



***Newsnotes: 2CUL Russian, Eurasian & East European Studies Resources.
No. 17, Fall 2018.***

Dear Colleagues:

Another semester is fast upon us, and I wish to provide some updates regarding the Slavic, Eurasian & East European Collections at Cornell and Columbia since our last issue of *Newsnotes* in January.

As always, I hope you will feel free to call on me—and ask your students to contact me—for assistance as you navigate these rich collections. I am also happy to spend some class time reviewing some of our more broadly useful resources at any point in the semester.

This September and October I will also be contacting faculty and grad students individually to set aside some time—as in the past, over a cup of cappuccino, perhaps—to talk about ongoing research and teaching needs. Stay tuned!

I hope to visit with my Cornell colleagues in early October. As always, feel free to contact me via email, or phone (212-854-4701).

With all best wishes,

Rob Davis

Current Collections

Columbia and Cornell added 11,290 titles to the collection this past FY, in fifty-five different languages of the region. Geographically, the five largest sources for material were Russia (5,432 titles), Poland (1,429), Ukraine (1,129), Romania (1,039), and Hungary (694).

The overall total for Russian imprints ideally should have been significantly higher (last FY, 2CUL brought in 8,224 titles). However, due to some serious vendor issues that arose in the middle of the FY, our overall intake was down, as we had to transition to a new approval plan vendor in Moscow.

The New Fiscal Year: FY 2019

FY 2018-2019 marks a new and exciting chapter in collaborative collection development, as we are more fully integrating our ReCAP Associate Member (since 2016) Harvard into existing collaborative agreements between Columbia and our original ReCAP partners Princeton and NYPL. As always, our objective is expand the range and number of materials acquired by reducing duplication among the participants. Since so much of our collection is physically

housed in the same facility, and can be delivered in a relatively short period of time, such agreements make an enormous amount of sense.

Columbia's Slavic and East European collaborative agreements with Princeton & NYPL have existed in some cases since 2010, and were expanded and further refined in 2014. Now that the bibliographic records for ReCAP items from all three libraries are seamlessly visible in our respective local catalogs (e.g., CLIO), the request process has never been easier.

At the beginning of last FY, Harvard and Columbia initiated collaborative, no-duplication agreements for materials in just four Slavic and East European languages: Albanian, Belarusian, Hungarian and Polish. However, in the current FY which began in July, agreements are in place to share collection responsibilities in every major Slavic and East European language—with the exception of Ukrainian and Russian. (A new agreement between Princeton and Columbia to reduce duplication of Russian-language imprints *is* now in place for the current FY, and it is hoped that once Harvard's ReCAP records also appear in our local catalogs, agreements for Russian and Ukrainian will be developed as well).

Budgets for new materials at Columbia have increased slightly over the previous Fiscal Year. Unfortunately, due to challenging budgetary circumstances at the Cornell Library, materials allocations were cut across the board, for all subject areas. This has necessitated cancelling subscriptions to some of the various electronic resources paid for by Slavic- and East European-designated funds, as well as modification of the joint collection development plans put in place at the start of 2CUL Slavic in 2010. For example, formerly *joint* approval plans for the acquisition of Bulgarian, Hungarian, and Polish materials have now been completely absorbed by Columbia. Nevertheless, Cornell will continue to have a significant impact on the resource base shared by 2CUL and the BorrowDirect Libraries by maintaining joint approval plans for Belarusian, Bosnian, Romanian, Serbian, and Russian. In fact, Cornell's allocation for Russian-language imprints was actually increased in the current FY.

Antiquarian Purchases

In the last FY, both Columbia and Cornell made important purchases intended to strengthen the availability of rare and unique resources in institutions open to outside researchers. The following resources were acquired since the winter issue of *Newsnotes*.

Over the past two fiscal years, **Columbia** has devoted considerable attention to expanding its holdings of materials related to the *oeuvre* of Ilia M. Zdanevich (1894-1975)—better known by his pseudonym, Iliazd, as well as those produced by his circle in Tiflis/Tbilisi in the years immediately following World War I. These materials will figure prominently in the work of a spring 2019 Rare Book & Manuscript Library exhibit and international workshop here at Columbia—*Displacement and Display: The Ongoing Revolutions of Ilia Zdanevich (1894-1975)*—marking the Centennial of his work in Tbilisi. (For a further description, see **Special Projects**, below).



