

2003

St. Petersburg: Window on the West/ Window on the East

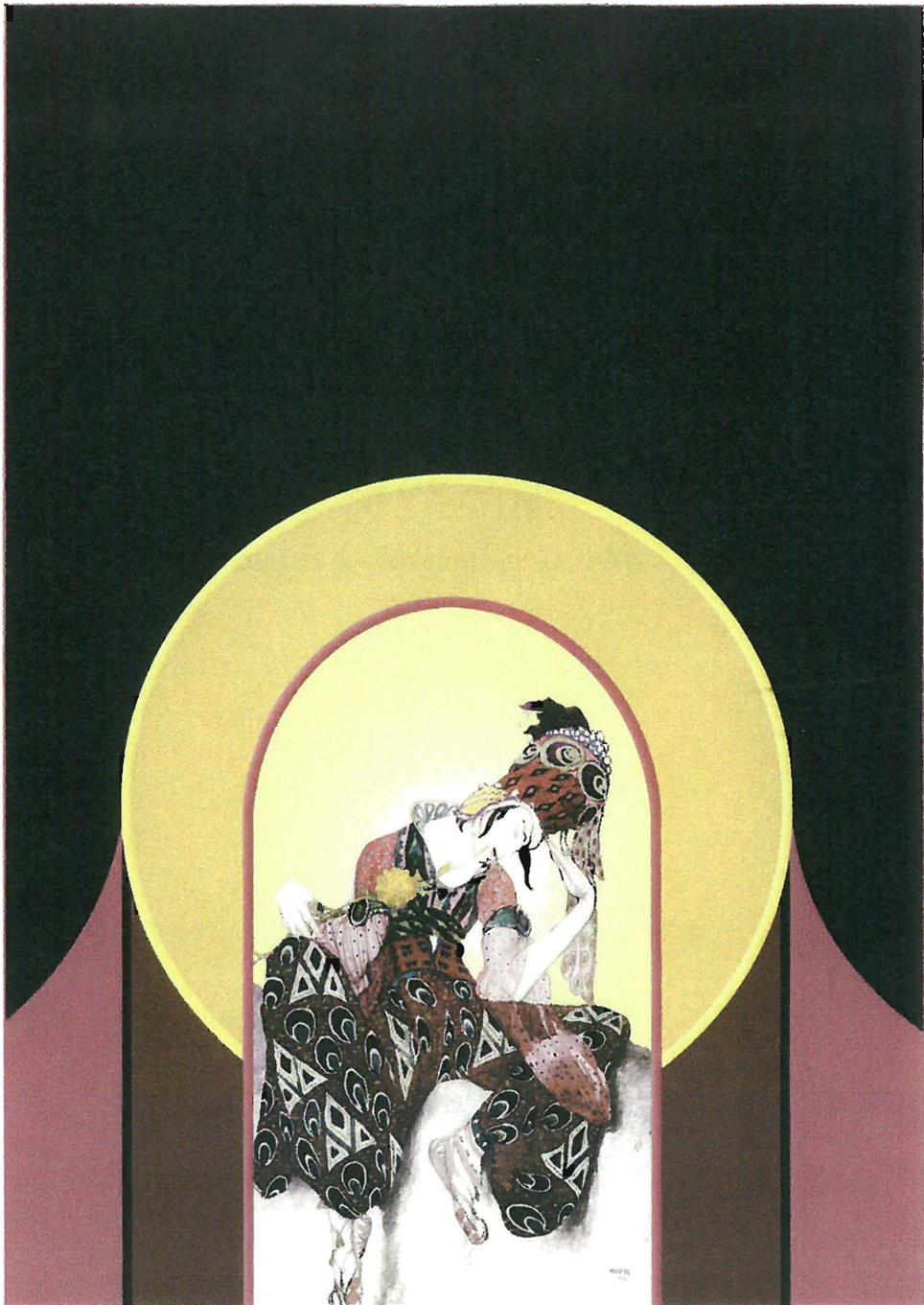
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ST. PETERSBURG

Window on the West •••⊕••• Window on the East



ST. PETERSBURG

Window on the West / Window on the East

Curated by Janet Crayne
Head, Slavic and East European Division

August 4 - November 22, 2003

SPECIAL COLLECTIONS LIBRARY
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ANN ARBOR, MICHIGAN

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Preface

Welcome to this exhibit celebrating the 300th anniversary of Saint Petersburg! The Special Collections Library is pleased to be a part of this campus-wide commemoration, and we invite you to spend some time with the amazing array of materials assembled by curator Janet Crayne, Head of the Slavic and East European Division of the University Library.

The bulk of the items in this exhibit date from 1890 to 1925, a span including the "Silver Age" of Russian art and literature. During these harrowing years of political explosion, there was a corresponding cultural explosion, an upswell of creativity in literature, art, theater, music, and dance. The seemingly silent pages in these exhibit cases in fact shout their messages of revolution and redemption, tsars and satirists, and dance and design when examined through the lens of the curator's interpretations.

The materials in this exhibit came to be part of the Library's collection through the dedicated work of many librarians and booksellers both here and in Russia, and the generous donations of several collectors and scholars. We are particularly grateful to Ellendea Proffer for the donation of the Ardis Press Archive. This collection is not only a rich source for research and study, but a tangible link between Ann Arbor and the world of Russian literature, including Saint Petersburg.

We are very grateful to the Friends of the University Library for their support of this exhibit and of the guest lecture by Kelly Miller on September 25, 2003.

This exhibit was possible only through the dedication and hard work of curator Janet Crayne. Janet's knowledge of both the library collections and the subject matter are combined in this outstanding presentation.

Peggy Daub, Head
Special Collections Library

Introduction

In the course of the past three centuries, publishing and literature played a significant role in the cultural lives of Russians who had the privilege of literacy. The first four cases in this exhibit display the variety of publications produced in Saint Petersburg from its founding in 1703, and provide the background for this exhibit. Not only did publications include histories, poetry, prose, drama, religious texts, and city plans, but works were translated from other languages into Russian, Russian works were published abroad in other languages, Russians wrote books about their exotic eastern neighbors, and their Slavic neighbors to the west wrote about them. Books and publishing showed Russia to the world and taught the world about Russia.

Between the reign of Peter the Great and the beginning of the twentieth century, French was the language at court, and royalty traveled frequently to Europe. By the 1890s it was typical for all students of means who had finished a course of study to spend time in European cities such as Paris, Berlin, or Munich. Most returned bringing with them broader and more avant-garde approaches to art and literature, many of which are reflected in this exhibit.

The Silver Age and its aftermath were characterized by experiments and innovations in the worlds of art, literature, music, theater, and dance, both separately and in combination with one another. Poets were artists, artists were set designers, journal editors were theatrical impresarios, and choreographers were caricaturists.

By the beginning of the second decade of the twentieth century, many different literary movements were active in Russia, among them Symbolism, Acmeism, and Futurism. All had strong proponents and were manifested in book design as well as in writing. These new schools of thought generally did not prevent artists from publishing with one another, or in collaborating in other ways; nor did all artists join a specific group.

