 2020 with the sharing of confrontational events related to Covid-19.

tales by Maydanyk reflected how young Ukrainian women groped to reconcile the ways of two worlds (Swyrypa, 64). Maydanyk's 1920s characters were immigrants exploring their new cultural and social conventions, including frequent changes in hairstyles and fashions. The women also challenged traditional social norms by defying expected family responsibilities and marital obligations in favour of independence and careers. In this light, an interpretation would be that the variations between the Meris represented different lifestyles of single women at that time.

VOICING THE IMMIGRANT

Dialogue Bubbles

Sequenced panels separated by gutters and dialogue bubbles are stereotypical visual characteristics that define *Uncle's Book* as a collection of comics. Dialogue bubbles and thought balloons give a voice and consciousness to the characters (Gravett, 26). The reader can see what the characters are saying and thinking. In *Uncle's Book*, the bubbles and Cyrillic font are one of the most notable visual elements that contribute to the ethnic and socio-economic identity of the stories. "Language is the best example of intercultural space" (Risner, 42), and it is from the 'spoken' words in *Uncle's Book* that we hear Slavic or Germanic accents or the immigrant slang that places us in North End Winnipeg (D142). Maydanyk capitalized on the affordance of comics and their ability to project language and convey immigrant identity via verbal dialogue.

Maydanyk wrote the narrative using a Cyrillic font associated with Slavic languages, in this case, Ukrainian. However, this does not mean Maydanyk wrote the language entirely in Ukrainian. Whereas the Cyrillic alphabet is phonetic, each letter can be assigned to a sound from any language. For example, the letter "ю" sounds like "you," and when spoken out loud, the letters "ю но гуд" become "you no good" (Comic #2, Panel-9). Uncle Shtif and his cohort communicated in a multilingual, macaronic¹⁵⁸ language that reflected the voice of an immigrant navigating linguistic challenges in a multi-ethnic community. By using the Cyrillic alphabet, Maydanyk mirrored the voices

¹⁵⁸ Macaronic: adj - denoting language containing words or inflections from one language introduced into the context of another (<https://www.lexico.com/en/definition/macaronic>)

he heard in the streets as newcomers interacted with each other and attempted to learn English.

The base language and syntax are Ukrainian - Maydanyk's mother tongue. However, with the inclusion of English and the occasional German, Polish, and Russian words, Maydanyk expressed the richness of the language spoken within many early Ukrainian settlements in Canada. Creating Uncle Shtif's hybrid dialogue was somewhat intuitive for the author/illustrator. He was from Western Ukraine, which at one time or another was part of large Austria (part of the Habsburg Dual Monarchy 1867-1918) and bordered Poland, Russia, Austria, Romania, and Hungary, thus sharing fluid linguistic boundaries for hundreds of years (Martynowych 1983, 13-19). Upon arriving in Canada, the addition of the English language enriched the linguistic mix. This linguistic diversity was the spoken vernacular of the time. Vernacularization of text is one of the major contributing factors to the rise of national consciousness and literacy - "... if it is written in the common language, it will be read, and ultimately discussed". Before the digital era, "print languages [not necessarily just text] created unified fields of exchange and communication" (Anderson 44). Adding to the cornucopia of vocabulary, the language on the street was macaronic. One could hear Ukrainian endings added to English words to facilitate a flow of conversation and understanding among those engaged in dialogue. For example, in Comic #3, panel-1: [з]мухувати ([z]move-u-vaty) [to move], in Comic #5, panel-1: гадеувати (goddam-u-vaty) [to god-dam], and Comic #6, panel-2: квітуюсе (quit-u-you-se) [I quit]. See *Appendix 8 - Glossary* for more examples specific to *Uncle's Book*¹⁵⁹.

Maydanyk's dialogues captured the 'code switching' between multilingual speakers who shared two or more languages. Uncle Shtif and Nasha Meri were a reflection of an interlingual space (Risner, 43). It was interesting to find out that, although written in a Cyrillic font, if the dialogue were spoken out loud, the audience would hear multiple languages. Maydanyk meant for the characters to represent Anglo phones, speaking English, and others of Galician heritage threw in Polish words, and Uncle Shtif was attempting to respond in broken English. These conversations provide a

¹⁵⁹ An additional resource is: *Етимологічний словник української мови Я.Рудницького* [[An Etymological Dictionary of the Ukrainian Language: 2 Vols.](#)] By Jaroslav B. Rudnyts'kyj. — Volume II: Д — Б. — Ottawa: Ukrainian Mohylo-Mazepian Academy of Sciences, 1982. — 1128 p.

concrete perspective based on the author's personal experience, adding to the plausibility of the characters (Risner 52-53).

Based on my word count, I have estimated that the overall language content of *Uncle's Book* is approximately 86% Ukrainian, 13% English, and 1% other. Percentages vary depending on the theme of the story. For example, Comic #24 - "Цалий світ не має розуму" [The Whole World Has No Brains] (64-65), is set in one of the country schools where Maydanyk taught (possibly Olha, MB; D16). Most students speak Ukrainian; the teacher speaks Ukrainian, as does Uncle Shtif. Therefore, the narrative is 99% Ukrainian, except for two words spoken by Uncle Shtif: "Ho" [No] and "Сей" [Say]. By contrast, in Comic #5, "Як Штіф з Айришом файтувався" [When Shtif fought with an Irishman] (23-24), the language is spoken by Uncle, and the Irishman is 83% Ukrainian and 17% English. In Comic #4 - "Вуйко Штіф у Виннипеґу" [Uncle Shtif in Winnipeg], which takes place on the streets of Winnipeg, the language distribution is 69% Ukrainian, 13% English, and 18% German (21-22). Notably, in any reference to activities of soldiers, such as marching (8) or lining up for inspection (22), the reader will find that the commands spoken by the characters are primarily in German/Austrian, a reflection of life within the Austro-Hungarian Empire.

In addition to expressing language and portraying verbal dialogue, the speech bubbles reinforce the effect of time passing within each panel. In a spoken dialogue, one utterance follows the next, marking time from the beginning to the end of a conversation. The same occurs in a comics dialogue. A comment, represented by a dialogue bubble, is followed by the next bubble and the next as the story progresses (Gravett, 26). When several dialogue bubbles are placed close together, the reader can assume that the characters are jabbering. When spaced further apart, the bubbles indicate that a fraction of the time has passed between each statement. And if bubbles from two or more characters are stacked on top of each other, we know they are all talking simultaneously. However, Maydanyk did not always adhere to these visual cues when constructing the dialogue in *Uncle's Book*. There are times when the answer to a question is positioned before the question is asked, and the reader sees the answer before reading the question (e.g. Comic #3, panel 2). Also, there are cases where characters were not drawn in sequence, and the bubbles appear in the wrong order. So the logical progression of the conversation is disrupted. For anyone familiar

with reading comics, it can be off-putting if the dialogue sequence is out of order. Why Maydanyk switched the order of a conversation is not readily apparent. However, on close examination of the panels, it appears that he may have been more concerned with balancing the visual composition rather than facilitating a flow to the narrative.

Maydanyk's publication may not have been perfect, but it had results. On the one hand, Maydanyk was poking fun at the multilingual language spoken by immigrants and getting laughs. On the other, the illiterate were encouraged to read and educate themselves about current affairs. In a 'hybrid' or 'multi-modal' form, the visual and verbal elements work together to make meaning (Rifkind 2019.) Maydanyk may not have been consciously aware of it, but the pedagogical affordances of comics define this literary genre as one that encourages reading. For many early immigrants from Ukraine, Uncle Shtif Tabachniuk looked, acted, and sounded highly familiar; by way of familiarity, a connection was made that motivated them to read. "In many cases, Maydanyk's comics were the *first* stories they *could* read" (Farkevec, 6). Appendix 5 is an English translation of *Вуйкова книжка* [Uncle's Book].

"BRAIDING"

Within the rendering of a comic strip, any visual nuance is usually significant. Even small, illustrative details in a panel can be more than decorative. They are often symbolic of an event or refer to a source of inspiration or opinion and have a purpose as contextualizing elements. Comics scholar Thierry Groensteen refers to the process of planting clues, recurring motifs, and symbols as 'braiding' (Gravett, 31).

Interweaving these types of visual elements into the scenes can facilitate and encourage the reader to explore and reflect on the layers of information. Maydanyk incorporates the process of braiding throughout *Uncle's Book*. For example, ticker-tape all over the trading room floor in panel 21 in Comic # 9 - *Штиф за рязду і за пана* [Shtif as a Farmer and Businessman] confirms the location as the stock exchange (D143). It emphasizes the chaotic visual spectacle often associated with the stock market crash of October 1929 (34).

Braiding is evident in panel 3 of Comic #17 - *Фамелія [The Family]* (50). Here we see the faded lettering “CIPKA GROCERY” on the window of a store which gives the nod to “Cirka & Struss”, a grocery store located at 590 Burrows (D144), which was along the route Maydanyk routinely walked to church. A third example is the street scene in Comic # 4 - *Вуйко Штіф у Виннипеґу [Uncle Shtif in Winnipeg]* (21). In this example, Maydanyk added a street sign in the first panel that reads “Henry Ave” (D145). This sign is intentionally placed, marking a location one block south of the Manor Hotel and Tavern (D146). It is significant because many drunken brawls involving Ukrainian immigrants happened near the Manor. The combatants would spill out of the Manor Tavern towards Henry Avenue and face imminent jail time, as alluded to in the discussion by the group of men in the second panel. These small visual details added a visible layer to the humour and satire. Anyone from Winnipeg reading Maydanyk’s comics during the 1930s would have likely recognized the references and appreciated the humour.

Maydanyk also exhibited an astute understanding of his readership when depicting commonalities between Ukrainian communities across Canada. He often integrated visual nuances that would resonate with the readers no matter where they lived on the prairies. The connection was evident from the onset in 1915 when he introduced the world of Uncle Shtif. The first Tabachniuk narratives printed in *Novyn-1915* were written as faux letters. Although inspired by the experience of letter writing to the old country from Manitoba, the fake letters also reflected similar practices in most immigrant communities across Canada. Also, although *Novyn-1915* was printed and distributed 900km west in Edmonton, AB, as noted in letters to Maydanyk, readers across Canada embraced the stories as though the events were happening within their locale.

Many examples in Uncle’s Book were inspired by Maydanyk’s own experiences but also visualize the collective memories of the Ukrainian pioneer communities across Canada. For example, one that relates to Maydanyk’s farming experience near Olha, MB (D16c) is Comic #22 – *Штіф Механік – Машиніст [Shtif the Mechanic –*

Machinist] (60-61). It is set on a prairie homestead¹⁶⁰ where Uncle Shtif has decided to invest in a threshing machine¹⁶¹. He intends to make some extra cash by renting it out to local farmers during the harvest season. The comic strip also alludes to many recollections of business scams and incompetence related to threshing and side business deals that were also prevalent during that time. In this case, Uncle Shtif makes it seem like he knows everything about harvesting grain and signs up several farmers to use his threshing machine. But in reality, Uncle Shtif knows nothing about the process nor the machinery and ends up with skeptical neighbours and financially at a loss. This was common practice during the early 1900s, as attested to in many pioneer memories of life in Alberta, Saskatchewan, and Manitoba communities; the most popular being those of William (Vasyl) Czumer, Peter Svarych, and Michael Ewanchuk.

Another example of shared experiences appears in Comic #20 – *Вуїко Штіф на презентацію* [*Uncle Shtif at a Performance*] (56-57). The reader is introduced to a typical theatrical performance held in a Ukrainian Canadian prairie community during the 1920s¹⁶² (Balan 1991). As pointed out by historian Jars Balan, “...nothing better captures the spirit of Ukrainian Canadian society in the two decades between the world wars than the virtual explosion of theatrical activity that characterized community life in halls and auditoriums from Sydney, Nova Scotia, to Vancouver, British Columbia” (90). Maydanyk was a playwright and an avid theatregoer. One of the popular locations for Ukrainian stage productions in Winnipeg was the Prosvita Hall in the North End (D141), near Sts. Vladimir and Olga Ukrainian Catholic Parish/Cathedral that he attended (D19), as well as many other Ukrainian establishments that he frequented regularly. Throughout his comic strip, Maydanyk has incorporated visual cues that would have been common to most Prosvita halls across Canada. Beginning with the first panel, the artist has named the building “Читальня Провіта” [Prosvita Reading Hall]¹⁶³ – a common location for such

¹⁶⁰ A ‘homestead’ was a one square mile parcel of land available to purchase for \$10 by early pioneer settlers on the Canadian prairies (Martynowych 1991, 70).

¹⁶¹ A threshing machine is a piece of farm equipment that threshes grain by removing the seeds from the stalks and husks. A tractor provided power to the thresher via a belt.

¹⁶² Performative events during the 1920s were a mainstay of recreational events for the early pioneers.

¹⁶³ Prosvita-Winnipeg was originally established in the basement of Sts. Vladimir and Olga Parishes. Later the new building opened at 777 Pritchard on 22 January 1922.

performances in the Ukrainian Blok communities (Martynowych Essay 15) (D141). The architectural details inside are also characteristic of the era. This includes the arched stage façade (panels 1, 2, 3, 6); the side door to the right of the stage (panels 2, 12); arched director's pit at the front of the stage (panels 6, 7, 8); as well as wooden benches for the audience to sit on (panels 2, 3, 4, 12). Based on location alone, this particular comic strip would have resonated with Ukrainian Canadians across the country. Further to the material culture, the actual play that is being staged, *Кара Совісти* [Punished Conscience],¹⁶⁴ was popular among Ukrainian Canadians at the time. Although probably exaggerated, the chaotic scene at the theatre also picks up on the atmosphere, mirroring reports of public misconduct and misinterpretation of plays which were reoccurring themes in many of Ewanchuk and Svarych's collected memories.

The meaning behind many of the small visual nuances has been lost to history, adding to the challenge of remediating the Tabachniuk narratives. In many cases, the geographic locations no longer resemble the past. Roads have been paved, telephone poles removed, and houses replaced by strip malls. Other imagery representing artifacts of the time, such as wooden kegs, may not be recognizable to contemporary readers.

A MEMOIR

On a more intimate level, having listened to the interviews with Maydanyk and cross-referencing them with the stories in *Uncle's Book*, I realized that the most obvious source of inspiration for his Tabachniuk narratives came from Maydanyk's own life experiences and the collective memories of the Ukrainian Canadian community. Authors/artists will often use the autobiography's close kin, the graphic memoir, to capture specific moments in their past and interweave them retrospectively and critically into the stories of family, friends, and community (Aldama 2010, 11). Maydanyk's comics are indeed reflexive and self-referencing; they tell rich and multi-layered stories that connect directly to the author's past. Unlike an autobiography, considered more formal and has a specific person as its subject, Maydanyk's

¹⁶⁴ *Кара совісти*, Автор: Григорій Цеглинський [*Punished Conscience* by Hryhori Sehlynsky] (1903).
<https://diasporiana.org.ua/drama/czeglynskyj-g-kara-sovisty/>

Tabachniuk narratives are better classified as memoirs - a chronological record of the everyday, domestic life. They are a form of life writing, but as noted by literary scholar Julie Rak, memoirs also tend to have an air of informality and do not necessarily have the author as the subject. The focus is more on the recording or sketching of memories (309).

This approach is evident in *Uncle's Book*, where Maydanyk has represented his memories in the form of events experienced by Uncle Shtif Tabachniuk. The comic book was *anchored* by Maydanyk's memories of positive and negative incidents that occurred to him personally on the Canadian prairies between 1911 and 1930. The stories illustrate the lifestyle from which he emigrated and the one into which he settled. In the interviews with Kuchmij, Maydanyk identifies specific narratives that reflect occurrences of racial discrimination and cultural differences that impacted him, as well as cultural celebrations and fraternizing with his friends. For instance, the book opens with imagery in Comic #1 (panel-1) that references customs in his homeland upon departure to Canada. The second two panels are about the immigration journey by boat and train, when he is harassed for smelling like garlic - the very sin that Ukrainians were often accused of in the news (Balan 2016). Maydanyk also alludes to the hegemony in Canada and how it was much like that which had been left behind in a Polish-dominated homeland. He drew content from the days he worked on the railroad, providing personal insights into the lives of young men like himself who made their way to Canada during the early era of Ukrainian immigration (Comic #5, 23-24). For example, personal experiences of working on an extra-gang forged an understanding of the dynamic interactions between labourers, their physical stresses and their economic situation. The unique dialogue (a hybrid of foreign languages) added authenticity to the stories (Comic #1, 5-7).

Maydanyk also took jabs at Canadian democracy - how a \$5 bribe could influence voters, much like back home (Comic #30, 76-panel 4). Ongoing narrative themes in all his work dealt: with isolation (Comic #8, 29-30), integration (Comic # 1,3-14), acculturation (Comic #28, 72-73), communication (Maydanyk 1914, 20-22; 1928, 92), homeland oppression (Brandon Sun 1913), domestic disputes (Comic #3,15-20), courtship (Nasha Meri, 9), and education (Comic #24, 64-65). I also found that many of the Tabachniuk narratives were reflexive. In interviews with Halya Kuchmij (1983),

and Michael Ewanchuk (1976), Maydanyk pointed out specific personal experiences that corresponded to tales in the comic book. One recollection, in particular, was a confrontation he had with a parent while teaching (Comic #24, 64-65). Others were about working on an extra gang (Comic #1, 5), local politics (Comic #12, 40-41), the stock market crash (Comic #9, 33-34), and religion (Maydanyk 1974, 85-88). There is also an example of Maydanyk having drawn himself into Comic #24 (64-65); note the striking physical resemblance between the teacher and the author (Comic #24, 64-65).

Uncle's Book was created during a time of rising Ukrainian nationalist sentiment. Inspiration from his cultural heritage is evident with references to traditions related to Christmas (Comic #19, 54-55), Easter (Comic #2, Panel-12; Comic #11), and weddings (Comic #28, 72-73) celebrations. However, although Ukrainian ethnicity was acknowledged, Maydanyk is known to have consciously minimized the visualization of Ukrainian ethnic identity. In his interview with Michael Ewanchuk, he states that his comics were meant to reflect the assimilation that was occurring among early immigrant populations; the emphasis was meant to be more on the human foibles that he perceived to be rampant in the community and to provide insight into what was happening in the community rather than portraying the old ways.

On several occasions, Maydanyk also emphatically noted that his work was inspired by a personal drive to teach fellow Ukrainians how to be civil citizens in their new homeland. He first acknowledged this goal in 1959 in the foreword to the final Uncle Shtif publication *Вуйко Ш. Табачнюк і 20 інші нові короткі оповідання* [Uncle S. Tabachniuk and 20 other new short stories] (5). He wrote that throughout his career, the overall plan was to use satire and humour to expose all the misfortunes that inflicted shame on his people and correct them with laughter.¹⁶⁵ In later years, Maydanyk repeated this mission statement in interviews with Yaroslav Lozowchuk (00:19:52-00:20:40), Michael Ewanchuk (00:24:50-00:31:10), and Halya Kuchmij (1983, 00:06:44-00:07:00) noting that he felt obligated to record the 'inappropriate' lifestyles around him to show his readers how not to act and that they could laugh at

¹⁶⁵ "Загальний плян автора був викривати мовою сатиричних образів все лихо, яке наносило ганьбу нашому народові і тим самим виправляти їх сміхом." (С.М.) (Maydanyk 1959, 5)

themselves. He hoped his comics would help fellow immigrants deal with obstacles associated with resettlement in a new country and inspire them to bring pride to the Ukrainian community and become productive Canadian citizens (Cheladyn 2022).

Consumed by his mission to guide newcomers, Maydanyk wove specific themes into his cartoon stories that criticized alcohol abuse, domestic friction, and election manipulation, among other misdemeanours. Of them all, the most common theme was overindulgence in alcoholic spirits. Before *Uncle's Book*, Maydanyk included no less than three alcohol-related stories per publication¹⁶⁶; and continued to be a dominant theme in his comic book (e.g. Comic #2, 9-14; Comic #25, 66-67; Comic #15, 46-47).

FANDOM

Maydanyk's 1958 publication was the last one he authored, illustrated, and edited. He was in his late 60s, and his output as a cartoonist was winding down. But the fandom surrounding his character, Uncle Shtif Tabachniuk, was still evident in the materials I found. Fan Studies is an offshoot of cultural studies research that focuses on fans' reception of popular media. The occurrence of a fan following can be described as a "fandom" or, more succinctly, as "a subculture composed of fans characterized by a feeling of empathy and camaraderie with others who share a common interest. A fandom can grow around any area of human interest or activity. The subject of fan interest can be narrowly defined, focused on something like an individual celebrity, or encompassing entire hobbies, genres or fashions." (Wikipedia) The phenomenon surrounding comics and their fans has become a popular topic related to comics study. Academic scholars, including Henry Jenkins, Bart Beaty, and Aaron Kashtan, have drawn on works by cultural theorists such as Stuart Hall, John Fiske, Michel Foucault, and Pierre Bourdieu. Generally speaking, the emphasis of their studies has been on contemporary comics culture from the 1960s onward. Their work has helped define the fan phenomenon and addresses issues such as fixations and fetishes, aesthetic and content criticism, and fan stereotyping (Beaty, 74-76).

¹⁶⁶The earliest example of Maydanyk's illustrated narratives based on alcohol consumption are in *Календар Штіфа Табачнюка на рік 1918 [Steve Tabachniuk's Almanac for the year 1918]*: "Штіф Мулярем [Shtif the Bricklayer]" 24-29; "Як Табачнюк напивався з Індіями [How Tabachniuk Over-drank with the Indians]" (131-132); and "Сіпіярський притрафунок [A short CPR story]" (139-140)".

Fandom in the early 20th century, particularly within the ethnic communities in Canada, has not been covered in much detail. However, as I outline below, fan following was already a phenomenon long before it drew the attention of Beatty et al. I. By 1915, Uncle Shtif had a flock of fans that tracked his antics and waited anxiously for the next episode in his humorous life. My earliest personal recollections of Uncle Shtif Tabachniuk were through the eyes of my Dido. I observed that he and his friends would often talk about the Tabachniuk comics and shared jokes that appeared in the almanacs – they could still repeat them word for word forty years after they were first published. Dido and his friends were definitely Uncle Shtif fans.

The notion of a broader fan following was supported by the information I uncovered in my initial search of primary resources. The first indication of a growing fan base was that, following the inaugural appearance of Uncle Shtif in *Novyn-1915*, there was such a demand for Tabachniuk that the issue was reprinted twice that same year. Maydanyk claimed that it was due to all the letters he had received asking for more copies (Lozowchuk). In addition, the script for Maydanyk's stage play, "Manigrula", initially serialized in a newspaper in 1911, was republished as a small book in 1915 (Marunchak), and other short stories featuring Maydanyk's character began appearing sporadically in other publications, including the weekly newspapers *Канадійський Українець* [Kanadijsky Ukrainetz/Canadian Ukrainian] and *Канадійський Фармер* [Kanadijs'ki Farmer/ Canadian Farmer], and the yearly almanac, *Календар Канадійського Русинна - 1916* [Yearly Almanac for Canadian Rusyn - 1916. As mentioned in the previous chapter, I also happened upon a newspaper review of an "Evening of Humour" in March 1918 in Oakburn, MB¹⁶⁷. It was reported that a stand-up comic was travelling the prairies impersonating Maydanyk's Uncle Shtif Tabachniuk. He made a stop in Oakburn, regaled the audience with stories, and addressed the audience, preaching against alcohol abuse and sharing a message to correct bad habits through humour. Many of the sketches were based on the previously printed Tabachniuk narratives/faux letters that appeared in *Novyn-1915* and the 1918 almanac. In his interview with Kuchmij, Maydanyk confirmed that he was the producer of the stand-up comic tour.

¹⁶⁷ As reported in the newspaper *Український Русин* [Ukrainian Rusyn], March 08, 1918, p. 8.

Interview summary (English transcript – literal translation):

Jacob Maydanyk:

I was doing concerts about Tabachniuk - not a play. Yes, it was a stand-up comedy on subjects such as prohibition. It couldn't be me; it had to be Tabachniuk that would tell them about prohibition so that they would listen and follow the rules. So, we used comedy. We would advertise that Tabachniuk was coming. If we hadn't said so, no one would have come. They were curious. No one could have guessed that he'd be so popular. It was in places close to Olha [MB]. One guy, a "diak" [church cantor], looked like Tabachniuk. He was even a bit of a drunkard. He hung out with us, so he agreed to be Tabachniuk. And we advertised that the priest, Daramaretsky (sp?), was coming. The audience was anticipating an exciting argument. The diak did well, I prepped him to play the role – of what to say about alcohol, and I coached the priest. The priest did well and dressed the part. Yavdokha (Tabachniuk's wife) came, and they acted out an unscripted argument about drinking during the prohibition. She was worried about what would happen if her husband [Tabachniuk] was arrested for drinking. The women in the audience sided with Yavdokha. And, the men learned to honour their wives, not to argue or drink. So, it was better to listen to the dumb Tabachniuk. They didn't want to listen to an intellect. You couldn't call them to a lecture. It worked out well. We had to deal with people that came from afar. This enticed them. And everyone would come.

After that, the worst insult was to call someone a "Tabachniuk". You could say "bloody pig", etc., but "Tabachniuk" was the worst. No one wanted to be like Tabachniuk. So, the stand-up shtick did well. (Kuchmij, Tape 7 Side 14)

*Note Photos of a rehearsal for a stand-up performance - Kuchmij Photo Album.

Fans, like my grandfather, followed the character in whatever form he appeared. In the interview with Kuchmij, Maydanyk recalled that he received many fan letters between almanac publications, and they continued into the 1960s, asking for more of Uncle Shtif's stories (Tape 7 Side 14). Many of those letters have been preserved in the collection at Oseredok. Notably, from the instances of staged comedy, we see that remediation from print to other forms of media occurred early on in the character's life and is, in part, what inspired me to continue the media evolution of

the character into 21st-century digital formats. I will expand on the transition in *Chapter 2 – Form Follows Function*.

Another fan-based outcome was the printing of the second edition of *Вуйкова книга* [Uncle's Book]¹⁶⁸ - published in 1974 by four of Maydanyk's friends¹⁶⁹. The initiative was meant to support and honour the author/illustrator and to reacquaint the community with the antics of Uncle Shtif. The reprint is identical to the 1930 version except for three new additions illustrated by Maydanyk:

1. *Вукові сні і притрафунки* [Uncle's Dreams and Short Stories] - a four-part humorous series (6 frames per episode) about Tabachniuk's dream visit with St. Peter in Heaven (85-88);
2. *Збитки-Гушки* [Mischief-Headcheese] - a 12-frame story about a mischievous boy;
3. A new illustration without text was added on the last page, which depicts Uncle Shtif Tabachniuk in repose – eyes closed, lying on his back, with arms crossed on the chest.

Physically, the two editions were the same size and differed only in the type of bond paper they were printed on; and, instead of the manila-coloured, saddle-stitched (stapled) binding of 1930, the new edition was bound with a cobalt blue cover and a black plastic, coil spine. Approximately 1000 copies of the 1974 edition were printed, and at least one hundred (100) still exist in the current library, archival, and personal collections. In contrast, I could only locate three (3) copies of the original 1930 comic book: two tattered ones at Oseredok; and a coverless copy in a private collection. This is unusual and brings up a controversial anomaly.

All previously published references to *Uncle's Book* state that ten thousand (10,000) copies were printed back in 1930, but the source of that number is never cited. I

¹⁶⁸ Maydanyk, Jacob. (1930) 1974 - reprint. *Вуйкова книга: Річник Вуйка Штіфа в рисунках* [Uncle's Book: Uncle Steve's Illustrated Yearly Almanac]. Saskatoon: Ukrainian Canadian Historical Publications. A reprint of the 1930 comic book, bound with a blue cover and black coil spine.

¹⁶⁹ The four friends were: Bill Balan, Yars Lozowchuk, and Roman Yereniuk (incorporated as Ukrainian Canadian Historical Publications), and Martin Zyp of "Mr. Zip Instant Printing" in Saskatoon, SK.

questioned then, if so many thousands were published, why is it that I could only find three remaining copies? Not even Library and Archives Canada have a copy. I thought maybe it was a cumulative count - the 1930s edition plus the ones printed in 1974. However, it was confirmed that no more than one thousand copies of the later version were pressed¹⁷⁰. I also questioned if presses of the day could handle that kind of volume and found that it was unlikely. Although large press runs of 10,000+ were reported for the American comic book *Parade on Funnies*, that 8-page reprint of syndicated comics had a vast circulation advantage. It was financed by Proctor and Gamble Corporation and distributed across the United States as an advertising premium (Gabilliet, 9). Further research into the capacity of a small Canadian press in the 1930s established that 10,000 was unrealistic – most small community presses did not have that capacity. Approximately 1000 copies would have been the threshold at that time¹⁷¹.

However, Jacob Maydanyk is very clear in his interview with Kuchmij that he printed a run of 10,000 copies of *Uncle's Book* and that they sold out in two years (T6S12). Therefore, unless numbers can be confirmed, I have chosen not to quote or sensationalize the circulation of the comic book based on the size of the production run. Instead, I establish popularity by referencing repeated memories from the community, tracking the characters' appearances in the media, and referring to the reach of the circulation of Maydanyk's publication rather than quantities.

As noted in the previous chapter, the 1975 reprint of *Uncle's Book* stimulated a renewed interest in Maydanyk and his characters and directly inspired the twenty-minute documentary *Laughter in My Soul* (1983), directed by Halya Kuchmij. The interviews conducted by Kuchmij in 1977 and 1981 provided the foundational information which introduced the viewers to Jacob Maydanyk and his sense of humour. It was also on Kuchmij's invitation that Maydanyk drew Uncle Shtif for the very last time. Uncle is animated for the final scene in the video. When all is said and done, we see Uncle Shtif lying in bed; he turns to the audience, winks and closes his

¹⁷⁰ Martin Zyp confirmed in a phone call July 10, 2021, that he remembers printing 2 skids of the 1974 edition of *Vuikova Knyha*. Each skid held no more than 500 books each.

