



***Newsnotes: 2CUL Russian, Eurasian & East European Studies Resources.
No. 18, Winter/Spring 2019.***

Dear Colleagues:

I want to welcome you back to our respective flash-frozen campuses, after what was hopefully a relaxing break, perhaps in warmer climes.

One of the most personally satisfying projects—still in progress—is a stocktaking of a decade of collecting Eastern European 20th century (primarily interwar) modernist book design for both Columbia and Cornell. There are now some 600 titles in our collective holdings, many of which are among just a few extant exemplars in institutional holdings worldwide. The majority have been acquired since 2008, and after indexing and editing, this checklist will be freely available on Columbia’s Academic Commons, where it will join its [Russian and East Slavic counterpart](#)—which has itself been downloaded more than 2,000 times.

As always, I look forward to your reference requests, and special collecting interests or needs, so please stay in touch. I am planning a day trip to Ithaca—weather permitting—on TUESDAY, February 5th. Hope to meet with some of my Cornell colleagues then!

With all best wishes for a successful semester,

Rob Davis

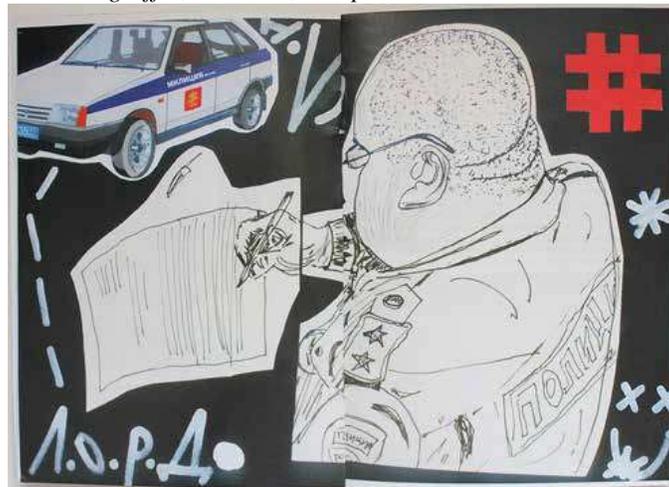
CURRENT ACQUISITIONS

Cornell’s Kroch Rare Book & Manuscript Library has acquired a unique collection of CURRENT material. It consists of 47 titles, assembled by a dealer in Russia, of self-published books and Zines from Russia and Belarus, 2014-2018. (Columbia purchased the three available titles from Ukraine). A modern form of Samizdat, these works provide photographers, artists, or social activists with an outlet to express opinions to a very specific audience while remaining “under the radar.” Such works are issued in very small print-runs (usually 20-1100 copies), and do not appear in the regular media or in a regular bookshop, reveals—in the words of the dealer who compiled this collection—“a picture of a different Russia, with an alternative perspective to that reported in the mainstream media. It addresses the problems that matter to the creative class in Russia today...” Topics covered include the life of the LGBT community in Russia, social injustice, life in the Russian provinces, drug culture, the underground art and music scene, the understanding of sexuality and gender, and life in Russian prisons.

Included in the collection of zines and self-published books almanacs by the journalistic group Moloko Plus, covering “extremist topics” such as terrorism, drugs and revolution in modern Russia, and the history of LGBT groups and cultures in Belarus.



On the **left**, a man in a Putin mask in Nikita Shokhov's *If Our President Was an Ordinary Man* (Moscow, 2018) first edition of 75 copies; on the **right**, BUP: Biblioteka ubitykh poetov [Library of Murdered Poets] (St. Petersburg, 2014), one of 100 copies. **Below**, one of the titles from Ukraine acquired by Columbia, *Monolog s gosudarstvom* [Monologue with the State] (Kiev, 2017), a collection of 63 documentary stories from 43 artists on encounters with law enforcement in connection with graffiti, street art, and protest.



ANTIQUARIAN ACQUISITIONS

Thanks to support from **Columbia's Primary Resources Fund**, the Rare Book and Manuscript Library acquired a significant and rare cache of lithographs and maps pertaining to the Czechoslovak Legions in Siberia. Two portfolios of lithographs were produced in Irkutsk during the tumult of the summer of 1919 by the Czechoslovak Legionnaire, painter, sculptor and illustrator and Václav Švec, prepared on the basis of original drawings completed as he traveled with the Legions eastward along the Trans-Siberian line through Omsk and Cheliabinsk in late 1918 and early 1919.