Although the revolution eventually caught up with the artistic freedom that characterized the first two decades of the twentieth century, it took close to a decade for Communism to successfully redefine the role of art and suppress those who didn't support this redefinition in the new Russia. Those artists and writers who remained in Russia and survived the privations

following 1917 continued to create, but in many cases suffered, or even died, for that right. Despite the fact that many of these artists' lives were prematurely cut short, their works survived and are their legacy.

It was clear to me when I began to assess our holdings for this exhibit that we certainly had enough material to display. Surprising to me was the concentration of early twentieth-century publications from Saint Petersburg, many of which I had not seen before. The collection was built through purchases from booksellers who understood the value of literature from this period, such as Israel Perlstein, our exchange partners in the former Soviet states, such as the National, State, Academy of Sciences, and History Libraries, and through the overwhelming generosity of donors, such as Irwin T. Holtzman and Professor Fan Parker. Our collection is so rich that in the United States our early twentieth-century holdings rival those of the New York Public Library, the Harvard University Libraries, and the Library of Congress.

I would like to thank University Librarian William Gosling and the University Library for making this exhibit possible, the remarkable Laurie Alexander, Assistant to the University Librarian, Tom Hogarth and Leyla Lau Lamb, Sandy Ackerman, Becky Dunkle and Tom Hubbard for saying yes to everything, Alan Pollard for his excellent work and scholarship in the North Lobby exhibit, Karl Longstreth for his contributions to both exhibits, and each and every staff member in the Special Collections Library and the Slavic and East European Division, without whom this exhibit would never have been realized.

Janet Crayne, Curator

CASE 1 HISTORICAL BACKGROUND: 18TH CENTURY

Планъ столичнаго города Санктпетербурга съ изображеніемъ знатнѣйшихъ онаго проспектовъ. Plan de la ville de St. Petersbourg avec ses principales vues. [Map of the City of St. Petersburg with the Principal Views.] St. Petersburg: Imperial Academy of Sciences and Arts, 1753.

This map was published to mark the fiftieth anniversary of the founding of St. Petersburg, and includes 36 maps and views of the city. The University of Michigan copy shown before you has been digitized and is available online as part of the David Rumsey Historical Map Collection (www.davidrumsey.com/recentadditions). During September and October this digital version is available on a designated computer in the North Lobby of Harlan Hatcher Graduate Library. On loan from the Map Library.

CASE 2 HISTORICAL BACKGROUND: 18TH-19TH CENTURY

Mikhail Vasil'evich Lomonosov, 1711-1765.

Краткой російской лѣтописецъ с родословіем. [Brief Russian Chronicle with a Genealogy.] Saint Petersburg: Imperial Academy of Sciences, 1760.

Lomonosov was the founder and first president of the Russian Academy of Sciences. He was a man of letters and a talented poet with a strong background in chemistry and history. This book contains a dedication in verse to the more recent monarchs in the Romanov dynasty. Lomonosov's patriotism lent itself to the laudatory style evident here, but praise for the tsar was not uncommon, particularly in dedications.

Zaharija Orfelin, 1726-1785, Dimitrii Feodozi, et al.

Житіе и славныя дѣла Петра Великаго самодержца всероссійскаго с предположеніемъ краткой географической и политической исторіи о російскомъ государствѣ...Первѣе на Славенскомъ языкѣ изданное в Венеціи. [The Life and Glorious Deeds of Peter, the Great Autocrat of all Russia, with a Supplement Containing a Brief Geographic and Political

History about the Russian State... First published in the Slavic language in Venice.] Saint Petersburg: Imperial Academy of Sciences, 1774. Vols. 1 & 2.

Focusing on the life and times of Peter the Great, this text was first published in Venice. It provides a brief general history of Russia, along with highly detailed maps and illustrations. This copy bears the stamp "A. de Sabloukoff." In 1801 his son, General Alexander Nikolaevich Sablukov, was involved in the assassination of Peter III's son, Emperor Paul I.

Mauro Orbini, ca. 1550-1611?

Книга історіографія початія имене, славы, і разшіренія народа славяского, и их Царей и Владѣтели под многіми имянами, и со многіми Царствіями. [*The Historiography of the Beginnings of the Name, Glory and Expansion of the Slavic Peoples both by their Tsars and Rulers under Many Names, and Together with many Tsardoms.*] Saint Petersburg: Saint Petersburg Press, 1722.

This text was originally written in Italian by Archimandrite Mauro Orbini of Ragusa (now called Dubrovnik), who explained its history in the 1722 edition: "Translated from Italian into the Russian language and published by order of and during the fortunate reign of Peter the Great, Emperor and Autocrat of all Russia, and so on, and so on, and so on."

Aleksandr Petrovich Sumarokov, 1717-1777.

Sinave & Trouvore: Tragedie russe en vers. Translated by Prince Alexandre Dolgorouky. St. Petersburg: Académie Imperiale des Sciences, 1751.

Originally published by Sumarokov in Russian and performed in 1750, *Sinave & Trouvore* was translated into French by Prince Aleksandr Dolgoroukii (fl. 1751). Sumarokov was a gentleman Russian poet and innovative playwright, whose mentor was fellow classicist Lomonosov. Sumarokov's verse examined man's psychological and spiritual condition, in contrast with Lomonosov's, which concentrated on themes such as civic virtue and patriotic duty. The first play performed at court (during the reign of Empress Elizabeth) was written by Sumarokov, and he also helped organize the first permanent theatrical troupe in Russia.

Vasilii Solikov.

Лѣтопис иже во святых отца нашего Димитрія Митрополита ростовскаго чудотворца, сказующая Дѣянїя от начала міробытїя до Рождества Христова, собранная из Божественного писанїя, из различных Хронографов и Исторїографов Греческих, Славенских, Римских. [*The Chronicle which is among those most holy of our father Dimitrii the Rostov Metropolitan, the Miracleworker, who relates Acts from the beginning of the world's existence to the Birth of Christ, collected from Holy texts, from various Greek, Slavic, Roman...Chronographers and Historiographers.*] Saint Petersburg: Imperial Academy of Arts, 1796.

This is an account, culled from many historiographic resources, of events from the beginning of the world to the birth of Christ. The events are described in the text, but are also listed in a chronology that contains the date of an event based on the number of days since Adam, as well as other information, such as the phases of the sun and moon. Vasilii Solikov recorded this account given by Dimitrii, Metropolitan of Rostov (also known as "The Miracleworker"). This text was published not by the Church, but by the Imperial Academy of Arts in St. Petersburg.

Vasilii Nikolaevich Berkh, 1781-1834.

Царствованіе Царя Михаила феодоровича и взгляд на междуцарствіе. [*The Reign of Tsar Mikhail Fedorovich and a View of the Interregnum.*] Saint Petersburg: Kh. Gints, 1832.

Heir to the throne Mikhail Fedorovich Skopin-Shuisky had a brief life, dying under mysterious circumstances in 1610. His image, however, endured far longer, being one of the earliest known Russian portraits. Although still exhibiting traits characteristic of Russian orthodox icons, this portrait contains details portraying the subject's individuality.

CASE 3
HISTORICAL BACKGROUND: 19TH-20TH CENTURY

Mikhail Osipovich Gershenzon, 1869-1925.

П. Я. Чаадаев. [P. IA. Chaadaev.] Saint Petersburg: M. M. Stasiulevich, 1908.