¹⁷¹ Martin Zyp's knowledge of printing press technology from the 1930s also provided insight into the possible size of print runs at the time and realistic circulation potential within the limited Ukrainian Canadian demographic.

eyes as the narrator quotes the artist, “Well Shtif, I think it’s time to put you away, old friend. You’ve done your job. You’ve earned your rest, and so have I.”

As far as I can tell, with the exception of the final sketch for Halya Kuchmij’s video, beyond 1974, no other new images were produced of Uncle Shtif Tabachniuk. In retrospect, the drawing in the last scene of the 1983 documentary *Laughter in Our Soul*, depicting Uncle Shtif in repose - lying in a coffin, symbolically marked the end of an era.

UNCLES BOOK – ENGLISH TRANSLATION

When this study began, it became apparent that it would be beneficial for analysis and future accessibility to translate *Uncle’s Book* into English. However, there were many challenges to translating a comic book written in a macaroni (multilingual) language spoken one hundred years ago, some yet to be resolved. Unfortunately, the generations that spoke this dialect are no longer with us to confirm the meaning of many terms and phrases common in 1930. Also, Maydanyk was inconsistent in spelling, and his handwritten text was often illegible. So, at times, the uncertainty of even one letter changed the entire meaning of the text.

In addition, the comics format in itself is difficult to translate. A common issue is the limited space within a dialogue bubble. A translated phrase is often longer than the original language, and the spacing becomes challenging. For this draft, rather than replacing Ukrainian, a choice was made to add English above each bubble in a less constrained layout.

Another conscious decision was to accommodate each story all on one page, which was achieved by changing the format from landscape to portrait.

With the assistance of Ksenia Maryniak, Lesia Savedchuk, and John-Paul Himka an initial draft was created to bring the words of the bygone era to life. See *Appendix 5 – Uncle’s Book – English Translation*. The publication is pending following a final edit.

APPENDIX 5

UNCLE'S BOOK

(English Translation)

The following is a DRAFT of an English translation of Jacob Maydanyk's *Uncle's Book*. Ksenia Maryniak, Lesia Savedchuk, and John-Paul Himka assisted in bringing the words of the bygone era to life. There were many challenges to translating a comic book written in a macaronic (multilingual) language spoken one hundred years ago. Some of which are yet to be resolved. Unfortunately, the generations that spoke this dialect are no longer with us to confirm the meaning of many terms and phrases common in the vernacular of 1930. Also, Maydanyk was inconsistent in spelling, and his handwritten text was often illegible. So, at times, the uncertainty of even one letter changed the entire meaning of the text. For fun and to help Understand Uncle Shtif's language, there is a Glossary provided in *Appendix 8*.

In addition, the comics format is difficult to translate. A common issue is the limited space with a dialogue bubble. A translated phrase is often longer than the original language, and the spacing becomes a challenge. For this draft, rather than replacing the Cyrillic text with English, a choice was made to add English above each bubble in a less constrained layout. The text alignment also provides a direct visual comparison of the two languages.

Another conscious decision was to accommodate each story all on one page, which was achieved by changing the format from landscape to portrait.

Publication is pending following a final edit.

ВУЙКОВА КНИГА

Річник Вуйка Штіфа в рисунках Я. Майданика



Вуйко Штіф.

Uncle Shtif's Illustrated Almanac by J. Maydanyk

UNCLE'S BOOK

English Translation

Written and Illustrated by Jacob Maydanyk 1930

Translation and Reformatting - Larisa Sembaliuk Cheladyn
Edited by Ksenia Maryniak

University of Alberta
2022

1. До Канади Саком-Паком... To Canada - Penniless, Without a Thing

Maydanyk

Written and Illustrated by Jacob Maydanyk 1930
Translated and reformatted by
Larisa Sembaliuk Cheladyn 2022

Take care of your lawfully wedded wife Stefan. Because it's Canada - make some money and return home.

My dear sweet Yavdokha! Don't worry, poor thing, be happy - you know that I haven't slept under the roof of an idiot. Other farmers are going, so why shouldn't I?

I'll claim my parcel of land and buy a pair of fine horses, and I'll ride with the gendarmes (police officers) while their Major goes by foot. There'll be more salt pork and garlic than the mayor has.

Sir! Open the window!

There's a huge storm brewing, that's why the ship is rocking. We should leave the cards and pray that the ship doesn't sink....

Bring on the cards! You dummy! Let it sink - It's not yours is it? Why are you like that? You should be looking after where you'll get the bread you eat..



Let's go brother!
Aha - This is the country where dollars are littering the streets and there's meat like on Easter. I wonder what they charge for alcohol?

Hurry-up Johnny, Hurry-up!
Extra-gang number 4, work like hell. Oh Canada, Canada...!

When I work, I work; when I sit, I sit; when I sleep, I sleep; and when I drink, boy do I drink.
Strong man Galician You bet!



Colleagues!
The board is no good - no cookies, no cabbage. No nothing... Where is the justice?!

Say Boss, What's-a-matter-with-ya? Your board is no good, your cook is no good, your mama is no good, you're son-of-a-gun crooked, see?
WELL!

"Jesus Christ", - This is a "free country?.."



Oh Canada, Canada... You are so treacherous. You separated more than one man from his wife.

Ah, this is your Win-ni-peg. Lots of whiskey and beer in a keg. Homeland friends and head cheese One-Two-Steve. Just go for it!

My Dear Yavdokha!
There's nothing like Canada. It's unbelievable. Every day here is like Easter. And the food and board is first class. And where in the old country would you see such a spread? The snot-nosed kids don't call me "Vulko [Uncle]," and the bosses call me mister, see!



Великодний притрафунок A Comedic Easter Tale

Written and Illustrated by Jacob Maydanyk 1930
Translated and reformatted by
Larisa Sembaliuk Cheladyn 2022

NO WORK BOYS!
Come tomorrow.
Only one...
Can you hear what he's saying?
There's no work - see?
You guys go and I'll have a chat
with him and ask why?!
TO BAD!



Say Uncle! Go to this address
and you'll get a job for a few
days, and keep your mouth shut.
Hey, I've been here in Canada
for 20 years, what do you take
me for, an immigrant? Are you
crazy? I'm broke.



Good Day Misses! You understand
the kitchen and furnace, and me
work and dats-all. Mister verstenen
nothing in the house, he's aight
fella outside - you know...
You!
Clean ashes
and don't
steal!
You're right
Johnny!



Slowly-slowly Uncle
- be careful.
You poor thing, Watch out for your man
that nothing happens to him or your
reign will be finished.



Jesus Christ! It's entirely government approved. And there's
chewing tobacco. If didn't know and didn't say anything -
Fel! Is it not a sin to ignore God's gift?



Brandy - she's outstanding! And such
ignorant people, stupidly letting the brandy
stand here and go to waste. And where is the
justice? Cheers, Shit!



GULP-GULP
Gulp-gulp
Gulp
Gulp
Gulp



O my little bottle,
May the devil shake you for seven years.
Such a dark night,
You are all I can see...
Hey-hey-hey-hey HEY.



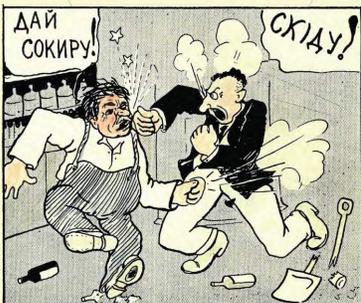
Wanna drink John?
Come on you son-of-a-gun lazy bugger -
drink! Or if you so desire then eat some
chew-tobacco. I'll clean out the bottle!



Stieve, you no good!
You no gentleman.
GET OUT!

Give me an axel!

SKIDOO!



Come on John!
Hurry-up...!

I'm not going, not even for a million can
you get me to leave. Because it's better for
me here than for a priest in the old country,
or his excellency the nobleman



Hello Uncle!
Christ has risen!
Father says that
there are two
big kegs.

Poor Uncle

Bastards!
I'll beat you.
Get out of here!

HA-NA-HA.



Вуйко спроваджує кобіту Явдоху Uncle Arranges Immigration for his Dear Wife Yavdokha

Maydanyk

Written and Illustrated by Jacob Maydanyk 1930
Translated and reformatted by
Lansa Sembaliuk Cheladyn 2022

Heaven is over there, and I'm here. And what exactly are you aiming for Shif? My dear Yavdokha, love of my life, I have to *move-u-vaty* you over here.



An affidavit stamp for \$5, and the rest for a "shifkarta" - and "right-a-way" bring over my dear Yavdokha from Galicia. Understood?



I need it now, because my dear wife is coming. If you lower the *rent* you'll get a bottle of whiskey.



Yeah!.. But money up front, otherwise you'll drink it all away.

When you've taken off your apron, maybe you'll make a fine *misses* of yourself. He-he!



And I know this how, Stefan?

Don't say "Stefan", say "Shif" [Steve] because this is Canada. The world doesn't need to know that you are a dumb *immigrant*...



Really? They say something like that..

I look much finer like this - like a teacher. - And what makes a teacher? - Do we eat finer? Don't have to!



Say this and that, but I'm a real lady, and that's final. Because the barber told me: "Misses, the devil will be smitten".



MAN-O-MAN! What are you, crazy?



SHUT-UP!

You old frayed rope! You wasted every cent - and you'll bring shame upon us?



Shut-up, I say. You old coot. Don't you know this is Canada?

Here! Have your frayed rope.



OOF! Is this me or not?



Hmm, if this was the old country I'd fix her, but first let me have a drink and get some food; then *Misses* Tabachniuk we'll talk - oh, yeah we'll talk 'property'.



4.
Вуйко Штіф у Виннипегу
Uncle Shtif in Winnipeg

Uncle Shtif
Written and Illustrated by Jacob Maydanyk 1930
Translated and reformatted by
Larisa Sembaluk Cheladyn



This **arrest**, let's forget about it. It shouldn't even appear on the clearest horizon.

Exactly.

Uncle, I placed a bet that you'd die in prison; but you're back?

Hallo. Greetings!

In the jail it was quite pleasant, healthy, and if there had been some spirits to drink then there'd be no need for heaven.

That's good.



For the welcome home reception let's chip-in for some beer and **spirits** and the misses will add some snacks.

Right on!

I knew in my heart that you boys would be released from court/jail today, so I cooked and baked.

Awesome!

Move and organize by rank and file. Boys. Stand at attention. Everything that I order you're to take with you to your homes. Understand? I'm the official - hup-two-three...



Mister Boss, Gimme 5 kegs of beer, 2 gallons of spirits, and 4 bottles of gin.

Monkeys! Move so that you don't break ranks.

Make a train. MARCH! Hup-two-three...



Як Штіф з Айришом файтувався

When Shtif Fought With the Irishman

Maydanyk

Written and Illustrated by Jacob Maydanyk 1930
Translated and reformated by Larisa Sembaluk Cheladyk

I don't consider myself lazy and I don't want that someone should "god-dam" dump on my head.

Take a rest Uncle. The boss is gone, and if he shows up I'll say "cloud" and you start moving.

Keep throwing dirt and stop talking! I don't want the boss to think less of me because of you.

Uncle, don't dig so much, because i can't work that fast...

I don't "give-a-dam" that you can't keep up. The boss will assign another in your place.

Uncle! Have some reason, otherwise I'm out of here...



Then get the hell out of here!

What an old pig!

Look, the boss is bringing over some kind of red haired Irishman to work with me. This'll be fun...

Here Mikel!

Alright Boss.



Easy - easy John! I can't work like hell.

Me no John. Me Shtif, you hurry-up. Me no time.

Here you are.

Say Slim, what's-a-matter-with-ya, you crazy?

Eh, and he rolls up his sleeves at me, you are a godless thorn. You broke the sides of the bank on me. Time to remove your gendles. YOU WANNA FIGHT?

Come-on here dirty pig!



Me no pig, me Shtif - See?

HELP! MURDER.

You get out from here!

I don't care. Lots of work in Canada.

Oi, the kalyna has blossomed, and her petals have faded. Hey - hey and her petals have faded. Start marching Stephen, because that's the order that's befallen me. Hey - hey, that's the order that's befallen me.



Штіф форманом на ґенку Shtif Becomes a Foreman on the Gang

Jacob Maydanyk

Written and Illustrated by Jacob Maydanyk 1930
Translated and reformatted by Larisa Sembaluk Cheladyn

HEAVE-HO!



Tamp it like this, and don't talk. What are you being paid for?



Uncle?

Alright Boss.

You, Shtif [are] alright. You understand the work and will be the foreman.



Alright fellas – Second joint Heave-ho! Hurry-up.



OOF

Aye, this is a pig not a foreman.

All fellas have-a rest!



Mr. Foreman, it's hard to work with you. Have mercy.

If you don't like it then quit. Because, when I work I work and when I sit I sit. Understand?



Hey!

...well, we drank one bottle of wine, and then a second, and a third, and we already finished off a keg. And Mike is playing cards and is winning pennies. The wives were here nor there, making headcheese, and we...

ALL-A-BOARD! It's three o'clock, and you're all sleeping? Where's the foreman?

What's-a-matter-with-a boss, you crazy?

You are son-of-a-gun CROOKED!

Get back to the shovel. I'll replace you with someone else.



You can strike on your own Uncle, we're not going to!

Say boys! Let's strike on the boss because he's a capitalist. He wants to strip your hide. I tell you, the boss is no-good.

Such dark/dense people! The troops don't understand that dark politics is like tobacco in the roses. For you brothers, it's a waste of a smart guy.

Heave-ho uncle.

Never-mind Shtif – go work on the line.

Let the doctors work on the line for you, not me. If you think I'm stupid, then I'm sorry, there's no reason for me to return.



Письмо з краю від Явдохи

A Letter from the Home Country from Yavdokha

Written and Illustrated by Jacob Maydanyk 1930
Translated and reformatted by Larisa Sembaluk Cheladyn

I told you not to bother me with mail because I don't like it.
What's-a-matter-with-ya Charlie?



Your wife Shitf, old country. Take it!

She pays to high heaven for someone to write it, and I have to pay for someone to read it. That's where my pay cheque goes. I have to call someone to read it, because it would be a waste of her money – to communicate back and forth.



SAY MIKE!

Come here. You'll earn a joke, because I just got a letter from my wife, Yavdokha.



My Dear Husband Stefan!
I've heard community reports that you are living like the last bum and drunkard on Earth. See, Stefan, how you've become like cattle. Well, I'm going out with the boys to Majorca for drinks, just like the other women whose men have gone to Canada.

MAN-O-MAN!
She's a God-dam frayed rope.

I SAY HALT!
Stop reading if you want to live, because I'm going to hit you. What kind of uneducated goofy scribe thought up those words?

My dear colleague you had better run from me right-a-way, because there's going to be trouble. You are exactly like my Yavdokha. Get lost because I'm getting angry, and you'll be sorry!



Hmmm!...She's going to Majorca with the boys... I'll be waiting for you to satiate your thirst.

Eh, and if you were to appear in front of me right now...my "dear wife".

A-HA, GOOD!
Everything will be fine soon.



Because, a wife that isn't kept in her place is like a braid that's not clipped in place.

Hello Misses Tabachniuk!
Wanna drink at the Majorca with the boys? Have some!

HERE.
DRINK ANOTHER ONE!



Штіф за ґазду і за пана Shtif as a Farmer and a Businessman

Written and illustrated by Jacob Maydanyk 1930
Translated by Larisa Sembaluk Cheiadyn and Kasia Maryniak
Reformatted by Larisa Sembaluk Cheiadyn, 2022

Drink, friend, because you're like me – and don't worry that you have a bad boss.

Uncle, if only bosses like you would flourish like mushrooms after a rain!

Hallo! Hallo, neighbours!

Glory to Jesus! Good day!

Hallo!

But I'm telling you this because I respect you.

Yes indeed!

Shif, my neighbour. Thank you** for your generosity, but take a drop back to the farm so that it doesn't go waste.



Gentlemen, Farmers! I'm thinking of selling the farm and moving to the city, because I'm used to politics – I'm that kind of man, see?

The farm, livestock, machinery and everything that is on the farm, I am selling for \$10,000.
Shif

What a gentleman! Indeed a gentleman!

Even crawling in the dirt, partner, you'd be unrecognizable as Shtif!



No shame, Dolly – Me like you – alright?

My dear fellow, buy these shares...

Is the gentleman interested in a land claim? You-BET! ALRIGHT! SURE!

My good man, here's a big business deal but lacking funds – would you consider?

Man, no fooling, or I'll strangle you... Down to my last pennies!! I'm BROKE! Man-oh-man..



A little voice was nagging me that your [ass], Shtif, isn't made for chairs, – and your head is not business-minded, understand?

Roll up this blanket, my dear fellow, and fix-up a bag; because no one is going to feed you, and it's too bad all you've got left is loose change.

If only one more time some fool died and left me property – man-oh-man, I'd show them.....



(Maydanyk 1930a, 33-34)

*А-ва-ісу = Слава Ісусу Христу = Glory to Jesus Christ

**The Ukrainian original is actually transliterated Polish

10. Штіф в фармера на роботі Shtif Works on a Farm

Jacob Maydanyk

Written and Illustrated by Jacob Maydanyk 1930
Translated by Larisa Sembaliuk Cheladyn and Ksenia Maryniak
Reformatted by Larisa Sembaliuk Cheladyn, 2022

Ok Uncle, grab a fork and start **pitching**. I'll give you three **dollars** and you watch that the kernels don't crack.



You don't have to teach me, - I was a farmer before this - I'm not blowing hot air.

Do you think this long about stocking as you do about cards?



Quiet Uncle. Look, you're not thinking about anything, and I'm not saying nothin'.

I don't care, it's like my farm wherever I go. I don't feel bad that I frittered away my farm. I'm that kind of guy.



Hey boys, who'll load up the cart fastest?



Uncle wasted away his farm.

Uncle's as good a farmer as a whip made from a rag.



You grandpa, and the other guy, what do you know about farming?

Where's your farm?

Mr. Farmer, What do you pay per day?

Man-o-man!

How much are you worth?



The snot-nose punks, one's no better than the other, humiliating a good Christian. Just wait my friend, till our paths cross again.



Now that's a sweet job for me!

Hello boss, me strong man me want work.

Alright Steve.



He's experienced.



Uncle, You'll be the foreman from today on, and fresh guys have arrived to take your place.

Alright Boss



Second Join*, Heave Ho! Hurry-up, I'm telling you, don't you know who I am?



11. Буцім тилігенція As If He's Intelligent

Written and illustrated by Jacob Maydanyk 1930
Translated and reformatted by
Larisa Sembaluk Cheladyk

Tomorrow we'll say "Christ has risen", and I'm still not ready for it - Hop to it...



Whatever you say, I have to go and ask forgiveness from my adversaries, otherwise how can I eat a blessed egg?



Mr. Storekeeper, I'm sorry I ground you down on the price of that kovbasa.



So finally Uncle, you now understand, right?



Please forgive me sir, for maybe I said something negative about your Kozak faith.

When you get as old as I am, you'll understand as well.



Mr. Editor, Maybe I barked at you in the past, I'm sorry, please forgive this old man.



Uncle, you'll see in your old age.

Well, first you have to pay up, Uncle.



I'm asking forgiveness since I burdened you more than once with cholic.

I won't forgive you until you enlist in the army!



Mr. Lobozni, be a gentleman.

Are you a communist sympathizer, Uncle?



No, but please forgive me if once or twice I tried shaming you or your commune - You know it's Easter.

Are you going back to Ukraine, Uncle?



No Mr. Professor, I'd just like to ask that you forgive me if I occasionally thought ill of you.

Hello, welcome, come closer. Neighbour and dear friend from the homeland, please forgive your fellow countryman for his mistakes. Christ has Risen!



Have a drink Uncle

Uncle has arrived.

Indeed he has Risen!

Штіф чирманом на мітінгу Shtif As Chairman of a Meeting

Written and illustrated by Jacob Maydanyk 1930
Translated and reformated by
Larisa Sembaluk Cheladyin

Gentlemen!
Thank you very much for choosing me as
chairman of this political committee, and please
listen to me to avoid insubordination –
Understood?

You know, they don't make a chairman from an idiot, and
I count among them - **See?** That's why I want to give you
a comprehensive explanation so you'll finally understand
and have, as we say, honour -
because I'm that kind of man.

I don't want to irritate you, but from what I
can see, you are a blind people. Because
you haven't been anywhere, **anyway...** I'm
not spreading lies, however, I came to
Canada dum... **ORDER I SAY!**
Mr. Chairman,
can you call
for a vote?
You suffer
the same
blindness.



HELL! Mr. Chairman, please
call for a vote!
Say Mister!
Are you the
chairman or am I?
Follow
the rules.

Ok Uncle,
Hurry-up!
GENTLEMEN! Let's stay together,
don't be son-of-a-gun cattle, because
I'll resign right after the meeting.

SHUT-UP!



YAY, That's it!
You teach him
Uncle!
I'll give it to you, you **SWINE!**
You, farmer - is that any way to
talk to the **chairman**?
Whose man are you?
Follow
the rules!

Hey Uncle,
don't squeal
I'll teach you who I am and show
you what I'm capable of.
Give him here
to the front - I'll
fix him!

Mr Chairman!
March on home!
Wack, wack,
BOOM, TA-RAK,
TA-RAK
Oy!



And if the **chairman** can't help
you, then the police will help
you. Hey Mr. **Secretary**, write it
in the minutes!
I'll write it for you
immediately!

BOOO - BOOO
BOOO!

GRRRR
HEY
GET-OUT



13. Штіфові іменини Shtif's Namesake Day

Німає штіф
Written and illustrated by Jacob Maydayuk 1930
Translated and reformated by
Larisa Sembaluk Cheladyn

You have a letter Uncle.

Another company
bill, ha?



My dear Uncle...

Read, Nick - read a
little louder.



From the whole company of Gang #2
Dump Line 3b, CNR crossing. We wish
you, on your namesake day...many
happy years - and may you...

Oh! It's my
namesake Day?



Another letter?

Uncle, letters are arriving
for you as if to some kind of
commissioner.



Dear Fella, Uncle Shtif!
Maybe you don't know that today is your name sake day,
but we, your old partners and friends know, and we wish
you much happiness for many years!



Hello, hello Uncle! We wish you 'sixty
cents' and everything good on your
namesake day.

Hello
colleague,
I wish you the
same.
You
betch-yr-life
Uncle -
Cheers!



I can see that you're alright
and you miss my stories - Let's have a
drink on that account.

SURE!

What's-a-matter
with this community?

TELEGRAM!

EXPRESS!

SON-OF-A-GUN Uncle
Shtif, LOOK!

A present



Without fail fellas, I'm pretty sure that this
present is from my friend on the gang, and I'd
give my own head for it -
That's how much I love him.

Maybe those are eggs?
Be careful Shtif.

Or maybe bottles?
Use a
hammer,
Uncle!

A Pig's Head!
Is this for headcheese,
or is it for fun...?



Штіф Гетьманом у Канаді Shtif's a Hetman/Leader in Canada

Handwritten signature

Written and Illustrated by Jacob Maydanyk 1930
Translated by Larisa Sembaluk Cheladyn and Ksenia Maryniak
Reformatted by Larisa Sembaluk Cheladyn, 2022

Z-Z-Z-Z-Z-Z-Z-Z-Z-Z-Z-Z

Yes-sir-ee! I have to garrisorganize an army, and march with rifles not with 'dinner pails' [lunch buckets]. There'll be money and honour, and I'll be like Franz Joseph the First in Canada - see.

GENTLEMEN! Are you son-of-a-gun cattle to be working so hard ...? Sign up for the army that I'm garrisorganizing, and we'll find our fortunes with swords and rifles because jawing won't get us anything - EH?

You-bel-your-life Shtif, I'll be the first. That's what I say too.



I'm telling you friends, a King or a knight will then know who's who - And our Supreme Hetman will say - "Attaboy, you guys in Canada."

If I knew the local language I'd go for the toughest job so as not to suffer hunger with my child. Elsewhere, normal men are out earning money, yet mine is out looking to make a fast buck. And if he does scrape together a few cents, right away he'll spend it on booze because he can't stop himself, so he says. How longer can I suffer and you can't talk to or advise him - I'm asking him for bread and he's focused on politics...

!?! ? TEN-HUT! YAVDOKHA! Stand in line! That's army talk.



OY? Sharpish, when I say 'Yes' then it's 'Yes', and when say 'No' then it's 'No! 'Halt or Shut-up' means you should shut your face, not a peep...understand?

You lazy clod - Isn't it enough that you overeat and overdrink, now you've brought shame upon us? Deranged coot - look at yourself!

THWACK THWACK THWACK Eins zwei drei... Mama! Halt, halt, I'll give you halt - You disgusting piece of trash I'll tear a strip off you!



BAM ZING ZIZZ ZENG

England just beat Austria. Poor - Hetman*...

Shtif find a way out if you can. There's no justice in the world.



(Maydanyk 1930a, 44-45)

*A 'Hetman' was the highest military officer in the hetmanates area of Ukraine, the Zaporizhian Host (1649-1764), and the Ukrainian State (1918).

Явдоха жадає собі хухнути Yavdokh Demands a Breath Check

Maydanyk

Written and Illustrated by Jacob Maydanyk 1930
Translated by Larisa Sembuluk Cheladyn and Ksenia Maryniak
Reformatted by Larisa Sembuluk Cheladyn, 2022

Yavdokha, let me go out, otherwise I'll go crazy stuck here with you. I'm supposed to be the master of the household - Show some respect.

Ok, go take a break...but if I get a sniff of alcohol on you I won't let you in the house even if you're dying.

"Ah, today's a holiday, And tomorrow's Sunday, Come-on Jack - come-on Joe, Lotsa Whiskey Monday."

Drink up Uncle, cause you just got here.

Go ahead Shitf, I'm paying.

I'm drinking brothers because I have a rotten wife. If she smells the pub on me, or vodka on my breath, that's the end. Even if I don't drink she doesn't believe me. To test, she asks me to breathe through the keyhole - She can tell.

Son-of-a-gun!

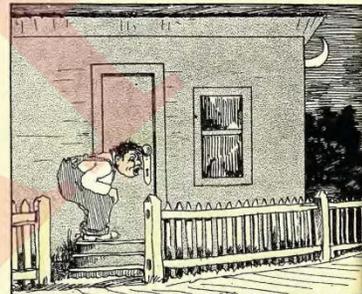


You Uncle, should eat some Limburger cheese.

And some headcheese.

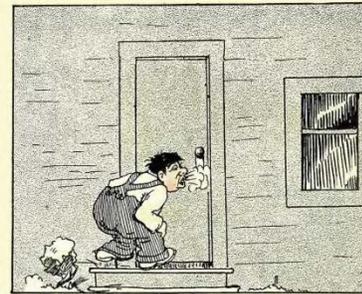
Fine idea. Friends, I think you're onto something.

The headcheese will pass, but that strong cheese, son-of-a-gun is some highalutin' food. Yavdokha thinks she's smart - NEVER!



It's me, Shitf, let me in I say! I haven't drunk any stuff today.

I say "exhale"! Blow through the keyhole and I'll be able to tell.



GET OUT!

You Pig, So you've taken to this! I'll boil you! March, you shameless one!

I don't care - If you don't let me in then it's your loss. I'm the kind of man who's not so fussy. I'll sleep anywhere like a Lord, as I'm used to sleeping on a farm.

Shhh, shhh. Move over dearest. Sleep and stop grunting.

Oink-oink-oink.



16.
І то як би не Явдоха
If it Wasn't for Yavdokha

Майданок

Written and Illustrated by Jacob Maydanyk 1930
Translated and reformatted by
Larisa Sembaluk Cheladyn

Yavdokha, are you the head of the household,
or am I the head of the household?
Shut-up, I say.

Oh, such is
my fate.

Oh, who's this?

A scoundrel!
One of your
buddies'.

Hello Doral!

Oh, Mrs. "John's-wife".
What's happening,
that you've dropped in?



I heard that you had a fight
with your "Johnny" and threw
him out. Let the boy chew on a
bone for a while.

You are so smart,
misses.

You are smart too,
Yavdokha. You've got to hold
the boy in the palm of your
hand.

Who - Shit?

Look at him, he sits around the house
and gets in the way - like fresh manure.



I tell you, he's so lazy - an
irresponsible drunk, and so dumb that
he asks for boiling water - and takes
to beating.

Really?
Oy!

Maybe there's
something you're not
doing?

Misses, I have to do everything myself -
I have a job, I grin and bear it, I bite my
tongue and keep trying - but
that's the way it is.

Every little thing,
whether in the house or out back, I'm
alone - and he doesn't even know -
he doesn't want to know.

Oh Mother dearest,
if it was me
I would die.



Other men at least bring something home,
but mine, nothing - except maybe a bottle.
Say what we will,
but I couldn't put up with it like you.

I have to my love, I have to do it myself,
and as you can see my guy is no good.

It's the truth -
It's the child that keeps me here with him
- and we wouldn't even have the kid
if it wasn't for me ...



17. Фамелія The Family

Written and Illustrated by Jacob Maydanyk 1930
Translated and reformatted by
Larisa Sembaluk Cheladyn

Oh MAN!
You lazy old log! Get to work or
leave the house,
and don't get in the way!
BOO - HOO



I love Father...
You are Uncle's seed.
Shut-up!



I didn't want that.



Come on!
HALLO - HALLO
FELLAS
Uncle, I've
got some
new cards



Give me a
quarter.
Me too, colleagues
I'm doubling



What's mine today
will be yours tomorrow.



So-long friends,
and don't lament.



Father - Father
has money.



You-bet
I have.

Here Nicki.
Buy yourself a
small whip.

...and ice cream?



My dove,
you're so sweet,
and I had no idea.



Now, in my eyes,
you're the head of household.



Yavdokha, I didn't sleep
under the roof of a fool.