The first set of lithographs, *Naši kluci ze Sibíře*, offers (18) satirical scenes imagining the travails of winter-worn Czechoslovaks lingering in Siberia a decade on (in 1929), still prevented by wily Bolsheviks from returning to their homeland. The second set, *Sibiřské hloží*, is directly political in nature, consisting of (12) color lithographs. In this series we find images relating to the ongoing bloody conflicts against the various Red-aligned factions which fully occupied the Czechoslovak Legion throughout much of 1919. A third item, by Jaroslav Váchal, is a four-

panel color lithograph, *Návrat našich legií ze sibiře r. 1939* [The Return of Our Legions From Siberia in 1939] (Irkutsk, 1919), which imagines the ageing Czechoslovak legionaries still trudging through Siberia *two* decades hence! Finally, this cache includes nine large lithographic maps by Švec, titled *Schema historických momentů československ vojenských operací na Sibiři 1918-1919* [Schematics of historical moments of Czechoslovak Military Operations in Siberia 1918-1919] (Irkutsk, 1919). The Czechoslovak Legion was the subject of a widely reviewed 2016 book by Kevin J. McNamara *Dreams of a Great Small Nation* (New York: PublicAffairs).

Columbia also further supplemented its rich collection of Czech modernist book design and illustration with the acquisition of *Píseň písní*, a Czech translation of *Song of Songs*, by the Orientalist Rudolf Dvořák, with erotic-themed lithographs by the artist Vladislav Röhling (Prague, 1918); *Slunečný den: verše* [Sunny Day: Verses] (Hranicích na Moravě, 1930), illustrated by Bohumil Krs, in a limited, signed edition of 250; *Technika flirtu neboli umění nedokonale milovati: essey a prosy* [The techniques of Flirting or the Art of Imperfect Love: Essays and Prose] (Prague, 1932) designed and illustrated with photomontages by Emanuel Frinta; *Zelená kobyla* [The Green Mare](Prague 1934) illustrated by Toyen (pseudonym of Marie Čermínová); and *Básně o vazbách* [Poems About Book Bindings] (Prague, 1936) featuring typography and design by Jindřich Štyrský, and artwork by Karel Svoboda.

Columbia also acquired an apparently unregistered journal produced in Užhorod in 1925. *Kočka: humoristicko-satirický čtrnácti-denník* [The cat: a humor and satire bi-weekly journal], contains typescript text, numerous drawn ads (see **below**) and full-page lithographed illustrations and caricatures. The title is not held by either the Czech National Library, or the Ukrainian National Library.



Page of advertisements from *Kočka*.

Among Columbia's other antiquarian acquisitions from this past semester are a number of exceptionally rare catalogs of art exhibits from Georgia, Russia, and Odessa [Odes] from the mid-1920s to the late 1930s. *Gruzinska'ia zhivopis': opyt sotsial'no-esteticheskogo issledovanii'ia*. [Georgian Art – An Experiment in Social-Aesthetic Exploration] (Tiflis, 1930) which surveys Georgian art from its origins, to the avant-garde work of David Kabadkaze and the stage design of Iraki Gamrekeli; *Khudozhniki-Grafiki Kharkova Katalog Vystavki* [Painters and Graphic Artists of Kharkov – Exhibition Catalogue] (Moskva, 1938), a scarce exhibition

catalogue printed in only 300 copies; Catalogs of the Second (1925) and Third (1926) Fall Art Exhibition in Odessa [Odesa], which are checklists of 233 and 278, respectively, works exhibited with the addresses of all the participating artists; *Peredvizhna'ia Vystavka proizvedenii zhivopis , grafiki i skulptury Gruzinskoi S.S.R. Organizovana iz fonda kartinnoi gallerei Gruzinskoi S.S.R. Katalog 1939 g. Leto* [Traveling Exhibition of Paintings, Graphics and Sculpture of Soviet Georgia – Organized from the holdings of the Gallery of the Georgian Soviet Socialist Republic. Summer 1939] (Tbilisi, 1939), containing 21 plates of works exhibited and 11 plates with 66 photographs of each of the participating artists.

