



***Newsnotes: 2CUL Russian, Eurasian & East European Studies Resources.
No. 15, Fall 2017.***

“Our biggest challenge is people overestimating their own capacity to find information and use it wisely. Academic libraries are there to help, but people need to realize they need help.”

Gerald Beasley, the 12th Carl A. Kroch University Librarian

Dear Colleagues:

In a very recent *Cornell Chronicle* interview, the new Cornell University Librarian articulately expressed a truism about the digital age: students and faculty often think they can go it alone when it comes to research. This is of deep concern. In the Google Age, the assumption is that everyone can wade into the online thickets alone, bypassing libraries and library professionals, and swiftly find what they seek.

While one can certainly harvest a great deal of raw info very quickly, one could actually get closer to your needs—and do so much more efficiently—by simply turning to the helpful humans at Olin, Butler, Kroch, Uris, Avery, and Lehman Libraries (to name but a few). Both Columbia and Cornell provide access to incredibly useful, vetted, value-added subscription online resources, as well as deep print resources that are among the very best in our field. Our goal is to help connect the researcher with the resources of greatest utility.

So, please, the next time you begin a research project, or are trying to locate a particularly scarce title... drop me a line! It is what I am here for. Please also keep in mind that if I don't have an answer, I can probably find someone, somewhere who can provide it.

With all best wishes for the new semester!

Rob Davis

Acquisitions

This was banner year for both current acquisitions (i.e., recent imprints for both Cornell and Columbia. Some 18,181 titles were acquired in twenty-six core languages—ranging from Albanian to Uzbek--plus a dozen or so minority languages from the Russian Federation.

Success comes at a price of course: as the number of libraries actively collecting in many of these languages has dwindled over the past several decades, so has the number of institutions actively contributing records to the pool of copy cataloging offered via OCLC. Since the number of original cataloguers with the needed language tools is limited, the time between when a title arrives in Ithaca or NYC, and when it appears in our catalogues (and is thus “visible” to would-be users) has lengthened.

However, thanks to the good efforts of Technical Services colleagues at Columbia and Cornell, more and more of our foreign-language vendors are providing online records, making new titles visible in our online catalogues sooner, for enhancement later. Nevertheless, maintaining the timely processing of foreign-language materials remains a challenge for peer collections nationwide.

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In these pages, I have often written of the need for, and success of, projects to reduce duplication of new imprints among collections. These efforts have included the implementation of “2CUL Slavic” between Columbia and Cornell, and more recent collaborative agreements between Columbia, NYPL, and Princeton who share the same offsite high-density book storage facility.

One of the most exciting new initiatives in the area of collaborative collection development involves coordination of collecting between Columbia, Cornell, and Harvard University. Using common approval plans with a common vendor and backed by robust acquisitions budgets, beginning this summer the three institutions will coordinate current collecting in Albanian, Belarusian, Hungarian, Polish, and Romanian. Together, we will be able to collectively acquire more by significantly limiting redundancy.

Antiquarian

Where to start? Since our Winter/Spring *Newsnotes*, both Cornell and Columbia have made many significant antiquarian purchases, enhancing nationally-prominent collections on both campuses.

Cornell: *From Human Sexuality to Dante*. Cornell’s Human Sexuality Collection added two original erotic drawings by the great Soviet filmmaker Sergei Eisenstein (1898-1948). According to the dealer, these particular sketches were likely drawn during wartime as an evacuee in Almaty. Eisenstein’s drawings were the subject of a 2016 exhibit in London:

<http://www.kinoklassikafoundation.org/project/love-lust-laughter/>



Among titles dating from the pre-1917 and Soviet periods are:

- *Reglamentatsiia i svobodnaia prostitutsiia* [Regulation and Free Prostitution] (St. Petersburg, 1903) by Manuil Sergeevich Margulies (1868-1939)—a medical doctor, lawyer, and politician—calling for liberalization of Russian laws governing prostitution.
- A provincial imprint by a local doctor, *Zakony i normy polovoi zhizni*. [Laws and Norms of Sexuality] (Kostroma, 1925) takes a liberal approach to sexuality and family.
- *Mestkom pisatelei. Sud Nad pornografiei v literature* [Collective of Writers. Trial on Pornography in Literature](Moscow, 1926), a brochure published by Vserossiiskii Soiuz krest'ianskikh pisatelei, a group headed by the Esenin critic Deev-Khomiakovskii (b. 1888). The brochure discussed the trial pertaining to Alexei Volzhskii’s (b. 1889) *Druzia na Volge* [Friends on the Volga] which concluded that Volzhskii was guilty of creating pornography.
- A 1927 Czech translation of the *Zoloe a jeji dve spolecnice neboli nekolik tydnu zivota tri hezkych zen*. [Zoloe and Her Two Companions – A Few Weeks in the Life of Three Pretty Women] with

typography, title vignette and color illustrated wrappers designed by Otakar Mrkvička (1898-1957). Originally (and incorrectly) attributed to the Marquis De Sade.

- Cornell also added to its holdings of of scarce self-help guides authored by the Czech sex-reformist and proprietor of the Hydiko House of Modern Cosmetics, František Trefný (dates unknown).

Finally, the Human Sexuality collection acquired two works with quite different interpretations on the poet Sappho: *Alkei i Safo* [Alcaeus and Sappho] (Moscow, 1914), and *Safo. Stihotvoreniia i fragmento* [Sappho. Poems and Fragments] (Moscow, 1915).

Cornell's unusual collection on **witchcraft** acquired:

- An illustrated, limited edition (250 copies) 1930 Czech translation of Jules Bois' occult classic *Le Satanisme et la Magie*. Illustrated with four original etchings depicting devil worship and the witches' Sabbath by Albert Schamoni (1906-1945) who was the first to illustrate the work of Kafka.
- *Novy pekelný zaltar aneb Diwowe Dabelstvi* [The New Infernal Psalter or the Devil's Wonder] (Praha, 1913) illustrated with delightful woodcuts by Josef Váchal (1894-1969). Printed in only 100 copies, the *Infernal Psalter* combines Váchal's expressionism with elements of the grotesque.
- The Ukrainian ethnographer Nikolai Fedorovich Sumtsov's (1854-1922) *Zagovory* [Conversation] (Kharkov, 1892) is an exceptionally rare bibliography on the literature of spells.
- Although it isn't Slavic *per se*, I acquired an original watercolor (17 x 16 cm.) by Marie Schwalb (b. 1865, student of Heinrich Lossow and a member of the Kunstlervereinigung München) titled *Hexe Schlibberpibix* [The Witch Schlibberpiblix] to be irresistible! The watercolor was probably intended as an illustration for a children's book.
- One particularly beautiful addition to Cornell holdings is a circa 1860s Old Believer illuminated manuscript, *Tolkovanie na Apokalipsis Sviatogo Ioanna Bogoslova* [Commentary on the Apocalypse of St John the Divine] with 72 full-page color illustrations from the Book of Revelations (below).



The Kroch Rare Book & Manuscript Library's equally impressive collection of **Dante** materials added four quite rare titles:

- Vaclav Černý's *Polibek na usmevava usta. Dantovska studie*. (A Kiss on the Smiling Lips – A Dante Study) (Praha, 1943) with a frontispiece by Antonín Procházka (1882-1945), which is a scarce Dante study, printed under the German Occupation.

- A limited edition (200 copies) of a 1978 Czech translation of eight cantos of Dante's *Inferno*, distinguished by twenty original woodcuts by Zdeněk Mězl (1934-2016), ten of which are pencil signed by the artist.
- A 1949 special edition of Otto František Babler's (1901-1984) translation of *The Inferno*, with typography and hand-colored capitals designed by Karel Dyrynk (1876-1949), and 17 full-page illustrations by Jan Konůpek (1883-1950) in one of only 60 copies.
- Dr. Jaroslav Hruban's scarce *Dantuv Pozemsky Raj – Studie k jeho esthetic a metafysice* [Dante's Earthly Paradise – A Study of his Aesthetics and Metaphysics] (Velehrad, 1924).