Here, take Nick with you
and teach him the business.

I've been thinking about
that for a while.



18. Образа гонору An Insult to Honour

Written and Illustrated by Jacob Maydanyk 1930
Translated and reformated by
Larisa Sembaluk Cheladyn

And what? Am I saying you're not?
You-betch-your-life you're my woman
and my lawfully married wife.



John's wife said
I'm a garbage can.

Oh, you poor thing Yavdokha.
I'll have a talk with John.



In front of all the other people
she said that you're the devil
and I'm stop water.

Son-of-a-gun!
I'll give her 'the devil'
and show her slop water.



No one knocks Styff down.
He knows how to put a good Christian in their place.
If only he'd give her a couple across the mouth.



Say John - What's-a-matter
with your wife? Is she
some-kind of devil from
heaven?

Hello Uncle,
Let's go for a beer.



You Styff, don't go mixing with the wives
because you'll stir up trouble. Look, I
escaped the house on that account.

You John have a good wife.
If it she wasn't, we wouldn't
be drinking beer.



It's all your Yavdokha's doing -
Let's drink to their health.

Are you sure this wasn't
something you thought
up John?

Gentlemen! It's after 11pm
- March out of this hotel!

Never-mind,
we'll find another place.

I wonder what I should tell
Yavdokha.



WELL?

I "wiped her out" in front of John
like you wouldn't believe.

Oh my dearest
My golden boss.
There is no other like you.

What have you done, you
torn scab? You
Chinaman's broom.

I'm taking you to court -
you putrid sewer!



Байбел забив штих в Штіфову голову The Bible Rammed a Verse into Shtif's Head



Written and Illustrated by Jacob Maydanyk 1930
Translated by Larisa Sembaulik Cheladyn and Ksenia Maryniak
Reformatted by Larisa Sembaulik Cheladyn, 2022

Brother Shtif! Verily everyone lies. Only the Bible tells the truth. Be careful because today or tomorrow the end will come.

Maybe so ?

Verse seven, Chapter four It says you will never die and can live forever. It's a sin!

Listen Yavdokha! This bible sure beats [the prophecies of] Nicaula, eh?

You're just asking for trouble, aren't you? Since when have you been an expert on books?



Beloved brethren! I discovered in this Bible that you are counted among the idiots because you don't understand verses and chapters - see?

He-he-he

Neighbour! Have some sense or you're going to go crazy. Put that bible aside.

What, you don't like the holy days, or your wife, or anything?

Why are you people like this? You see, your wife Yavdokha is yelling something about your "chapter".

You stupid shyster. Do you think I'm going to chop wood all day while you're turning people's heads. I'll give you something over your dumb head - just wait!

That's for the trouble you caused in my house!

That's what he gets for distracting people.



Yavdokha, my! There is no better chapter than you to keep me so healthy. You opened my eyes. And that bible - it closed one eye for Nick - and on that thought he can't recognize a verse.

It's neither here nor there, Stephan, but wouldn't it have been shameful and embarrassing for you to focus hard on the Old Testament and sort o become a Jew, and miss out on our great [Christian] holy days...

Everything is ready. Please, come for dinner! Tomorrow we'll have guests - carollers. Oh how I love the holidays!

To celebrate that I've loved you at least once during the holidays - this is government approved stuff - saved for the high holy days.

Watch your insides, so that you're healthy for tomorrow.



We wish you, Uncle, Merry Christmas, Happy New Year, and that you live many years - Many Years. Christ is Born!

May God bless you as well. To your health. Praise Him!

GOD ETERNAL





Written and Illustrated by Jacob Maydanyk 1930
Translated and reformated by
Larisa Sembaluk Cheladyn

Gentlemen! We'll treat you within an hour. Are your farms paid for? Have you got fine livestock?

Ay-Ay! Listen "Kum" Peter, if that was only true.

Bal! Literally True.

Oy Oh God

Lay down like you're at home, and I'll send in a trained nurse.

Goodnight Gentlemen.

So Sorry "Kum" Shtif. I'm not much help.

What's wrong Uncle? You poor thing.

Nothing, nothing my dear.



You have to tell me, because this a hospital, don't be embarrassed.

It's nothing lady, why have you latched onto me? You're a nice person, but you're kind of here nor there...

Uncle, it will be worse if you don't say anything!

I would tell you but I don't know how to say it politely and intelligently.

OY-YOY

Next time you want to do that, say "number 1", and if otherwise, say "number 2".

AHA! Now I understand.



And what's wrong with you?

Nothing! Get away from me!

Hee-hee-hee Ha-ha-ha

Something's not right with this patient, but I can't get anything from him.

His stomach is rising.

But why isn't it descending?



Uncle, maybe you know what's wrong with you Kum?

I know, of course I know, hee-hee-hee

Oy - Get out

HE-HE-HE HA-HA-HA

Please Uncle, tell us.

Kum Petro wants to do the "other" ...but, heavens, he doesn't know the number.



* A 'Kum' is the Godfather of your child and/or you are a Godparent for his child.

Штіф Механік - Машиніст

Shtif the Mechanic-Machinist

Written and Illustrated by Jacob Maydanyk 1930
Translated by Larisa Sembaluk Cheladyn and Ksenia Maryniak
Reformatted by Larisa Sembaluk Cheladyn, 2022

Gentlemen! Am I to believe that I'm in Galicia?
Throw in \$100 each and I'll order you a machine
that will thresh all by itself.
I'm telling you!

Sure!
But?

Order me a
couple of
rolling pins.

Dear Company!
Send us a machine. Let the guys stop worrying,
even though there's no seasonal workers this
year, so I'm placing an order, understand? And
give me a couple of cents off for tobacco!
Shtif.

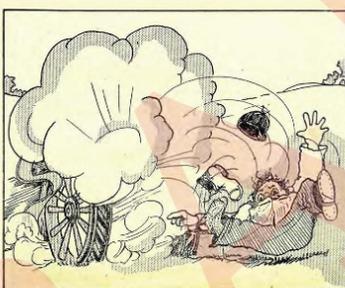
This machine of mine, it's like a
'super sythe' - I'm not fooling with
the devil. I don't care if it's rain or
nice weather, let-'im go!



Yesiree Mr. Machinist!
The people are pitching so hard that
they're sweating, and you're standing
here without any worries.

Some boss mechanic you are, Shtif, you don't
have a clue, - ignorant like tobacco among
roses. Too bad that people take you for some
kind of standup guy, but you're a useless ass,
unless it's for...

Hey! Be careful
'cause it's a
machine!



There's no one but me, 'cause you
guys are all the same, softies good
for smearing on bread, not for fixing
machines, sticks in the mud. We'll get
a mechanic for this problem and be
done with it.

Go-ahead Uncle!
You're the machinist.
It's your business.

See Mister - No work
Because the machine is sick.
Understand?

Pour some gas
into the engine!

ALRIGHT.



Never-mind, that's all.
You fix-up the
machine.
That's all!

What a pain that machine was!
But she got scared of this
mechanic and now she's
threshing like crazy.

Return trip	35.00
4 days of time @10.00	40.00
TOTAL	\$75.00

Just you wait, you dumb
'piece of cake' - I'll give
you an order!



Ева в Раю а Явдоха на земли Eva is in Heaven and Yavdokha is on Earth

Written and illustrated by Jacob Maydanyk 1930
Translated and reformatted by
Larsa Sembaluk Cheladyt

Good Neighbours! If you are going to the meeting watch that they don't elect my Shtif for a position. Because it would be unfortunate for me...

Oh that's fine!
I'm the first to agree to that.

Gentlemen! All you priests, teachers, and different brainy types of intelligentsia, watch your pennies – don't waste them here and there... Thank you!

Shtif is meant to be the Chairman – understand Hruniu? Raise your hand!

SHTIF
SHTIF SHTIF SHTIF



GENTLEMEN!
This year's Chairman is Uncle Shtif.

Good HURRAY

Well, they wouldn't have picked someone stupid to be the chairman. I'm one of them!

You pile of manure! Why are you sitting around? Go feed the cattle – and clean the pig pen.



Yavdokha, do you think the members chose me for fun! Don't be crazy, you should be excited that you have such a smart husband.

Shut-up I say!

You dumb sack of fodder! So stupid you're twisting your thoughts – you and politics? So who's going to work on the farm?

?



I'll show you who's stupid – the whole community thinks I'm smart, but she thinks I'm dumb.

You buffalo – Think again!

HERE!

THERE IS NO TRUTH IN THE WORLD.



24.
Цалий світ не має розуму
The Whole World Has No Brains

Written and Illustrated by Jacob Maydanyk 1930
Translated and reformatted by
Larisa Sembaluk Cheladyk

?
Pay attention children, the earth rotates on its axis to make a day, and travels around the sun to make a full year.



Do you want something Uncle?

No, No, I came here to look at you!



Why are ramming these fairytales into the heads of our young children and fogging their thoughts saying that the earth rotates - Ha?

Oh, you are here about geography... just a minute...



I'll teach you what I've taught the children, and then you'll calm down and understand.
Ok, you explain it to them and I'll watch to make sure it's accurate.



The earth spins Uncle, and because of that we have day and night. It also circles the sun and because of that we have spring, summer, autumn, and winter.



WELL, it's certainly all spinning around in your head!
So you're THAT kind of professor!



Say, you likes, you are descent children, don't listen to the bagatelle [rifle] that your teacher is telling you, or I'll beat you!



What exactly do you want here?

It's not worth paying you anything, there's nothing to say here - now even I'm spinning, so there!



WELL!

It's obvious that your head is spinning, because you're talking nonsense and acting crazy.



Just 'cause you're spinning calmly, it doesn't mean I'm dumb, but you're still dumber, and the whole world is also totally dumb.



Well, You ARE dumb, and I can go crazy, but why is the world dumb?

I mean how, why is the world dumb?

That's not what I was taught!



You idiot!
If the world was intelligent, it wouldn't be spinning!



25. Явдоха Відсидить Yavdokha Serves Time

Handwritten signature

Written and illustrated by Jacob Maydanyk 1930
Translated and reformatted by
Larisa Sembaluk, Cheladyk

Go to the tinsmith and buy a large pot, and I'll do the cooking. Don't dally because we have to keep an eye on our product.



I can't restrain myself – I've got cravings, Yavdokha. I'm nothing Without a couple of shot- see?

Say Tinny!
Make me a pot, you know, the kind with pipes so that next time I don't overcook it. Watch that the brew doesn't smell.



Alright Shitf,
\$45.00
upfront.

This pot isn't as heavy as the \$45.00 - Oh well, at least there'll be peace in the house!



I can feel it already – as long as I can be well enough to feel it. There is no better homemaker than my Yavdokha. She's great.



Well, how is it?

You and she are like sisters, Wonderful!



Here Felias!
This is the fruit of my labour! I helped with this – It burns like benzene!



Friends! The board is no good – no cookies, no cabbage. No nothing...Where is the justice?!

Dai Bozhe* Boss!



I don't care!

Watch out, Uncle, there's a policeman!



Hey!
I want you!

Hello, John.
Wanna drink?



Alright Mister, be in court tomorrow -

Hey, show some respect – can't you see my misses is crying!

Pay up first and then you will do your time.

\$200 plus costs, or two months in jail!

I'll pay half, and the rest Yavdokha will do the time.

If not for me then you'd be going to jail for two months, but instead you're only going to do one.

Oh I'll sit for you, you old devil - just you wait!



26.
Машина не має розуму
 A Car Has No Brains

Maydanyk
 Written and Illustrated by Jacob Maydanyk 1930
 Translated and reformatted by
 Larisa Sembaluk Chelardyn

Give me \$250 green ones for this motor car and no squabbling.

Alright, but throw in this crank.

Pretty Good! Tomorrow I'll take this Motorcar for beer, and in a year to Husiatyn* to the bar.

Jesus Christ, now what's gonna happen?



I wonder if they've been to confession?

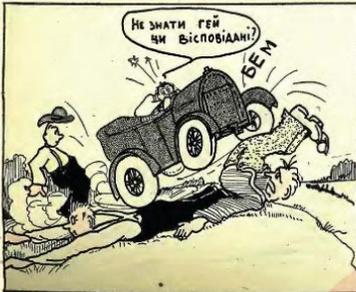
ВАМ!

Oy! I almost completely submerged in the lake, everything's wet!

So where's your horn?

Say, Uncle, are you crazy? - Why didn't you stop?

What if you had killed someone?



НУН?

You fools stick together! You think this motorcar has any brains? It's a machine - why are you like this?

WHAT?

YES, once more like that!

Knock the brains out of his head. Let the machine use them if he isn't going to.

It's a great loss when a mare lies down - but it's even worse with this motorcar - she runs away like crazy, even God can't stop her.



I'm going to drive around the house until she stops on her own. I'll exhaust her.

?

LOOK OUT!
 Whoa back, Stop I say, or I'll beat you!

And you're supposed to carry people? Go drive the devils in hell - you disgusting piece of steel!



(Maydanyk 1930a, 68-69)

* Husiatyn is a village in Western Ukraine. Uncle Shif does not understand that you can't drive there from Canada.

27.
Петка, дівка і горівка
A Fiver, a Girl, and Some Whiskey

Written and Illustrated by Jacob Maydanyk 1930
 Translated and reformatted by
 Larisa Sembaluk Cheladyk

This isn't just for a few cents Mr. Smartie Pants, is it?

No Uncle, I want YOU to make a few dollars.

Sign this affidavit to sponsor a poor girl from the old country, and you'll receive \$5.

Alright! Mister, pull out that \$5.

See Yavdokha how smart I am – as easy as if I had to spit to make ice for \$5

I thought that there was no one in this world dumber than you, but...



Here Yavdokha, half a dollar, buy yourself some ice cream, and I'll go out into the community and see if I can make some more.

Maybe it's possible that you'll make something of yourself someday, Stephan?

Drink up Brother! Because I know with whom I'm sitting. Cheers Boys!

Your fiver is gone – ha? I knew this would happen, – businessman.



Be quiet! I-betch-you Yavdokha, that another fiver is about to crawl into the house.

Is there a Sheriff Tabachniuk living here...?

? Yes Sir!

Uncle my dear, my love, How ya doing and thank you - you know what for.



You "young man", you've sponsored a girl for yourself? An your face is where? Your oath? You are a boar without shame!

Yavdokha, hold on, let me explain...

MAARRCHCH

Uncle, my sweet dove, I didn't know that you were so good... I love you.

REALLY?



Вуйко Штіф вчить адвоката розуму

Uncle Shtif Teaches the Layer a Lesson

Maydanik

Written and illustrated by Jacob Maydanik 1930
Translated and reformated by Larisa Sembaluk Cheladyn

Mr. Lawyer, the company that found me some work, isn't paying me.

Well - Do you have any money, Uncle?

If we win we'll have money. Why are you like that?

Without money, I can't do anything, unless you sign over your mortgage.

If I have to, I'll sign it over, but watch that I don't lose my house over such bagatelle, understand?

WELL WELL



Do it right-a-way or the money deducted for you will be for me.

GOOD-BYE UNCLE!

See - if you want me to continue you'll have to give up some cash.

Mr. Lawyer, my mortgage...

I'm telling you pay up; and if you haven't any then get-out of the office because you're a criminal...

Oh my. And what is this, a path through the peas?



Hey, Excuse me sir! Give me a ride to the train.

Without money, I won't drive you.

Here Uncle, two tens, but hurry-up, so that I don't miss the train, because people are waiting for me in my office.

Alright, sit in the back, they won't execute the rich.

Come on Joe, Giddy-up Prince Right-through, through the mud, because Mr. Lawyer has business to attend to.

? WELL



Mr. Lawyer, if you want to go any further, you'll have to cough up some cash, now.

How's that?

I'm telling you, give up some money, because we're into the mud, don't you understand?

I don't have any more money.

HA - No money, then get-out of the wagon.



Наша Мери ^{Pg 3}

Our Mary

The world spins and turns itself head over heels, and Our Maria Perih, within one year renamed herself Mary Porridge, forgot how to speak Ukrainian, and in English knew "Yes" and "No".

Written and Illustrated by Jacob Maydanyk 1930
Translated and reformated by Larisa Sembaluk Cheladyn 2022



Maydanyk 1930a, 3

Наша Мери ^{Pg 4}

Our Mary

Me work mister?

Alright!

Mary [is] good! As though she hadn't even seen the old country. The boss, Yong-Chong, made her a waitress and raised her pay.

Written and Illustrated by Jacob Maydanyk 1930
Translated and reformated by Larisa Sembaluk Cheladyn 2022



Maydanyk 1930a, 4

Наша Мери ^{Pg 5}

Our Mary

Mary is dressing up for a celebration with fellow countrymen.

Written and Illustrated by Jacob Maydanyk 1930
Translated and reformated by Larisa Sembaluk Cheladyn 2022



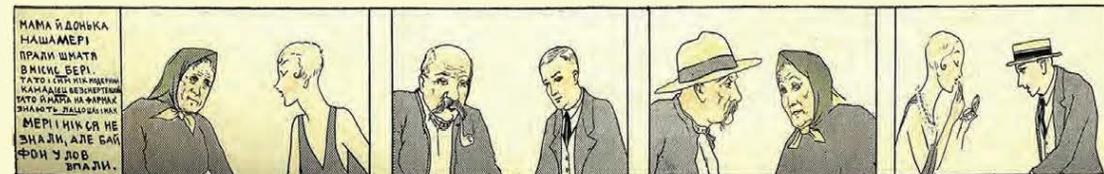
Maydanyk 1930a, 5

Наша Мери ^{Pg 6}

Our Mary

Mother, and her daughter Nasha Meri, were washing clothes [doing the laundry] at Mrs. Berry's. Father with his son Nick, the immortal modern Canadian. Mother and Father on the farm know a lot of this and that. Meri and Nick did not know as much, but for fun they fell in love.

Written and Illustrated by Jacob Maydanyk 1930
Translated and reformated by Larisa Sembaluk Cheladyn 2022



Maydanyk 1930a, 6

Наша Мери^{Pg 7} Our Mary

Written and Illustrated by Jacob Maydanyk 1930
Translated and reformatted by
Larisa Sembaliuk Cheladyn 2022

Mary at Home

Mary at Work

Mary back at Home



Maydanyk 1930a, 7

Наша Мери^{Pg 8} Our Mary

Written and Illustrated by Jacob Maydanyk 1930
Translated and reformatted by
Larisa Sembaliuk Cheladyn 2022

Mary likes to work for good [upper class] people but it's hard to find a good female boss.
A male boss is usually more pleasant than a female one.



Maydanyk 1930a, 8

Наша Мери^{Pg 9} Our Mary

Written and Illustrated by Jacob Maydanyk 1930
Translated and reformatted by
Larisa Sembaliuk Cheladyn 2022

Mary is making herself up to meet Nick and is contemplating how best to attract him. And is also considering if she should defend her honor and convince Nick that she is decent and honest (virtuous and pure).

Hello Nick!

Hello Mary!

OUCH!

Smooch!

"Nick, if you do that again I'll call my mother."

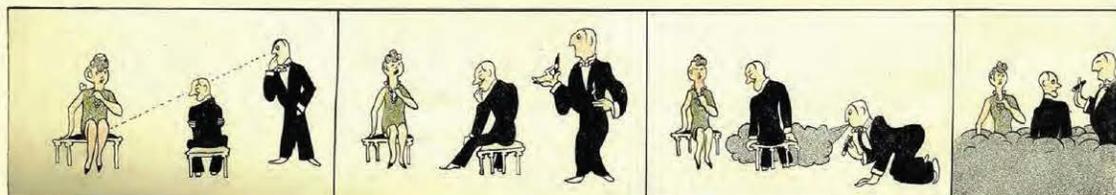
There's no reason that I have to kiss your mother too...



Maydanyk 1930a, 9

Наша Мери^{Pg 10} Our Mary

Written and Illustrated by Jacob Maydanyk 1930
Translated and reformatted by
Larisa Sembaliuk Cheladyn 2022



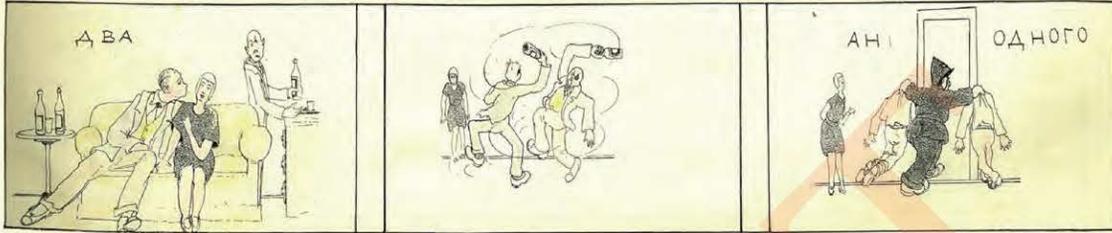
Maydanyk 1930a, 6

Наша Мери^{Pg 11} Our Mary

Jacob Maydanyk
Written and Illustrated by Jacob Maydanyk 1930
Translated and reformated by
Larisa Sembaluk Cheladyn 2022

TWO

NEITHER ONE



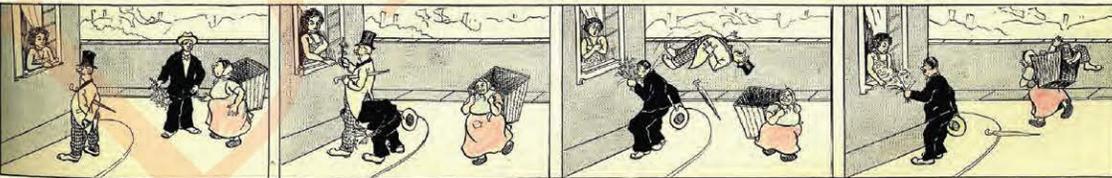
Наша Мери^{Pg 12} Our Mary

Jacob Maydanyk
Written and Illustrated by Jacob Maydanyk 1930
Translated and reformated by
Larisa Sembaluk Cheladyn 2022



Наша Мери^{Pg 13} Our Mary

Jacob Maydanyk
Written and Illustrated by Jacob Maydanyk 1930
Translated and reformated by
Larisa Sembaluk Cheladyn 2022



Наша Мери^{Pg 14} Our Mary

Jacob Maydanyk
Written and Illustrated by Jacob Maydanyk 1930
Translated and reformated by
Larisa Sembaluk Cheladyn 2022



Наша Мері^{Pg 15} Our Mary

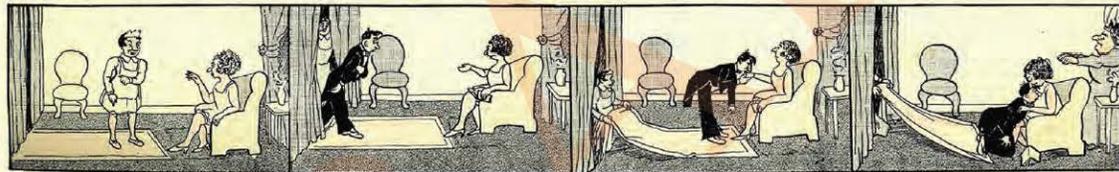
Written and Illustrated by Jacob Maydanyk 1930
Translated and reformatted by
Larisa Sembaluk Cheladyn 2022



Maydanyk 1930a, 15

Наша Мері^{Pg 16} Our Mary

Written and Illustrated by Jacob Maydanyk 1930
Translated and reformatted by
Larisa Sembaluk Cheladyn 2022



Maydanyk 1930a, 16

Наша Мері^{Pg 17} Our Mary

Written and Illustrated by Jacob Maydanyk 1930
Translated and reformatted by
Larisa Sembaluk Cheladyn 2022



Maydanyk 1930a, 17

Наша Мері^{Pg 18} Our Mary

Written and Illustrated by Jacob Maydanyk 1930
Translated and reformatted by
Larisa Sembaluk Cheladyn 2022

An old suitor courts Mary. They said he should marry,
and he decided he should do it immediately.

After being enlightened.



СТАРШИЙ
КАВАЛІР
ОСВІДЧУЄСЬ
МЕРІ.
ЙОМУ ПОРАДИЛИ
ОДРЧЖИТИСЬ
І ВІН ЗАРАЗ
ЗРОБИТИ ЦЕ ЗАРАЗ

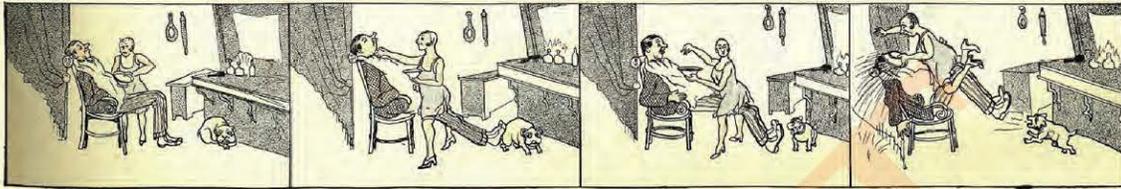
ПО
ОСВІДЧЕННЯ

Maydanyk 1930a, 18

Наша Мері^{Pg 19}

Our Mary

Written and Illustrated by Jacob Maydanyk 1930
Translated and reformatted by
Larisa Sembakuk Cheladyn 2022



Maydanyk 1930a, 19

Наша Мері^{Pg 20}

Our Mary

Written and Illustrated by Jacob Maydanyk 1930
Translated and reformatted by
Larisa Sembakuk Cheladyn 2022



Maydanyk 1930a, 20

Наша Мері^{Pg 35a}

Our Mary

If you knew where Mary had been and what she saw.

Written and Illustrated by Jacob Maydanyk 1930
Translated and reformatted by
Larisa Sembakuk Cheladyn 2022



Як би ви знали де Мері була і що виділа.

Maydanyk 1930a, 35a

Наша Мері^{Pg 35b}

Our Mary

If you knew where Mary had been and what she saw.

Written and Illustrated by Jacob Maydanyk 1930
Translated and reformatted by
Larisa Sembakuk Cheladyn 2022



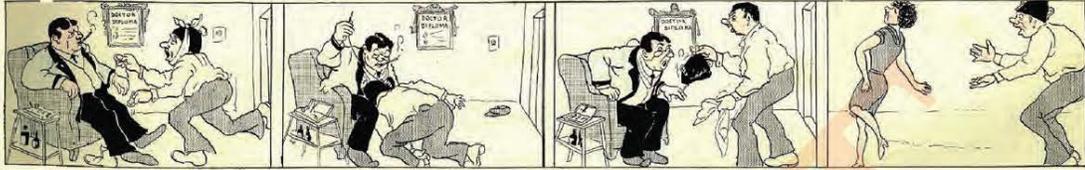
Як би ви знали де Мері була і що виділа.

Maydanyk 1930a, 35b

Наша Мері^{Pg 35c} Our Mary

If you knew where Mary had been and what she saw.

Maydaryk
Written and illustrated by Jacob Maydaryk 1930
Translated and reformated by
Larisa Sembaluk Cheladyn 2022



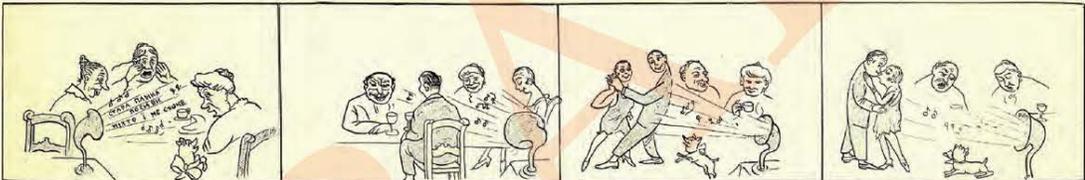
Як би ви знали де Мері була і що виділа.

Maydaryk 1930a, 35c

Наша Мері^{Pg 82a} Our Mary

Mary has her own friends

Maydaryk
Written and illustrated by Jacob Maydaryk 1930
Translated and reformated by
Larisa Sembaluk Cheladyn 2022



Мері має своїх френдів

Maydaryk 1930a, 82a

Наша Мері^{Pg 82b} Our Mary

Mary has her own friends

Maydaryk
Written and illustrated by Jacob Maydaryk 1930
Translated and reformated by
Larisa Sembaluk Cheladyn 2022



Мері має своїх френдів

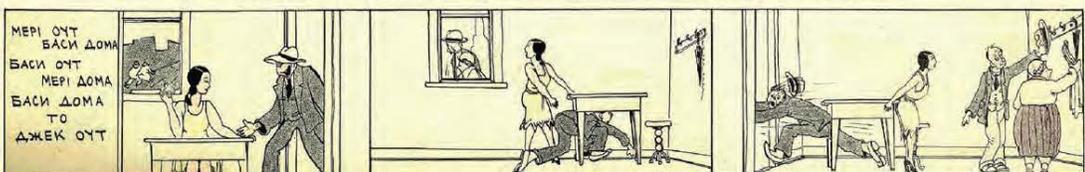
Maydaryk 1930a, 82b

Наша Мері^{Pg 82c} Our Mary

Mary has her own friends

Maydaryk
Written and illustrated by Jacob Maydaryk 1930
Translated and reformated by
Larisa Sembaluk Cheladyn 2022

Mary's out, and the bosses are home. When the bosses are out, Mary's home. When the bosses are home, Jack is out.



МЕРІ ОУТ
БАСИ ДОМА
БАСИ ОУТ
МЕРІ ДОМА
БАСИ ДОМА
ТО
ДЖЕК ОУТ

Мері має своїх френдів

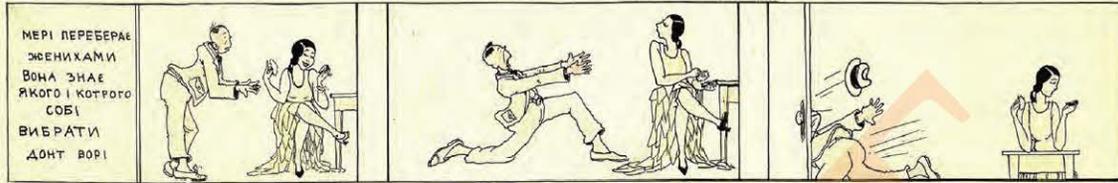
Maydaryk 1930a, 82c

Наша Мері^{Pg 83a} Our Mary

Written and illustrated by Jacob Maydanyk 1930
Translated and reformated by
Larisa Sembaikuk Cheladyn 2022

Mary is smart. She understands many situations.