Cornell's Kroch Library acquired the following items for the Human Sexuality Collection: Aubrey Beardsley's *Venuše a Tannhäuser* [The Story of Venus and Tannhäuser] (Praha, 1930) containing three full-page surrealist, erotic illustrations by Toyen, this item is only found at The Getty Research Library and The Art Institute of Chicago; *Divadelní pêle-mêle* [Theatrical Pell Mell] (Praha, circa 1930) contains obscene interpretations of operas, Cornell has number 58 in an edition of 100 numbered copies; Viktor Erdei's *Eros Immaterialis* (Budapest, 1910) with 14 lithographs, one of only 180 copies printed on Japan paper, with seven of the fourteen lithographs signed in pencil by the artist; Zoltán Franyó's *Hindu Erotika* (Arad, 1925) includes eight tipped-in illustrations by Koro Otei, published in only 300 copies, with this copy signed by the author; Alexander Fredro's *Piczomira Krolowa Branlomanii Tragedia w Trzech Aktach* [Piczomir Queen of Branlomania a Tragedy in Three Acts] (Lwow, 1920) with illustrations by the illustrator and caricaturist Kamil Mackiewicz; Josef Hodek's *Zpevník 20 Slovák písni* [Songbook of 20 Slovak Folksongs] (N.p., 1923) from an edition of 50, signed by the artist and depicting courting rituals and erotic daydreams in the Slovakian countryside; Otakar Nováček's *Nadra* [Bosom] (Praha, 1937) with photomontage wrappers by S. Kittner; *Lesbianky Dialog* [Lesbians - A Dialogue] (Praha, 1930) a Czech translation of Henry Monnier's 1864 "*Sténographie*": *Les Deux Gougnottes* with tipped in illustrations after work by Félicien Rops, Henry Lemort [Henrique Alvim Correa 1876-1910], and Rudolph Keller; a collection of postcards titled "Selanky" [Idylls] (N.p., ca. 1920); Jaroslav Stika's *25 Rad Mládence Pannám* [25 Words of Advice to Young Men] (Praha, 1934) with 27 color plates; and finally *Svatebni Kosile* [The Wedding Shirt], usually translated as *The Spectre's Bride*, (Praha, 1931) with 21 illustrations by Frantisek Bidlo.

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Also acquired for Cornell was a complete run (27 issues) of the illustrated Czech journal *Koruna* (1929-1930, covering movies, popular culture, avant-garde theatre, and employing photomontage attributed to Vojtech Tittelbach and Vladimir Sycha. Finally, Cornell acquired *Otkrytoe pis'mo Kruz'ka russkikh liudei v Berlina* [An open letter by the Circle of Russians in Berlin]. 15-go Iunia 1919 goda [June 15, 1919]. (Berlin, 1919).

ARCHIVES & MANUSCRIPTS

Our colleague Tanya Chebotarev, Curator of Columbia's Bakhmeteff Archive, reports the acquisition of three main collections. The first of these are the papers of poet and dramatist Sofia Vyshegradskii (1872-1955). Her first book of poems and essays was published in 1905 and met with a great support from Russian symbolists, most notably Valerii Briusov. In 1920, she immigrated to France where she lived until her death. In 1945, her son, composer Ivan Vyshegradskii, for the first time performed "Linnita", a composition based on his mother's

drama. The second is a collection of manuscripts—personal documents, photographs, and memoirs--pertaining to Russian military history in exile, collected by Colonel Boris Plutnitskii (1880-1953).

Finally, Tanya reports the acquisition of the Bohdan Rubchak Papers—a manuscript collection that supplements the New York Poetry Group Records, already held by the Bakhmeteff Archive. Rubchak (1935-2018) was an eminent poet, literary critic, and professor of comparative literature at the University of Illinois, Chicago, where he taught from 1978-2005. He was one of the founders of the New York Group of Poets, winning two Ivan Franko (United States) literary awards for his poetry and essays, and the Pavlo Tychyna Poetry Prize (Ukraine) in 1993. In 2003, Mayor Richard M. Daley presented him with an award for his contributions to the culture of the city of Chicago. Among his many publications are six collections of poetry, approximately 300 poems published in separate collections, and four edited anthologies of Ukrainian poetry. Rubchak's verse has been translated into English, German, French, Italian, Portuguese, Russian, Polish, Bulgarian, Romanian, and Serbian, and most recently, his selected essays on literature and a collection of short stories were translated from English to Ukrainian. He was a long-time contributor to the Ukrainian literary magazine *Suchasnist'* [Contemporary Era], and edited multiple collections and anthologies of Ukrainian literature. He is regarded as one of the finest poets of the Ukrainian diaspora, a scholar with an Enlightenment breadth of academic interests, and is justly considered to have been one of the leading scholars of modern Western European and Ukrainian poetry.