Cornell also added a unique example of handmade photomontage: an album (below), of 44 leaves pertaining to the Moscow Union Theatre for the Workers of State Commerce] an experimental theatre of the 1920s. The album features photos from the theatre's tours and performances.



Columbia: From Eastern European Modernism to... Columbia also had an excellent semester for antiquarian holdings. Several major purchases, supported in part by the Libraries' Primary Resources Fund, greatly augmented Columbia's outstanding collection of Eastern European Modernism.

Rare Bulgarian Modernist serials and monographs, circa 1919-1940 were acquired in two separate purchases. In general, examples of Bulgarian modernist book design and literature are quite rare, particularly in North America. Among the notable titles acquired were:



- A complete run of *Vezni. Literaturno-hudoshestveno spisanie* [Scales. A Literary-Art Journal] (Sofia, 1919-1922) which introduced modernist art and literature to Bulgaria, edited by Geo Milev (1895-1924), and richly illustrated with many original graphics (as above left, by Sirak Skitnik, pseudonym of Panayot Todorov, 1883-1943), and almost complete run (issues 1-6 and 9/10) of the Milev-edited journal *Plamak* [The Flame] (Sofia, 1924-25) (above, right). Numbers

6, 7 and 8 were confiscated and mostly destroyed by the authorities. Milev himself died in police custody, following his arrest at a political demonstration.

- Teodor Trayanov (1882-1945). *Bulgarski baladi*. [Bulgarian Ballads] (Sofia, 1921) by a major figure in Bulgarian modernism.
- Lamar (Lazar Marinov, dates unknown) *Zhelezni ikoni*. [Iron Icons] (Sofia, 1927) with a woodcut cover by Max Metzger (1878-1979), a German artist and stage designer who moved to Bulgaria in 1924.
- Two works by Svetoslav Minkov (1902-1966): *Avtomati* [Automatons]. (Sofia, 1932) and *Ogenanta ptitsa* [Firebird] (Sofia, 1927) (see covers, below left & center) consist of science fiction stories by Minkov, "the father of Bulgarian science fiction".



- Ljubomir Rusev's (dates unknown) *Glad i libido* [Hunger & Libido] (Sofia, 1932) illustrated (see cover, right, above) by Nikolai Diulgheroff (1901-1982), a Bulgarian artist, designer and architect, who was active in Italy and gained prominence as an interwar Futurist. No other copies in WorldCat.

Other titles in this cache of Bulgarian modernism include Marina Grubeshlieva's (1900-1970) *Khleb i vino* [Bread & Wine] (Sofia, 1930); a 1921 *Festschrift* celebrating the actor and director Krustyo Sarafov (1876-1952), illustrated by Skitnik; a convolute of two collections of modernist literature published in 1932 and illustrated by Metzger; a 1926 Bulgarian limited edition (150 copies) of Edgar Allen Poe's poems illustrated by Skitnik; Minkov's *Razkazi v taralezhova kozha* [Stories in Hedgehog Skin] (Sofia, 1936); and Evdokiia Peteva-Filova's (1901-1980) *Ivan Milev* (Sofia, 1940), the first full monograph on Milev (1897-1927), a painter and scenographer heavily influenced by Gustav Klimt, who founded Bulgarian Secessionism and evolved into a visionary modernist. This initial purchase was soon supplemented by the addition of Chavdar Mutafov's (1899-1954) *Diletant* [Dilettante] (Sofia, 1926) Milev's *Iunachnoto eskimosche* [The Courageous Eskimo] (Sofia, 1927) Laliu Rogachev's (1905-1940) *Fabrichni kumini* [Factory Chimneys] (Sofia, 1929); Stoian Ivanov Rainov's (1894-1978) *Knigi za bibliofili* (Stara Zagora, 1919); Boris Kamenov's (1906-1987) *Stikhiia* [Verse] (Sofia, 1929); and Vladimir Rusaliev's (1899-1973) *Buntovnik* [Rebel] (Sofia, 1927).