Kirill Zdanevich. Original color gouache of a man waving a red flag

This past spring, Columbia acquired one of the 180 copies printed (and one of only 18 issued with a color collage) of the miscellany *Sofii Georgievne Mel'nikovoi: fantasticheskiĭ kabachok* [To Sofiia Georgievna Melnikov: Fantastic Tavern] (Tbilisi: 41 degrees, 1919). This volume represents the communal work of artists and designers who gathered in Zdanevich's "Fantastic Tavern" in Tiflis in 1917-19, and contains twenty-five photomechanical reproductions by, among others, his brother, Kirill M. Zdanevich (1892-1969, a founder of Georgian constructivism and Russian cubo-futurism), and Natalia S. Goncharova (1882-1962). There is only one other copy in a North American collection, at Stanford.

Columbia also purchased the rare newspaper (copies at Beineke and the Getty only) *41°* [41 degrees] (Tiflis, 1919), named for the avant-garde group led by Ilia, Aleksei Kruchenykh (1896-1968), and Igor' Terent'iev (1892-1937). The manifesto of the group is printed on p.1: "The company '41 degrees' unites left-bank futurism and proclaims 'zaum' ["beyond rational"] as the obligatory form of the embodiment of the art." Planned as a weekly newspaper, only one issue—14-20 of July 1919—appeared.

The Libraries have also acquired several manuscript letters. One dated March 21, 1914 is an apparently unpublished handwritten letter by Ilia to his mother, the pianist Valentina K. Zdanevich (Gamkrelidze, dates unknown). Among the topics discussed *inter alia* are his then-upcoming March 31 lecture on futurism, a meeting with Orthodox theologian, mathematician and inventor Father Pavel Florensky (1882-1937), a visit to the St. Petersburg art cabaret "Brodiachaia sobaka" ["Stray Dog"], and Goncharova.

Also acquired were two unpublished letters of Kirill Zdanevich, dating from 1962 and addressed to his friend and colleague, Georgian art historian Shalva Amiranashvili (1899-1975), five years after Kirill's release from prison—he spent a decade in the subarctic climes of the Vorkutlag [Vorkuta camp]—as he sought to rebuild his reputation.

Among the more unusual items acquired were an original, signed woodblock, circa 1921, by Kirill Zdanevich (**below**), used in printing his “Still Life” for an as yet unidentified publication, and a colorful original gouache, also by Kirill, depicted on page three, **above**.



Four issues of a more recent chronicle of Iliasz and his legacy, *Les Carnet de L'Iliasz* (Paris: Iliasz-Club, 1990-) have been added to our holdings.

Last year, *Cornell* acquired a number of Czech interwar modernist imprints from one of the greatest U.S. collections of the avant-garde art of Central and Eastern Europe, assembled by June and the late Bob Leibowitz. This past semester, *Columbia* purchased an additional forty-two books from this collection, which includes the work of many of the greatest modern Czech book designers including Karel Teige (1900-1951), cofounder of the Devetsil movement and chief theorist of the Czech avant-garde. Among the titles in this purchase acquired were several illustrated by Josef Čapek (1887-1945), including Guillaume Apollinaire’s (1880-1918) *Pásmo* [La Zone]. (Prague, 1919), illustrated with 15 linocuts (**below left**); Georges Duhamel’s (1884-1966) *Život mučedníků* [Vie des Martyrs = Life of Martyrs] (Prague, 1919) (**below center**); and his wrappers for the first Czech translation of the futurist theorist Filippo Marinetti’s (1876-1944)



Les mots en liberté futuristes (1919), *Osvobozená slova* [Liberated Words]. (Prague, 1922) (**above right**). Other works illustrated by Čapek are Stanislav Kostka Neumann’s (1875-1947)

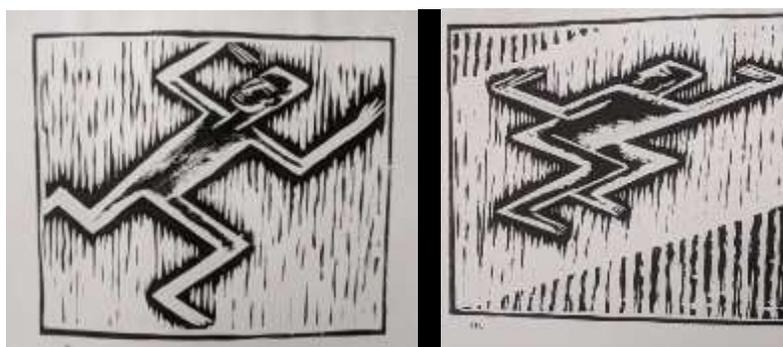
Sen o zástupu zoufajících [Dream about the Despairing Crowd] (Prague, 1921) with three linoleum cuts and decorated endpapers (**below**).