Mary is preparing to meet her suitors. She knows who and what kind to choose, don't worry.



Мері смарт, розуміє всякі способи.

Maydanyk 1930a, 83a

Наша Мері^{Pg 83b} Our Mary

Written and illustrated by Jacob Maydanyk 1930
Translated and reformated by
Larisa Sembaikuk Cheladyn 2022

Mary is smart. She understands many situations.

Mary is planning a party and is only inviting the boys. She doesn't like girls and doesn't want them because they are 'crazy fools'.



Мері смарт, розуміє всякі способи.

Maydanyk 1930a, 83b

Наша Мері^{Pg 83c} Our Mary

Written and illustrated by Jacob Maydanyk 1930
Translated and reformated by
Larisa Sembaikuk Cheladyn 2022

Mary is smart. She understands many situations.

Mary picked one from all of them for the 'afternoon'. She's not like they think she is. "She's smart."



Мері смарт, розуміє всякі способи.

Maydanyk 1930a, 83c

Наша Мері^{Pg 84a} Our Mary

Written and illustrated by Jacob Maydanyk 1930
Translated and reformated by
Larisa Sembaikuk Cheladyn 2022

Mary's curfew is at 11 p.m.

Mary was late. She got home at 3 a.m.

For some reason, Mrs. Smishni has locked the door. How will poor Mary get into the house?



Maydanyk 1930a, 84a

Наша Мері^{•Pg 84b} Our Mary

Written and Illustrated by Jacob Maydanyk 1930
Translated and reformatted by
Larisa Sembaliuk Cheladyn 2022

Our Annual Meetings in the city and on the farms



Maydanyk 1930a, 84b

Наша Мері^{•Pg 84c} Our Mary

Written and Illustrated by Jacob Maydanyk 1930
Translated and reformatted by
Larisa Sembaliuk Cheladyn 2022

The kind of man...

...who...

...doesn't pay...

...for his newspaper.



Maydanyk 1930a, 84c

This Document was created as an supplement to

The Tabachniuk Narratives
A Juxtaposition of Time and Space

by Larisa Sembaliuk Cheladyn

A thesis submitted in partial fulfillment
of the requirements for the degree of

Doctor of Philosophy

In
Media and Cultural Studies

Department of
Modern Languages and Cultural Studies
University of Alberta

© Larisa Nadya Sembaliuk Cheladyn, 2022

Written and Illustrated by Jacob Maydanyk 1930

Translation and Reformatting - Larisa Sembaliuk Cheladyn
Edited by Ksenia Maryniak

University of Alberta
2022

APPENDIX 6

JACOB MAYDANYK'S TIMELINE

This document is a working copy that is continually updated. The information is layered chronologically onto Jacob Maydanyk's timeline. The purpose is to collect and organize data for later interpretation as a dialogue between characters and to identify visual details for a future graphic narrative.

- The information is organized chronologically according to dates verified by Statistics Canada - Pier 21 and Manitoba Vital Statistics.
- All interviews with Maydanyk were in Ukrainian. The translations are my own.
- This list includes events recovered from Jacob's memories as recorded by Yaroslav Lozowchuk (1974), Michael Ewanchuk (1976) and Halya Kuchmij (1977 and 1981).

- The Kuchmij cassette tapes were labelled by the interviewer and dated as follows:

Tape1-S1S2:1981; Tape2-S3S4:1977; Tape3-S5S6:1981; Tape4-S7S8:1977;
Tape5-S9S10:1981; Tape6-S11S12:1977; Tape7-S13S14:1977; Tape8-S15S16:1977;
Tape9-S17S18:1981; Tape10-S19S20:1981; Tape11-S21:1977.

- Additional contextualizing data was sourced primarily from Blanchard, Czumer, Gray, Hryniuk, Martynowych, McVay, and Swyripa.
- Where there is conflicting data, I have entered all sets of information.
- Information collected by psychogeographic analysis is identified with a number corresponding to a location on a map, e.g. (D45). See *Appendix 7 - Dérive Data* for the legend and maps.

TIMELINE

1891 – October 20 (dob)

Jacob Maydanyk was born October 20, 1891, in the Galician village of Svydova, Chortkiv County, Western Ukraine. (Lozowchuk)

Parents were Matvij and Ksenya Maydanyk (Ewanchuk)

Jacob was the 3rd eldest of 10 children (5 boys and 5 girls) Brother's names: John, Peter, Paul, Maxym (Lozowchuk)

or

Jacob had 4 brothers and 1 sister

His brothers were named: John, Peter, Paul, Maxym (Lozowchuk)

or

There were 5 children: Maxym, Jacob, Michael, Ivan and a sister (Kuchmij)

c 1895 – The first time Jacob painted was as a child (preschooler). He helped his mother paint the *rozpys* (decorative floral trim) on the house prior to Easter. He chose to paint the walls with chickens and flowers. (Kuchmij T-1)

c 1895 – When Michael Ewanchuk asked Jacob when he started his career as an artist, he responded:

JM: “How did I start as an artist? I discovered my talent even before I went to the village school. One day, after my mother finished whitewashing the exterior of the house, she went to the neighbours. All by myself, I found some charcoals in the ashes and I began to creatively illustrate in detail a battle between the Cossacks and the Tartars – the largest wall gave me plenty of scope to display my talent. When mother returned, she rewarded me with a wooden spoon the “kopystka,” and I spent the rest of the afternoon at the far end of the orchard while Mother was busy whitewashing de novo.” (Ewanchuk, 204)

c 1896 – Began Primary School in Tovste, 3 km south of Svydova. (Kuchmij T-1).

Spoke Ukrainian at home. Language of instruction at school was Polish (Lozowchuk).

There was a large Jewish boy's school in Tovste and the largest Synagogue in the area (Hryniuk).

c 1897 – Maydanyk most likely began German language lessons in Grade 2 (Hryniuk 1991, 74).

c 1905 – Maydanyk attended gymnasium (middle school) in Kolomyia, Western Ukraine (Kuchmij 1983, 4:27)

His parents did not like the quality of the upper-level schooling in their home village of Svydova and neighbouring Tovste, so they sent Jacob and his brother(s) to live with an uncle in Kolomyia. The boys then continued their studies in a better school. They were sent by train. His younger brothers continued school in Tovste (Kuchmij T1) Jacob remembers always fighting with the Jewish boys in Tovste. (Kuchmij T1).

1905 Sept – Kachkovskyi Society convention was held in Kolomyia (Magosci 156)

c 1908 – Attended textile school in Rakszawa, Poland, near Krakow (Kuchmij T1/S2).

C 1909 – Jacob worked for a Polish artist [iconographer]

JM: “I was with a маляр [maliar/painter]. I had a “good time”. At first I helped the artist. I did the sketches and the artist painted them. There were some regular [paintings], and some church ones. We travelled to Mazurshchyna (the ethnic region of Poland). I also made paintings for him - church ones and other ones to his liking. When I finished them, he paid me. The *maliar* was Polish. The towns [we visited] were: Bresche and Yaroslav. In the churches, they served in Old Slavonic, but the people spoke Polish. One teacher was Bepriansky (sp?); he was one of the literates. The Polish were not like the people in Galicia, they [the Polish] were nicer. They were Ukrainian, but assimilated with the Polish. My teacher was Vespliansky (sp?)¹⁷². (Kuchmij T1).

c 1909-10 – Father Matvij and brother Vasyl leave for Canada. Told in his own words:

JM: “Father travelled to Canada on his own first. He was Like Tabachniuk. He thought he could make it. Father saw this guy who came back from Canada wearing chains and a watch. And they figured if he did it then they could do it.” (Kuchmij T2/S1)

¹⁷² Maydanyk's reference to his teacher(s) Bepriansky and Vespliansky may actually be a nod to the artist Stanisław Wyspiański. However, Wyspiański died in 1907, so it is possible that rather than being Jacob's teacher, Maydanyk meant he took inspiration from or followed the old master's technique.

JM: “[Father went] because he had 3 sons and had to pay for their tuition and for their books. My brother Vasyl then followed father to Canada” (Kuchmij T1/S1)

JM: “Father and brother were already in Canada in 1910. They worked hard labour. They worked in White River, Ontario. They were on an extra gang working on the railroad – living in a railroad car. It was cold when they came.” (Kuchmij T6/S1).

JM: “Mother was left behind in Ukraine. My younger brother Vasyl and father came to check out the school [in Brandon] where I was studying. Then father returned to Ukraine. He left Vasyl behind. Vasyl got sick and moved to Winnipeg to be closer to me. Vasyl died in Canada.” (Kuchmi T2/S 1)

1910 – March 16 – *Український голос* [Ukrains’kiy holos/Ukrainian Voice] newspaper was established. (D47)

1910 – The Winnipeg Yiddish newspaper, *Canadian Israelite*, began publishing. (Blanchard 2005, 196) (D217)

1910 – The multicultural spirit of North End Winnipeg was captured in the maiden speech at the legislature (D211) of the twenty-six-year-old MLA, S. Hart Green. He stated:

“As the representative of the most cosmopolitan constituency in the province, I can assure the house that in the after-years some of the best men Canada will produce will spring from the melting pot in which these different races are being blended into Canadians.” (Blanchard 2005, 198)

“In 1912, however, it was clearly the policy of the various levels of government that the new immigrants would be transformed as quickly as possible into Anglo-Canadians, with the schools acting as the transforming agency.” (Blanchard 2005, 199)

1911 – Maydanyk could not afford to continue his studies in Poland.

JM: “My parents helped me financially to attend gymnasium¹⁷³, but could not give me further assistance, and as I could not get suitable work – work of any kind, in fact, except to go out and do “feldwerk” (fieldwork), and the Polish and German officials would not hire Ukrainian students, fearing that they would create unrest amount the peasants, so I had no other alternative than to seek a better life in a free country – Canada.” (Ewanchuk, 1981, 201)

¹⁷³ Gymnasium – after completion of six years elementary school, if the family could afford it, they would send their children to a gymnasium for a further 8 years of education. Gymnasium were often privately funded.

1911 – Jacob heard that in Canada they were looking for labourers. Many of his friends returned from Canada with money and paid off their parent’s debts, and bought houses; so, he thought he would go. He planned to come to Canada and figured that he would stay only a few months, make enough money to return home, and then continue his studies in Warsaw or Krakow. (Kuchmij T1)

1911 – The reason Jacob came to Canada (Summary of Maydanyk’s interview with Kuchmij T1/S2):

He went to school; everyone was poor and you had to pay. He really wanted to study painting. But his dad heard that nothing came of being a painter. You could become an alcoholic. His older brother did not encourage him to study in Kolomyia. He was told that he should go to the city of Rakszawa near Krakow. It was a textile school where you were also given a stipend. Jacob completed a 2-year program in Rakszawa. (Kuchmij T1)

His father was an interesting man. Jacob did not always agree with his father. He thought the artist were poor and drank a lot. He didn’t want his son Maxym to live the dangerous life like the artists. He wanted to put the money towards a better life for his sons. Wanted Jacob to go to Rakszawa (but it cost money). To an ornamental textile design school that make decorative textiles like for vestments. And they needed someone to make the designs in yellow and white. Not printed. The fabric, with decorative patterns was woven. It was a 2-year program. He completed it for his father but didn’t feel he gained anything from it. They had all kinds of delicate, rare fibres, from around the world, e.g., Australia, many rare plants from there from which delicate fibres were made. They added a “kvas” (i.e. fermentation to ret the fibres) it wasn’t cotton but wool form all over the world. He remembers some of the techniques and knowledge. It was an “Academia”¹⁷⁴.

When he finished in Rakszawa, he then started painting and drawing textile designs including flowers. Sometimes white on white designs – for church linens. He created the drawings for threading the looms to make specific floral patterns.

1911 – April 1 (??)–Depart Village of Svydova for Canada.

In his 1977 interview for the Winnipeg Free Press, Jacob claims at the age of 19 ½ years old, he arrived in Canada on April 1 – however, Canadian immigration records show otherwise. He may have been joking (April Fools), or April 1 could have been the date he left his home village of Svydova, or other (but he was 19 years old).

JM: “My dad and brother came because they had to. They were avoiding the intelligentsia in Ukraine. I came because I wanted to. When I was leaving, I

¹⁷⁴ Equivalent to a college.

had to leave my mom because dad was in Canada. Mom prepared the food for me because it was going to take a whole month on the ship, plus travel on the train. She cried, and all of her friends came to see me off, and there was a Jewish woman, who was barefoot. When I was leaving, they all, and she came, and I said goodbye, and I was supposed to kiss the hands of mom and her friends and the Jewish woman. The Jewish woman pulled her hand away. Mama tried to hug me. I then left. Many came and many did not understand immigration - that it was dark. But I couldn't say that it wasn't worth it. Those that came back said it was worth it but did not understand..." (Kuchmij T6/S1)

"It cost about \$150 to come to Canada" (Kuchmij, T6/S1)

Inspiration for Comic # 27

Immigrants required a signed affidavit indicating that they had secured sponsorship for their first year in Canada. Based on his personal experience, Maydanyk authored/illustrated Comic #27 about a young girl coming to Canada. In the comic strip, Uncle Shtif earned \$5 for signing an affidavit to sponsor a young woman. Yavdokha, Uncle's wife, kicked him out [of the house] for signing the affidavit.

JM: "When organizing the trip to Canada you needed to get a pass. If you were over 18 years old, they did not want you to go because they needed you in the army.

Instead, many of us made like we were going to Germany to work - to Hamburg.

Once we got there, they [border officials] knew we wanted to go to Canada. They helped us and we were then able to get a "shifcartka."¹⁷⁵ There was a fellow student, Ivan Rudachyk,¹⁷⁶ who was older than I and they didn't want to let him go to Germany to work. But he went anyway. I travelled with him. The agents knew what was going on, so they took advantage of the situation with the immigrants and went to farmers [in Canada] to get them to 'sponsor' an immigrant. A Canadian farmer would receive \$5 for signing an affidavit confirming that they would sponsor an immigrant and give him work. But if the farmer did not need someone, they signed anyway, and the agent earned \$5 for the affidavit." (Kuchmij T6/S1)

¹⁷⁵ A 'shifkarta' – was a document/ship ticket that immigrants were required to have in order to sail on a steamship.

¹⁷⁶ Ivan (John) Rudachyk and Maydanyk travelled together to Canada. Rudachyk later became editor of the newspaper *Канадійський Українець* [*Kanadiyski Ukrainets/Canadian Ukrainian*].

1911 – Depart Antwerp, Belgium on the Montezuma (Canada Immigration Statistics, Pier 21)

JM: “[We] travelled for a whole month on the water. The ships were no good. It took a long time. There was a storm. People got sea sick. They were all praying. People played cards. People prayed. They were cared that the ship would sink. Said that if it someone else’s ship let it sink, not understanding that he’ll sink with the ship.” (Kuchmij T2/S1)

JM: “Sometimes the students were single you could tell because they were wearing suites and caps. They were not dressed like peasants from a village. So, they were given better quarters and better food, and cigarettes.” (Kuchmij T2/S1)

JM: “It took a full month. Nothing too bad but for the young it was scary. Some people died. They threw them overboard. Some died from heart attacks. Some had never seen the ocean only lived in their villages. Some children were not prepared, there were about 2-3 funerals. The body was put into a sack. Like a sleeping bag especially for the dead. There was not Ukrainian priest just a ship’s priest.” (Kuchmij T2/S1)

1911 – May – Launch of the weekly newspaper *Канадійський русин* [*Kanadiyski rusyn/Canadian Ruthenian*] (D35)

1911 – June 7 Arrival: Quebec City (Canada Immigration - Statistics, Pier 21)

1911 – (unknown date) - Arrival at Winnipeg train Station (D1).

Immigration sheds were located on Higgins Avenue at Maple¹⁷⁷ (D136).

Maydanyk travelled with John Radachek, school buddy from Kolomyia (Ewanchuk 1981, 202)

JM: “Travelling with me to Canada was another gymnasium student, Ivan [John] Rudachek. Finally, we arrived in Winnipeg. At the station there were many men speaking Ukrainian and I soon discovered that there was a man from my village. He directed John Rudachek to the home of his relatives, and gave me instructions to go to a boarding house. “Don’t go to hotels or restaurants,” he admonished, “it’s too expensive”. (Ewanchuk 1981, 201-2)

JM: “Following the direction given, I finally arrived at the boarding house, but brought only my suitcase with me. On knocking on the door, I was met by a

¹⁷⁷ Throughout history there were several Immigration Halls built in Winnipeg. The one that Maydanyk would have been processed in was at Higgins and Maple. The building was later used as an army detention centre in WWI (*Immigration Halls in Winnipeg 1875 – 1975*, Manitoba Historical Society, online: http://www.mhs.mb.ca/docs/mb_history/65/immigrationhalls.shtml)

burly operator of the house who asked me gruffly: "What do you want, Immigrant?" He frightened me and I responded, after some hesitation, that I wanted a meal. "Sit down there," he said. He went away and soon brought me a large bowl of soup and a huge piece of dark rye bread. I tasted the soup, but couldn't eat the mess. However, I ate some bread and sipped at the soup juice, and then, placing my 10 cents on the table picked up my suitcase and started to leave. The boarding house operator saw this and, grabbing my suitcase thundered at me: "Where are you going - you want to be robbed?" I am not a big man and I was frightened by this ruffian 'manager'; so, I said in a rather subdued tone: "I have an uncle here and I want to take some things to him that my mother sent." "Show me the address he demanded. Fortunately, I had an address to the home where Rudachek went." (Ewanchuk 1981, 202)

1911 – June - Meeting with Myroslav Stechishen", editor of *Robichiy Narod* at 144 Higgins (Ewanchuk 1981, 202) (D51)

JM: "The only address of importance we had was that of the editor of "Robochy Narod," Myroslav Stechishin. On Rudachek's suggestion we got dressed nicely, as benefit members of the intelligentsia, and soon found his place of work. When we arrived at the editorial office, we found a man with a large black mustache sitting at a table in the parlor part of a house. The rest of the publishing materials was in what was once a dining room. On his table there was a large bottle of milk and many papers. We soon found out that the editor was at the same time the type setter, composer of the material, conveyer of the assembled plates to a printing shop, administrator, dispatcher, and editor. In Winnipeg he delivered most of the papers to the houses himself and at the same time delivered milk to those homes. When we arrived, he was opening his mail. He opened a letter with a large two-dollar bill in it: "He is a good man, this Mr. Stiff Tabachniuk to send money." We three had a little discussion about names but this one I remembered." (Ewanchuk 202)

JM: "Editor Stechishin gave us some advice – and it wasn't just to get rid of us. "Boys," he said, "here in Canada there does not seem to be a great demand for students who do not know the English language. First you have to earn some money and get used to the new country. I suggest you to the employment office and get "signed-up" for extra-gang" work. He gave us a note for the employment man and told us how to get there." (Ewanchuk, 202)

1911 – When he first arrived in Canada, Maydanyk was a labourer. (Kuchmij T1)

1911 – Maydanyk’s first job was on an extra-gang. Ewanchuk 1981, 203)

JM: “After meeting with Stechishin, we followed his instructions. The next thing that happened to us was that we landed around Brandon [MB] with some 150 other men to build a new track. Rudachek and I were not used to heavy physical work – that was the minor difficulty; the chief problem was that some of our compatriots started to deduce all kinds of stupid conclusions. “Students,” they said. “Students! Students don’t have to leave the Old Country to work on the extra-gang.” They began to spread rumors; some, that we were both kicked out of the gymnasium, others that we both escaped to Canada, and that we both were guilty of some crime; and that I looked capable of committing a murder. They kept on developing more stories; but when they saw me sketching, mostly men at work and I close likeness of our foreman, one said: “Don’t bother him. Any man capable of sketching all these devils has the devil, “чорт [chort]”, giving him direction and he can do one harm.” (Ewanchuk 1981, 203

JM: “There is little one can do to dispel or quell such rumors among the navvies; and we had to suffer considerable derision. In time, however, things improved. We became useful and served as letter-writers and letter-readers for many navvies who needed our help and they began to protect us to a degree. In too, we got hardened to the physical demands and rigors and began to hold our own. (Ewanchuk 1981, 203) In addition, we got support from one fellow who got himself a pair of pliers, some kind of a drill, some gypsum and began to perform the services of a dentist. He considered himself a professional and joined our group. He really took us under his wing and no one dared abuse us from then on.” (Ewanchuk 1981, 203)

JM: “The early immigrants that came at the same time I did were from “Big Ukraine and Bukovyna” (Kuchmij T1)

JM: “They were labourers and famers. Some were educated but many lost it. Those that came were mostly poor. They came to make money to support their family. They were poor but they were ours.” (Kuchmij T1)

1911 – Summer - After the extra-gang, Maydanyk worked on a farm near Brandon, MB (D5). (Ewanchuk 1981, 203)

JM: “The board [room and board] situation became a problem and our ‘dentist’ – he called a strike. Consequently, the whole gang was laid off. It was harvest time [July/August] and we moved on and began working for a farmer at Wellwood [MB]. Here we received fine board, good, clean accommodation and good treatment.” (Ewanchuk 1981, 203)

Jacob was educated (in Poland). He linked up with others in Canada that were also educated.

JM: "I looked for others, like [Paul] Krat. And there were others - like those that wrote newspapers. Most came to Canada to better their situation. Some had more some had less, most planned to return. Most planned to return, including that editor [Pavlo] Krat. I also helped one that went to Edmonton. He was worth it. But there were many different times. Most of the immigrants were male. There was often criticism of the women." (Kuchmij T5/S1)

1911 – Jacob Maydanyk would meet Frank Dojacek. Frank had a "foreign bookstore" in Winnipeg, located at 333 Flora Avenue (D12a). Dojacek had immigrated from Bohemia and had been sell in Ukrainian and other foreign-language books, music and musical instruments in his shop and by mail order since 1906. (Blanchard 2005, 203)

Dojacek managed the printing of several ethnic newspapers including *Канадійський Фармер* [*Kanadijs'ki Farmer/Canadian Farmer*]. (Blanchard 2005, 203)

A block away from Dojacek's establishment was the Polish print shop and publisher of the *Gazeta*, located at 305 Selkirk (D33a). (Blanchard 2005, 203)

1911 – The first version of Maydanyk's play *Манігрула*¹⁷⁸ [*Manigrula*] appears in *Канадійський Фармер* [*Kanadijs'ki Farmer/Canadian Farmer*] (Wynnyckyj 15). Subsequent editions are printed separately as booklets in 1915 and 1926.

Manigrula, as summarized by Wynnyckyj :

W: "In *Manigroola* by Maidanyk, three boarders and their landlords enjoy their liquor and make degrading witticisms. The morbidity of the scene is enhanced by a drunken mother who not only sends her young son to the liquor store for more booze but also offers him a drink...*Manigroola* is the first [Ukrainian language] play written in Canada which has a Canadian theme." (87)

Manigrula as summarized by Orest Martynowych;

OM: "Set in a boarding house [the] play contains a gallery of negative urban immigrant types: philanderers who seduce women of all ages, promise marriage and then abscond with their life's savings; dance hall thugs who gamble by day and brawl by night; shallow working girls who spend all their

¹⁷⁸ *Manigrula* is a slang term for immigrant – stemming from the mispronunciation of the word as 'manigrunt'.

money on clothes and express contempt for hard-working, literate Ukrainian youths; unemployed drifters who drown their sorrows in alcohol; and older immigrants who condemn reading clubs because their literate adult children do not defer to them. Earnest, hardworking young men and women who promote sobriety, read books and organize reading clubs serve as foils for the negative characters..." (296)

1911 – Sept – Enrolled in Ruthenian Training School (RTS), Brandon, MB (D7).

The Ukrainian Normal School (Ruthenian Training School) was established in 1905 and moved to Brandon, MB in 1907. The school was important in the development of the Ukrainian community in Manitoba. The graduates often found their first employment in the small prairie public schools that dotted the prairies. Many also went on to receive higher education becoming community leaders. Among them were Canada's first Ukrainian Member of Parliament, members of the legislative assembly, medical doctors, lawyers, judges, agronomists, and newspaper editors. (Melnycky 1979, 124-27)

Principal: James Thomas Cressey

Maydanyk's teachers were: Jacob Truthwaite Norquay (nephew of Manitoba Premier John Norquay 1878-1887), Albert Wareham, and Peter Karmenski (taught Ukrainian literature and history)

JM: "Once the harvest was over, I came to Brandon [MB]. Here I was fortunate to meet some Ukrainian students from the Teacher Training School; and before I knew it, I too was enrolled in that school. Once I got adjusted to the new situation, I began to do some sketching and some cartoons."
(Ewanchuk 1981, 203)

1911 – Nellie McClung (of 'Famous Five' fame) moved with her husband and children to Winnipeg from the rural community of Manitou, MB. They bought a house at 97 Chestnut Street (D192), and her husband Wes, became an agent for Manufacturers' Life Insurance Co. (Gray 67)

1911 – September 21 – Canadian Federal Election

The Canadian Federal Election would have been Maydanyk's first taste of Canadian Politics.

"It was quite common to charge the workers of the opposite party, under the Contravened Elections Act, with tampering with the voters' lists and have them arrested." (Blanchard 2005, 62)

“The distribution of money and buying of drinks, or ‘treating,’ at election time to secure votes was another standard technique all over Canada and would be for many years to come.” (Blanchard 2005, 62)

Hyman Gunn, campaign employee for the Liberals in North End Winnipeg:

HG: “I’ll tell you what I have actually seen. Before an election, they’d say, “How many votes do you think you can get?” “Oh, I think I can get about ten.” “Alright, here’s twenty dollars, two dollars a vote to buy them.” They’d go down to the voters and hand them two dollars. “You mark your ballot for so and so,” “Alright.” He was paid two dollars to mark his ballot.” (Blanchard 2005, 63)

Author E. Warton Gill described an election scene based on real life in his 1911 novel titled *Love in Manitoba*:

EWG: “Early on the morning of the Sunday before voting-day the Galicians’ priest came up accompanied by a very prosperous looking fellow-countryman from Winnipeg.... This gentleman had a prolonged pow-pow with the foreign voters in their own shanty after their spiritual exercises were concluded, and later in the day they had other visitors whom it would only be permissible to call heelers in the heat of the contested election...Bob Shaw said with which the Galicians bought lavish supplies of tobacco and cigarette paper at the camp store, after the last of their visitors had departed.” (Blanchard 2005, 63)

Nellie McClung satirized the activities of campaign workers during the 1911 federal election in her short story *The Elusive Vote: An Unvarnished Tale of September 21st, 1911*. (Blanchard 2005, 65-66)

“Very good friend” was the code phrase used universally to denote a party supporter. (Blanchard 2005, 68)

“Winnipeg had left behind its history as centre of the fur trade to become the railway capital of Canada, the gateway to the west, and one of the world’s most important hubs for the grain trade...Winnipeg was also Canada’s most multicultural city; Nellie heard German, Polish, Ukrainian, Italian, Russian, and Yiddish spoken on the streets. A majority of Winnipeggers had been born outside Canada, and 25 percent were not “British-born” as was recorded by the census-takers.” (Gray 69-70)

“Men outnumbered women by about ten thousand: crowds of unattached men lurched from bar to bar along Portage and Main. This was not going to be an easy society for women to reform.”(Gray 71)

1911 – “Votes for Women” campaigns were flaring up across Canada. When she moved to Winnipeg, Nellie McClung learned that, alongside Cora Hind, Winnipeg’s most radical activists were Kate Simpson Hayes, Kennethe Haig, and Francis Beynon and her sister Lillian Beynon Thomas. They were known as the “press clubbers”; they were the women whose articles appeared regularly in the newspapers and who had the power to sway public opinion.” Nelle found that the women were the core that supported female suffrage within Manitoba. (Gray 72)

Nellie became active in the movement towards securing votes for Canadian women. She authored the pamphlet *The New Citizenship* and insisted on adding a “Votes for Women” message to every speech she gave. (Gray 80)

Nellie’s articles, and official support for suffrage by the *Manitoba Free Press* and *Grain Growers’ Guide*, agitated many men. One threatened to cancel his subscription in the editorials continued:

“My wife gets the *Guide* and reads your articles to me at the supper table and it makes things very unpleasant in the home.” (Gray 81)

Conservative premier Roblin purported that suffrage was only supported by ‘short haired women and long-haired men.’ (Gray 81)

Nellie also noted in her memoirs that Roblin replied to her once:

“Why do women want to mix in the hurly-burly of politics? My mother was the best woman in the world, and she certainly never wanted to vote! I respect women. I honor and reverence women, I lift my hat when I meet a woman...Take it from me, nice women don’t wan the vote.” (Gray 82)

Nellie replied to Roblin:

“By nice women...you probably mean selfish women who have no more thought for the underpaid, overworked women than a pussy cat in a sunny window has for the starving kitten on the street,” she told the premier. “Now I sense I am not a nice woman, for I do care. I care about those factory women, working in ill-smelling holes, and we intend to do something about it...” (Gray 82)

1911 – The newspapers were the ‘battle grounds’ where politicians fought for attention. Both the Liberal and Conservative parties were trying to attract voters (Martynowych 242). The fight was felt among all ethnic groups. In the Ukrainian arena:

- During the federal Liberal government of Sir Wilfred Laurier (1896-1911), “ethnic newspapers were established and/or subsidized to promote the Liberal party and its candidates.” (Martynowych 238)
- Between 1882 and 1920, McDermot Avenue was referred to as ‘Newspaper Row’ and was home to Winnipeg’s three major English newspapers: the Manitoba Free Press, the Winnipeg Evening Tribune, and the Winnipeg Telegram (Manitoba Historical Society 2018). By 1910, within walking distance, there were also at least 10 ethnic and religious printing houses serving the Icelandic, Swedish, German, Ukrainian, Polish, Italian, Norwegian, Croatian, Mennonite, and Jewish communities (Bowling and Hykawy 1974).
- In 1911, two young Ukrainian teachers, Orest Zerebko and Jaroslaw Arsenych, with close ties to *Український голос* [Ukrainins’kiy holos/Ukrainian Voice], were threatened with the cancellation of their teaching certificates for alleged “socialistic and freethinking tendencies” and rumours of having participated in Manitoba Conservative party campaigns.” (Martynowych, 242)
- By 1914, there were no fewer than 15 Ukrainian language newspapers and almanacs being published in Canada (Swyripa 1985)

1911 – Winnipeg cartoonist, Donald McRitchie, was working for the *Winnipeg Telegram*. Together with fellow cartoonist, Hay Stead, he produced a series of caricatures of noteworthy men for publication in the book *Manitobans As We See ‘Em*. Of note is that McRitchie’s self-portrait is like Maydanyk’s produced within the same time period (Maydanyk 1930a 80-81).