In the same vein, Columbia significantly added to holdings of modernist holdings by representatives of the Serbian, Croatian, and Bosnian avant-garde with a large end-of-fiscal year purchase of sixteen important titles dating from 1920 to 1937:



- Aleksandar Vučo (1897-1985), Dušan Matić (1898-1980). *Podvizi družine, "Pet petlića"* [The Adventures of the "Five Little Roosters"] (Belgrade, 1933), distinguished by photocollages (above, far left) by the surrealist poet Matić.
- Ljubomir Micić's (1895-1971) *Istočni greh* [Eastern Sin] (Zagreb, 1920), a work that launched the career of Micić (cover, above, left).
- Božidar Paležanski, *Pesme sa lutanja ka dadi* [Poems Wandering Towards Dada] (Belgrade, 1925)
- Rastko Petrović (1898-1949), *Otkrovenje* [Revelation] (Belgrade, 1922)
- Rade Drainac (1899-1943) *Srce na pazaru* [A Heart at the Market] (Belgrade, 1929) (cover, above center)
- Ljubiša Jocić (1910-1978) *Beograd, 1934* (Belgrade, 1934)
- Gustav Krklec, *Nove pesme* [New Poems] (Belgrade, ca. 1922) with a cover by Petar Dobrovič (1890-1942).
- Hamza Humo (1895-1970), *Grad rima i ritmova* [City of Rhyme & Rhythm] (Belgrade, 1924)
- Marko Ristić (1902-1984) *Od sreće i od sna* [From Happiness and From a Dream] (Belgrade, 1925). Ristić was one of the founders of Serbian surrealism in Belgrade.
- Todor Manojlović (1883-1968), *Ritmovi* [Rhythms] (Belgrade, 1922) with a cover design (previous page, right) by Sava Šumanović (1896-1942), one of the most significant Serbian painters of the 20th century, and Manojlović *Vatrometi i bajka o Akteonu* [Fireworks and Actaeon's Tale] (Belgrade, 1928).
- Kalman Mesarić's (1900-1983), *Tragigrotesque* (Zagreb, 1923) contains early experimental verse employing Dadaist, nihilist and anti-poetry
- Boško Tokin (1894-1953), *Terazije* [Terazije Square] (Belgrade, 1932) (cover, above far right)
- Savić Marković Štedimlija (1907-1970), *Skidanje maske* [Removing the Mask] (Zagreb, 1932)
- Branimir Čosić (1875-1934), *Kroz knjige i književnost* [Through Books & Literature] (Belgrade, 1937)
- Siniša Paunović (1903-1995), *Na raskršću* [At the Crossroads] (Belgrade, 1932), with illustrations Vladimir Žedrinski (1899-1974) a native Russian who immigrated to the former Yugoslavia in 1920 and flourished as a modernist painter.

As with our Bulgarian acquisitions, these, too, were supplemented by the purchase of a group of exceptionally rare South Slavic Modernist (most especially Surrealist) publications of the interwar period, illustrated with photomontage, or by prominent artists of the era:



- Rade Drainac (1899-1943), *Banket* [Banquet] (Belgrade, 1930) and his *Bandit ili pesnik* [Bandit or Poet] (Belgrade, 1928), both (at left, above) with covers by Mihajlo Petrov (1902-1983).
- Rastko Petrović (1889-1949), *Ljudi govore* [People Talk] (Belgrade, 1931), (right center) and
- Veljko Petrović (1884-1967), *Bunja i drugi u Ravangradu* [Confused and Second-best in Ravangrad] (Pančevo, 1921) with a cover design (far right) by Petar Dobrović (1890-1942).