Other particularly interesting examples include the wrappers designed by Jiří Kroha (1893-1974) for Arnošt Dvořák's (1881-1933) *Nová Oresteia* [The New Oresteia] (Prague, 1923) (**below left**), the photomontage wrappers by František Kalivoda (1913-1971) for František Kožík's (1909-1997) *Rozhlasové umění* [Radio Art] (Prague, 1940) (**below center**), and Teige's cover for Theodor Procházka's (1904-1958) *V předvečer války* [Evening before the War] (Prague, 1945) (**at right, below**)



From the pre-World War I period, Columbia purchased *Náš směr* [Our Direction] (Brno-Prague, 1910-27). Roč. I-XIII, documenting Czech design and industrial art. (Only one other copy—at the Getty—exists in a North American academic library). Also dating from this period is what some consider to be one of the most important portfolios of graphic art produced by Czech artists in the twentieth century—the artist Otakar Kubín's (1883-1969) *Lidské Bídy* [Human Misery] (Paris, 1914) containing six woodcuts (**two are pictured below**). Only one other copy exists in North America, at the Smart



Museum at the University of Chicago. A member of the avant-garde group “Osma” (the Eight), Kubín exhibited in Paris at Le Salon des Indépendants, with “Bubnovyi valet” [The Jack of Diamonds] group in Moscow, and in Berlin with the Blaue Reiter and the Sturm Gallery. Kubín’s cubist work is exceedingly rare, with examples in Prague and Ostrava.

Among Polish modernist imprints, through the assistance of the Libraries’ Primary Resources Fund, Columbia acquired a copy of the first (unnumbered) issue of *Reflektor* (Lublin, 1923) the principal journal of the Lublin avant-garde. Printed over a period of six weeks, this maiden issue of *Reflektor* would be followed by only three others. It opens with a letter from the collaborators promising to break new ground in Polish literature. This issue is particularly noteworthy as the debut of Józef Czechowicz (1903-1939), whose “Opowieść o papierowej koronie” [Story of a Paper Crown] not only launched his literary career but featured a homosexual protagonist, marking the introduction of gay themes in modern Polish literature.

Two works by Henryka Łazowertówna (1909-1942) *Zamknięty pokój*. [A Closed Room] (Warsaw, 1930) and her *Imiona świata*. [Names the World is Known By] (Warsaw, 1934) were also purchased. A talented lyric poet, she is best known today for her poem “Maly szmugler” composed in the Warsaw Ghetto, which was engraved on Warsaw’s Pomnik Pamięci Dzieci in memory of the one million children who perished in the Holocaust. She was considered a major poet, a member of Polish Writer’s Union and a close associate of the Skamander group of poets. When her apartment was incorporated into the Southern portion of the Warsaw Ghetto, she refused to leave, and threw herself into charitable work. In the summer of 1942, she was deported along with her elderly mother to Treblinka.

Since the last issue of *Newsnotes*, Columbia has added seventeen examples of Bulgarian literary and artistic modernism. These include a complete run of *Kula: mesechno spisanie za literatura i obshtestven pregled* [The Tower: a monthly journal of literature and social review] (Kazanlak, Bulgaria, 1923), a Bulgarian modernist journal, with a cover design by Ivan Milev (1897-1927), a painter, illustrator and set designer who ranks among the most outstanding of Bulgarian avant-garde artists. Other significant additions include the art theoretician and critic Chavdar Mutafov’s (1889-1954) *Marionetki* [Marionettes] (Sofia, 1920) with linocuts (**below**) by Sirak Skitnik (pseudonym of Panayot Todorov, 1883-1943), contains prose sketches about his encounters with the Blaue Reiter and the works of Kandinsky while he was studying in Munich;



Khristo Smirnenski's (1898-1923) *Zimni večeri* [Winter Evenings] (Sofia, 1924) illustrated by Aleksandar Zhendov (**below left**); and Vicho Ivanov's (1901-1979) *Dva Sveta* [Two Worlds] (Sofia, 1932) with a cover by Max Metzger (1878-1979), (**below right**) a German artist who moved to Bulgaria where he was a significant proponent of Bulgarian modernism.



Finally, Columbia acquired two other modernist works of note—one Serbian, the other Latvian: the avant-garde poet Rade Drainac's (1899-1943) *Voz odlazi* [The Train is Departing] (Belgrade, 1923), and Sigismunds Vidbergs's (1890-1970) *Erotika* (Riga, 1926).