1912 – WINNIPEG STATISTICS (Blanchard 2005)

- 4600 professionals; close to ½ were women; music teachers, school teachers, nurses, stenographers (44)
- Additional careers/jobs common to women – domestic help, department store clerks, restaurant help, clothing industry (sewing) (44-45)
- Public markets at: Water St.; Dufferin and King;
- Religion – 135 Buddhists; 92 Confucians; 1 Muslim; 11,000 Lutherans; 3158 Greek Orthodox; 30,000 Anglican/Presbyterian; 19,000 Roman Catholic; 15,000 Methodist (49-50)

1912 – “In 1912, the Manitoba Trades and Labour Council petitioned the government to make it illegal for Chinese men to employ white women. This was already the law in other provinces. In September 3 Chinese restaurant owners in that province were convicted of this offence and fined ten dollars.” (Blanchard 2005, 195)

1912 – By this time newspaper business was booming in Winnipeg with

Newsboys (delivered newspapers) had to be licensed. Statistics indicate that of the 215 registered in Winnipeg during this year, 108 were Hebrew; the remaining were a mix of Polish, English Canadian, Ruthenian [Ukrainian] and German, plus one

Syrian and one Turkish boy (Blanchard 2005, 204). Blanchard's correspondence and interviews with former Winnipeg newsboys:

Dr. S. Hershfield – "Selling papers suited us well: first, it could be done after school and during summer holidays; secondly we were our own bosses and it did not interfere with our playing baseball or football; and lastly it was a most exciting and adventurous occupation."

Sam Fogel: "I used to board the streetcar after school and go downtown to pick up the papers. My brother and I had this corner – Donald and Portage – on the northwest corner. When the *Titanic* was sunk, we sold papers there till eight in the evening and we made sixty dollars that day. I used to bring the money home and give it to my mom; it used to be a pleasure to come home and give money." (Blanchard 2005, 205)

1912 – Prohibition was an important political issue in 1912

1912 – William Sisler, the principal of Strathcona School (D105), located in North End Winnipeg (D142), supported the integration of children of new immigrants, and often spoke with compassion about the challenges Ukrainian families faced in their new environment. (Blanchard 2005, 209)

Note: In his book *Reflections and Reminiscences*, Michael Ewanchuk references several of Sisler's journal entries in his "black book" that comment on the situations of Ukrainian immigrant students attending Strathcona School in 1917 (77-80).

1912 – Life among the immigrant community was recalled by Laura Rackow (of Scottish decent) author Jim Blanchard:

"If we listen closely, the echoes of Yiddish or Polish or Ukrainian voices seem drift in the air. We might even catch sight of a skinny boy bounding up the steps and through the kitchen door, his pockets full of change from the papers he had just sold downtown." (Blanchard 2005, 212)

c 1912 – Jacob was drawn into political drama via his cartoons. The principal at RTS, James Thomas Cressey, noticed Maydanyk's artistic skills and encouraged him to submit caricatures of Clifford Sifton and Provincial Minister of Education G. R. Coldwell to the local newspaper *Brandon Daily Sun*, which was backed by the Conservatives (D8). (Ewanchuk 1981, 204).

JM: "Once I got adjusted to the new situation, I began to do some sketching and some cartoons for him. Unknown to me these were to be caricatures of Clifford Sifton and the exaltation of the Minister of Education, Mr. Coldwell who lived in Brandon. Cressey and Norquay – being great Conservatives –

had the cartoons published in the Brandon Sun. Of course, they were assisted by my countryman, Paul Gigejczuk (Gegeychuk)¹⁷⁹. I not only earned 50 cents or so for each cartoon, but gained recognition and respect among the other students.” (Lozowchuk)

1912-14 – Maydanyk later contributed a few pieces to the competition – “The Brandon Times” (D10), but that was quickly curtailed when the principal threatened to expel him. At that time, J.T. Cressey supported the Conservative party. With an upcoming election he did not want Maydanyk’s illustrations to increase readership of the Liberal backed Brandon Times within the Ukrainian Community (Ewanchuk 1976, 00:14:20)

JM: “When I was at the apex of my popularity as a cartoonist, misfortune befell me. One day some young fellow came to me and asked me to prepare some cartoons for him. He paid me much more than I was getting from the “Sun”. I did not realize that they would be printed in the Liberal paper. One day to my surprise, I was called to the principal’s office where Mr. Cressey questioned me tersely: “what are you doin’, Jacob, drawing cartoons for the paper that criticizes our Minister? Do you want to be kicked out of school?” I wanted to justify my actions; but he wouldn’t listen. All he said: “Stop doin’ cartoons for those fellow or leave school.” So, I stopped.” (Ewanchuk 1981, 203-4)

JM: “Once I got adjusted to the new situation, I began to do some sketching and some cartoons. Fees for my cartoons, ranged between \$.50 and \$1.00 each. They were collected weekly while at the training school.” (Ewanchuk 00:15:00)

1912 – December – Bishop Nykyta Budka arrives in Canada. Immediately goes out to visit the Ukrainian Block¹⁸⁰ settlers on the prairies (Martynowych, 205).

1913 – January 9 – Bishop Budka celebrates the Feast of St. Shephan in Brandon Manitoba and visits the Brandon Normal School – also known as the Ruthenian Training School (RTS) (McVay 551). This is when Jacob Maydanyk would have met Budka for the first time.

¹⁷⁹ Paul Gegeychuk had studied at the RTS and become a bilingual school organizer on the recommendation of the Catholic Archbishop Langevin. His role was to support RTS students and bilingual teachers. He was drawn to the Manitoba Conservative party ‘through its alliance with Langevin and the Catholic church’. (Martynowych 241)

¹⁸⁰ Between 1894 and 1906 there were ten major Ukrainian Bloc settlements established in Western Canada. They were rural areas designated as land to be divided up into 1-mile x 1-mile homesteads awarded primarily to Ukrainian Settlers. The migrants then were able to settle as a group; as a result, language and customs were retained easily in comparison to those that settled in urban areas. (Martynowych 1991, 70)

1913 – March 19 – Bishop Budka moves to his new residence on 511 Dominion Street (D22) in Winnipeg. (McVay 551)

c 1913 – Ruthenian Training School, Brandon, MB - The Letter Writing Challenge

During his time at the RTS, Maydanyk and his cohort of fellow students began their “letter writing challenge” and Uncle Shtif Tabachniuk was official born... Retell the story. (Cheladyn 2019b, 72-73)

c 1913 – While studying at RTS, Maydanyk’s brother died in Winnipeg. He remembers that:

JM: “My Art teacher Miss Reed, came to my class and put her hand on my shoulder, and told the professor that my brother was dying so the professor said to go ahead.” (Kuchmij (T2/S1)

JM: “My brother Vasyl was about 17 years old when he died in Winnipeg from a cold. My father returned to Ukraine when I came. But he visited me, first when I was in Brandon, then my other younger came. And my brother Maxym came after the war. Rev. Olenchuk buried Vasyl at the cemetery on McGregor. That was before Budka. Aliakno (sp?), was a “funeral priest” [mortician] on Selkirk who buried Vasyl. He stole the clothing off of my brother before he was buried. I saw it. He wasn’t Jewish, he was from Latvia, I think. He buried many of the immigrants, mostly the Ukrainians. He made his way in among the Ukrainians. The Ukrainians were the best customers because they paid on time. And he was from Russian area so he understood the Ukrainian traditions. The funeral cost \$40 for the coffin, dressing, priest’s fees and burying.” (Kuchmij T6/S1)

1913 – December – Allegedly pressured by the Catholic French-Canadian hierarchy, Bishop Budka dismissed Mykola Syroidiv, editor of *Канадійський русин* [*Kanadiyski rusyn/ Canadian Ruthenian*]; the bishop then took over the newspaper. (Martynowych 393)

1913 – *“The Free Press did an extensive survey of bilingual schools and published a long series of articles generally critical of the school system. These articles brought a reaction from Ukrainian activists. Orest Zerebko, editor of the Ukrainian Voice newspaper; rebutted the Free Press charges and argued that there were actually pedagogical advantages to learning two languages. A protest meeting at Cook’s Creek emphasized the connection between language and identity when they passed a resolution stating, ‘those who desire to destroy our native language in the schools are destroying us at the same time’.”* (Blanchard 2010, 75)

1914 – January 27 – Nellie McClung led a suffrage demonstration in front of the Manitoba Legislature. The *Grain Growers' Guide* reported:

“Broad faced women in headscarves from the Icelandic Women’s Suffrage Association; Wool-coated women for the WCTU; the Women’s Civic League, and the Mother’s Association; ruddy-faced farmers for the Manitoba Grain Growers Association and tobacco-chewing labourers from the Trades and Labour Council...it represented many nationalities...Anglo-Saxons, Icelandic, Hebrew, African, Polish... High-browed professors were there, shoulder to shoulder with plain working girls. Nurses, lawyers, business-men, journalists, doctors, and quiet little housewives whom the census describes as having no occupation... It filled the legislative chamber and overflowed into the gallery and from the ladies’ gallery into the press gallery.” (Gray 83-84)

1914 – January 28 – “Theatre of the Absurd” Nellie McClung took the stage at the Walker Theatre (D234) to impersonate Premier Roblin in a satirical speech that mocked the one he gave the previous evening during which he patronized women. In the words of the *Winnipeg Tribune*, “it was the best burlesque ever staged in Winnipeg.”

1914 – In 1914 there were no fewer than 15 Ukrainian language newspapers and almanacs being published in Canada (Swyrypa, 1985)

1914 – Spring – Graduated from RTS – (Photo – Peter Melynyk)

1914 – Submitted first Uncle Shtif stories and illustrations to the Edmonton newspaper *Новини* [Novyny/The News]. His friend, Myroslav Stechishin was now the editor of *Novyny*. (He had quit *Robichiy narod* the previous year).

JM: “Did I sign my work? No. Very rarely at first.” (Kuchmij T2S1)

HK: So, no one knew that you drew Tabachniuk?

JM: “Some did. Like this [guy] Homeniuk, and Rudak, some others, like the director, they knew. But some did not know.” (Kuchmij T2/S1)

JM: “Most of the immigrants were male. There was often criticism of the women. Uncle Shtif represented the men. It was very important to show people not to be like Shtif, to motivate them to become better.” (Kuchmij T5/S1)

As to his character:

JM: “He wasn’t dumb, he was simple. But later he became a respected person. He raised himself in society. He installed electricity and began to read. He was embarrassed that he used to be simple. He started to help others. He was “nash” [one of us]. My own motivation was to show others. I didn’t want to

insult others. I thought that through him and his character I could teach them how to act.”

The degree of cynicism among Ukrainians about electoral process is reflected in one of the narratives that Jacob Maydanyk submitted to the publisher *Novyny* in Edmonton AB. The story appeared in *Ілюстрований Календар Новин – 1915* [Illustrated News Almanac – 1915] (31-3).

Summarized by historian Orest Martynowych:

OM: “Shtif Tabachniuk, a rough, middle-aged, migrant labourer, views Canada through the eyes of a simple peasant and finds it to be a strange but wonderful place, full of contradictions and surprises. One day Shtif is asked by Onufrii Hykawy, in real life the editor of *Канадійський фармер* [*Kanadyiskyi farmer/Canadian Farmer*] and a prominent Liberal agent, how he intends to vote. Conscious of a vote’s value, Shtif demands five dollars from Hykawy as the price of support. Hykawy agrees, offers Shtif some liquor and accompanies him to several polling stations, where Shtif impersonates individuals on the voters’ lists. Eventually, Shtif’s luck runs out and he is arrested at a polling booth while impersonating a man who had already voted. After Hykawy intervenes with the authorities and Shtif is allowed to go scot-free, Shtif concludes that Canadian elections are a remarkable exercise in democracy, since “for a little x-mark, you can have a five-dollar bill in your pocket and live like a prince for a day” (Martynowych 1991, 244).

1914 – July 27 - On the eve of WWI, Bishop Budka wrote a pastoral letter urging Ukrainians in Canada to return to their homeland and enlist and defend their country. Unfortunately, the letter helped inflame public suspicions and paranoia towards Ukrainians who had Austro-Hungarian roots, and led to the internment of Ukrainians in Canada during WWI. Budka’s letter was later retracted, but the damage was done. (Martynowych, 317)

1914 – June 28 – Archduke Francis Ferdinand is assassinated

July 28 – Austria-Hungary declares war on Serbia – Beginning of WWI

August 1 – Bishop Budka’s July 27 pastoral letter is published in *Канадійський русин* [*Kanadyiskyi rusyn/Canadian Ruthenian*] (McVay 553)

August 2 – During Sunday Mass, Bishop Budka’s letter is read to congregations in the Ukrainian Catholic Churches in Winnipeg. (Blanchard 2010, 27)

August 2 - Germany invades Luxembourg and Belgium

August 4 - Great Britain declares war on Germany. As part of the British Empire, Canada is also now at war.

1914 – Many Ukrainians from Winnipeg enlisted in the Canadian army and fought with battalions associated with Winnipeg. (Blanchard 2010, 30)

e.g. Roman Demisik who lived at 101 Barber Street who was with the 78th Winnipeg Grenadiers and died in France July 1917

e.g. Mike Parazinski, John Ponomareff, Peter Sergeenko, Metro Krosty, Benjamin Kuryk, and Joseph Kuzyk who were killed in the Battle of Vimy Ridge in spring 1917, (Blanchard 2010, 30)

1914 – August 4 – The Manitoba Free Press publishes an editorial criticizing Budka’s 27 July pastoral Letter (McVay 553)

1914 – August 7 – Канадійський русин [Kanadyiskyi rusyn/Canadian Ruthenian] publishes a declaration of Ukrainians’ loyalty to Canada. (McVay 553)

August 8 – Bishop Budka’s retraction is printed in Канадійський русин [Kanadyiskyi rusyn/Canadian Ruthenian] (McVay 553)

1914 – August 22 – War Measures Act comes into effect in Canada, providing for the arrest and internment of enemy aliens¹⁸¹. (McVay 554)

1915 – January – Uncle Shtif stories and illustrations appeared in the almanac *Ілюстрований Календар Новин – 1915* [Illustrated News Almanac – 1915]

1915 – June – Shortly after the outbreak of the war the Canadian government decided that there was a need for systematic monitoring of the enemy-alien’ population. The War Measures Act empowered the government to conduct press surveillance to determine sources of pro-German, pro-Austrian, or those unsympathetic to the British Empire. They determined that “the only safe way to deal with what seemed a real danger was to forbid the publication in Canada of papers printed in the enemy languages.” (Martynowych 1991, 330)

¹⁸¹ During WWI, “enemy alien” was the term used to describe citizens of states legally at war with the British Empire, and who resided in Canada. These included immigrants from the German Empire, the Austro-Hungarian Empire, the Ottoman Empire, and Bulgaria. Over 6000 immigrants originated from areas in Western Ukraine (Galicia and Bukovyna) and were processed upon entry to Canada as having Austro-Hungarian heritage, and were therefore targeted for internment (Boyko).

1915 – *Manigrula* was published as a small booklet: *Манігрула – Комедія в одні дії зі співами і танцями* [*Manigrula: A comedy in one act with songs and dances*].
Winnipeg: Ruthenian Bookstore, 1915 (D30a).

1915 – In Winnipeg, the unemployment problem persisted in the spring of 1915. There were still 12,000 jobless men in the city, 5000 of the non-residents. Many of these were eastern Europeans who were considered enemy aliens, ineligible for military service (Blanchard 2010, 127).

1915 – To make extra money, Maydanyk began to paint religious paintings and artifacts.

HK: Were you painting churches when you were living in the colonies?

JM: “No not churches, just плащаниці [plashchanytsi/ shroud], хорухви [khorukhvy/ church banners], and individual paintings. Things that were needed to do the church services.” (Kuchmij T7/S14)

1915 – Painted an icon for “one of Winnipeg’s first churches”. (Winnipeg Free Press 1977)

Maydanyk started painting churches around 1915.

JM: “Religious paintings were just a “Job”. They weren’t original. I just copied what was needed.” (Kuchmij T3)

Thoughts about those that ordered the religious paintings:

JM: “Orders first came from Cook’s Creek and Brandon. Nipawa was the closest town to a German architect. The architect asked me to paint some large churches. But often approval was not given by the bishops. Donors requested that a particular painting be painted. The bishop/priests would then argue among themselves whether it was Orthodox or Catholic. (Kuchmij T3)

Maydanyk took commissions to paint the larger churches.

JM: “Smaller [icons] were \$50 - \$60”

He always felt that a “big good one” would be a good idea. “Prokrova” would impress people; it could be somewhat original and would impress guests whether catholic or orthodox. He’d spend a full month on a large original one. I would work in his studio. Then when he’d come to install it [there were times that] the congregation would say they didn’t want it.

HK: How many churches did you paint?

JM: “At least 12 Ukrainian and Polish. A chapel in the French hospital. St. Boniface. The non-Ukrainian churches paid better.” (Kuchmij T3)

HK: Did you paint for God?

JM: “Not really. I painted to feed the family”

I had some faith, but not always full of faith. I liked that a visitor would look at my good paintings, not so much about the religious content. I liked that the visitors were impressed by my large paintings. There was an old *diak*¹⁸² that was the chairman of the United Church – he wanted to order a ‘obraz’ for \$30,000. (Kuchmij T3)

JM: “Cartooning and iconography each helped pay the other.” (Kuchmij T3)

1915 – After the Uncle Shtif stories appeared in Novyn-1915, Maydanyk started stand-up comedy and staged skits based on his character, Uncle Shtif Tabachniuk.

JM: “Before [religious paintings], I was doing Tabachniuk cartoons in my “spare time”. And, I was doing concerts about Tabachniuk, not the play [*Manigrula*], It was stand up comedy. On subjects such as prohibition it had to be Tabachniuk that would tell them about the prohibition, so that they would listen and follow the rules. So, we used comedy. We would advertise that Tabachniuk was coming. If we hadn’t said so, no one would have come. They were curious. No one could have guessed that he’d be so popular. It was in places close to Olha. There was one guy, a *diak*, who looked like Tabachniuk was even a bit of a drunkard, he hung out with us, and so he agreed to be Tabachniuk. And they said that priest Domaretsky was coming. The audience was anticipating an argument. The *diak* did well; I prepped him to play the role. What to say about alcohol; and I coached the priest. The priest did well, dressed the role. Yavdokha (the wife) came out, and together they played the role of a couple arguing about drinking during the prohibition. She was worried about what would happen if guys were arrested for drinking. The women in the audience sided with Yavdokha; and the men learned to honour their wives, not to argue, not to drink.

So, they [the audience] listened. It was better to listen to the dumb Tabachniuk. They didn’t want to listen to an intellect. You couldn’t call them to a lecture. It worked out well. We had to deal with people that came from afar. This enticed them. And everyone would come. After that, the worst insult was to call someone a “Tabachniuk”. You could say “bloody pig”, etc. but “Tabachniuk” was the worst. No one wanted to be like Tabachniuk. So, the stand-up shtick did well.” (Kuchmij, T7/S14)

¹⁸² “Diak” is the Ukrainian term for church cantor – assistant to the priest who sings the refrains during the church service if there is no choir.

*Note: Photos of a rehearsal for a stand-up performance can be found in the Kuchmij Photo Album.

HK: When was this?

JM: "It was a time when you had to talk about it on the farms. You couldn't call them to a lecture. It worked out well. We had to deal with people that came from afar. This enticed them. And everyone would come.

The worst insult was to say you were "Tabachniuk". You could say "bloody pig" etc. but Tabachniuk was the worst. No one wanted to be like Tabachniuk. So, the stand-up shtick did well." (Kuchmij T7/S14)

HK: Were there many stand-up events?

JM: "Yes, they took place in many of the colony towns. There were many monologues about Tabachniuk. They were meant to teach the people. It was before, during, and a little bit after the war. After the war it eased off because many had already learned. And after the war, ordinary people came, but it was more learned, students, editors, educated young men. So, you didn't have many that did embarrassing things. Before the war you had many young men that would argue among themselves when drunk. The CPR and CNR and the Police wondered what to do. They tried many things. But when Tabachniuk arrived the people began to change. Then became more civilized and started to study and act better. It was ok, but it could be better, and can still be better, and will be better. Even my brother would go out." (Kuchmij T7/S14)

1915 – Following graduation from RTS, and after the war, Jacob was hired to teach in the Ukrainian settlements Northwest of Winnipeg.

HK: Where were you teaching when you left?

JM: "When I left... I went to [the town of] Oakburn (D150), and then there was a school named Ianakompego (Sp?). A Polish principal [was in charge]. There was no where to live there. I taught there for while. Then I found a place to live with a real, old pole and I taught there for a while. WE had our own priest then. Domoretsky (sp?). It took a while to find a place. I then moved to Olha because there was a school and it was better for me. I wanted a place to have a Ukrainian name but the department didn't agree so they named it King George School" (Kuchmij T7/S13)

JM: "There were other Ukrainian schools, Olha had a school. Oakburn had a school close by. To the north more of our own Olha and Sich further north. They were our own schools
 It was all Ukrainians living in the area. [There were] a few Polacks but mostly Ukrainians.
 Olha School was in Olha, MB
 Oakburn school was in Oakburn, MB
 Horod School belonged to Elphinstone, MB." (Kuchmij T7/S13)

1915 – Income from teaching was minimal

HK: How much were you paid in those days?

JM: "About \$40/month in Oakburn." (Kuchmij T7/S13)

1915 – Teacher St. John Kant School Division No. 1242 (now municipality of Rossburn) – one room school (Oakburn Manitoba Centennial 1870-1970, p 19)

1916 – Manitoba Census (pg. 28, line 19) listed in Rossburn, MB as "Jacob Maydanyk"; from Galicia; Speaks Ruthenian; Religion - Greek Catholic; Profession - School Teacher.

1916 – Maydanyk moved to Rossburn, MB (Manitoba Census) - (19 Km due west of Olha, MB and 22 km Northwest of Oakburn, MB - which is 313km NW of Winnipeg)

1916 – Teacher at Olha School in Olha, MB

JM: "When teaching at Olha I lived with a farmer. Then found my own house. The farm was empty. I lived by myself and taught. I had a plan to start my own business painting

There were 4 classes in one room; classes had some small, some bigger students. I had to plan what to teach. I taught them ½ and ½

[English/Ukrainian]; it was a public school so I had to teach half English

At night I taught the older ones how to read; sometimes at the school, but usually at their homes." (Kuchmij T7/S13)

HK: Did you have to sing *God Save the King* everyday?

JM: "No. it was a public school."

HK: I heard that the kids had to be taught according to the British System; is that right?

JM: "There was flexibility not everyone had to be strict Canadian/UK nationalism. At Brandon school they were taught the UK history but didn't necessarily teach it all to the students. I did not usually do it. There were others who followed it." (Kuchmij T7/S13)

HK: Your board of Education Boss. Did they teach you educational philosophy?

JM: “The students that went to the school [RTS] taught themselves.
 And Karmansky (in Brandon) taught Ukrainian history.
 There was a mix at the school from different areas of Europe.
 There were some smarter ones that were chosen and sent to school.”
 (Kuchmij T7/S13)

HK: How did the students orient themselves to the Anglo or the Ukrainian history?

JM: “Each to their own. But in Sports they stayed to themselves in the games and competed.
 We taught so that the students would know who they were and where they came from.
 There was discipline. No scandals. The students cared about themselves.
 One was thrown out.[He was] a priest from Ontario. And there was a farm boy who went to town and stole pears. And they were scolded but

JM: [John] Rudachyk was watched so that he wouldn't do *дурнитці* [*durnytsi/dumb things*]. It was tough for me. I had to watch over others to make sure that they were staying in line. A teacher had to be a director, teacher, and administrator. He had to be ready for the inspector because there were things like physical exercises that were compulsory. They had to build trust. I did not know the physical exercises so there were issues.” (Kuchmij T7/S13)

Inspiration for **Comic #24** - *Цалий світ не має розуму* [*The Whole World is Without Brains*]

JM: “There was also a time when there was a division of classes. In the 4th grade there came geography. There were older boys that moved up faster so that they were 14-15-16 years old and girls old enough to marry. So, I was explaining geography and talking about the earth going around the sun and rotating. They then went home. There was a break and then a man showed up, a parent, and something was not quite right. He was wearing a hat, had a whip, and came into the house, and looked at me and whipped the air. And I realized that there was an issue. I looked at him and asked, ‘do you want something?’ He said to continue teaching. It was at Olha [School] that he came to the class, and it seemed that it might have been a father. The kids were watching. Said to keep teaching and he'd wait. After 4pm I let the students go. And asked: ‘what do you want?’ He came up very close up to my face and said ‘Tell me are you working for me or am I working for you? Are we paying you or are you paying us? So what kind of *durnytsi Batiyar* you are telling the kids? What? About the world is turning? This

can not be true. So, I took the old guy and tried to teach him. And could not believe it? How could it be? He said that it was obvious that I was dumb; how could the whole world be dumb? How could I be teaching that the whole world is dumb? I made a cartoon of that.

Yes. This was a true story. He could see that I was dumb. If the world was not dumb it wouldn't turn."

c 1916 – In return for tuition at RTS, Maydanyk was committed to working a 2-year teaching contract (Fall 1915- Spring 1917)

JM: "I had to work out the rest of the 2year contract. I left Oakburn and moved to the other school - in Elphinstone [MB] where the students were Ukrainian and 'Indians' from the reserve.

They were good students. They were from close to the reserve. They had their own land and lived in tents, in groups like a small village.

In the school there were 6-10 *Indians* and the rest were Ukrainians.

The *Indians* were allowed to hunt wild meat. The Ukrainians and *Indians* exchanged food and moccasins. Fish potatoes, meat, moccasins.

They were good students.

The chief was a good man. Spoke English. Like us could sort of speak English.

Some wore skins other had cloths like us. Most had like us.

The town was far. I did not have car." (Kuchmij T7/S13)

c 1916 – Community Halls hosted plays/skits put on by local actors

Memories of Mrs. Stephen Karasivich from Ewanchuk's *Pioneer Profiles*

JM: "When we lived north of Oakburn, people used to get together fairly often.

During summer, picnics were held on Sundays by Pawczuk's Lake. There

were races and ball games. One man always played the part of Steve

Tabachniuk, a Ukrainian comic character, and made the people laugh. They

said that Mr. Jacob Maydanyk – who was our teacher and live on the farm – created the character." (Ewanchuk 1981, 113)

1916 – An original Maydanyk illustration appeared on the cover of *Календар*

Канадійського Русина – 1916 [*The Canadian Ruthenian Almanac – 1916*] published

by the Ukrainian Catholic weekly *Канадійський Русин* [*The Canadian Ruthenian*].

Also authored a new Uncle Shtif story titled *Ксьондз* [*The Priest*], plus he submitted illustrations for other articles in that same issue (85; 104).

1916 – Maydanyk's opinion piece "*Соціалісти* [*Socialists*]" (185) appeared in the *Календар*

Канадійського Русина – 1916 [*The Canadian Ruthenian Almanac – 1916*].

HK: Would you call yourself a socialist?

JM: “HMMMM. I’d call myself a Ukrainian. I pay attention to my own to intelligent people. Everyone has their own philosophy.

HK: What is your philosophy?

JM: Many before WW1 many were more socialists. They were CCF. I felt sorry for those that did not have religion. (Kuchmij T3/S6)

1916 – This following story influenced the narrative in **Comic # 19 - Бібел забив штиф в Штифову голову** [*The Bible Rammed a Shovel into Shtif’s Head*]

JM: “There were many socialists; I made friends with [Myroslav] Stechishin editor of *Robichiy Narod*. He was a milkman, but he was also the editor and printer, no linotype, all hand set, that he brought from Ukraine. When he delivered the milk, he also distributed/delivered the paper. There were not many that were interested in the paper. But they were interested in making “zbytky” [mischief]. The editor, stirred the people up saying that there would be a time when we will take over. But he told the guys to keep their hands to themselves because there were police. He tried to teach them with *Myhailda*¹⁸³ and small stories. They were socialists from Ukraine. It was the mode that every intelligent was a social democrat.” (Kuchmij T6/S1)

HK: Were the Ukrainians socialists?

JM: “Yes, they all were. There was also the priest – [Rev] Kudryk, he was a socialist. The guys were mischievous. It was a dumb time, even the priest didn’t believe [in God].” (Kuchmij T6/S1)

1916 – May 31 – Український голос [Ukrains’kiy holos/Ukrainian Voice] quotes collected by Francis Swyrypa.

Just look at such a girl. She plants on her head a hat that an intelligent girl wouldn’t even touch. She wears gaudy clothes that are as wide as a haystack. She says that it’s the style - but it’s well known that no one is interested in fashion like ignorant and stupid women and girls. It is the most important thing in the world to them, but they’re the ones who have the least understanding of real beauty.