Among other titles purchased for the Rare Book & Manuscript Library this past semester were:

- Several interwar publications on movie-making: Emil Holan's *Kniha o filmu* [Book About Film] (Prague, 1938) in the original photomontage wrapper; *Slavia Film AKC. Praha 1928-9.* (Prague, 1928), a superb example of constructivist typography and design; and *Les Ombres qui passent* (Paris, 1924), an elaborate art deco prospectus book issued by Film Albatros, a Russian exile film company in Paris, for one of their best-known silent film productions, directed by Alexandre Volkoff (1885-1942).



- A collection of nine travel brochures and portfolios (above) featuring modernist design elements, assembled by a traveler in the Soviet Union during the early 1930s.
- A group of forty-six cabinet ethnographic portraits of Balkan "types," circa 1860, by Francesco Laforest, Enrico Perich, and other European photographers.
- [*Karpatska Rus*] [Carpathian Rus'] [ca. 1919] (below) is a unique album of ethnographic portraits of Carpathian Rus, a region of modern Ukraine bordering Slovakia, Hungary, Romania & Poland. The photographer was Professor Vaclav Sixta (1862-1935) of Prague.



- Sheet music (Praha, 1931) for Jaroslav Ježek's (1906-1942) "Bugatti Step", with lithographic wrappers designed by the influential Czech designer František Zelenka (1904-1944).
- Two works by the graphic artist Helena Bochořáková-Dittrichová (1894-1980): *Z mého dětství: dřevoryty* [From My Childhood: Woodcuts] (Prague, 1929), and her *Indiáni jindy a dnes: Kniha dřevorytů* [Indians Past and Present: A Book of Woodcuts] (Brno, 1934).

Avery Classics acquired:

- *Bata Zlin* [Zlin, CSR], [1936] a photograph album showing the development of the "urban utopia" of Zlin, Czechoslovakia, constructed largely due to the efforts of the T. & A. Bata Shoe Company. From 1932, the Bata family presided over a project to transform the city into a modernist utopia. Following a six-week visit to Zlin in 1935, Le Corbusier was commissioned to further plan and expand the city
- *Exhibition of Contemporary Culture in Czechoslovakia. Brno 1928*, a rare folding brochure designed by Zdeněk Rossmann (1905-1984) for this legendary modernist exhibition.
- *Vanicky* (Prague, [1925]) a Czech furniture studio design catalog from the height of the art deco period, and
- *Kovovy Nabytek* [Metal Furniture] (Prague, 1937) a photogravure catalog issued by Vichr, a major Czech producer of tubular steel furniture in the interwar period.

Gifts

Cornell received from Jon A. Lindseth a manuscript draft of Nabokov's first full length work. *Tragediia Gospodina Morna* [The Tragedy of Mr. Morn], ca. 1923. A five act play in blank verse of about 3,000 lines, composed in Prague in 1923. This manuscript notebook contains Act II and Act III, about 900 lines of dialogue and stage directions in Nabokov's hand. Almost certainly an early version; a manuscript of this work held by the Library of Congress is nearly complete, suggesting this notebook contains a version that predates it.

Stephen Gibian, son of George Gibian (1924-1999), the Goldwin Smith Professor of Russian and Comparative Literature, donated materials from his father's collection relating to Vladimir Nabokov, including minutes from a symposium held at Cornell about faculty memories of Nabokov, photographs of an exhibit about Nabokov with Cornell Library title cards from about 1983, and a copy of Nabokov's letter of resignation, as well as correspondence between Gibian and Josef Škvorecký (1924-2012) from the 1960's and 1970's. George Gibian spent some 38 years of his career at Cornell, and left a generous endowment for books in Russian studies. This material is now available in Kroch Library:

<https://newcatalog.library.cornell.edu/catalog/9956549>

Columbia received three titles from the noted antiquarian bookseller Alex Rabinovich: *Sposob ispytyvat' mineral'nyia vody* [Methods to Test Mineral Water](St. Petersburg, 1800);

Amarantos, ili, Rozy vozrozhdennoi Ellady [Amaranthos, or, Roses of the Greek Revival]; and a copy of volume six (St. Petersburg, 1856) of the journal *Otechestvennye zapiski* [Fatherland Notes] in its original wrappers.