A biography of the prominent early nineteenth-century Russian thinker, Peter Chaadaev, by the prominent Russian scholar M.O. Gershenzon. Chaadaev was a close friend of Pushkin and espoused liberal political ideas which at times placed him in disfavor with the tsar. Deeply influenced by European philosophers, Chaadaev wrote *Philosophical Letters* (1829-1831), in which he expressed indignation over the lack of Russian recognition of universal human values. Following its publication he was declared insane by Imperial decree. He replied with *Apology of a Madman* (1837), which was not published in his lifetime.

The cover of this book is cloth, woven with synthetic gold thread, made for the book at roughly the same time as the book's publication.

Postcards of the last Russian royal family (Romanov dynasty), ca. 1908-1917. From the European Nobility Postcard Collection, Special Collections Library.

Some early twentieth-century postcards displayed members of royal families, including the Romanovs. Shown here is the royal family, notably Empress Alexandra, who came under the influence of Rasputin, and Grand Duchess Anastasia, who was believed by some to have survived the execution of the royal family in 1918. The royal family consisted of Emperor Nicholas II, Empress Alexandra, Grand Duchess Tatiana, Grand Duchess Olga, Grand Duchess Maria, Grand Duke Alexei, heir to the throne, and Grand Duchess Anastasia.

Служебник. [Missal.] Ninth printing. Petrograd: Sinodal Press, 1918?

Russian Orthodoxy was the predominant faith in imperial Russia, one that survived the Revolution and the immediately ensuing years. On display is a missal in Church Slavonic, the written and spoken language of Russian Orthodoxy, published in its ninth edition in 1918. The contents include prayers and liturgies.

Petr Mikhailovich Boklevskii, 1816-1897.

Альбом гоголевских типов: по рисункам художника П. Боклевскаго с предисловіем В. Я. Стоюнина. [Album of Gogolian Characters: Based on Drawings by the Artist P. Boklevskii with a Foreword by IA. Stoiunin.] Seventh edition. Saint Petersburg: O. Kirchner Publishing, 1894.

A collection of satirical portraits by the artist Boklevskii, this book was inspired by characters and their descriptions in Gogol's works. Shown here is a portrait of Ivan Ivanovich Dovgochkhun, from "Povest' o tom kak possorilsia Ivan Ivanovich s Ivanom Nikiforovichem" [A Tale about how Ivan Ivanovich argued with Ivan Nikiforovich], in the collection *Mirgorod*. Gogol describes Dovgochkhun as "...slightly shorter than Ivan Ivanovich but makes up for this by spreading in girth..." Gogol was one of Russia's great prose writers, known for his use of comic devices, particularly satire, as well as horror and the grotesque.

Petr Iul'evich Schmidt, 1872-1949.

Остров изгнанія (Сахалин). [Island of Exile (Sakhalin).] Saint Petersburg: O. N. Popova Publisher, 1905.

In the 25 years preceding publication of this book, Sakhalin Island served as a penal colony for some of Russia's worst criminals. Sakhalin also attracted the attention of scholars and amateurs who were interested in investigating some of Russia's more exotic locations. Of primary interest was the populace endemic to the island and its distinctive customs and practices.

Leon Trotsky, 1879-1940.

Советская власть и международный империализм. [Soviet Power and International Imperialism.] Petrograd: Petrograd Soviet Publishing, 1918.

Published just after the Revolution, and based on a lecture that Trotsky gave on April 21, 1918, this work views Soviet power and its relationship with imperialistic nations. It was published by the Petrograd Soviet, the Petrograd [City] Council. At the time Trotsky was already or was soon to be Commissar of Foreign Affairs, and was looking ahead to the relationships of Russia with the other world powers.

Nikolaĭ Berendgof, b. 1900.

Тринадцатый год. [Thirteenth Year.] Moscow and Leningrad: Land and Factory, 1930.

Just thirteen years after the October Revolution, and nine years after the publication of Trotsky's speech shown here, Berendgof published this paean to the new Soviet state. Despite the current condition of this particular volume, it was printed on expensive paper which had high rag content, and was bound in vellum. Clearly such a title was held in very high regard, and was treated accordingly by the state-owned publisher.

Stepan Iosifovich Gulishambarov, 1849-1915.

Сравнительная статистика Россіи в міровом хозяйствѣ и в ряду Великих Держав в первое десятильіе царствованія Императора Николая II: 1894-1904 гг. [Comparative Statistics of Russia in the World Economy and Ranked with the Great Powers in the First Decade of the Reign of Nicholas II: 1894-1904.] Saint Petersburg: [s.n.], 1907.

This book contains a decade of statistical data reflecting demography, economic indicators, mortality, etc., all in the context of the Great Powers: Europe, Asia, Africa, America, Australia, and even including the Polar Regions. This work draws attention to the role of Russia as a great power in the first decade of Nicholas II's reign. Interestingly this work draws on data and does not rely on laudatory prose to convey the successes of Nicholas's reign.

CASE 4

HISTORICAL BACKGROUND: 19TH-20TH CENTURY

Aleksandr Vasil'evich Druzhinin, 1824-1864, editor.

Библиотека для чтенія. Журнал словесности, наук, художеств, промышленности, новостей и мод. [Library for Reading. Journal of Literature, Science, the Arts, Manufacturing, News and Fashion.] Volume 15. Saint Petersburg: Alexander Smirdin, 1836.

This journal carried contributions by well-known artists and critics, among them Benediktov, Polevoi, and Marlinskii. This particular issue contains a lengthy article on the great Russian poet Alexander Pushkin and his new undertaking, the journal *Sovremennik* (Contemporary).

Vladimir Aleksandrovich Sollogub, 1813-1882, compiler.

Вчера и сегодня: литературный сборник. [Yesterday and Today: A Literary Collection.] Book One. Saint Petersburg: A. Smirdin, 1845.

Since the time of Sumarokov the Russian intelligentsia was enamored of literature. This first volume provides examples of the diverse talents that flourished in the first half of the nineteenth century in Russia. It contains contributions by Prince Vladimir Odoevskii, Ivan Turgenev, Vasilii Zhukovskii, Nikolaĭ Iazykov, Vladimir Benediktov, Petr Viazemskii, and Count Aleksei Tolstoi, and excerpts from the papers of then recently deceased Mikhail Lermontov.

Nikolai Mikhailovich Karamzin, 1766-1826.

Histoire de l'Empire de Russie. Translated by Messrs. St. Thomas and Jauffret. Volume 1. Paris: A. Belin, 1819.

Исторія государства російскаго. [History of the Russian State.] Sixth edition. Volumes V and VI. Saint Petersburg: Eduard Prats, 1852. Published by Imperial order.

Karamzin was a historian, social commentator, literary critic, and writer of sentimental prose. In 1802 he was awarded the title of Imperial Historiographer, the duties of which he fulfilled in 1816 when he completed the first eight volumes of the first edition of this title. Displayed here is the French translation, published in 1819 and distributed throughout Europe. Karamzin was favored by the tsarist regimes of both Alexander I and Nicholas I.

Also shown are volumes from the sixth edition, part of a set given to the University of Michigan by Grand Duke Alexis, fourth son of Tsar Alexander II, during a well-publicized tour through the United States in 1872. It was during these travels that he hunted buffalo with "Buffalo" Bill Cody and General Custer.