¹⁸³ *Myhailda* a reference to the prophecy of the Queen of Sheba (Michalda) to King Solomon.

<http://www.remmick.org/Sibylla.Book.XIII/index.html> Accessed August 9, 2022.

What's more, you see how such a girl puts on powder, by the shovelful. And it runs down her face, disgusting to look at.

Third the gum. Wherever she goes – in the street, on the street-car, in church – she munches like a cow in the pasture.

Fourth, to top it off, the English language. Having learned a little English, she doesn't even bother with her own language. Everything in English, especially how she twists her mouth and laughs. Already you have the complete Katie ...

You do not call such a girl anything else, for she's no longer our intelligent, honourable, think girl – the daughter of her parents and the daughter of her people; likewise, she isn't a proper English girl; she falls into the category of those who live in darkness ... and consort only with ... low and characterless people. (Swyrypa 64).

c 1917 – Many of the early Ukrainian pioneers lived among the indigenous communities of central Manitoba. The children from both communities would attend the same schools. Jacob had many memories related to students from the near by reserves. One of the stories published in *Novyn-1915* was influenced by his life among indigenous families. Note: Maydanyk is of a generation that referred to the Indigenous community as “Indians”.

HK: I would like to hear your story about the ‘Indians’ at a wedding.

JM: “It was after [I taught at] Olha (D16a), Oakburn (D150), Silver (D14). I had not seen anything like it.

I had a house. Got fish from the Indians, wild deer. And got milk. They didn't know how to do much. They were drinking even though there was prohibition. They were often in court for fighting. The lawyers were taking from them.

There was a policeman who wasn't good. He sold them booze.

They had a church. And our Ukrainian catholic priest came to them one a month and an Anglican (?) once a month. The priest would come by car or by horses. And would go to the towns in the area near Oakburn, Elphinstone, Olha, etc.

They were constantly plotting. They were good people, but still they bothered me because they often “used” their women. And a Ukrainian guy once “romanced” them under the window of the school.

It came to be that usually people married. And there was a [Ukrainian] woman that had a daughter ready to be married off. The policeman, Alexis became interested in one of the girls (not sure if he was drunk or not). So, he approached the woman, and thinking that there would possibly be some *samohonka*¹⁸⁴. And the baba was angry at him for talking bad about the ‘Indians’. And she kicked out the policeman. He was mad and invited all the Indians to the wedding. They brought their own food; fish, game, and ‘ours’ kick them out. The policeman was so excited that the Indians attended the wedding. Two to three days later no Indians attended school. The Indians were quiet. And wanted revenge, so they didn’t send their kids to school. I had no students and was worried. I didn’t want to fight. I wanted the year to end well.

A teacher was expected to do reports etc. The inspector was supposed to arrive but there were no kids. The missionary arrived. The Ukrainians were to blame not the Indians. And I felt bad. I told the missionary that I did not know much except that there was alcohol involved and that the policeman invited the Indians to the wedding but they did not understand. They [the missionaries] went to the Indians to explain. The missionary smoothed things over. And then at least 2 students came. They then called a meeting to explain everything. But the Ukrainians came and the Indian Chief said there is no use. I invited them in person. And asked that “Jim you come” and about 3-4 came and stood in a corner. The Ukrainians sat in the chairs. I started to talk in English. Not many Ukrainians understood. The Indians sort of understood. They looked at the books. The “bohach [wealthy] – Maxym” thought he knew everything. I then talked about their history how they all came. How the Europeans the Chinese, the Rusyns’ came; and then how the Indians came via the North via Alaska - how they started and how they all came to be. And that the Ukrainians should not look down on the Indians. I drew a comparison between the two cultures in Halychyna and how they helped each other. One guy said that he was insulted. That I would not be able to reconcile the two groups. One guy, Kulchytsky agreed with what was in the history books. The Indians laughed deeply (equivalent to clapping in agreement) and they liked me. The Ukrainians, especially Maxym, were not as ready to make amends. But once it was all explained that it had been a joke and misunderstanding the meeting ended. I had to stay to write a report and write my resignation, and I was waiting for the

¹⁸⁴ “Samohonka” is a word spoken in Western Ukraine meaning ‘moonshine’ – homemade alcoholic spirits.

inspector. It bothered him that Alexis the policeman had created such trouble. Everything was not resolved. I waited and read until late. Then suddenly an Indian came in. He had a large bag and had a knife on him. I stood back and the Indian came forward with the bag; there was blood. It was a big bag. And there was some thing else. He said "Alright John", because that was all he knew to say..." (Kuchmij T7/S13)

Continued:

JM: "I was scared. And he took the bag and left me two beavers one dead and one almost dead.

Indians were allowed to catch beavers. There was a \$500 fine if a white man caught one.

He Butchered them in front of me, kept the skins and gave me the meat. It was very flavorful meat. Very good. That Indian then gave me the meat and some other things. Looked at me and said, "Alright John, goodbye." He left the skins and blood on the floor and I poured some flour on it and left.

Now I had another problem. I was not supposed to have beaver meat.

There was a chef/priest that always wanted to try beaver. I had talked to the Indian about that before. I waited in case there were other Indians outside. So I waited until dawn. The whole night I waited. I then thought "Alright, the skins were worth \$100 each", which was a lot of money then. I looked outside and there was no one. What was I to do?

So, I called a couple a of horses and took a 2-wheeled wagon and decided to go to the Polish priest. And take him the two beaver tails. I sat on the two-wheeler with the headed out, but what if there were a policeman?

I took them [to the priests] and got the money. And [then] took the money to the Indians. And they were so happy. Not like before. Not like when they said "nothing doing" before. There was silence. They then they called a meeting and gave me a present and gave me the skins as a gift. I then took them to Winnipeg to the furrier and I got \$50 each. Because beaver coats were in style then." (Kuchmij T7/S14)

c 1917 – During the war Maydanyk became disillusioned with teaching.

JM: "The worst was questioning whether or not I was teaching good things. And there were many types of children with different backgrounds.

There was another one [parent] who came and sat, and watched to see if I was teaching well. He came many times.

I was teaching the 'multiplication table' and looked at the student that couldn't understand and ask him, "what is 5x5?". The student didn't know. I turned to the *vuiko*¹⁸⁵ and explained that he didn't know. And then turned to another smarter student who said, '5x5 = 25'. Then the *vuiko* spanked the kid who didn't know [the answer].

It bothered me so I did not teach any more. And instead, painted icons and other drawings." (Kuchmij T7/S13)

1918 – Jacob Maydanyk released his first almanac of humour: *Календар Шмифа Табачнюка на рік 1918* [Steve Tabachniuk's Almanac for the year 1918] possibly printed by Frank Dojacek.

1918 – March – "An Evening of Humour"

A review appeared in *Ukrainian Voice* newspaper about an "Evening of Humour" that took place in March of 1918, in Oakburn, MB¹⁸⁶ (D150). It was reported that a stand-up comic was travelling the prairies impersonating Maydanyk's Uncle Shtif Tabachniuk. He made a stop in Oakburn, and regaled the audience with stories and addressed the audience, preaching against alcohol abuse and sharing a message with the intentions of correcting bad habits through humour.

1918 – March the Canadian federal government as a war measure made it illegal to manufacture "intoxicating" drinks.

1918 – April 1 – Manitoba Temperance Act is passed into law. Prohibition goes into effect. Doctors are limited to prescribing a max of 100 prescriptions per month for twenty-four-ounce bottle of wine or a case of malt liquor. The Act was repealed in 1921 in support of government-controlled liquor sales. (Blanchard 2019, 172-81)

1918 – St. Nicholas Ukrainian Catholic Church, Fisher Branch, MB painting of Saints in Church (mural)

1918 – October 4 – Western Labor News reports of raids on home in North End Winnipeg for banned literature (Penner 6)

1918 – October 25 – Western Labor News reports – Strike ballet against the "No-strike" order, show a vote of 92 per cent in favor of a strike.

¹⁸⁵ "Vuiko" [вуйко] means "uncle," but it is also applied to a ne'er-do-well who is not respectable enough to be addressed as "Mister."

¹⁸⁶ As reported in the newspaper *Український Русин* [Ukrainian Rusyn], March 08, 1918, p. 8.

1918 – November 1 – Declaration in Lviv of the independence of the Western Ukrainian National Republic. (McVay 556)

1918 – When Jacob Maydanyk quit teaching, he was single, without a steady job and therefore at risk of being incarcerated in one of the WWI internment camps designated for ‘enemy- aliens’.¹⁸⁷

HK: Were you in an internment camp?

JM: “I got a card. They took some [men] for the camps (internment). But they did not bother me. If you were already married you did not have to go. But if you hadn’t married, you’d have to go. I was supposed to go, but because I was on the colonies, and had started the “Vuiko” printed by *Канадійський русин* [*Kanadiyski rusyn/ Canadian Ruthenian*] (Bishop Budka’s Newspaper) I did not have to go.”

JM: “In 1916, I wrote narratives about Tabachniuk, not comics. I continued to send images. I got an exemption card. If I needed an exemption, I was to take the card to a lawyer. I was asked what my profession was. I said I was a teacher. But I was not teaching at this time. And said that I was doing illustrations for newspaper in Brandon. They checked whether or not I was lying. The paper gave me a good recommendation. So, they took my card and wrote in red “Special” and then did not have to report. In 1916 there were already returning soldiers.”

“I made a mistake not to go initially because I feared that they’d sent me to the front. If I had, I might have a pension now. But there were some that they arrested as “aliens”. Some were arrested because they were Austrian or had mustache. “

“I wanted to be arrested so that I would not have to go to the front. I’d rather go to the internment camp.”

“There was a priest in Olha. he was giving certificates to people to keep them from going. There was a rule that all boys had to go. But there was a new rule that those that married had to stay to look after their wife and family.”

“The police found out that the priest was doing that. A pair of us went to Rosburn (D16d). And then a return soldier and grabbed me - and asked for my papers and asked if it was my signature. And then they looked for the

¹⁸⁷ The term “Enemy alien” was used to describe citizens of states legally at war with the British Empire, and who resided in Canada during World War 1. These included immigrants from the German Empire, the Austro-Hungarian Empire (including the area now referred to as Western Ukraine), the Ottoman Empire, and Bulgaria.

priest. And the farmers were looking away at the walls. I went with the soldier. And asked "who are you" I showed him my papers and he then said "I'm awfully sorry".

"We went to Rosburn with the priest because I was his friend and he had a car."

"We arrived there. I had my card that I had with the special mark, no one really understood it. They let me go. They let the soldier go. I was waiting for my card. It finally came. And I was to go to Winnipeg. But I didn't understand. And I knew that in a few days the police would come from me. I thought, "What will be what will be." They gave us 12 days to get there. I then decided to go by train. There was a story that the engine left without the train car. The engine came back. We then left from Oakburn with the papers to Winnipeg. They took me to the barracks (internment registration at Osbourne barracks) (D18). There were 5 of us that had "special cards" They signed us up not for the war front, but to a work detail. The regular people, the Indians, the single boys, were all living in one area, poor boys, they were not given uniforms. But us they sat with the 5 of us. There was on French man, who said to us "Everything is going fine." There was a nice evening with first class food. We could walk wherever we wanted. On the 3rd day they announced the armistice. The war was over. I thought to myself boy was I dumb I should have come earlier. I would have been fed. I would have had clothes and been paid." (Kuchmij, T8/S15)

HK: You did not know better?

JM: But there were others the lawyer, the doctors, were all given specials but I did not understand that special meant not to the front. But get a job that paid. I looked at our people and saw that there were Bukovynians, Galicians, and Russians. The Rusyn's were different. They were educated in Brandon. So, they were different.

It was the war; you could not blame anyone.

Before the war, those that came from there did not know what it was Ukrainians. They were Bukovynian, Galicians. They did not know that if Austrian they were actually Ukrainian. They were asked to kiss the Union Jack. Many were scared to say that they were from Austria. They said Galician instead. They often caught those from Austria or Galicia you had to go to war or to the camp. But if you said you were Hutzul, they did not understand and let you go; same with the Bukovynians. (Kuchmij, T8/S15)

HK: (to clarify that during the war those from Austria, whether they were Canadian citizens or not.) They were arrested. Is that right?

“Budka, wrote a bad letter that those that did not have citizen papers they should return to Austria to fight (for our country – not Austria), but he said Austria.

There were socialists, Popowich, Kudryk, they were atheists. And then approached Budka to say Austria, they were pigs, radicals and then it was too late. He wrote a retraction but it did not help. But ‘nashi’ were no longer trusted.” (Kuchmij, T8/S15)

HK: Do you think Budka’s letter made the camps?

JM: “No, they already had the camps ready. We were not the only ones, there were Germans, Jewish, and us Ukrainians. Unfortunately, some did it to themselves.

Many did not know otherwise.” (Kuchmij, T8/S15)

HK: Who started the Bolshevyks in Canada?

JM: “I am very angry about those communists. The leader Tim Buck was locking up ours. And no one was saying anything. It was a fabrication. To get the Ukrainians locked up. If we weren’t around, they would have picked someone else. They just wanted to blame someone for their troubles. They picked a non-Ukrainian for their leader. They also started mixing up to start the strikes. They then, the government, tried to start the unrest so that Ukrainians would be arrested.” (Kuchmij, T8/S15)

“There were guys in the camps because they liked it. There were many Ukrainians there.”

“There was one named Bilous. He lived in the Brandon camp for 2 years. It was bored so he made ship in a bottle and said he was an Austrian. But he was a Ukrainian. They locked them up, sort of fed them, but not so good food. And made them work. There were only just men [no women] in that camp.” (Kuchmij, T8/S15)

“The Bolsheviks did not like us. I don’t know why didn’t they look at others as to what was happening among the UK? As to the communists among us [Ukrainians], they weren’t really communists. They were hard workers. They should look at the other communists among the Germans and others. Even from the religious perspective. It was the same, blaming God for being here for creating the situation. You have to look at life from a distance. And not make war with any sects. I’m not going to talk anymore because it’s too much.” (Kuchmij, T8/S15)

1918 – After he was released from the barracks in Winnipeg, Jacob Maydanyk returned to Oakburn.

HK. When you were on the farm you taught and then you finished teaching in 1916 what did you do for 4 years.

JM: “I then moved to Oakburn. Then I got married. And we went to live on the farm that I bought before I married. I then wondered what I should do.

So, I decided we should go live to Winnipeg. And then I won’t die alone. It wasn’t that I wanted to move, because I liked it on the farm.

[Bishop] Budka came and asked why I should stay in the woods. He invited me to come to Winnipeg. I went first to St. Boniface to paint paintings, figurines, stations of the cross.

1918 – November 11 – An armistice is declared ending the hostilities of the First World War. (McVay 556)

During WWI did you still give comics to the Brandon Sun?

JM: By the war they didn’t want my cartoons.

Paid me 50-75 cents. I also got paid \$1 for one.

I also signed as “J. Madin” because they didn’t want my Ukrainian name Maydanyk. It was for the Jews. If I’d signed Maydanyk there would have been problems. Because I was Catholic. I was also asked to illustrate for the others.

I contributed to the orthodox “Visnyk”. And put in an advertisement. The Catholic Bolsheviks started to say that I was Orthodox, and the Orthodox pointed fingers saying I was Catholic. I didn’t need that trouble...”

(Kuchmij T8/S15)

1918 – December 6 – Many Ruthenians/Ukrainians were still interned in labour camps at the end of WWI. The community protested and approached Provincial Legislatures across the country to release the internees.

Toronto: “...We, the delegates of the International Association of Machinists, representing the Province of Ontario, in convention assembled, do hereby protest against the government by “Orders-in-Council” as being prejudicial to the best interest of organized Labor and a subversion of political democracy and civil liberty...We therefore demand, that all “Orders-in-Council under the “War Measures Act” restricting the rights of Labor be immediately rescinded and that all persons imprisoned under its provisions be set at liberty...” (Penner 7).

Winnipeg: "Whereas, since the outbreak of the recent European war, certain men have been imprisoned for offences purely political; whereas, any justification that there may have been for their imprisonment vanished when the armistice was signed; therefore, be it resolved, that this mass meeting of the citizens of Winnipeg urges the Government to liberate all political prisoners..." (Penner 12).

1919 – May 15, 11:00 am – June 26 11:00am - WINNIPEG GENERAL STRIKE

1919 – June 17 – As reported in the Winnipeg Tribune of June 17, 1919

The NWMP and special constables raided the Labor Temple, Ukrainian Labor Temple, Liberty Hall and homes of the arrested men.

"Open in the name of the Law" (Penner 166)

Every room of the building was searched. Even cartoons were taken from the windows and carried away as evidence. (Penner 168).

1919 – June 21 – "Bloody Saturday". Two Ukrainians were shot at the climax of the strike during a mass gathering in front of city hall. Mike Sokolowski, was killed on the spot, while Steve Szczurbanowicz (sp?), died later from his wounds.

When asked if he had memories of the Winnipeg General Strike, Maydanyk responded:

He was not living in Winnipeg at that time.

He heard about it when he was living in the Oakburn area. (Kuchmij T3/S2)

HK: Do you remember hearing about the 2 men that were shot?

JM: "No. But, during the war there are no rules. So, I'm not sure to say if it was right or not to lock up the Ukrainians. In the war millions died, but people had to continue living. My stories from the first war I don't really remember. WWII was different. But remember, as time passes, we change." (Kuchmij, T8/S15)

1919 – October 20 – married Katherine Maksymczuk (b. 1896 – d. 1978) in Winnipeg (D19) (Manitoba Vital Statistics #1919-057320)

HK: Please confirm, were you married in 1919, then came to Winnipeg in 1920?

JM: "Yes, I had to finish teaching in Elphinstone; in Horod school (D13b). In 1916 I taught for longer. Left Silver School by Gimli (D14), then to Olha (D16a), then Stall (?). I already had the farm between Olha and Oakburn. Then I got married. There was influenza at that time. "пans'ка [панська] influenza"

from that my wife's husband died. I still was still teaching, at Elphinstone in Horod, and had to return to finish the reports. Then Budka came."
(Kuchmij T7/S14)

1919 – Memories of Mrs. Stephen Karasevich from Ewanchuk's *Pioneer Profiles*

JM: I remember that one day my friend and I went to visit Mr. and Mrs. Maydanyk. Mr. Maydanyk was a good artist and taught us art in school. Were we ever shocked when we were asked into their living room to see Mr. Maydanyk's picture of a nude on the wall! We did not say anything, but when we were far enough away from the house we got the giggles and could not stop – in those days one really did not see pictures of nudes, and such pictures were not considered moral." (D16d) (Ewanchuk 1981, 113)

1919 – April – The newspaper *Канадійський русин* [*Kanadiyski rusyn/ Canadian Ruthenian*] is renamed and becomes *Канадійський українець* [*Kanadiyski Ukrainets/ Canadian Ukrainian*] (McVay 556)

1919 – May 3 – The Great War Veterans Association of Winnipeg demands that Bishop Budka be interned as an enemy alien. (McVay 557)

1919 – October 20 – Jacob Maydanyk married Katherine Maksymczuk in Winnipeg, MB

1919 – October 27 – Bishop Budka is tried by the Court of King's Bench in Winnipeg

1919 – November 26 – Judge Paterson published the verdict completely exonerating Bishop Budka. (McVay 557)

1920 – Jacob and Katherine Maydanyk moved permanently to Winnipeg to open *Providence Church Goods* (D21) (Kuchmij 1983, 17:05-17:13)

1920 – Moved with his wife to a home in Winnipeg's North End – 798 Mountain Avenue (D20) (Henderson Directory 1920).

1920 – Son Eney is born; He later married Myrtle, she died d. July 13, 2008

1920 – Knox Church Story – 297 Ellice Avenue (D200)

JM: "There were Anglos, and Presbyterians, and Adventists who tried to convert the Ukrainians. Many Ukrainians did not understand and were taken. Sometimes I had to make fun of it in the papers so that people would understand. They were being told that they would live forever and had to have their eyes open. It was the Bible Society and they just wanted the money from the people. This happened more after the war.

The other sect was the “Holy Rollers”. They yelled and rolled around, and ours went to them. The worst were the ones that Styryn¹⁸⁸ followed. And tried to convert ours, those that didn’t understand. And he [Styryn] did not understand.

We were sitting and waiting [in Knox church] and we wanted to make a drawing and make fun of them. We were in the dark and there was a small dark hole. Styryn was a humourist. Eventually someone knocked and said that Jesus will be here any moment, just wait. Then there was a knock and he yelled ‘Halleluiah’. Elchyshyn (sp?) laughed and said the devil was coming. And Elchyshyn couldn’t hold back and knocked again and Styryn Yelled “hallelujah” and started singing “I love Jesus, yes I do”. Elchyshyn returned and told Styryn to open his eyes and see what was going on. Many started coming on stage and they were praying and Maydanyk and Elchyshyn were laughing. They were being watched, because they were outsiders. And the priest wanted to show them something. And told them he did not know if it was Jesus who showed him or if was the strength of the belief that brought the belief. Please come back because there must be something. There must be Jesus. It wasn’t something to laugh about.” (Kuchmij T6/S1)

HK: Did you want to put this story into your paper (1927-29 insert)?

JM: “It was in Knox church 1920 or ‘21, I included it in *Uncle’s Book*” - Comic #19
Байбел забив штих в Штифову голову [The Bible Rammed a Verse into Shtif’s Head] (Kuchmij T6/S1)

1920 – November 23 – Bishop Budka is issued a certificate of naturalization (McVay 557)

1920 – November 25 – Bishop Budka swears an oath of allegiance to King George V and his successors, thus becoming a British subject and a Canadian citizen (McVay 557)

c 1920 – Maydanyk’s friend, that he travelled with from Ukraine, Ivan (John) Rudachek becomes editor of the newspaper *Канадійський українець [Kanadiyski Ukrainets/Canadian Ukrainian]*.(Ewanchuk 1981, 205)

1921 – The Manitoba Temperance Act was repealed.

1921 – Started Providence Church Goods at 884 Main Street (D21)

JM: “I lived like a bum [prior to moving to Winnipeg].

¹⁸⁸ Styryn was another Ukrainian Canadian cartoonist who signed his work and regularly contributed to Maydanyk’s publications (Maydanyk

I didn't have much to spend my money on. When Bishop Budka came, he invited me to come to Winnipeg. I went to him to work for the French in St. Boniface, a French church goods store. And I painted icons and figurines. I started Providence Church Goods in 1921. I worked in both places so that I could learn.

Budka already had a store and I painted a bit for him; and trained some of the people. There was not money and he couldn't pay, and there was some trouble for Budka. I saw that all and thought 'Hey, I worked in St. Boniface and I realized I for rent, phone and other stuff so I then moved it to my own house on Mountain Street. There was business but I did not have enough to apay for everything. I then was incorporated. I also worked at St. Boniface Store (D44) for about a year to 1921. Until 1925 on Selkirk then to McGregor, and then Main to Selkirk, to McGregor, to Main. (Kuchmij T6/S1)

There was a huge hotel, Royal Alexandra Hotel (D71), that was across the street. All the celebrities and Royalty that visited and stayed at that hotel. Sorry to see it go down hill. The roads were dirt but better cared for." (Kuchmij T3/S2)

HK: Did you ever interact with the Anglos?

JM: "We did interact with the Anglos, but they had their own lives, own things. WE were poor. The Anglos thought Ukrainians were inferior. They had their own ways and tried to have us assimilate and do it their way. And make us their agents. "You son of a gun bloody Galician" was the worst insult. You had to stay quiet when they insulted you. Ukrainians wanted to be better mannered than their Anglo neighbours. The Ukrainians were considered lower in social status. Because when they came, they dressed different. Were simple. Were argumentati ve amongst themselves. The papers were filled with examples of alcohol abuse. They drank too much because they had too much money."

1922 – Providence Church Goods at 873 Main Street (D137)

Event that influenced Comic #4 *Вуйко Штиф у Винниперы* [*Uncle Shtif in Winnipeg*]:

JM: "I made a comic about the keg of beer being carried down the street. I was inspired by a scene in front of Providence Church Goods. Before me there was a liquor store and the Manor Hotel. And, those kinds of people would hang around the hotels. There was an Italian who wanted to burn down that hotel because Ukrainians were there; he also wanted to make the insurance money. There many different neighbours from different countries." (Kuchmij T5/S2)

1922 – Daughter Alicia is born married Stephen Koroby; Alicia d. February 26, 2009.

1922 – Bishop Budka blessed Maydanyk’s first mail order catalogue

1923-24 – Maydanyk printed *Канадійський українець* [*Kanadiyski Ukrainets/ Canadian Ukrainian*] and other ethnic papers out of Providence Church Goods which at this time was located within the Ukrainian Labour Temple.

JM: Then I started the “paper” [publishing company] in 1923-24 “Vuiko” for a whole year, had a print shop in Providence. The paper was the *Kanadysky Rusyn*¹⁸⁹ an organ of the Catholic church. The French printed it [but] there were legal issues. Budka, asked me to print the *Kanadysky Rusyn* (D56). And asked that I buy the building on credit There were other papers printed there. I had to keep printing them. The orthodox had their own paper. So I had to start my own. “Vuiko” I made fun of them. I always stayed a catholic, because why not I had no reason to change. (Kuchmij T6/S1)

1923 – January – Maydanyk’s friend, Ivan Rudachek, resigns as editor of *Kanadiyskyi rusyn* (D56) to take a position with Canadian Pacific’s Trans-Oceanic Service.

1923 – February 19 Bishop Budka proposes that “Ukrainian” replaces “Ruthenian in official church documents. (McVay 558)

1923-25 – Providence Church Goods was located at 783 Main Street (D23).

1925 – Daughter Muriel is born.

1925 – Providence Church Goods at 275 ½ Selkirk Street (D138); Also, a print shop (The printing press came with the building).

HK: The print shop that you had on McGregor and Selkirk how long did you have it?

JM: Until I moved to 710 Main Street (1937).

1925 – release of almanac: *Гумористичний календар Вуйка на рік 1925*. [*Uncle’s Humorous Almanac for the year 1925*]. Vuiko, 1925 – Printed and self published by Maydanyk out of his print shop on McGregor and Selkirk.

JM: “I was printing newspapers and magazines for *La Liberté* as well” [The French Roman Catholic newspaper] (D44).

1926-29 – Providence Church Goods at 590 Prichard Street (D56).

¹⁸⁹ By this time, the newspaper had been renamed *Канадійський українець* [*Kanadiyski Ukrainets/ Canadian Ukrainian*], but Maydanyk continued to refer to it by its old name *Канадійський русин* [*Kanadiyski rusyn/ Canadian Ruthenian*].

- 1926 – Bishop Budka meets Oleksander Koshetz at *Instytut Prosvita* (141) (in Winnipeg. (McVay 560)
- 1926 – November 18 – Ukrainian Canadian Publishing Co. is officially liquidated.
- 1926 – November 19-20 – Koshetz Choir performs at the Walker Theatre (D234) in Winnipeg.
- 1927 – September – Bishop Budka departs Canada on the CPS Montrose (never to return).
- 1927-29 – Maydanyk became editor of the Weekly comics insert *Вуйко* [Vuiko/Uncle]. The same insert was added to two different newspapers: *Канадійський фермер* [Canadian Farmer] and *Канадійський українець* [Kanadiyski Ukrainets/ Canadian Ukrainian].
- 1928 – Maydanyk released the almanac: *Гумористичний календар Вуйка на рік 1928*. [Uncle's Humorous Almanac for the year 1928] Vuiko, 1928.
- 1928 – Bishop Budka is ordered to write his act of resignation as bishop for the Ukrainians in Canada (McVay 563)
- 1928 – The CPR Canadian Folksong and Handicraft Festival was held at the Royal Alexandra Hotel on Higgins Avenue (D71), in Winnipeg. It was one of the locations chosen in a series of cross Canada events designed to encourage new immigrants to travel by train and visit/settle lands further west of Toronto and Montreal.
- At Winnipeg, the New Canadian Folk Song and Handicraft Festival boasted it celebrated “the songs and crafts of recent settlers of European Continental Extraction, with the cooperation of numerous racial groups including Scandinavian, Slav, Magyar, Teutonic and Romance. The wording left no doubt it was dealing with an immigrant “Other.” Exhibits of crafts and demonstration of craftsmen and women at work were shown against a backdrop of “fifteen racial groups in picturesque costumes, songs and dances, a Pageant of Charm and Beauty.” (Easton McCloud, 244-45)
- 1929 – Release of almanac: *Гумористичний календар Вуйка на рік 1929*. [Uncle's Humorous Almanac for the year 1929] Vuiko, 1929.
- 1929 – Providence Church Goods at 579 McDermott avenue (D139) - right in the heart of what was referred to as ‘Newspaper Row’
- 1927 – St. Michael Ukrainian Catholic Church, Olha, MB (D74) painted icons: Mother of God & Jesus; St. John the Baptist; Christ Pantocrator
- 1927 – Bishop Budka travels to Rome and is reassigned to Galicia.

1930 – By 1930, There were more than 30 Ukrainian language newspapers and monthly tabloids being printed in Canada. (Martynowych 2016, 58)

1930-1937 – Providence Church Goods at 824 ½ Main Street (D140)

1930 – Release of almanac: *Гумористичний календар Вуйка на рік 1930*. [*Uncle's Humorous Almanac for the year 1930*] Vuiko, 1930.

1930 – Release of comic book: *Вуйкова книга: Річник Вуйка Штіфа в рисунках* [*Uncle's Book: Uncle Steve's Illustrated Yearly Almanac*]. National Press Ltd.

1931 – Release of almanac: *Гумористичний календар Вуйка на рік 1931*. [*Uncle's Humorous Almanac for the year 1928*] Vuiko, 1931.

Beginning of a new era

c 1935 - St. John Dolyny Ukrainian Catholic Church 11.5 km NE of Menzie, MB (D233) – Jacob painted the interior.

