

Russian Avant-garde, 1904-1946

Books and Periodicals

Most comprehensive collection of Russian Literary Avant-garde



- All groups and schools of the Russian Literary Avant-garde
- Fascinating books written by famous Russian authors
- Illustrations by famous Russian artists (Malevich, Goncharova, Lisitskii)
- Extremely rare, handwritten (*rukopisnye*) books
- Low print runs, published in the Russian provinces and abroad



Title list available at: www.idc.nl/avantgarde

National Library of Russia, St. Petersburg
Editor: A. Krusanov

 **IDC**
PUBLISHERS



Russian Avant-garde, 1904-1946

This collection represents works of all Russian literary avant-garde schools. It comprises almost 800 books, periodicals and almanacs most of them published between 1910-1940, and thus offers an exceptionally varied and well-balanced overview of one of the most versatile movements in Russian literature. The books in this collection can be regarded as objects of art, illustrated by famous artists such as Malevich, Goncharova and Lisitskii. This collection will appeal to literary historians and Slavists, as well as to book and art historians.

Gold mine

The Russian literary avant-garde was both a cradle for many new literary styles and the birthplace of a new physical appearance for printed materials. The strength of this collection is in its sheer range. It contains many rare and intriguingly obscure books, as well as well-known and critically acclaimed texts, almanacs, periodicals, literary manifests. This makes it a gold mine for art historians and literary scholars alike. Represented in it are more than 30 literary groups without which the history of twentieth-century Russian literature would have been very different. Among the groups included are the Ego-Futurists and Cubo-Futurists, the Imaginists, the Constructivists, the Biocosmists, and the infamous *nichevoki* – who, in their most radical manifestoes, professed complete abstinence from literary creation.

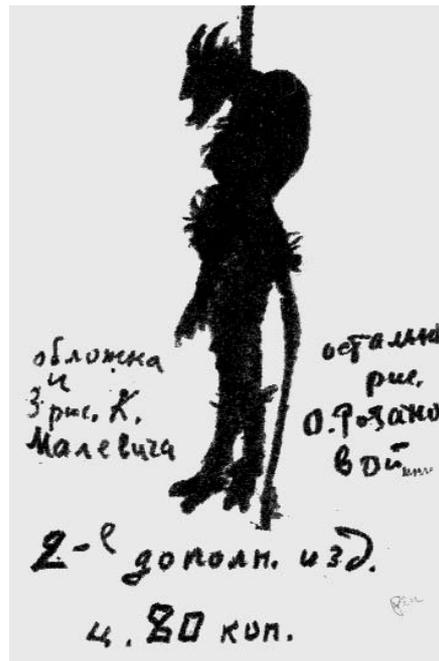
The collection also includes parodies and the works of imitators. Many books include marginalia of famous artists; different editions of the same book often have a different lay-out, and can even be illustrated by a different artist. For example, the hand written book of A.E. Kruchenykh and V.V. Khlebnikov has two editions. Both are illustrated by a famous artist: The first is illustrated by N.Goncharova, the second by O. Rozanova and K.Malevich. All of these editions are carefully selected and represented in this collection.

Richness and diversity

The collection embraces all major literary and artistic movements. The aims and aspirations of these movements diverge sharply: whereas the futurist manifestos express the aim of seeking forms which would go beyond rational expression; the constructivists state that their prime aim is to connect art with everyday life. However all of them had in common the search for new forms and are committed to experimentation, and the belief that the creative forces of their art could change the world.

The collection gives pride of place to the work of such famous Russian poets as Vladimir Maiakovskii, Velimir

Khlebnikov, Igor Severianin, Sergei Esenin, Anatolii Mariengof, Iliia Selvinskii, Vladimir Shershenevich, David and Nikolai Burliuk, Alexei Kruchenykh, and Vasilii Kamenskii. However, it also includes relatively unknown poets whose work has never been republished, for example, Georgii Evangulov, Georgii Zolotukhin, Pavel Kokorin, Boris Pereleshin, and Aleksandr Iaroslavskii. The collection covers the period 1904-1946 and comprises materials published in Russia and abroad; most were published in Moscow, St. Petersburg, Odessa, Irkutsk, Vladivostok, Chita, Khar'kov, Kiev, Tiflis (Tbilisi), Baku, Berlin, Paris, New York and Harbin (China).