E. Berezin.

Море: мореходное искусство; богатство моря. Исторический очерк всемирной торговли и значение ее для цивилизации. [*The Sea: The Art of Seafaring; Wealth of the Sea. A Historical Essay on Worldwide Commerce and its Meaning for Civilization.*] Saint Petersburg: Fellowship "Social Good", 1863.

This title was originally published in German, and was then translated into Russian. The illustration displayed here portrays a steamboat on the open sea, viewed by a group of Native Americans on shore. Publications from the turn of the century displayed Russia's interest not only in the Russian Far East (as seen in *Island of Exile* in Case 3) but also in America in the "far west," as we see here.

V. P. Gaideburov, editor.

Книжки недели: ежемесячный литературный журнал. [*Books of the Week: Monthly Literary Journal.*] January 1895, Nos. 1-3. Saint Petersburg: Nediel', 1895.

This miscellany, published as a monthly supplement to the weekly newspaper *The Week*, contains poetry, prose, short stories, and literary criticism not confined solely to Russian titles. This particular issue contains a Buddhist fairytale, "Karma," taken from its English rendering in *Open Court*. Shown here is Count Leo Tolstoy's introduction along with his Russian translation of the tale.

Agnia Mikhailovna Vitman, et al.

Восемь лет русской художественной литературы, 1917-1925. [*Eight Years of Russian Artistic Literature, 1917-1925.*] Moscow and Leningrad: State Publisher, 1926.

This bibliographic directory lists the authors who published between 1917 and 1925, their works, and works about them. Although published considerably after the 1917 Revolution, this title includes the names of many avant-garde artists who had shaped literature prior to or during that time. By 1925 many writers had already lost their lives, left Russia, or were no longer permitted to publish, which makes this publication quite remarkable. Those listed include Evgenii Zamiatin who eventually was forced to emigrate, Isak Babel' and Osip Mandel'shtam, who were arrested and died in captivity, the

openly gay Mikhail Kuz'min, whose death in the late 1930s went virtually unacknowledged, and, Anna Akhmatova, who was not permitted to publish new verse for a quarter of a century.

Nikolai Iakovlevich Marr, 1864-1934.

К изучению современного грузинского языка. [*Towards the Study of Contemporary Georgian.*] Petrograd: Petrograd Institute of Living Eastern Languages, 1922.

Marr was an accomplished and recognized Armenian and Georgian linguist and scholar of Caucasian history, archaeology, and ethnography. In the early 1900s he developed a linguistic theory (to some extent based on comparative linguistics) that related Georgian and other Caucasian languages to Semitic, and then to European languages. In his later work he tried to promote the idea that the language that gave rise to Caucasian languages preceded Indo-European. In his lifetime the Communist Party supported Marr's theories, but after World War II support for him waned.

Russian Bibliological Society.

Достоевский: однодневная газета Русского библиогического общества. 30 октября 1821 - 30 октября 1921. [*Dostoevskii: A one-day Newspaper of the Russian Bibliological Society.* 30 October 1821 - 30 October 1921.] Petrograd: State Publisher, 1921.

Certain cultural icons survived immediately following the Revolution, including Pushkin and Dostoyevsky. This work commemorates the 100th anniversary of Dostoyevsky's birth. It provides a bibliography of the newest works on the writer, as well as articles contributed by the scholars V.V. Vinogradov, V.N. Perets, and A.L. Slonimskii.

CASE 5
SATIRE

Nikolaï Gustavovich Legat, 1869-1937, and Sergieï Gustavovich Legat, 1875-1905.

Руский балет в карикатурах. [*Russian Ballet in Caricatures.*] Saint Petersburg: [s.n.], 1902-1905.

The Legat brothers were directly involved in Russian ballet around the turn of the century, and their caricatures captured most of the pivotal figures in the performing arts in Saint Petersburg. Nikolai Gustavovich was ballet master for the company that was part of the Imperial (also named the Mariinsky) Theater, and was ballet master for Diaghilev's Ballets russes in 1925-26. His brother Sergei Gustavovich, primarily a dancer, also worked with the Imperial Ballet. These caricatures capture the humorous side of ballet personalities, most of whom had professional associations with the Imperial Theater or Ballets russes. This is one of three known copies in the United States having a complete set of plates.

PERSONS CARICATURED:

Mikhail Mikhailovich Fokine

Fokine began his career at the Imperial Theater as a dancer (debuting there at age 18), but also served as a choreographer, composer, and set designer. In 1905 he choreographed the solo "Dying Swan" for Anna Pavlova. He was chief choreographer for Ballets russes from 1909-1914, and left because he felt that he was being outshadowed by Nijinsky. From 1918 he worked with companies in both the U.S. and Europe, including the American Ballet Theater.

Tamara Karsavina

Karsavina studied with the Imperial Ballet and was leading ballerina of Ballets russes from 1909 to 1922, serving as Vaclav Nijinsky's partner until 1913. After she married and moved to London, she contributed to the founding of the Royal Academy of Dancing. She also coached Dame Margot Fonteyn.

Enrico Cecchetti

Italian by birth, Cecchetti was known in Europe as an excellent ballet "technician." He moved to the Imperial Theater in the late 1800s and remained until 1902, teaching gifted artists such as Vaslav Nijinsky, Tamara Karsavina, Olga Preobrazhenska, Anna Pavlova, and Serge Lifar. Although he served as official instructor of Ballets russes from 1910-18, he left in 1913 to tour with Pavlova. He later founded a school in London, and then directed ballet at La Scala. His legacy includes the Cecchetti method of ballet training.

Marie M. Petipa

The daughter of Marius Ivanovich Petipa, Marie Petipa was trained by her father and joined the Imperial Ballet, debuting in 1875. She danced in many of her father's productions and was a leading character dancer. She was married to Sergei Legat.

Marius Petipa

Petipa began dancing at the Imperial Theater in 1847 and became Chief Choreographer in 1869. During his long career there he produced more than 60 ballets. He was married first to Maria Surovshchikova, and then to Liubov' Leonidova. In this caricature he carries a banner that reads "Petersburg Ballet."

Zinovi Isaevich Grzhebin, 1877-1929, editor.

Жупел: журнал художественной сатиры. [*Bugaboo: Journal of Artistic Satire.*] Saint Petersburg: S. P. IUrityn, 1905.

The turn of the century was a time of political upheaval. On January 8, 1905, Father Georgii Gapon led 150,000 workers and marched to the tsar's residence at the Winter Palace. Holding holy banners and portraits, they hoped to present a petition to the tsar. The tsar was away, and the police opened fire, killing over 1,000 demonstrators. The event was henceforth referred to as "Bloody Sunday." The intelligentsia published scores of satirical journals between 1905 and 1907, and artists used them as vehicles for the expression of their political points of view. The artists who contributed to them were those who were participating in new art societies and workshops, and who were looking for new means of artistic expression. Shown are three such satirical works which appeared in *Bugaboo*.

Issue 2, 1905:

Mstislav Valerianovich Dobuzhinskiĭ, 1875-1957.

"Октябрьская идилія" ["October Idyll"]

Dobuzhinsky's artwork frequently used the urban environment, and specifically Saint Petersburg, as its subject. This was the artist's commentary on Bloody Sunday.