Alumnus Dr. Richard Brody of West Hartford, CT donated materials gathered during his doctoral research in Moscow in 1990-1992, which included primary and secondary materials in print and on microfilm, 1940s/1950s historical and ideological publications, wartime political mobilization publications such as *Propagandist*, *Sputnik agitatora*, and *V pomoshchi agitatora*, among others. Norman Ross, long-time publisher of print and microform materials for the Slavic and East European field donated a full-run of the key Russian émigré journal *Russkaia mysl' = La Pensée Russe* (Paris, 1947-2006) on 79 reels.

Several titles lacking from Columbia holdings were donated by SIPA alumnus Jack Mendelsohn, a retired Senior Foreign Service Officer and Adjunct Professor at George Washington University.

As in past years, Edward Kasinec, and Professor Elizabeth Valkenier generously donated unusual and scarce materials on many subjects from their personal libraries.

Electronic Resources

From EastView Information Services, **Columbia affiliates** acquired access to:

- The newspaper *Za vozvrashchenie na Rodinu* [Return to the Motherland] (East Berlin, 1955-1958), a biweekly anti-western propaganda newspaper issued by the Soviet Repatriation Committee. <https://clio.columbia.edu/databases/12424919>
- Ten rare titles produced in 2014 and 2015 by the breakaway Donetsk People's Republic and Lugansk People's Republic in Ukraine. <https://clio.columbia.edu/databases/12424925>
- Funds were provided to support the purchase of access to “Migration to New Worlds: The Modern Era,” a database that brings together thousands of unique original sources focusing on the growth of emigration companies, the activities of American immigration organizations and the plight of refugees and displaced persons. Particularly well-represented are Eastern European migration to the United States, with Hungarian (see below), Polish, Croatian, Lithuanian and Ukrainian communities represented.



From IDC/Brill, **Cornell affiliates** acquired access to the collection “Stage & Screen Online,” which consists of eighteen Russian theater and film periodicals dating from 1891 to 1915.

<https://newcatalog.library.cornell.edu/catalog/9844622>

The Slavic Librarian also supported the acquisition of Cornell affiliate access to the archival publisher Alexander Street’s *Human Rights Online* which includes, inter alia, materials relevant to the study of Eastern Europe. <http://alexanderstreet.com/products/human-rights-studies-online>

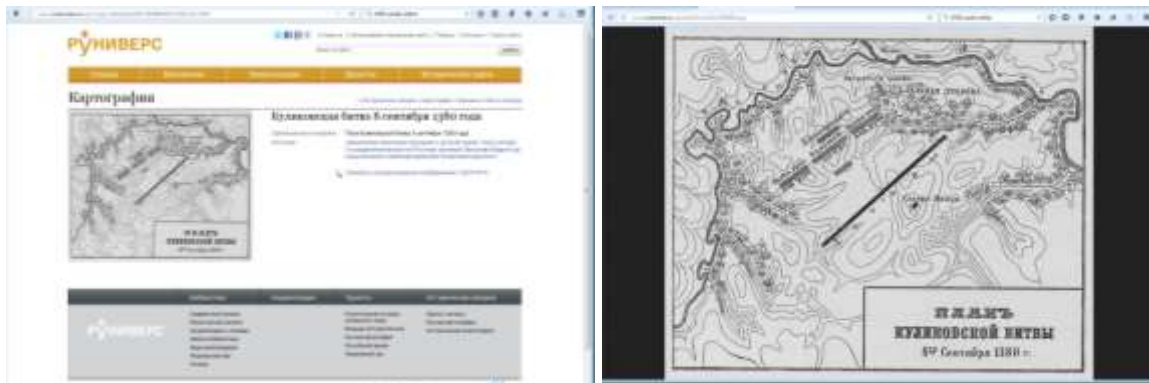
Useful Websites

One of the most useful open access websites I have come across recently is Runivers:

<http://www.runiverse.ru/mp/>

Runivers, established in 2008, is a database of scanned 19th & early 20th century books on Russian history (3,000 titles), 3,900 maps from various historical periods, and some 20,000 illustrations and photos.