Kruchenykh, A., *Igra v adu*, 2nd ed., Moscow, 1914.

Revolution in the world of printing

It is commonly agreed that Russia's literary avant-garde introduced a totally different vocabulary and many new devices, but also introduced a new attitude towards the physical appearance of books and other printed materials. During the first three decades of the 20th century, artists did not regard books simply as vehicles for the conveyance of intellectual content, but also as objects of

Current market value of Russian Avant-garde books

Most books in this collection cost thousands Dollars per book at the auction sales. At Howard Schickler Fine Art, New York *Ei i mne* and *Dlia golosa* from Vladimir Mayakovsky with illustrations of Rodchenko are offered for \$ 8,500 and \$ 5,500 respectively. At Sotheby's *Zangezi* from Khlebnikov is offered for £ 1,500. IDC Publishers is making available these works for just a fraction of these prices.

art in their own right. The eagerness of these artists to experiment with book printing and illustrations is amply demonstrated by the astounding richness of this collection.

Masterpieces of book design

Russian artists did not content themselves with just adding illustrations: They also experimented with the shape and size of books, and used alternative materials – such as cardboard or colored paper – to enhance a book's appearance. Apart from possessing great literary value, the publications of the Russian avant-garde can justifiably be regarded as masterpieces of typography and book design.

The National Library of Russia

The National Library of Russia (www.nlr.ru) is one of the world's largest libraries. Owing to the wealth and variety of its collections, the library ranks among such libraries as the Library of Congress and the British Library. The National Library of Russia occupies a special place in the history of Russian culture. Founded by the Enlightener Empress Catherine II with a dual purpose, "for a complete collection of Russian books" and "for general public usage". Today it stocks more than 32.8 million items, 6 million of which are written in foreign languages. The National Library of Russia is more than just a library: it is a cultural center with concert halls, information centers, and its own publishing house.

General information

Scope	795 titles (monographs, magazines and newspapers)
Number of fiche	1,367
Size of fiche	105 x 148 mm.
Film type	Positive silver halide
Reduction ratio	Varies depending on the size of the original
Internal finding aids	Eye-legible headers on every fiche indicating the author, abbreviated title, place and date of printing of each item
External finding aids	The characteristics of all literary groups and schools represented in this collection can be found in the bibliography at www.idc.nl/avantgarde A printed bibliography is available on request.
Bibliographic information	Bibliographic records for all titles ordered are supplied in AACR2/MARC21 format with the microfiches

Title list

The title list can be downloaded from www.idc.nl/avantgarde

If you prefer a printed list, please contact us by e-mail at info@idc.nl

Examples of books that contain **marginalia and unique drawings**:

G.N. Petnikov's *Porosl solntsa* (1920);

S.A. Esenin's *Isus-mladenets* (hand drawings by E. Turova, 1918).

Publications that are remarkable for their **bold typography and cover design**:

Pomada, by Aleksei Kruchenykh illustrated by M. Larionov (1913);

Mir s kotsa by Aleksei Kruchenykh and Velimir Khlebnikov (illustrated by Natalia Goncharova, M. Larionov, N. Rogovin, and V. Tatlin, 1912);

Vzorval by Aleksei Kruchenykh (illustrated by N. Kul'bin, N. Goncharova, O. Rozanova and K. Malevich, 1913);

Buben (1916), the Russian manuscript book by Bozhidar (B. Gordeev).

Cover illustrations from:

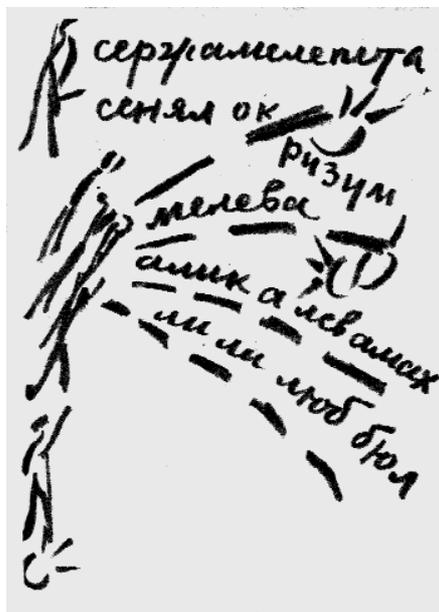
V. Khlebnikov, A. Kruchenykh, E. Guro, *Troe*. Saint Petersburg, 1913.