Issue 2, 1905:

Valentin Aleksandrovich Serov, 1865-1911.

"Солдатушки, бравы ребятушки! Гдѣ-же ваша слава?"

["Hey little toy soldiers, brave boys! So where is your glory now?"]

Serov captured the events of Bloody Sunday in a more figurative way.

Русские цари в эпиграммах. (Библиотека сатиры и юмора.)

[Russian Tsars in Epigrams. (Library of satire and humor.)]

Moscow and Leningrad: Land and Factory, 1926.

Nine years after the October revolution, previously censored material was being published for the first time. This volume contains humorous epigrams by famous Russian writers about the tsars.

A. P. Khotulev, editor.

Свѣтает: еженедѣльный художественный, литературный и сатирический

журнал. [Day is Breaking: Daily Artistic, Literary and Satirical Journal.] No. 2.

Saint Petersburg: G. M. Narushkin, 1906.

When political change was promised and failed, the journals carried commentary on that as well. In response to a general strike in October 1905, the tsar promised to issue a constitution. The promise was not kept, and this unsigned commentary was published. The full-page cartoon is entitled "All Freedoms, Born October 17- Died October 17." On the tombstones are carved "Here lies freedom of speech," "Here lies freedom of the press," "Here lies the right to assembly," etc.

Жупел: журнал художественной сатиры. [Bugaboo: Journal of Artistic Satire.]

Issue 1, 1905:

Ivan Iakovlevich Bilibin, 1876-1942.

"Единажды Великий и Преславный Царь Горох, с сыном своим, славным и могучим богатырем, преславным Князем Горох Гороховичем..." ["Once the Great and Most Glorified Tsar Peabrain, together with his son, the glorious and mighty knight, the most glorified Prince Peabrain, son of Peabrain..."]

Mainly a book and periodical illustrator, Bilibin became an active member of Benois and Diaghilev's "World of Art" in about 1900. His artwork relied on Russian motifs, but his use of complex patterns and designs along the picture plane was unique, and reflected the fascination in Europe and Russia with both Japanese and Chinese art. On the cover of Issue 1 for the year 1905 of the satirical journal *Bugaboo* he depicts a Russian fairytale with a satirical twist.

Photograph from the set for the David Lean film *Doctor Zhivago*, MGM, 1965.

This scene is a portrayal of Bloody Sunday.

CASE 6 BOOK ART AND PUBLISHING

Басни Лафонтена: полное собраніе в переводах русских баснописцев.

[Fables of La Fontaine: Complete Collection of Translations by Russian Fabulists.] With 118 illustrations by Eugène Lambert. Saint Petersburg: M. M. Stasiulevich, 1901.

Not all book art was avant-garde. In this example popular fables of La Fontaine were translated from the original French by Russian fabulists and abundantly illustrated with Eugène Lambert's lithographs. The large format, popular topic, and gilded fly-leaves indicate that the book was probably intended to be a showpiece. [On loan from Mrs. Natalie Matovinovic.]

SAINT PETERSBURG AS A LITERARY THEME

Boris Pil'niak, 1894-1937.

Иван да Марья. [Ivan and Maria.] Petersburg and Berlin: Z. I. Grzhebin, 1922.

Alekseĭ Mikhailovich Remizov, 1877-1957.

А.Х.Р.У.: повесть петербургская. [A.Kh.R.U.: A Petersburg Tale.] Illustrations by V. Masiutin. Berlin, Petersburg, and Moscow: Z. I. Grzhebin, 1922.

Boris Pil'niak, 1894-1937.

Повесть петербургская. [A Petersburg Tale.] Illustrations by V. Masiutin. Petersburg: Helicon, 1922.

Since the nineteenth century St. Petersburg played a major role as a literary theme in the works of Pushkin, Dostoevsky, Gogol, and others. In the twentieth century this trend continued, as one can see in these three examples. Probably the best known example, although not shown here, is Andrey Bely's *Petersburg*.

Note that the covers of the second and third books were illustrated by V. Masiutin, the same artist who illustrated our copy of *The Twelve* in Case 12.

PUBLISHERS IN SAINT PETERSBURG

Andrey Bely [pseud. Of Boris Nikolaevich Bugaev], 1880-1934.

После разлуки. [After the Separation.] Petersburg and Berlin: Epoch, 1922.

Andrey Bely [pseud. Of Boris Nikolaevich Bugaev], 1880-1934.

Поэзия слова [Poetry of the Word.] Petersburg: Epoch, 1922.

Aleksandr Aleksandrovich Blok, 1880-1921.

Собрание сочинений. [Collected Works.] Volume 3. Berlin: Epoch, 1923.

Many publishers, whether they remained in Russia or relocated to Europe during and following the revolution, retained the names of their firms and their marks incorporating St. Petersburg landmarks or symbols. The

three books shown here were published by Epoch in Petersburg alone, in both Berlin and Petersburg, and finally in Berlin alone. Epoch took as its mark a view of the Peter and Paul Fortress from beneath what appears to be the Hermitage Bridge spanning the Winter Ditch Canal. The birthday of St. Petersburg is considered to be the date of the founding of this fortress.

Aleksandr Aleksandrovich Blok, 1880-1921.

Стихи 1898-1921. [Verses 1898-1921.] Leningrad and Moscow: Petrograd, 1925.

The names of publishing houses also reflected St. Petersburg landmarks and the name of the city itself. Here the publishing house is named Petrograd, the name that St. Petersburg adopted just after the revolution.

Aleksandr Aleksandrovich Blok, 1880-1921.

Роза и крест. [The Rose and the Cross.] Berlin: Neva, 1922.

The Berlin publishing house Neva is named for the Neva River that runs through St. Petersburg.

Heinrich Friedrich von Storch, 1766-1835.

Gemalde von St. Petersburg. [Picture of Saint Petersburg.] Volume 2. Riga: Johan Friedrich Hartknoch, 1794.

Альманах Медный всадник. [Almanac Bronze Horseman.] No. 1. Berlin: Bronze Horseman, 1924.

One of the most frequently used symbols of St. Petersburg was and still is the Bronze Horseman, symbolizing the rule of Peter the Great. This statue was commissioned by Empress Catherine the Great and was a symbol of St. Petersburg in the eighteenth century. It remained a symbol of the city for this Berlin publisher of the *Almanac Bronze Horseman* 130 years later.

M. A. Orlov.

Ленинград: путеводитель. [Leningrad: a Guide.] Volume II. Moscow and Leningrad: OGIZ Socio-Economic Publisher, 1933.

Soviet publications continued to make use of prerevolutionary St. Petersburg motifs. The fly-leaves of this set contain the pattern of a wrought iron fence from the Summer Palace and Garden.

A. P. Presman.

Петербург-Ленинград. [Petersburg-Leningrad.] Leningrad and Moscow: Worker of Enlightenment, 1930.

The same wrought iron fence symbolizes Saint Petersburg on this book cover. It is juxtaposed with smokestacks, symbolizing the contemporary city, Leningrad.

Iliia Grigor'evich Erenburg, 1891-1967.

Неправдоподобная история. [Unlikely Stories.] Berlin: S. Efron, [n.d.].

The publisher Efron, located in Berlin, took the same wrought iron pattern for its mark.

BOOK ART

Aleksandr Pavlovich Ivanov.