1937-1979 - Moved Providence Church Goods to 710 Main Street. (D25) (down the block from his original location and directly across from the old Royal Alexandra Hotel (71) on Higgins and Main) this was the last location closing in 1979.

1940 - Jacob is commissioned to paint the wall icons in Holy Ghost Ukrainian Catholic Church in North West Winnipeg located at 40 Ada Street (D24).

1945 – Daughter Alicia graduated from St. Boniface School of Nursing (D235).

1956 – Son Eney becomes manager, and his wife Myrtle the clerk of *Providence Church Goods*; they moved to a residence at 7 McPhilips (D232)

1958 – Stephen Fodchuk self-publishes “Дивні пригоди [Strange Adventures], Vancouver, BC

1958 – Release of almanac: *Вуйко Ш. Табачнюк і 20 інші нові короткі оповідання* [*Uncle S. Tabachniuk and 20 other new short stories*], New Pathway Publishers, 1958.

c 1960 – Eney and Myrtle Maydanyk and their two sons (Jay and Murry) move to Vancouver.

c 1960 – Alicia married Stephen Koroby; they later move to Vancouver this their children (Kathy, John (Mindy) and Sue (Gary Jones). Kathy later married Bill Windram and moved to Comox, BC.

c 1960 – Muriel marries a chemist and they move to South Africa; Her daughter, Sonia Fawcett (?), lives in Winnipeg.

1961 – Sept 20 – Canada travel records show that Jacob Maydanyk returned from USSR via New York, NY on flight AF011 (Aeroflot 011) Details match the traveller's name: Jacob Maydanyk dob: 20 Oct1891 (Stats CAD - Pier 21). There is no indication as to when he departed. However, there is no indication in the interviews that he ever returned to Ukraine. In fact, in the 1977 interview with Halya Kuchmij, when asked if he ever returned, Maydanyk point blank states "no". (Kuchmij T2-S4)

c 1970 – Jacob and Katherine move to a house at 1360 Henderson Highway (D135).

1975 – reprint of "Uncle's Book" comic book by Mr. Zip Printing in Saskatoon, SK

1977 – Jacob Maydanyk Solo Exhibit opens at Oseredok Ukrainian Cultural and Educational Centre, Winnipeg. Opening remarks were by Dr. Robert Klymasz.

1977 – June 16– Interview with Winnipeg Free Press (pg 24) about his solo art exhibit at Oseredok

1977-82 – Interviewed by Dmitrij Farkavec for his Masters Thesis

c 1977 – Maydanyk begins a collaborative work relationship with Dmitrij Farkavec. Maydanyk contributes illustrations to Farkavec's magazine *Canadoon*. They also created enamel paintings together out of a studio in Piney, MB approx. 150 km South East of Winnipeg. (To date no finished pieces have been located).

1978 – September 17 - Katherine Maydanyk passes away.
Buried at Elmwood Cemetery, Winnipeg, MB.

1979 – Closed Providence Church Goods

JM: "He [Uncle Shtif] died long ago! But his soul still continues to live. And it should continue to live to show the young how to better themselves, and to show that they belong to that [Ukrainian] ancestry." (Kuchmij T5/S1)

1983 – Halya Kuchmij releases her film *Laughter in My Soul* featuring Jacob Maydanyk

1984 – June 3 – Jacob Maydanyk passes away and is buried next to his wife in Elmwood Cemetery, Winnipeg, MB.

APPENDIX 7

DÉRIVE DATA

The following data was collected over the course of 5 years (2018-2022).

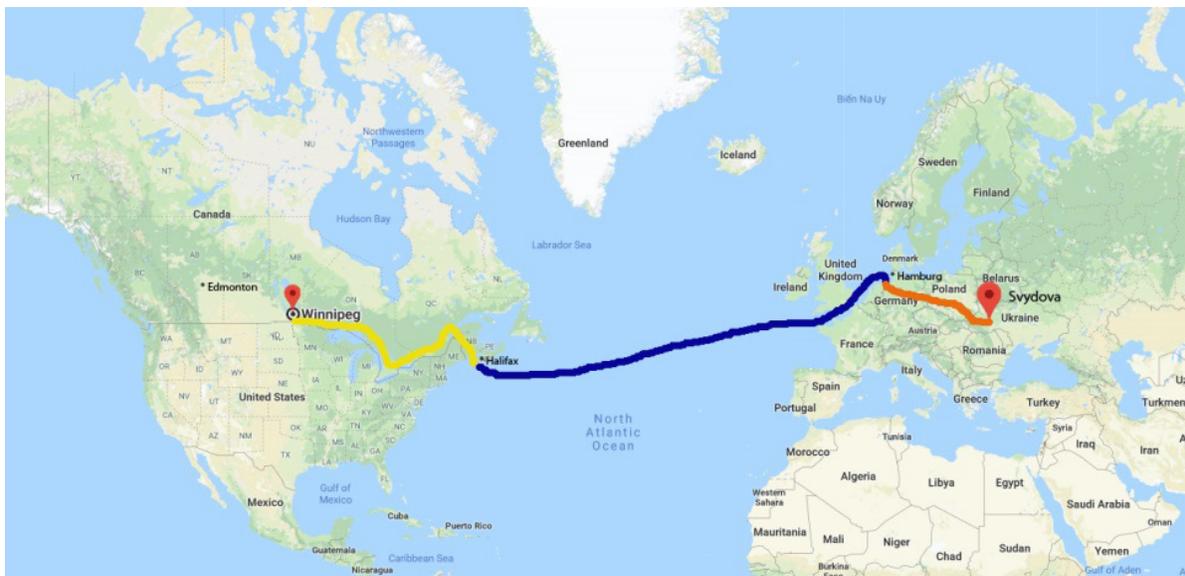
The maps are courtesy of:

Special Collections – University of Manitoba

Canada.ca

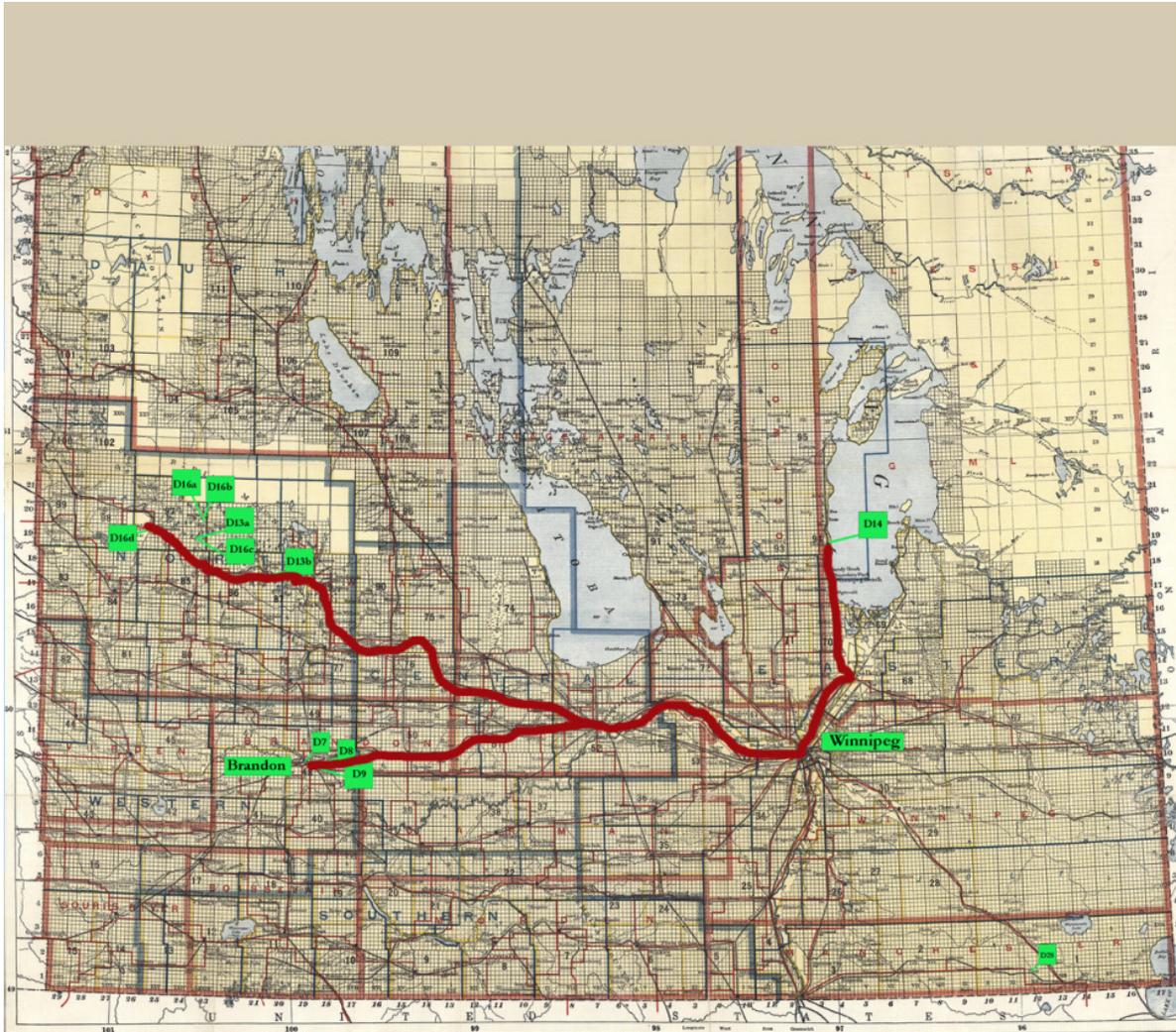
Virtual Time Travel - Google Maps.

MAP 1 – Jacob Maydanyk’s Journey to Canada



MAP 2 – Locations in Southern Manitoba Frequented by Jacob Maydanyk
This map is only a sample of the locations plotted for this study.

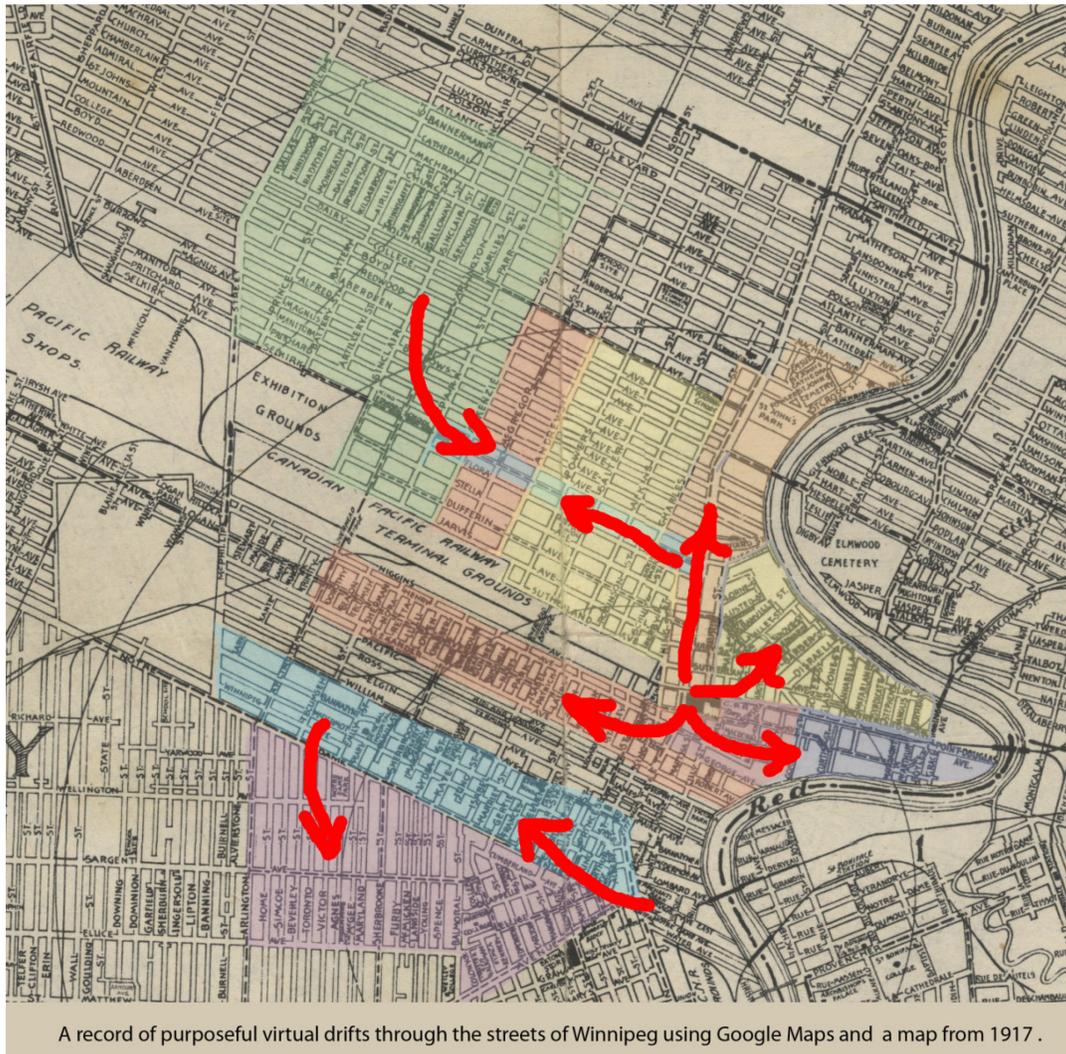
See coloured Legend below.



Southern Manitoba - Open Maps - Canada.ca

MAP 3 – A record of purposeful virtual drifts through the streets of Winnipeg using Google Maps and a map from 1917.

The Drift or *Dérive* is one of the basic situationist practices advocated by French philosopher Guy Debord and others. It's a technique of "rapid passage through varied ambiances". *Dérives* involve playful-constructive behaviour and an awareness of psychogeographical effects, and are thus quite different from the classic notions of journey or stroll. The coloured areas represent "vortexes that strongly discourage entry into or exit from certain zones". The red arrow mark the flow of settlement and movement through the space. This process of collecting information provides psychogeography with an abundance of data.

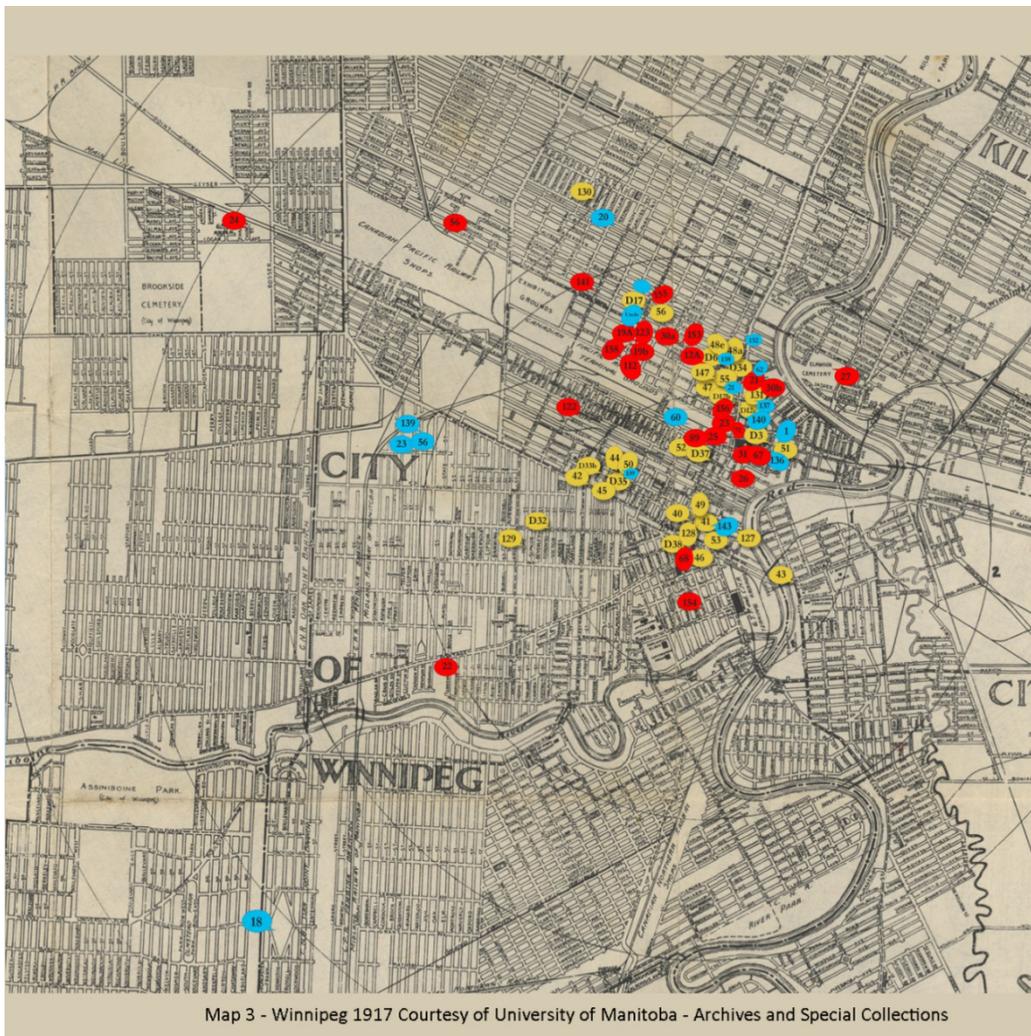


MAP 4 – Locations in Winnipeg – c.1911 – 1930

This map is a record of locations that correspond to people and events in Maydanyk's life.

Only a sample of the locations plotted for this study.

See coloured Legend below.



LEGEND

Locations, Addresses, and Significance

*Note - Data was entered as collected
and loosely organized in chronological order.

The information is colour coded as follows:

Rural Community

Publishing

Ukrainian Institutions

Maydanyk's Personal Connections

DÉRIVE DATA

Location	DATE	BUILDING	ADDRESS	SIGNIFICANCE	SOURCE
D1	1911	CPR Train Station	181 Higgins Avenue	Arrival Wpg was	Ewanchuk; Lozowchuk;
D2	1911 April	Boarding House	UNKNOWN	First night	Ewanchuk; Lozowchuk
D3	1911 April	M. Stechishin	144 Higgins	meeting with Myroslav	Ewanchuk
D4	1911 April	extra-gang	west of Winnipeg	first job	Ewanchuk
D5	1911 June	on a farm	"near Brandon"	2nd job	Ewanchuk
D6	1911	Canadian Farmer	287 1/2 Selkirk Winnipeg	Manigula first publ in	Wynnycky; Marunchak
D7	1911 to	Ruthenian Training School	Strathcona Block, 132-138	Teacher Training	Memorable Manitobans
D8	1911 to	Brandon Daily Sun	Tenth street north of Rosser,	1st Editorial cartoons	https://www.canadiana.
D9	1912-1913	The Brandon Daily News	McKenzie Block - Ninth Street,	Editorial Cartoons	https://www.canadiana.
D10	1913	Brandon Times	Bank of Montreal Building (121	Editorial Cartoons	
D11	1914	rooming house	Unknown address, Brandon	creation of Uncle Shtif	
D12a	1911	Ruthenian Booksellers &	333 Flora Avenue	Dojacyk's first bookstore	Marynowych - Essay 7
D12b	1915	Ruthenian Booksellers &	850 Main Street (1910-1920)	first appearance of	Marynowych - Essay 7
D12c	1918	Канадійський Русин [The	850 Main Street (1910-1920)	Maydanyk's first	
D13a	1915	St. John Kant School?	near Olha, Manitoba	Kuchmij	Kuchmij (T6/S1)
D13b	1916	Horod School Near Elfenstone, MB	Elfenstone, MB		Kuchmij (T6/S1)
D14	1915	Silver School near Gimli	Gimli, MB	Teacher	Kuchmij (T6/S1)
D15	1916	Boarding House	Rosburn, MB	moved to Rosburn, MB	Kuchmij (T6/S1)
D16a	1916	Olha School	north of Olha, MB	Teacher	Kuchmij (T6/S1)
D16b	1916	Town of Olha, MB			Kuchmij (T6/S1)
D16c	1917	Maydanyk's farm near Olha, MB	South west of Olha Coordinates	Land purchased by	http://www.mhs.mb.ca/
D16d		Ukrainian Pioneer Mass Grave Site	Near Olha ManitobaSite	This land was purchased	http://www.mhs.mb.ca/
D16e	1917	Rosburn, MB Area	Coordinates: 50°43'38"N 100°44'27"W		
D16f	1917	Boarding House	Rosburn, MB	Collecting pieces and	
D17	1916	<i>Canadian Ruthenian</i> at the	591 Pritchard Avenue	cover illustration and	
D18	1918	Osborne Barracks	Gault Rd Winnipeg Site Location	Arrested as Alien Enemy	
	1919		Rosburn, MB	Met Katherine his future	
D19a	20-Oct-19	St. Vladimir and Olga Ukrainian	115 McGregor Street	Married Katherine	Vital Statistics
D19b	2-Apr-05	St. Nicholas Ruthenian Church	Stella and McGregor	Church attended	https://umanitoba.ca/fa
D20	1920	House	798 Mountain Avenue	Maydanyk's moved to	Oseredok files
	1921	House	798 Mountain Avenue	Son Eney born	Vital Statistics
	1922	House	798 Mountain Avenue	Daughter Alicia born	Vital Statistics
	1925	House	798 Mountain Avenue	Daughter Murial born	Vital Statistics
D21	1920	Providence Church Goods 1	884 Main Street, Winnipeg	opened Providence	https://main.lib.umanit
D22	1922	Bishop Budka's Residence	511 Dominion Street	Maydanyk's best friend	
D23	1923-25	Providence Church Goods 3	783 Main Street	Providence Church	https://main.lib.umanit
D24	1940	Holy Ghost Ukrainian Catholic	40 Ada Street	painted Holy Ghost UCC	
D25	1956-1979	Providence Church Goods	710 Main Street	Providence Church	https://main.lib.umanit
	1956	Providence Church Goods	710 Main Street	Eney becomes manager	https://main.lib.umanit
D26	1977	Oseredok	184 Alexander Ave, Winnipeg	Solo Exhibit at Oseredok	
D27	17-Sep-78	Elmwood Cemetery in Winnipeg	88 Hespeler Ave, Winnipeg	Katherine passes away	Manitoba Vital Statistics
	3-Jun-83	Elmwood Cemetery in Winnipeg	88 Hespeler Ave, Winnipeg	Jacob Maydanyk passes	Manitoba Vital Statistics
D28	1979-1983	Farkavec Farm	Piney, MB	Painted with Dmitro	Dmitro Farkavec
		Farkavec Farm	Piney, MB	Illustrated Canadon	Dmitro Farkavec
D29	1917	Boarding House	Rosburn, MB	Collecting pieces and	
D30a	1905	Ruthenian Booksellers and	435 Selkirk	Dojacek's Bookstores	Henderson Directory
D30b	1910	Ruthenian Booksellers and	850 Main Street	Dojacek's Bookstores	Henderson Directory
D31	c1925	Ukrainian Booksellers and	658-660 Main Street	Dojacek's Bookstores	Henderson Directory
D32	c1920	Weevil Café	corner of Sargent Ave at Victor		https://main.lib.umanit
D33a	1910	Gazeta Katolicka	305 Selkirk	Polish	Kuchmij (T6/S1)
D33b	1912	Gazeta Katolicka	619 McDermott	Polish	Henderson Directory
(D6)	(1908) 1911	Canadian Farmer	287 1/2 Selkirk	Ukrainian	Henderson Directory
D34	1911	Canadian Hungarian Farmer	287 1/2 Selkirk	Hungarian	Henderson Directory
D35	1911	Canadian Ruthenian	619 McDermott	Ruthenian/Ukrainian	Henderson Directory
D36	1911	Canadian Scotsman	60 Tribune Block	Scottish	Henderson Directory
D37	1911	Canada Posten	396 Logan		Henderson Directory
D38		Free Press	Portage and Garry	English	Henderson Directory
D39	1911	Canada Weekly Printing Company	325 Logan		Henderson Directory

D40	1911	Der Northwestern Publishing Co	120-122 King	German	Henderson Directory
D41	1911	Germania Printing & Publishing	McDermott & Albert	German	Henderson Directory
D42	(1886) 1911	Helmskringla News and Publishing	729 Sherbrooke	Icelandic	Henderson Directory
D43	1912	Le Manitoba	42 Provencher (St. Boniface)	French	Henderson Directory
D44	1911	La Liberté	619 Ave McDermot	French	Henderson Directory
D45		Loberg	853 Sherbrooke	Icelandic	Henderson Directory
D46	1911	Manitoba Free Press/ Winnipeg	250 Portage	English	Henderson Directory
D47	1910	Ukrainian Voice	214 Dufferin	First issue was released	Henderson Directory
D48a	(1910) 1911	Ukrainian Publishing Co.	292 Selkirk	First legal name for	Henderson Directory
D48b	(1910) 1911	Basil Kudryk editor (Ukrainian)	827 Burrows	Home address	Henderson Directory
D48c		Taras Ferley manager Ukrainian	478 Burrows		Henderson Directory
D48d		John Sluzar printer Ukrainian Voice	478 Burrows		Henderson Directory
D48e		The Ruthenian Publishing	292 Selkirk	Printed for Frank	Henderson Directory
D49	1911	Tribune Publishing Company Ltd.	211 McDermott	English	Henderson Directory
D50		West Canada	619 McDermott	German	Henderson Directory
D51	1912	Robotchyj Narod	144 Higgins	Ukrainian J. Stachishin -	Henderson Directory
D52	1912	Svenska Canada Tidningen	325 Logan	Swedish	Henderson Directory
D53		Winnipeg Telegram	McDermott & Albert		Henderson Directory
D54	1912	The Canadian Israelite		Jewish	Blanchard WPG 1912,
D55	1917	Ukrainska Rodyna	901 Main Street	Maydanyk Submitted	Multilingual Press
D56	1918	Canadian Ruthenian/ Kanadiyski	590 Pritchard	Located in the Ukrainian	Vuiko's Books
		Knyharnia im Tarasa Shevchenka	590 Pritchard	Book store - sold Uncle	Adv in Vuiko's Books
		Vuiko Publishing	590 Pritchard	Maydanyk's Publishing	Adv in Vuiko's Books
D57		Tochylo Publishing co.	623 Selkirk	Ukrainian Almanacs of	Adv in Vuiko's Books
D58	1911	Ruthenian Hall	467 Manitoba (just before		Henderson
D58b	1929	Ruthenian Hall			Henderson
D59	1911	Ruthenian School	575 Stella (between Andres and		Henderson
			Ruthenian School	Catholic Protestant	EWANCHUK-
D60	1912	Immigration sheds	Higgin's Avenue		Blanchard - WPG 1912,
	1912	Jewish community buidings	North End Winnipeg		Blanchard - WPG 1912,
D61	1912	Jewish business locations	Henry; Lily; Main between		Blanchard - WPG 1912,
D62	1912	The Queen's Theatre	239 Selkirk Ave	Many Ukr theatre	Blanchard - WPG 1912,
D63		Feehely, Kolisnyk & Co	899 Main street	A.M. Doyle LLB Sell	Ukrainska Rodyna
D64	1916	Ferley, Pankiw and ?	854 Main Street	Legal Aide , Agents	Ukrainska Rodyna
D65	1916	Wm. Fisher	378 Portage	Watchmaker	Ukrainska Rodyna
D66	1916	F.G. Kimmel & Co	834 Main Street	Sells Shifkarta	Ukrainska Rodyna
D67	1916	The Kimmel Wine Company	845 Main Street	Arranged for travel	Ukrainska Rodyna
D67	1916	Arsenych Agency	845 Main Street	Notary Public	Martynowych Essay 7
D68	1916	P.A. Lazarnik Notary Public	#215 Curry Bldg Portage Ave	Notary Public	Ukrainska Rodyna
D69	1916	D. J.c. Pazdrey	259-267 Selkirk	Office and Clinic	Kalendar Kanadiskoho
D70	1916	Dr. T.G. Moxnes	620 1/2 Main entr on Logan	Dentist	Kalendar Kanadiskoho
D71	1916	Royal Alexandra Hotel	Higgins and Main	Popular landmark, one	Henderson Directory
D72	1916	J. Maydanyk	Boarding House Olha MB	Artist	Kalendar Kanadiskoho
D73	1916	Greek Cath. Church in Brandon,MB	Brandon,MB		Kalendar Kanadiskoho
D74	1916	St. Michael's in Olha, MB	Olha, MB	Painted by Maydanyk	Kalendar Kanadiskoho
D75	1916	Rosalia Zavoyovska	322 Manitoba	midwife - advertised in	Kalendar Kanadiskoho
D76	1916	Natonia Brynik	569 Redwood	- advertised in	Kalendar Kanadiskoho
D77	1916	The Ukrainian Merchant Tailor	122 Adelaide Street	- advertised in	Kalendar Kanadiskoho
D78	1916	The Ruthenian Clothing & Tailor -	905 Main Street	- advertised in	Kalendar Kanadiskoho
D79	1916	Fozaliz Dziwidzinska	103 Berlin Street	- advertised in	Kalendar Kanadiskoho
D80	1916	Ruski Barber - Slusarchuk & Shastal	142 Higgins	- advertised in	Kalendar Kanadiskoho
D81	1916	Joanna Bushyk	619 Boyd Avenue	- advertised in	Kalendar Kanadiskoho
D82	1916	W. Chlopan	590 Burrows	- advertised in	Kalendar Kanadiskoho
D83	1916	Meleti Terletsky	819 1/2 Main Street	- advertised in	Kalendar Kanadiskoho
D84	1916	Trade Workshop - Martin Liah	413 Magnus	- advertised in	Kalendar Kanadiskoho
D85	1916	Nick Melnyk's General Store	117 Euclid	- advertised in	Kalendar Kanadiskoho
D86	1916	Leo Dittloff	219 Selkirk	- advertised in	Kalendar Kanadiskoho
D87	1916	Ruthenian Sales House	376 Selkirk	J.P. Alekno mgr Jeweler	Kalendar Kanadiskoho
D88	1916	Pozdrowski General Store and	177 Syndicate Ave	- advertised in	Kalendar Kanadiskoho
D89	1916	Standard Employment office	191 1/2 Henry Ave	H. Danyliuk mgr -	Kalendar Kanadiskoho
D98	1916	Fr. Oleszuk - Haberdashery	194 Parr Street	Men's hat store-	Kalendar Kanadiskoho
D91	1916	Dr R. Brodie Anderson	666 Main Street Corner of	Medical doctor who	Kalendar Kanadiskoho
D92	1916	Ukrainian Grocery & Butcher	60 Euclid	Manoli Manchulenko	Kalendar Kanadiskoho
D93	1918	The Ruthenian Clothing & Tailoring	882 Main St. Corner of Stella	- advertised in	Adv in Vuiko's Books
D94	1918	Ukrainianska Knyharnia "Accord"	216 Dufferin Ave	Ukrainian bookstore -	Adv in Vuiko's Books
D95	1918	M. Hubicky - Tailor	583 Selkirk	Tailor	Adv in Vuiko's Books
D96	1918	M. Skryha - Tailor	549 Selkirk	Tailor	Adv in Vuiko's Books
D97	1918	Dr. I. C. Pazdrey	263 Selkirk	Med Dr. - Др. Иван	Adv in Vuiko's Books
D98	1918	S. Sawula	306 Confederation Life Bldg	Lawyer	Adv in Vuiko's Books
D99	1918	Dr. L V Rexnovsky	652 1/2 Main	Med Dr.	Adv in Vuiko's Books