Cornell's Human Sexuality Collection acquired a set of four erotic novels produced in the early 1900s, none of which were recorded in WorldCat. They all are from the same series, published by Rudolf Storch (dates unknown). K.Z Upravil, *Román prodané dívky*. [A Novel of a Sold Girl] (Prague, [1907]); J. Horáček, *Románek Modelky* [Romance Models] (Prague, [1907]); O. Vivien, *Láska pana Hektora* [Hector's Love] (Prague, [1907]); and J. Martinec, *Konteska ze Zizkova* [Countess from Žhižkov] (Prague, [1907]).

Building upon a number of significant acquisitions in recent years, nineteen Czech items were added to the Human Sexuality collection, including, for example: *Akrobatický kurz pro pánové a dámy* [Acrobatic Course for Gentlemen and Ladies], a *maquette* for an unpublished private press erotica book consisting of thirty original pencil drawings, elaborately painted; František Václav Kříž (1900-1982) *Dionysos a satyr* [Dionysus and the Satyr] (Brno, 1928), copy 53 of 100 numbered copies, with a lithographic xylograph by Karel Němec (1879-1960); Josef Spilka's (1899-1986) *Rok: Cyklus básní* [The Year: A Cycle of Poems](Hranice, [1932]), with erotic frontispiece by František Vít Blažek (1904-1966); and Paul Valéry's (1871-1945) *Mladá Parka* [The Young Witch] (Prague, 1937) a large-format artist's book including a series of erotic lithographs by Václav Mašek (1893-1973).

A particularly significant acquisition for Cornell's Human Sexuality collection was František Jelínek's (1883-1940, identity to be confirmed) *Homosexualita ve světle vědy* [Homosexuality in the Light of Science] (Prague, 1924), shown **below**. Considered to be the first Czech monograph on homosexuality, the only copies located are at the Czech National Library and the Bayerische Staatsbibliothek in Munich.



Gifts

From Emeritus Professor E. Wayles Brown, Cornell has received a generous (and still ongoing!) gift of titles in language and linguistics lacking in Cornell's holdings. This gift has also included ten rare titles in Georgian Czech, German added to Cornell's holdings, as well as one Albanian title incorporated into Columbia's Avery Library.

Columbia received the following generous donations:

- 323 books on language and literature in Russian, Polish and English from Professor Alla Smyslova;
- Approximately 60 scarce titles on art and history, particularly Rusyn, from Edward Kasinec, Harriman Research Associate and Hoover Visiting Fellow;
- Rare titles in Polish, Russian and English translation from Professor Anna Frajilic Zajac; Professor Shahrbanou Tadjbakhsh of Sciences Po, donated a collection of 336 Tajik and Uzbek titles. Prof. Tadjbakhsh was a student of Edward Allworth, earning a doctorate from Columbia in 1994;
- Alumnus Peter Green donated yet another convoy of books from Eastern Europe, as well as six Bosnian Serb propaganda posters; and
- Alumnus Conor FitzGerald donated fifteen issues of the striking *USSR in Construction/SSSR na stroike* (Moscow, 1930-1949), enhancing Columbia's holding of this title.

Purchased Electronic Resources

Columbia affiliates now have access to [Socialism on Film: Module II: Newsreels and Cinemagazines](#), a collection of digitized films from the USSR, Vietnam, China, Korea, much of Eastern Europe, the GDR, Britain and Cuba. Film topics range from war coverage, to history, current affairs, culture and society.

Columbia also purchased several new EastView products. These include two new e-journal archives for [Kino-fot](#) (Moscow, 1922-1923) and [Kino-zhurnal A.R.K.](#) (Moscow, 1925-26) presented in full-text and full-image, with permanent URL's provided at the article level for

citation purposes; and access to [eighty-eight digitized books](#)—originally published in print from 1928 to 1948—on Russian and Soviet cinema, including works by prominent Russian and Soviet directors, film scholars and critics.

Open Access Web-Based Resources

The [Belgrade University Library](#) has developed an excellent and extensive collection of almost fifty digitized newspapers from the 19th and first half of the 20th centuries, ranging from 1842 to the early 1940s.

The screen shots below suggest the variety of titles and depth of coverage available.



Preservation Projects

The Center for Research Libraries' Slavic and East European Microfilming Project (SEEMP) has granted funding for a second phase of our joint Columbia-Harvard effort to film rare immediate Post-Soviet Newspapers from the Baltics, Central Asia, the Caucasus, and Russian Federation.