Врубель: биографический очерк. [Vrubel': Biographical Essay.] Artistic production and publication by N. I. Butkovskaia. Saint Petersburg, 1911.

Crafted and published by N.I. Butkovskaia, this book is a study of the life and works of Russian painter, set designer, and folk artist Mikhail Aleksandrovich Vrubel, 1856-1910. The wing on the cover might refer to Vrubel's painting "Six-winged Seraphim," particularly in light of his death one year earlier.

Nikolaï Semenovich Leskov, 1831-1895.

Тупейный художник. [Coiffure Artist.] Illustrations by M. Dobuzhinsky. Petersburg: Akvilon, 1922.

Mstislav Dobuzhinsky was a prolific illustrator in Russia during the first two decades of the twentieth century. In addition to illustrating books and

journals, he also worked independently. One of his most-used themes was St. Petersburg. [See Cases 7 & 11 for other work by Dobouzhinsky.]

Nikolaï Semenovich Leskov, 1831-1895.

Избранные сочинения. [Selected Works.] Colored illustrations, fly-leaves and cover by D. I. Mitrokhin. Moscow and Leningrad: Academia, 1931.

Dmitri Mitrokhin also illustrated books during the first several decades of the twentieth century, but his focus was on the book itself. For this work, published by the Academy of Arts, he provided the illustrations, and also designed the fly-leaves and cover.

Aleksandr Aleksandrovich Blok, 1880-1921.

Соловьиный сад. [Nightingale Garden.] Petersburg: "Alkonost", 1918.

Sedoe utro. [Grey Morning.] Peterburg: "Alkonost," 1920.

In 1918 the Saint Petersburg book dealer Samuel Alyonsky contacted Aleksandr Blok to see if he had any remainders from his last publishing run which he was willing to sell. When the two men met, they discovered that they had been former schoolmates, and rekindled their friendship. Alyonsky left that meeting carrying the manuscript for Blok's *Nightingale Garden* with the understanding that it would be the first publication of his Alkonost (Bird of Paradise) Press. It is said that he and Blok were so excited about this new enterprise that they overlooked the misspelling of Alkonost in the publisher's mark designed by Iurii Annenkov, where it is spelled "Al'konost". A mark redesigned by Annenkov with changed spelling was used in later publications such as *Sedoe utro*.

CASE 7

BOOK ART AND PUBLISHING

Nikolaï Semenovich Leskov, 1831-1895.

Очарованный странник. [The Enchanted Wanderer.] With 14 lithographs by N. Rosenfeld. Moscow and Leningrad: Academia, 1932.

By the 1930s many artists found themselves unfavored or persecuted by the authorities, but those who were flexible enough, such as Rosenfeld, found work in book design or illustration. In addition to current literature,

works from the past were republished or reprinted and presented new opportunities for illustration.

Fyodor Sologub, 1863-1927.

Фимиамы. [*Incense.*] Petersburg: Wandering Enthusiast, 1921.

Mstislav Valerianovich Dobuzhinskii, 1875-1957.

Publisher's mark for Странствующий энтузиаст (Wandering Enthusiast.)

Original drawing.

The publisher's mark for the publisher Wandering Enthusiast was designed by Mstislav Dobuzhinsky. One of the artist's sketches for this design is displayed next to the printed version. Dobuzhinsky's work appears elsewhere in this exhibit, in Cases 6 and 11.

Vladislav Kreskent'evich Lukomskii, 1882-1946, and Georgii Kreskent'evich Lukomskii, 1884-ca.1928.

Кострома. [*Kostroma.*] Saint Petersburg: Society of Saint Eugene of the Red Cross, 1913.

Written by two brothers, this is a book devoted to the history and culture of Kostroma, an island on the Volga River in northeast Russia. The ornamental lettering of the title page and capitals is very similar to the calligraphy of Remizov.

Aleksei Mikhailovich Remizov and Serafima Pavlovna Remizova-Dovgello.

Лѣтописный московскій список. [*The Moscow Chronicle*, 1938.]

Calligraphic rendering of a manuscript which contains entries 1357 to 1678.

Reproduction of the title page of *The Moscow Chronicle*, 1938.

Remizov was a writer who integrated as many aspects as possible of writing, research, and book art in his works. He treasured all that was Russian, which drew him to Russia's language and cultural heritage. Although he initially established ties with the Symbolists, he developed a unique artistic philosophy and style.

The calligraphic rendering of the chronicle displayed here is based on a transcript made by Serafima Dovgello-Remizova from the original in Paris. Her husband then took the transcription and created a manuscript from it in his own hand. The resulting document and its cover are unique products of

this collaboration. Shown beside the closed manuscript is a reproduction of one page.

Aleksei Mikhailovich Remizov, 1877-1957.

Николины притчи. [*Nichola Tales.*] Cover design by Sergiei Vasil'evich Chekhonin, 1878-1936. Petrograd: S. I. Grzhebin, 1917.

Remizov treasured Russia's cultural heritage, including folk tales and lore. This book's epigraph reads "Every housewife has her tale about Nikola," borne out by the contents of this volume, which are variants of Nikola (Russian Saint Nicholas) tales recorded in the field by folklore collectors.

Petr Petrovich Potemkin, 1886-1926.

Герань. [*Geranium.*] St. Petersburg: M.G. Kornfel'd, 1912.

The cover design of this book is attributed to Dmitrii Isidorovich Mitrokhin, an artist who confined himself primarily to book art and illustration. Within those limits he accepted any project that interested him; he worked for established publishing houses, such as Academia, but also illustrated titles for Satirikon and other newly founded and private publishing enterprises. *Geranium* contained humor that was considered to be risqué for its time. Another book, both designed and illustrated for Academia by Mitrokhin, can be seen in Case 6.

Kornelii Liutsianovich Zelinskii, 1896-1970, and Il'ia L'vovich Sel'vinskii, 1899-1968.

Госплан литературы: Сборник Литературного Центра Конструктивистов (ЛЦК). [*The State Plan for Literature: Collection of the Literary Center for Constructivists (LCC).*] Moscow and Leningrad: Circle, 1924.

Constructivism, a Russian school of thought that developed in the third decade of the twentieth century, approached art from a technological point of view. This concept was applied both in choice of artistic subject and in manipulation and selection of media. The creators of this book intended to complete a Construction, which was the result of an artistic collaboration. Different artists designed the textual content, page design, book cover, and format, in an artistic version of division of labor. Also displayed here is a reproduced page of text. The publisher was Krug (Circle), who also published works by Esenin, Mayakovsky, and other Futurists.

CASE 8
DANCE, MUSIC, THEATER

Auditors of the courses on Mastery of Stage Productions.

Схемы к изучению спектакля. [Diagrams for the Study of a Play.]

Petersburg: "Narkompros", 1919.

The book on exhibit is a product of the experimental theatre in Russia, as shown by the fact that it was dedicated to and contained an Afterword by Vsevolod Emil'evich Meyerhold, 1874-1940, the leading avant-garde director at the time of the Revolution. Displayed is the eleventh diagram, which indicates positions of the actors, stage design, and movement in the production.

Nikolaï Nikolaevich Evreinov, 1879-1953.

Крепостные актеры. [Serf Actors.] Second revised edition. Leningrad: "Kubuch", 1925.