D100	1918	Dr. M Kachir	592 1/2 Selkirk	Dentist	Adv in Vuiko's Books
D101	1912	Rehab facility for alcohol & cocaine	Gatlin Institute - 147 Hargrave		BLANCHARD - WPG 1912
D102	1912	Rehab facility for alcohol & cocaine	Evans Gold Cure Institue - 226		BLANCHARD - WPG 1912
D103	1912	Mrs George Galt - etiquette ; high	460 wellington crescent		BLANCHARD - WPG 1912
	1917	Correspondence with Michael	RR pg 59	writing home and wife	EWANCHUK-
D104	1917	Correspondence with Michael	Arborg MB	death in Russia	EWANCHUK-
D105	1917		Strathcona School - Winnipeg	Internement,	EWANCHUK-
	1917	Mr. Leo and family	710 Stella	interned father	EWANCHUK-
D106	1917		710 Stella	Internment conditions	EWANCHUK-
D107	1917		Strathcona School - Winnipeg	Internment, conditions,	EWANCHUK-
D108	1917	House owne by Mr. Stefanik -	51 Cathedral avenue	Husband killed, mother	EWANCHUK-
D109	1917	Chicosky family - 12 yr old son	625 Jarvis	house payments; family	EWANCHUK-
D110	1917	Jablonka family	683 Redwood	ill and can't aford - see	EWANCHUK-
D111	1917	Minnie Danyluk (young student)	633 Jarvis	school age children by	EWANCHUK-
D112	1917		33 McGregor	boy skipping school;	EWANCHUK-
D113	1917	Komarensky family	617 Redwood	conditions in family	EWANCHUK-
D114	1917	Grand Theatre	209 Notre Dame Avenue	Bishop Budka,	EWANCHUK-
D115	1917	Mrs. Maczneve	Boyd Avenue	Returning to Ukraine	EWANCHUK-
D116	1917	David (Student)	395 Garlies	son leaves school to	EWANCHUK-
D117	1917	Mary Yanchuk (student)	581 Aberdeen	working mom, daughter	EWANCHUK-
D118	1917	Tony Lufkowicz	674 Aberdeen	boys trying to enlist	EWANCHUK-
D120	1917	Mr. Huiven	623 Alfred	boy hit by motorcycle	EWANCHUK-
D121	1917	Sick family	845 Alfred	8 malnurished children	EWANCHUK-
D122	1917	Steve Mykytyn	106 McKenzie	hard working parents	EWANCHUK-
D123	1917	Kasimir Jastremsky	85 McGregor	students Jastremsky	EWANCHUK-
D124	1917	Barron Family	666 Manitoba	sick family	EWANCHUK-
D125	1917	Canada Cement	SW WPG McGillvray Blvd	Employed immigrants	EWANCHUK-
D126	1923	Correspondence with Michael	525 Young	Charles Thorsonhome -	Henderson
D127	1920s	"Newspaper Row"The location of	West of Main Street on		http://www.mhs.mb.ca/
D128		Winnipeg Telegram	70 Albert	Henderson	
D129	1920	Benjamin Batsford - Cartoonist	Cartoonist - 585 Home Street		Henderson - 1920
D130		Der idisher kuryer [Yiddish	unknown		
D131		National Publishers Ltd	850 Main Street; 658-660 Main St		Martynovych 2010 ,6
D132		Frank Dojacek Home address	258 Alfred		Henderson
D133		Kadylo	144 Higgins		published by Paul Krat
D134	1947	Sts. Vladimir and Olga Ukrainian	115 McGregor Street		Henderson Directory
D135		Maydanyk's second home	1360 Henderson Highway		Henderson Directory
D136		Immigration Hall	83 Maple Street		Henderson Directory
(D21)	1920-1922	Providence Church Goods	884 Main Street, Winnipeg		https://main.lib.umanit
D137	1922	Providence Church Goods	873 Main Street, Winnipeg	blessed by Bishop Budka	https://main.lib.umanit
(D23)	1923-1925	Providence Church Goods	783 Main Street, Winnipeg		https://main.lib.umanit
D138	1925	Providence Church Goods	275 1/2 Selkirk Street, Winnipeg		https://main.lib.umanit
(D56)	1926-1929	Providence Church Goods	590 Prichard Street, Winnipeg	Shared space with the	https://main.lib.umanit
D139	1929	Providence Church Goods	579 McDermot Street, Winnipeg		https://main.lib.umanit
D140	1930-1937	Providence Church Goods	824 1/2 Main Street, Winnipeg		https://main.lib.umanit
(D25)	1937-1979	Providence Church Goods	710 Main St., Winnipeg, MB		https://main.lib.umanit
D141	1921	Institute Prosvita - Winnipeg	777 Pritchard Avenue		
D142		North End Winnipeg	North End Winnipeg is a	During the early 1900s	Martynovych, 2019
D143	1929	Winnipeg Grain Exchange Building	167 Lombard Ave		Henderson - 1920
		Ruthenian Farmers Elevator Co.	167 Lombard Ave		Henderson - 1920
D144	1929	Cirka & Struss Grocery	590 Burrows		Henderson - 1920
D145	1929	Henry Avenue (As depicted in	Henry Avenue and Main Street		Henderson - 1920
D146	1929	Manor Hotel	692 Main Street, west side of		Henderson - 1920
D147	1929	The Yiddish Courier/Canader Yid	214 Dufferin		Henderson - 1920
D148	1929	Norrona	Sandgren Block, 325 Logan Ave		Henderson - 1920
D149	1929	The Croatian Voice	325 Logan Ave		Henderson - 1920
D150	1929	Oakburn Manitoba			Henderson - 1920
D151	1929	Ruthenian School	45 Euclid		Henderson Directory
D152	1929	Ruthenian Church	261 Watt		Henderson Directory
D153	1929	National Bookstore	443 Selkirk		Henderson Directory
D154	1929	Ukrainian Institute	71 Smith		Henderson Directory
D155	1929	Ukrainain Nat'l Home/hall	582-590 Burrows		Henderson Directory
D156	1929	Crump Block	844-852 Main at Dufferin	Dojacek's Bookstore	Henderson Directory
D157	1929	Ukrainian Bazaar	806 Main		Henderson Directory
D158	1929	Ukrainian Union Workers Bakery	626 Stella		Henderson Directory
D159	1929	Kathleen Zwola	1359 Selkirk	Clerk works @Ukr Bk	Henderson Directory
D160	1929	P.H Woycenko	681 Granville	Mgr works @Ukr Bk	Henderson Directory
D161		Ludwig Sequens	340 Bowman	Clerk works @Ukr Bk	Henderson Directory
D162	1929	William Salamchuk	683 Dufferin	Clerk works @Ukr Bk	Henderson Directory
D163	1929	Ivan Pasichniak	76 Granville	Clerk works @Ukr Bk	Henderson Directory

D164	1929	Wm Uhryniuk	249 Manitoba	Printer works @ Ukr	Henderson Directory
D165	1929	Wm Uhryniuk	249 Manitoba	Lithographer works @	Henderson Directory
D166	1929	Harry Uhryniuk	515 Aberdeen	Printer @ Ukr Voice	Henderson Directory
D167	1929	M. Stechishin	135 Stephen	Manager @ Ukr Voice	Henderson Directory
D168	1929	Max Romiuk	530 Flora	Printer @ Ukr Lab News	Henderson Directory
D169	1929	Stephan Wasyllyna	547 Boyd	Printer @ Ukr Lab News	Henderson Directory
D170	1929	Anton Sywak	711 1/2 Dufferin	Clerk @ Ukr Lab News	Henderson Directory
D171	1929	W. Sokolowski	660 Aberdeen	Printer works @Ukr Bk	Henderson Directory
D172	1929	J. Slobodzian	579 Manitoba	Printer @ Ukr Lab News	Henderson Directory
D173	1929	John Tattrin	606 Stella	Baker @ Ukr Bakery	Henderson Directory
D174	1929	Pete Smalok	665 Burrows	Works @ Ukr Bakery	Henderson Directory
D175	1929	W. Swystun	71 Smith	Works @ Ukr Inst	Henderson Directory
D176	1929	Steve Sowchuk	#4 582 Burrows	Janitor @ Ukr Hall	Henderson Directory
d177	1929	Toronto Type Founder	175 McDermott	Manufacturer of lead	Henderson Directory
D178	1929	Winnipeg Newspaper Union	175 McDermott		Henderson Directory
D179	1929	Central Press Agency	175 McDermott		Henderson Directory
D180	1929	Morrison F & Son Printers	179 McDermott		Henderson Directory
D181	1929	Jimmy's Hotel Pool Room and	185 McDermott		Henderson Directory
D182	1929	Old Post Office	401 Main		Henderson Directory
D183	1929	Grill Restraunt	407 Main		Henderson Directory
D184	1929	Robertson W.B. & Co Printers	419 Main		Henderson Directory
D185	1929	Scottish Clothiers	435 Main		Henderson Directory
D186	1929	Central Detective Service	433 Main		Henderson Directory
D187	1929	Alexander Hotel	Higgins and Main		Henderson Directory
D188	1929	Lonn Lee Chinese Laundry	617 Selkirk		Henderson Directory
D189	1929	Western News Agency	572 Main		Henderson Directory
D190	1929	Ukrainian Tailors	171 Higgins		Henderson Directory
D191		Ukrainian Bookstore	796 1/2 Main	not Dojacek	Henderson Directory
D192	1912	McClung Family Residence	97 Chestnut Street		Henderson Directory
D193	1911	Народна Гостиниця - Бордін	144 Logan	P. Molkovych Boarding	Kalendar Kanadiskoho
D194	1914	Cosmopolitan Employment Agency	179 Henry Avenue		Henderson Directory
D195	1914	Central Employment Agency	193 Henry Avenue		Henderson Directory
D196	1914	G.T.P. Employment Agency	182 Henry Avenue		Henderson Directory
D197	1914	Alton's Employment Agency	191 Oxford @ Lilly		Henderson Directory
D198	1914	Federal Gov. Internment Office	661-3 Main Street upstairs		Mark Minenko
D199	1912-13	Jaroslav Arsenych Notary Public	845 Main Street	Arsenych arranged for	Mark Minenko
D200	1920	Old Knox Church	297 Ellice Ave	Story told by Maydanyk	Kuchmij (T6/S1)
D201	1926	Kuzman's Billiards	669 Selkirk	Andrew Kuzman	Henderson Directory
D202	1926	Weselak Billiards	505 Selkirk		Henderson Directory
		Burkowski Gros. Billiards	610 Selkirk	Walter & Mike	Henderson Directory
D203	1920	YWCA Boarding House	468 Sherbrooke		Henderson Directory
D204	1920	Jackson's Boarding House	186 Euclid		Henderson Directory
D205	1920	Lemky's Boarding House	141 Henry		Henderson Directory
D206	1920	McDermot House	390 McDermot		Henderson Directory
D207	1920	Meyer's Boarding House	413 Logan		Henderson Directory
D208	1920	The Oriental (Boarding House)	700 Main		Henderson Directory
D209	1920	St. James Hotel (Boarding House)	181 Logan		Henderson Directory
D210	1920	Martha Cohen's Boarding House	47 Martha		Henderson Directory
D211	1920	Manitoba Provincial Legislature	450 Broadway		Henderson Directory
D212	1920	Palace Theatre	501 Selkirk		Henderson Directory
D213	1920	People's Hospital	265 Selkirk		Henderson Directory
D214	1920s	Morris Shapiro home	95 Lorne		Historical Tours in
D215	1920s	Point Douglas row house	113 Disralli		Historical Tours in
D216	1920s	Northend Winnipeg Home	77 Barber Street		Historical Tours in
D217	1920s	Israelite Press	165 Selkirk		Historical Tours in
D218	1920s	Northend Winnipeg Boarding	68 Hallet		Historical Tours in
ERROR					
D220	1920s	Ashdown House	121 Kate Street	House of Winnipeg	http://heritagewinnipeg
D221	1920s	Northend Winnipeg Boarding	121 Euclid		http://heritagewinnipeg
D222	1920s	Northend Winnipeg Boarding	524 Aberdeen		http://heritagewinnipeg
D223	1920s	Charels Ellis Boarding House	43 Boyle Street		http://heritagewinnipeg
D224	1920s	Point Douglas Park	Euclid and Grove		http://heritagewinnipeg
D225	1920s	Victoria Café	488 Main		http://heritagewinnipeg
D226	1920s	Northend Winnipeg Home	12 Rover Street		http://heritagewinnipeg
D227	1920s	Northend Winnipeg Home	289 Austin		http://heritagewinnipeg
D228	1920s	Pekin Café	221 Alexander		http://heritagewinnipeg
D229	1920s	Northend Winnipeg Home	40 Grove		http://heritagewinnipeg
D230	1920s	Assiniboine Park	55 Pavilion Crescent		http://heritagewinnipeg
D231	1920s	Portage and Main	Portage and Main		http://heritagewinnipeg
D232	1920s	Eney and Myrtle Maydanyk	7 McPhillips		

D233	c 1935	St. John Dolyny Ukrainian Catholic	11.5 Km NE of Menzie, MB	Jacob Maydanyk paints	Baran
D234	1920s	Walker Theatre	364 Smith Street	Nellie McClung	Blanchard
D235	1945	St. Boniface School of Nursing	431 Avenue Taché	Alicia graduated from	Kuchmij (T6/S1)
D236	1918	St. Nicholas Ukrainian Catholic	Fisher Branch, MB	Maydanyk painted the	Baran
D237	est 1930	New Pathway	145 Evans Ave	Release of Uncle Shtif	Maydanyk 1958
LOCATIONS ASSOCIATED WITH COMIC STRIPS IN UNCLES BOOK					
	Comic 1	Train Station	CPR Train Station	181 Higgins Avenue	D1
		boarding house	Lemky's Boarding House	141 Henry	D205 M. Stechishin liv
	Comic 2	job agency	Standard Employment office	191 1/2 Henry Ave	D89
	Comic 3	boarding house	P. Molkovych Boarding House	144 Logan	D193
	Comic 4	Henry Ave	Manor Hotel	692 Main Street, west	D146
	Comic 5	construction	Portage and Main	Portage and Main	D231
	Comic 6	extra gang	Near Brandon MB		D4
	Comic 7	boarding house	Meyer's Boarding House	413 Logan	D207
	Comic 8	road to farm	Near Brandon, MB		D5
	Comic 9a	farm	Maydanyk's Farm in Olha MB	Coordinates (lat/long):	D16c
	Comic 9b	stock exchang	Winnipeg Grain Exchange	167 Lombard Ave	D143
	Comic 10	farm	Rosburn MB		D16d
	Comic 11	lawyers or butchers	W. Chlopan	590 Burrows	D82 Butcher
			S. Sawula	306 Confederation Life	D98 Lawyer
	Comic 12	Jastremsky's meeting hall	Kasimir Jastremsky	85 McGregor	D123
	Comic13	shtifs house	Northend Winnipeg Home		D142
	Comic14	the bar	Kuzman's Billiards	669 Selkirk	D201
	Comic15	small town Olha	Olha Manitoba		D16b
	Comic16	shtifs house	Northend Winnipeg Home		D142
	Comic17	Grocery Store	Cirka & Struss Grocery	590 Burrows	D144
	Comic18	back yard	Northend Winnipeg Home		D142
	Comic19	Church	Old Knox Church	297 Ellice Ave	D200
	Comic20	Prosvita	Institute Prosvita - Winnipeg	777 Pritchard Avenue	D141
	Comic21	Hospital	People's Hospital	265 Selkirk	D213
	Comic22	farm	Near Rosburn, MB		D16d
	Comic23	Farm Hall	Gimili Town Hall	Gimili, MB	D14
	Comic24	Olha School	Olha School	north of Olha, MB	D16
	Comic25	Urban park	Northend Winnipeg		D142
	Comic26	rural road or North end			
	Comic27	Agency - Sells Shifkarta	F.G. Kimmel & Co	834 Main Street	D66
	Comic28	outdoor wedding olha	Olha Manitoba		D16b
	Comic29	Lawyers office	Arsenych Agency	845 Main Street	D67
	Comic 30a	Legislature	Manitoba Provincial Legislature	450 Broadway	D211
	Comic30b	Shtifs house	Point Douglas row house	113 Disraili	D215
	Meri p1	Street close to train	CPR Train Station	181 Higgins Avenue	D1
	Merip2	boarding house	YWCA Boarding House	468 Sherbrooke	D203
	Merip3	chinese restraunt	Pekin Café	221 Alexander	D228
	Merip4	boarding house	Martha Cohen's Boarding House	47 Martha	D210
	Merip5	Chinese Laundry	Lonn Lee Chinese Laundry	617 Selkirk	D188
	Merip6	parents house	Northend Winnipeg Home	40 Grove	D229
	Merip7	wealthy house	Morris Shapiro home	95 Lorne	D214
	Merip8	boarding house	St. James Hotel (Boarding	181 Logan	D209
	Merip9	house	Northend Winnipeg Home	289 Austin	D227
	Merip10	boarding house	Meyer's Boarding House	413 Logan	D207
	Merip11	boarding house	Meyer's Boarding House	413 Logan	D207
	Meri12	park	Point Douglas Park	Euclid and Grove	D224
	Meri13	house	Northend Winnipeg Home	289 Austin	D142
	Meri14	park bench	Point Douglas Park	Euclid and Grove	D224
	Meri15	park	Assiniboine Park	55 Pavilion Crescent	D230
	Meri16	wealthy house	Ashdown House	121 Kate Street	D220
	Meri17	boarding house	Northend Winnipeg Boarding	68 Hallet	D 218
	Meri18	boarding house	Northend Winnipeg Boarding	121 Euclid	D221
	Meri19	boarding house	Northend Winnipeg Boarding	524 Aberdeen	D222
	Meri20	boarding house	Northend Winnipeg Boarding	43 Boyle Street	D223
	Meri 35a	park	Assiniboine Park	55 Pavilion Crescent	D230
	Meri 35b	restraunt	Victoria Café	488 Main	D225
	Meri 35c	doctor	Dr R. Brodie Anderson	666 Main Street Corner	D91
	Meri 82a	friend	YWCA Boarding House	468 Sherbrooke	D203
	Meri82b	park	Point Douglas Park	Euclid and Grove	D224
	Meri82c	house	Northend Winnipeg Home	77 Barber Street	D216

Meri83a	house	Northend Winnipeg Home	12 Rover Street	D226
Meri 83b	boarding house	Jackson's Boarding House	186 Euclid	D204
Meri83c	party	Ukrainain Nat'l Home/hall	582-590 Burrows	D155
Meri 84a	returning home	St. James Hotel (Boarding	181 Logan	D209

APPENDIX – 8

GLOSSARY

The following glossary was originally compiled by Dmitrij Farkavec for his MA thesis
“J. Maydanyk’s Contribution to Ukrainian Canadian Literature.”
University of Manitoba Press, 1983.

It was later edited by Patricia Sembaliuk to include the English Translations (2022).

GLOSSARY Зразок іншомовних слів					
Originally compiled by Dmytro Farkavec for his MA Thesis			Edited by Patricia Sembaliuk		
Legend: ВК = Вуйкова книга [Uncle's Book] ВШТ = Вуйко Ш. Табачнюк [Uncle S. Tabachniuk] М = МаніГрула [Manigrula]					
From Text	Publication and page #	Transliteration	English Translation	Ukrainian Translation	Language of Origin is English unless otherwise note
авсайд	ВК - 10	avsaid	outside	на дворі	
ай дум кир	ВК - 24	I dum kyr	I don't care	я не дбаю	
ай кенит ворк	ВК - 23	I kent vork	I can't work	я не можу працювати	
ань-цвай	ВК - 8	an'-tsvai	one-two [hup-two]	раз-два	German
барбер	ВК - 8	barber	barber	голяр	
бізнесмен	ВК - 70	biznesmen	businessman	підприємець	
битувати	ВК - 18	bet-u-vaty	to bet [place a	подолати	
брок	ВК - 9	brok	broke	без грошей	
вайтер	ВК - 23	vaiter	waiter	офіціант	
вел	ВК - 74	vel	well!	добре, гарно	
вордель	ВК - 24	vordel'	in order	порядок	
гавз	ВК - 10	hauz	house	дім	
гаптах	ВК - 22	haptakh	at attention	струнко	
геве рест	ВК - 27	hev-e rest	have a rest	відпочинок	
геве лук	ВК - 25	hev-e luk	have a look	подивись	
гір	ВК - 23	hir	here	тут	
ґадемувати	ВК - 23	ga-dem-u-vaty	to swear "god-dam-	проклинати	
ґеравт	ВК - 75	ge-ravt	get-out	відійди!	
ґімі	ВК - 22	gi-me	gimmi [give me]	дайте мені	
ґуберман	ВК - 11	guberman	government	влада	
ґудбай	ВК - 26	gud-bai	good bye	з Богом, до побачення	
дацол	ВК - 10	datsol	That's all	то все	
дифринц	ВК - 26	dyfrynts	difference	відмінне	
джойн	ВК - 28	dzhoin	join	суглоб	
дорти	ВК - 24	dorti	dirty	брудний	
дуляр	ВК - 77	dular	dollar	долар	
ізі	ВК - 23	izi	easy	легко	
квитувати	ВК - 25	kvyt-u-vaty	to quit	покинути працю	
кеш	ВК - 74	kysh	cash	готівка	
кибич	ВК - 6	kybych	cabbage	капуста	
кинда	ВК - 90	kynda	candy	цукорок	
коман	ВК - 13	koman	come-on	ходи но тут	
крейзи	ВК - 9	kraizi	crazy	дурний	
крукид	ВК - 6	krukyd	crooked	не чесний	
кук	ВК - 6	kuk	cook	варити	
кукис	ВК - 6	kukiz	cookies	солодке	
лацо	ВК - 8	latso	lots of	багато	
лейзі	ВК - 13	laizi	lazy	лінивий	
лоер	ВК - 75	loier	lawyer	правник	
Маніпеґ	ВК - 7	Manipeg	Winnipeg	Вінніпеґ	
машірен цуг' марш	ВК - 22	mashiren tsug marsh		в похід!	
мембер	ВК - 79	member	member	член	
мен	ВК - 5	men	man, husband	чоловік, мужчина	
невермайн	ВК - 28	nevermain	never mind	не журися	
нідер-ауф	ВК - 21	nider-auf		піднімайся!	German
нумер	ВК - 5	numer	number	число	

нотінг'	ВК - 10	noting	nothing	нічого	
офіс	ВК - 75	ofis	office	канцелярія	
пашол	ВК - 4	pashol	let's go!	ходімо!	Polish
піг'	ВК - 23	pig	pig	свиня	
подлук	ВК - 21	podluk		в порівнанні до	
пур	ВК - 14	pur	poor	бідний	
райт-тут	ВК - 25	rait-tut	right here	просто наскрізь	
редевей	ВК - 15	red-a-vai	right-a-way	відразу	
рихт	ВК - 6	rykht	exactly!, that's right!	правда	
тайзи	ВК - 25	taizy	ties [railway ties]	скріпа, під коліями	
трин	ВК - 75	tryn	train	поїзд	
фела	ВК - 10	fela	fella	товариш	
ферштен	ВК - 10	fershten	understand	розуміти	German
фон(и)	ВК - 23	fon(y)	fun, joke	жарти	
форнис	ВК - 10	fornys	furnace	центральне ogrівання	
форман	ВК - 27	forman	foreman	наглядач	
форст клес	ВК - 8	forst kles	first class	першокласний	
фрі контра	ВК - 7	fri kontra	free country	вільна країна	
шарап	ВК - 19	shar-up	shut-up	тихо!	
шийм(у)	ВК - 19	shaim	shame	встид	
шіфа	ВК - 3	shifa	ship	корабель	
штемпель	ВК - 28	shtempl'	postage stamp	поштовий значок	
штронг'	ВК - 5	shtrong	strong	сильний	
англік	ВШТ - 99	anhlik	Englishman	ангієць	
бадрувати	ВШТ - 9	badruvaty		турбувати	
беґа	ВШТ - 97	baga	bag	торба	
бой-френд	ВШТ - 68	boy-frend	boyfriend	наречений	
бом	ВШТ - 15	bom	bum	волоцюга	
вачуй	ВШТ - 37	vachui	to watch	дивись	
вері тоф	ВШТ - 69	veri tof	very tough	кремечний, грубий	
вот	ВШТ - 87	vot	what	ось	
гавзкіпер	ВШТ - 70	hauvskiper	housekeeper	економка, сторож	
гльба	ВШТ - 96	hal'bf	beer stein	склянка для пива	
голодей	ВШТ - 52	holodei	holiday	вакації	
гонір	ВШТ - 8	honir	honour	честь	
гомстад	ВШТ - 97	homstad	homestead	земельна посілість	
ґара	ВШТ - 17	gara	car	вагон, авто	
джилис	ВШТ - 10	dzhylys	jealous	заздрість	
канадіян	ВШТ - 96	kanadian	Canadian	канадієць	
кобіта	ВШТ - 8	kobita	wife	жінка	
крейзи фул	ВШТ - 9	kreizi ful	crazy fool	дуний блазень	
олд френд	ВШТ - 10	old frend	old friend	старий приятель	
пай	ВШТ - 96	pai	pie	торт, закуска	
парті	ВШТ - 68	parti	party	партія, товариська	
пикчер	ВШТ - 9	pikcher	picture (painting)	рисунок, світлина	
проперти	ВШТ - 10	property	property	земля у посілості	
сайз	ВШТ - 94	saiz	size	розмір	
сейл	ВШТ - 37	sail	sale	випродаж	
смайл	ВШТ - 69	smail	smile	усміжка	
смарт вумен	ВШТ - 9	smart vumen	smart woman	мудра жінка	
супрайз	ВШТ - 87	supriz	surprise	несподіванка	
форінер	ВШТ - 10	foriner	foreigner	чужинець	
фрейт	ВШТ - 17	freit	freight	вантаж	
фрідж	ВШТ - 90	fridg	fridge/ refrigerator	холодильник	
штімбед	ВШТ - 9	shtimbed	steambath	лазня	
штор	ВШТ - 36	shtor	store	магазин	
ай ди но гу	М - 25	ai din no hu	I don't know who	Я не знаю хто	
айскрім	М - 7	aiskrim	Ice cream	морозиво	
батлею	М - 6	batleiu	with a bottle	фляшкою	
воцумерію	М - 22	votsumeriiu	what's the matter with you?	що з тобою?	

гарьоп	М - 20	horiop	hurry up	поспішай, швидко	
гелувати	М - 26	haluvaty.	to scold, chide, give	ляляться	
денци	М - 18	dentsy	dances (plural)	танці	
діч	М - 12	dich	ditch	рів	
дічах	М - 11	dichach	in the ditch	в рів	
долярів	М - 18	doliariv	dollars	долярів	
дрес	М - 21	dres	dress	сукня	
екстра ґеник	М - 12	ekstra genyk	extra gang	особлива група	
єс	М - 22	Yes	yes	так	
кводр	М - 13	kvodr	25 cent piece	25 центів	
кичок	М - 19	kychok	barrel, keg	бочка	
кісувати	М - 7	kisuvaty	to kiss	цілувати	
корт	М - 12	kort	law court	суд	
лікар штору	М - 21	likar shtoru	liquor store	магазин де продають горілку	
льоти	М - 9	lioty	lottery tickets	льоти	
майґрантів	М - 9	maigrantiv	immigrants	імігранти	
Макинзова лайга	М - 19	Makenzova laina	MacKenzie railway	Макинзова лінія	
місес	М - 14	mises	madam	пані	
містер	М - 15	mister	mister	пан	
на шур	М - 7	na shur	definitely	певно	
невермайн	М - 10	nevermain	never mind	нічого	
но сир	М - 14	no sir	no sir	ні пане	
орайт	М - 26	orait	all right	впорядку	
пайпа	М - 21	paipa	pipe	труба	
пейда	М - 18	peida	pay cheque	заплата	
сьов	М - 10	shov	movie	кіно	
шуфля	М - 12	shufflia	shovel	лопата	
шюр	М - 7	shiur	sure	певно	
юбечу	М - 7	yu becha	you bet	правду кажу	
юбечу лай	М - 7	yu becha lai	you bet your life		
юдем райт	М - 7	yu dem rait	you damn right	бути певні	