GIFTS

Among the gifts received by Columbia in recent months are a large Czech collection from Professor **Paulina Bren**, Estonian volumes from **Doris Behrens**; Polish titles from **Adam Drozdek**, and also from Professor **Joan Afferica** and her husband **Seweryn Bialer**; and Ukrainian titles from **Hanna Zyruk**. Thanks to these donors for offering us titles that fill lacunae in our collective ReCAP holdings.

And speaking of gifts... thanks in part to the heroic organizational efforts of my Cornell colleague **Pedro Arroyo**, cataloging of the Romanian donation by Professor **Mircea Pitici** of roughly 3,000 items(!) from Summer 2013 has been completed. A huge thank you to the Cornell cataloguers involved in this great effort, and thanks once again to Mircea for this remarkable gift, which you may recall was shipped from his native Sibiu!

ELECTRONIC RESOURCES

Over the past ten years or so, whenever I have attended vendor-organized focus group discussions of digitization priorities for Slavic librarians, the venerable émigré newspaper *Novoe russkoe slovo* [New Russian Word] has always—ALWAYS—been high on the list. This newspaper was published in New York for a full century—from 1910 to 2010--was never indexed, and full runs existed on film at only a handful of institutions in the U.S., including NYPL. It was a prominent voice for multiple waves of Russian-speaking immigrants, and its content provides a rich resource for any study of this diverse community.



After years of negotiation with the rights holder, East View Information Services has now digitized the title, and Columbia has purchased access, effective later this spring. It will be available to Columbia affiliates via East View’s Universal Database platform. I would like to thank my Columbia colleague **Dr. John Tofanelli**, as well as the **Interdisciplinary & General Fund**, for supporting this significant purchase which is of broad interest to students on immigration and the life of the Russian diaspora.

OUTREACH

Over the past two fiscal years, Columbia has devoted considerable attention to expanding its holdings of materials related to the *oeuvre* of Ilia Zdanevich—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. In March, Columbia’s Rare Book & Manuscript Library will host an exhibit “Ilia Zdanevich: The Tbilisi Years,” in the Chang Octagon. Curated by **Dr. Thomas Kitson**, the exhibit features works produced in Tbilisi-- Zdanevich’s hometown—which became a “fantastic” haven for artists of all stripes during the Russian Civil War. In this multi-lingual environment where feuds among artistic schools had been suspended, Zdanevich worked out the principles of “mature” *zaum* and a corresponding approach to book design. The exhibition, based primarily on works held by Columbia, begins before the First World War, with Zdanevich’s apprenticeship as a propagandist for the Mikhail Larionov group in competition with Futurist rivals, and proceeds through masterworks he designed and typeset as a founding member of 41°. Included are a selection of works by his brother and collaborator, Kirill, and, finally, a display of interconnected items associated with other poets, composers, and visual artists who frequented the “Fantastic Cabaret,” which was the center of Tbilisi artistic life between 1917 and 1920.

The exhibit opening will coincide with an invitation-only workshop that examines Zdanevich as a transnational artist. **François Mairé**, President of the Iliazd-Club, will offer “From Ilia Zdanevich to Iliazd: A Life in Images between Tbilisi and Paris,” followed by **Boris Fridman**, curator of the recent major exhibition on Iliazd at the Pushkin Museum in Moscow, on “Collecting and Displaying Iliazd.” In her keynote lecture, “Zdanevich in Paris, 1923: *Zaum*, *Ledentu*, and the Eclipse of the Early Avant-Garde,” **Johanna Drucker**, Breslauer Professor of

Information Studies at UCLA, will address Zdanevich's enthusiasm for promoting the work of Tbilisi's 41° in Paris and his rapid disillusionment in the face of Dada squabbles and the birth of Surrealism. Guests will have an opportunity to view the exhibition after the keynote lecture at a reception in the Rare Book and Manuscript Library.