This book discusses the history of the theater performed by serfs, and the actors who performed in them. Evreinov was an innovative director who saw the theater as an instinctual extension of man and the stage as a vehicle for human expression.

Teatral [pseud. of S. V. Taniev].

Из прошлого императорских театров 1825-1856. [From the Past of the Imperial Theaters 1825-1856.] Saint Petersburg: V. V. Komarov, 1886.

Vlas Mikhailovich Doroshevich, 1864-1922.

Старая театральная Москва. [Old Theatrical Moscow.]

Petrograd and Moscow: Petrograd, 1923.

Theater played a very important role in the lives of the intelligentsia, both in St Petersburg and Moscow, as can be seen in these two titles. Even as early as 1886, the history of this dual tradition was valued enough for it to be recorded in this history of the Imperial Theaters. Despite the shift in political correctness in 1923, the theatrical history of Moscow was similarly documented and published.

Igor' Glebov [pseud. of Boris Vladimirovich Asafiev], 1884-1949, et al.

Игорь Стравинский и его балет "Пулчинелла". [Igor Stravinsky and his Ballet "Pulchinella".] Leningrad: Academia, 1926.

Igor Stravinsky, who composed eight scores for the Ballets russes during its early years, was one of several composers in whom Diaghilev saw exciting new talent. The book shown contains articles on one such ballet, "Pulchinella."

Souvenir Serge de Diaghileff's Ballet Russe. With originals by Léon Bakst and Others. New York: Metropolitan Ballet Company, Inc., 1916.

Avoiding the years of turmoil in Europe and Russia, Diaghilev, with the assistance of Otto Kahn, arranged for Ballets russes to tour the United States in 1916-17. By this time Fokine had left the company and Nijinsky had become principal choreographer. Displayed is a Souvenir from that tour.

Ekaterina Ottovna Vazem, 1848-1937.

Записки балерины Санктпетербургского Большого театра. [Notes of a Ballerina from the Saint Petersburg Bol'shoi Theater.] Moscow: Art, 1937.

One of the stars of the St. Petersburg Bol'shoi Theater and ultimately a prima ballerina, Vazem began her career when Russian ballet was developing its strengths in both dance and choreography, dancing from 1867 to 1884. She premiered the role of Nikiya in "La Bayadère," and was an early teacher of Pavlova. Later she experienced a revolution in art and theater at the turn of the century, political disintegration of Imperial Russia, and the October revolution in 1917. Her long life both in Imperial and Soviet Russia provides a unique perspective, as reflected in this book.

Pavel Ivanovich Novitskii, 1888-1964?

Образы актеров. [Images of Actors.] Leningrad: Art, 1941.

Portrait of Solomon Mikhailovich Mikhoels, 1890-1948.

Novitskii's book, a biographical survey of Russian actors, is open to the biography of Mikhoels, who was a successful actor during the Soviet period. He was also the head of the State Jewish Theater and chairman of the Jewish Anti-Fascist Committee. He championed the rights of Jews who wished to return to their homeland after World War II, but was killed by the Secret Police in 1948.

CASE 9
DANCE, MUSIC, THEATER

Akim L'vovich Volynskii, 1863-1926.

Книга ликований и азбука классического танца. [*Book of Forms of Expression and the ABCs of Classical Dance.*] Leningrad: Choreographic Technical School, 1925.

Although the Russian theater underwent major changes in the early twentieth century, classical instruction still played an important role in dance. Even as late as 1925 fundamentals of physical positions and facial and physical expressions were clearly defined and illustrated in books such as this.

Arsène Alexandre, 1859-1937

The Decorative Art of Leon Bakst. London: Fine Art Society, 1913. Costume design for Iskander in "La Péri".

Lev Bakst's costume designs for the Ballets russes incorporated Turkish, Indian, and Persian motifs in ways that had not been attempted before. Their colors, patterns, and unstructured designs were innovative and eye-catching. The book on display takes advantage of this popularity, containing an introduction written by Jean Cocteau and Bakst's hand-painted renderings of costumes and set designs, almost all for Ballets russes.

Andreï Nikolaevich Rimskii-Korsakov, 1878-1940, editor.

Музыкальная летопись. [*Musical Chronicle.*] Petrograd: "Thought", 1922.

Andrei Rimsky-Korsakov, son of the famous composer, edited a journal entitled *Musical Chronicle* containing articles by some of the major figures in Russian music. Issues 1 and 2 contain a biography of the composer Mikhail Ivanovich Glinka as well as a report on the "Berlin Season." Other articles include one on Clara Schumann in Russia and another on Camille Saint-Saëns (translated from the French).

Aleksandr Alekseevich Pleshcheev, 1858-1944.

Наш балет: 1673-1899. [*Our Ballet: 1673-1899.*] Saint Petersburg: O. A. Pereiaslavitsev and A. A. Pleshcheev, 1899.

Our Ballet: 1673-1899 is a comprehensive history of ballet in Russia, including an abundance of photographs of dancers from the late 1800s. The cloth cover with a woven design is contemporary with the publication.

CASE 10
DANCE, MUSIC, THEATER

Reproductions from: Arsène Alexandre, 1859-1937. *Decorative Art of Leon Bakst.* London: Fine Art Society, 1913. [See original book in Case 9.]

Bakst's Costume Designs for the characters:

Firebird from *The Firebird*, Tsarevich from *The Firebird*

Red Sultana from *Scheherazade*

Bakst's Set Design for:

Orientales

Lev Samoilovich Rozenberg (pseud. Léon Bakst), 1866-1924, is famous for his costume designs for Ballets russes. He also designed sets for the same ballet company, one of which is shown here.

Walter Archibald Propert.

The Russian Ballet in Western Europe: 1909-1920. Photograph of Vaslav Nijinsky. London: The Bodley Head, 1921.

This photograph was taken from Propert's book about Russian ballet in Europe, including Ballets russes. Nijinsky began dancing at the Mariinsky Theater, and joined Ballets russes as principal dancer in 1909. By then his partners had included Kschessinskaya, Pavlova, and Karsavina and he had already performed before the tsar. In Ballets russes he and Fokine created many of the roles that earned him the nickname "the god of dance." He began choreographing in 1912, and soon became Chief Choreographer.

Aleksandr Alekseevich Pleshcheev, 1858-1944.

Наш балет: 1673-1899. [Our Ballet: 1673-1899.] Saint Petersburg: O. A. Pereiaslavl'tsev and A. A. Pleshcheev, 1899. Photographs of four dancers.

Ballet in Saint Petersburg was at the center of Russian ballet. Although other companies and theaters existed, the Imperial Ballet at the Imperial Theater was considered to be the best. When the Imperial Ballet moved to the Mariinsky Theater, it adopted that name and became the Mariinsky Ballet. During the Soviet period it was renamed the Kirov Ballet, but returned to its pre-Soviet name, Mariinsky Ballet, after 1989. The Mariinsky had many talented and famous dancers, some of whom performed in Ballets russes as well. After the Revolution, forty percent of the Russian dancers emigrated. Their impact on the ballet of Europe and the United States was more than significant.