Phase I of the project, still ongoing, sent 65 such titles for microfilming; Phase II will provide an additional 64 titles.

The area of web preservation—that is, creating an archive of a website’s content— is an increasingly important issue for librarians in our field to address, as groups and organizations that do not necessarily share the worldview of the regime are threatened and harassed on a regular basis. This was brought home by the imminent closure of the Alexander Yakovlev Foundation in Moscow which was, among activities, a major disseminator of declassified historical documents from the Soviet period in the series “Rossiia XX vek.” Thanks to the efforts of my Princeton colleague Dr. Thomas Keenan and the swift action of Columbia’s Web Resources Collection Coordinator Alexander Thurman, the entire site was crawled and preserved on [CUL’s General Web Archive](#), just two weeks after the initial news of the closure was announced, preserving the rich content of this website for posterity:

And yet, the threat to similar sites in the countries of Eastern Europe and the former Soviet Union remains, and if anything has intensified. Another recent preservation effort by Columbia involved https://wayback.archive-it.org/1716*/http://gay.ru/ where an *ad hoc* solution was improvised to accommodate archiving the endangered site within Columbia’s web archiving structure.

As a step towards regularizing the preservation of endangered websites in the region, the Slavic and East European librarians of Ivy Plus consortium members Columbia, Cornell, Princeton and Yale, partnering with a library colleague at NYU, have received formal support from the Ivy Plus Libraries [Web Resources Collection Program](#) (based at Columbia) for an ongoing web archiving program entitled “Democracy Endangered: Organization Websites of the Former Soviet Union & Eastern Europe.”

This project, organized by Thomas Keenan, will serve as a blanket repository for the expeditious archiving of a broad range of websites maintained by residents of Russia, the independent countries of the Former Soviet Union, and Eastern Europe that are determined to be of value to current or future research on the region, express views or agendas at odds with the declared (or inferred) agendas and policies of the relevant present national administration, and have achieved sufficient notoriety to attract the attention of various directly or indirectly state-sponsored initiatives to control expression and discourse on the Internet. We will prioritize sites published by exponents of the LGBTQ population; by political opposition and protest groups; and sites engaged in historiographic activism or devoted to the accurate historiographic representation of crimes perpetrated by past or present authoritarian regimes against their own citizens.

Special Projects

In her role as Principal Investigator of “Black Sea Networks,” a Presidential Global Initiative-funded (PGIF) project, Professor Valentina B. Izmirlieva of Columbia’s Department of Slavic Languages has initiated a research group under the theme “Displacement and Display: The Ongoing Revolutions of Ilia Zdanevich” focused on the life and work of the Georgian-born Russian avant-garde propagandist and poet who, under the name Iliazd, spectacularly remade the phenomenon of *livre d’artiste* in mid-century Paris and engaged the major visual artists of his

time. The project contributes to the broader PGIF research stream on the transit of Russian refugees through the Black Sea and Istanbul after the Russian Civil War.

Zdanevich made his mark in several fields, including Futurist poetry and theory, fashion and fabric design, public spectacle, history of architecture, typography and book arts. Through the vagaries of his own choice and international upheaval, he also lived in several geographical locations: Petersburg, Tbilisi, Istanbul, and Paris. He worked along the way with Natalia Goncharova, Sonia Delaunay, Coco Chanel, Pablo Picasso, Alberto Giacometti, Marcel Duchamp, Max Ernst, and Joan Miró. This project explores Zdanevich's manipulation of conventional artistic bounds, by which he turned the experience of refugee migration across borders and subsequent social marginalization into a creative advantage. Since Zdanevich's reception also marks him as something of a "disciplinary refugee," always straddling a disciplinary boundary or sitting just beyond the frame of any particular discipline's ideally constituted object, we also see an opportunity to discuss how transnational figures like Zdanevich require us to deploy new configurations of the institutions and practices that support research in the humanities.

The research group draws its membership from France, Russia, Serbia, Georgia, and the United States, and its work will include a New York-based workshop, an evening of readings, and a theatrical performance on Columbia's Morningside Campus, an exhibit at Butler Library, and a capstone international conference in 2019 (the Centenary of his founding the publishing house 41° in Tbilisi) at the Columbia Global Centers/Paris with an exhibit of materials from Iliazd's archive in Marseille. It is a core aspiration to make Columbia the foremost center in the United States for the study of Iliazd. The Columbia University Libraries, as noted above, has already assembled some impressive research resources supporting this endeavor.