Edward Kasinec, Curator Emeritus of NYPL's Slavic & Baltic Division gave a lecture "The Politics of the Lens: Sub-Carpathian Rus' in Czech Photography (1919-1923)" at Bohemian

Czechoslovak Society of Arts and Sciences
Společnost pro vědu a umění (SVU)
New York Chapter

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CONSULATE GENERAL
OF THE SLOVAK REPUBLIC
IN NEW YORK

The 'Politics' of the Lens:

Sub-Carpathian Rus' in Czech Photography (1919-1923)

An illustrated talk by **Edward Kasinec**,
Hoover Institution and Harriman Institute,
with **Hee Gwone Yoo**, New York Public Library

Tue, December 11 at 7:00 pm
at Bohemian National Hall
321 E 73 St, 3rd floor, NYC

Lev Sixta, *Volstanka - A Russian Man*

2017 by Curator Robert H. Davis, Jr. for the Rare Book and Manuscript Library of the Columbia University Libraries. The first album was prepared in 1919-1920 by the Prague-based Czech educator and local historian Václav Sixta (1862-1935) and his photographer son, Lev. The second album was orchestrated from a national ministry in Prague, most likely by the Foreign Ministry, or the Ministry of Internal Affairs. The title leaf in nine languages (!) expresses the gratitude of the "freed" populations of Sub-Carpathian Rus' to their Czechoslovak liberators.

Recent years have witnessed the discovery of several photographic sources dealing with Sub-Carpathian Rus' in the years 1919-1923, shortly after its incorporation into the Czechoslovak State. Edward Kasinec's presentation will place in historical context **two stunning albums** acquired in

The speaker will reflect on the political motivations and timing of both the Sixtas and the Czechoslovak Ministry in preparing these albums.

RSVP: newyork@svu2000.org
Free. Suggested donation \$5.00
Light refreshments.

Our events are made possible by the support of the Bohemian Benevolent and Literary Association (BBLA).
card/multimedia/2018

Flier for the lecture at Bohemian National Hall in New York.

National Hall here in New York, centering his remarks on two rare (perhaps unique) photo albums acquired by the Columbia Rare Book & Manuscript Library that depict Sub-Carpathian Rus' in the immediate post-World War I period. The program was hosted by Columbia professor and president of the New York Chapter of the Czechoslovak Society of Arts & Sciences **Christopher Harwood**, and supported by the Consulate General of the Slovak Republic, and the Bohemian Benevolent & Literary Association.

On October 3, **Kasinec** also spoke on the topic "New York's 'Little Bohemia': Its Culture, Its Library," at the Webster ("Bohemian Branch") Library of the NYPL in the heart of Manhattan's Yorkville neighborhood, which for much of the first half of the 20th century was an insular cluster of Central and Eastern European communities, principal among them Czech (Bohemian, Moravian), Slovak and Carpatho-Rusyn.

Three recent articles by **Robert Davis** on the collections are: "2CUL Slavic: The View So Far," *Slavic & East European Information Resources*, 18(1-2): 67-73 (2017); "Collecting Modernist Works on Paper at Columbia, Cornell, and The New York Public Library: Past and Present," *Slavic & East European Information Resources*, 18(3-4): 203-222 (2017), and most recently, "Collecting the Revolution: The New York Public Library," *Slavic & East European*

Information Resources, 19(1-2): 1-15 (2018). Robert Davis also served as a panelist on two panels at the Boston ASEEES Convention: “Elevating the Visual: Reflections on Three Decades,” *ASEEES 50th Annual Convention*, Boston, MA, December 6-9, 2018; and “Marketing the Romanov Cultural and Material Legacy,” *ASEEES 50th Annual Convention*, Boston, MA, December 6-9, 2018.

A proposal for a roundtable for the ASEEES 2019 San Francisco Convention, on the topic of collaborative collecting, with colleagues from our partner libraries Princeton, NYPL, and Harvard, was recently submitted.

IN MEMORIAM

As many of my Cornell colleagues are aware, my predecessor **Wanda Wawro** passed away last August after a brief illness. She came to Cornell in 1986 as Slavic Studies Librarian, and retired in 2009. Wanda was a devoted Slavic and East European collection development librarian, and later added Linguistics and Philosophy to her responsibilities as well. Wanda had an amazing working knowledge of twelve languages (Polish, Russian, English, Ukrainian, Slovak, Czech, Serbo-Croatian, Bulgarian, Macedonian, Latin, French, and German). One example of her unique contributions to Cornell’s collections is found in the Kroch Rare Books & Manuscripts Library, namely a substantial collection of oral histories, pamphlets, posters and over 4,000 stamps produced by the Polish Solidarity movement. The collection is a valuable resource for the study of Solidarność and Polish underground resistance.

Cornell colleagues led by Susette Newberry helped raise funds for the acquisition of current Polish reference works, which bear the bookplate, **below**, in her honor.