Kruchenykh, A., *Igra v adu*, 2nd ed., Moscow, 1914.

Riurik Ivnev ... [et al.], *Imazhinisty*, 1925, Moscow, 1925.



Krematorii zdravomyслиa, (Mezoini poezii. Vyp. 3/4), Moscow, 1913.



Kruchenykh, A. *Vzorval*. Saint Petersburg, 1913.



Esenin, Sergei Aleksandrovich, *Isus mladenets*, [Saint Petersburg], 1918.



Vadim Baian ... [et al.], *Iz batarei serdtsa*, Sevastopol', 1922.



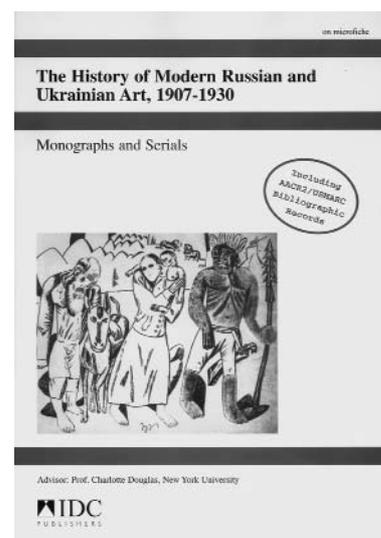
Mayakovskiy, Vladimir, *Ei i mne*; [*Pro eto*], Moscow; Petrograd, 1923.

THE HISTORY OF MODERN RUSSIAN AND UKRAINIAN ART, 1907-1930

Editor: Charlotte Douglas

This collection documents the history of modern Russian and Ukrainian art. It encompasses critical literature, illustrated books, and art periodicals. The collection contains texts by such artists as Wassily Kandinsky, Pavel Filonov, Kazimir Malevich and Anatolii Petrytskyi; publications of art groups such as the Jack of Diamonds (*Bubnovyi valet*) and Mäkovets; theoretical tracts by Nikolai Tarabukin and Boris Kushner; and books by well-known critics such as Iakov Tugendkhol'd, Erikh Gollerbakh, and Nikolai Punin. The collection also offers a selection of early 20th century art-related serials. These historical sources of pre- and post-revolutionary art reflect the diversity of artistic thought in the first thirty years of the 20th century, the intense discussions about the nature of the new art, its form, and its aims.

- 65 monographs and 41 serials
- 1,794 microfiche
- Including MARC21 bibliographic records

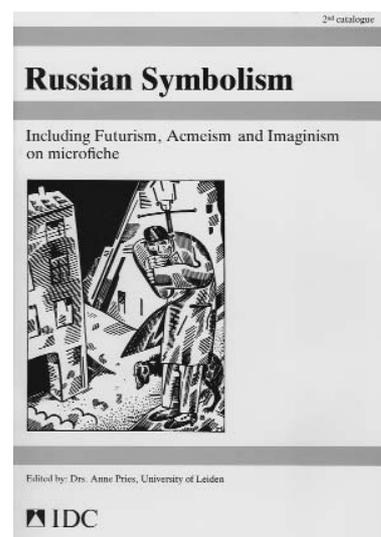


RUSSIAN SYMBOLISM

Editor: Dr. Anne Pries, University of Leiden

All items in this collection are connected with Symbolism, Acmeism, Futurism, and other movements of the aesthetic revival in Russia which began around 1890. This collection includes works representing the "silver age" of Russian literature. Authors such as A. Blok, A Akhmatova, K. Bol'mont, V. Briusov, A. Belyi, S. Esenin, Z. Gippius and many others are included.

- 1,055 titles
- 8,143 microfiche



THE MALEVICH ARCHIVE

Collection of handwritten and typewritten texts, notebooks and clippings from K. Malevich

The texts in the archive date from 1913 to 1927 and include the complete manuscript for the proposed 1922 edition of the book "Suprematism. Mir kak bespredmetnost". The archive also contains parts of Malevich's main philosophical work "The World as Non-Objectivity."

- 35 handwritten and typewritten texts, notebooks and clippings.
- 46 microfiche