The map database is particularly remarkable, and useful for researcher and instructor alike:



It also provides full-text access to older imprints, as below:

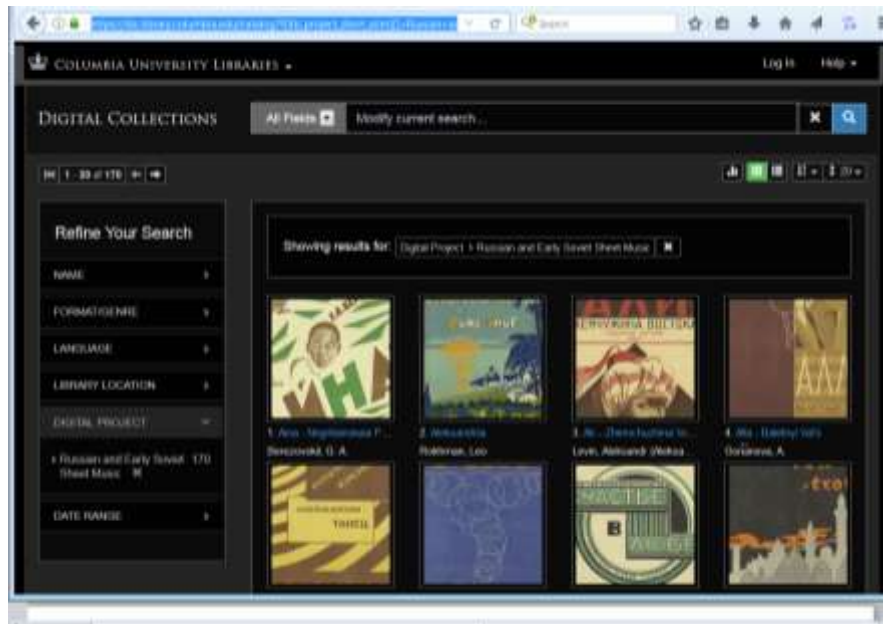


Preservation & Access Projects

Over the past semester, two preservation and access projects in the Slavic and East European field have either come “on-line,” or taken their first steps at Columbia.

The first is the creation of a digital gallery of a significant portion of our large collection of late Imperial and (primarily) Early Soviet sheet music:

https://dlc.library.columbia.edu/catalog?f%5Blib_project_short_ssim%5D%5B%5D=Russian+and+Early+Soviet+Sheet+Music which will soon be enhanced by the addition of an excellent introduction by Princeton graduate student Julia Khait.



The second is a traditional microfilm preservation effort, grant-funded by the Slavic and East European Microform Project and the Center for Research Libraries (CRL). Following the discovery in Lehman a year or so ago of a half dozen filing cabinets containing some 600 uncatalogued newspaper titles circa 1989-1994 from across the former Soviet Union. Some are just a single issue; others have deeper backfiles. Few are found in WorldCat. After inventoring the collection, and coordinating with Harvard colleagues on fleshing out files, a proposal was submitted to catalogue and microfilm (in stages) a selection of the more uncommon of these titles at the Center for Research Libraries in Chicago, where they will be available for interlibrary loan to CRL partners across the country. This summer, Stage One of the project sent sixteen boxes of newspaper titles to be filmed, and it is hoped that the project will be renewed for another stage in 2018.

Staying in Touch

I hope to be visiting Ithaca on Thursday, September 28. As always, please contact me by phone (212-758-1727) or email rhd2106@columbia.edu or rhd65@cornell.edu and I would be delighted to meet!

This semester, I have office hours at the Harriman Institute in 1207 International Affairs Building on Mondays from 5-6, in the Slavic Department Reading Room on Wednesdays from 12-1, and am otherwise available in my office at 308 Lehman Library.