PERSONS IN PHOTOGRAPHS

Olga Iosifovna Preobrazhenskaia

Trained at the Imperial Ballet School, Preobrazhenskaia studied with Petipa and Legat, joined the Mariinsky in 1889, and became prima ballerina in 1900. She toured Europe extensively in the first decade of the 1900s, taught briefly in Soviet Russia, but then moved to Paris, where she taught at the Studio Wacker until 1960. Her students included Dame Margot Fonteyn and dancers from Ballets russes de Monte Carlo.

Vera Gustavovna Legat

Sister of the Legat brothers, she came from a "ballet family," including their father, mother, and several siblings. Vera, however, was not a very accomplished dancer and left the ballet.

Mathilda-Maria Feliksovna Kshesinskaia

Kshesinskaia studied at the Imperial Ballet School and joined the Mariinsky in 1890. By 1895 she was awarded the title "prima ballerina assoluta," given to only one other dancer in the Imperial Ballet. In 1911-12 she danced with Ballets russes, partnering with Nijinsky. She was a close friend of the imperial family, and married Tsar Nicholas's cousin. In 1920 she

moved to France, and taught there until the 1950s. One of her students was Dame Margot Fonteyn.

Marie M. Petipa

The daughter of Marius Ivanovich Petipa, Marie Petipa was trained by her father and joined the Imperial Ballet, debuting in 1875. See also the caricature of her in Case 5.

Victor Dandré.

Anna Pavlova. London: Cassell, 1932.

Reproductions of four photographs of Anna Pavlova, 1881-1931, as a young dancer.

Anna Pavlova studied at the Mariinsky, and joined the ballet theater, studying with Legat, Petipa, and others. By 1907 she was what we would call a "star." She was briefly associated with Ballets russes, but then, spurred by her need for creative independence, toured on her own for the remainder of her career. Her artistry and her extensive travels made her the most famous ballerina in the world.

Nikolaï Avdeevich Otsup, 1894-1958, editor.

Числа. [Issues.] Paris and Petropolis: Dom knigi, 1930-1940.

Volume 10 (1934): Set Design for "Le Coq D'Or" by Natalia Sergeevna Goncharova.

Volume 5 (1931): Set Design for "Soleil de Nuit" by Mikhaïl Fedorovich Larionov.

Two Russian proponents of a form of cubism known as rayonism, Natalia Goncharova and Mikhail Larionov, worked for Ballets russes beginning in 1914 and continuing through 1929. Displayed here are reproductions of two of their set designs for Diaghilev, taken from a Russian émigré journal.

Mikhaïl Fedorovich Larionov, 1881-1964.

Letter to Natal'ia Sergeevna Goncharova, Monte Carlo, April 30, 1921. Manuscript, with envelope.

Larionov and Goncharova were partners and collaborators on projects, but also worked separately. In 1921 Larionov was in Monte Carlo, and

Goncharova was in Paris, working for Diaghilev. Shown here is a letter from "Misha" Larionov, advising "Talinka" on the costuming components which were still needed for the upcoming ballet production. He also expresses optimism concerning the success of their latest work, given no interference from Diaghilev.

CASE 11 JOURNALS

Serge Diaghilev, 1872-1929, and Aleksandr Benois, 1870-1960, editors.
Мир искусства. [*The World of Art*]. Saint Petersburg: M. K. Tenisheva and S. I. Mamontov, 1899-1904.

After a trip abroad in 1896 in which he made many art purchases, Diaghilev sought a position working with art collections and ended up curating two art exhibits that became the beginning of the World of Art Exhibition Society. In the midst of this work Diaghilev began investigating the publication of a thick journal devoted to avant-garde art with Alexander Benois as coeditor. With financial backing from Princess Tenisheva, who sponsored the Talashkino workshop, and Savva Mamontov, who sponsored the Abramtsevo workshop, the journal *World of Art* appeared. It was intended to be about all the arts, and to reflect artistic quality itself in its paper, typeface, and illustrations. Illustrations were provided at first by Diaghilev's immediate colleagues, such as Konstantin Korovin and Léon Bakst. Later the Talashkino and Abramtsevo workshops, where artists worked individually and collaboratively, produced a "second generation" of *World of Art* contributors.

Each issue of *World of Art* featured at least one artist and contained reproductions of works, as well as photographs of exhibits. Other articles contained news reports, criticism, and scholarship. All the arts and crafts were covered, both in Russia and in major European cities such as Paris and Munich where Russian colleagues resided. "Letter from Munich," for example, was written by Wassily Kandinsky, who had set up residence in Germany.

First page of the section *Art*, containing the article by Vasilii L'vovich Rozanov, 1856-1919, "About Ancient Egyptian Beauty." *The World of Art*, 1901, No. 4.

Rozanov was a polemicist, but his arguments were so controversial that he was labelled a nihilist by some, and a Nietzschean or anarchist by others. He was thrown out of the Symbolist Religious and Philosophical Society because of his virulent anti-Semitic remarks, and his statements concerning the Greek Orthodox Church and the role of sex in life were, for the times, shocking. Nonetheless, some of his disciplined thinking showed great insight and was valued.

Three designs for textiles by N. Davydova. *The World of Art*, 1899, No. 5.

Davydova also created designs utilizing embroidery at Abramtsevo.

Design for rug by Aleksandr Iakovlevich Golovin, 1863-1930. *The World of Art*, 1899, No. 10.

Golovin worked in Talashkino and Abramtsevo, and also in Savva Mamontov's Private Opera productions in his home. Mamontov had artists from Abramtsevo plan and create set designs, rather than using technicians. The Imperial Theaters followed suit and when Diaghilev took Ballets russes to Europe, theaters there also adopted the practice of treating set design as art.

Photographs of "The World of Art" exhibit in Saint Petersburg, *The World of Art*, 1901, No. 4.

Article entitled "Art" by Serge Diaghilev in *The World of Art*, 1899, No. 1.

At the turn of the century Diaghilev was primarily a curator of exhibits and editor of *The World of Art*. Although he did not see himself as a writer, he would occasionally write articles. This one explains his belief that the product of art is what results from the spiritual and material work invested in it by the artist. Diaghilev's historical significance lies in his work as an impresario and from his vision of what unfettered creativity could produce. Both of these showed themselves in *World of Art*, and later took on international significance when he founded Ballets russes and took it to Europe and the United States.

Chapter 2 of a serialized essay by Dmitrii Sergeevich Merezhkovskii, 1865-1941, entitled "Dostoevsky and Napoleon—the Antichrist." *The World of Art*, 1901, No. 4.

Merezhkovskii wrote poetry and novels and also devoted a great deal of thought toward applying to great literature his own version of Symbolist scholarship based on the juxtaposition of the physical and the spiritual. After the turn of the century he espoused the establishment of a Christian (Orthodox) state, but his dream was shattered by Bloody Sunday and the events of 1905.

Sergei Konstantinovich Makovskii, 1877-1962, editor.

Аполлон. [*Apollo*.] Petrograd: S.K. Makovskii, April/May, 1915, No. 4-5.

Apollo was founded by Aleksandr Benois, the more conservative coeditor of *The World of Art*, and was more scholarly and less avant-garde than the earlier journal. It also contained articles on theater and music as well as on the visual arts.

Color reproduction of "Battle at Kerzhents" by Nikolaï Konstantinovich Rerikh, 1874-1947. A black-and-white reproduction was in the above issue of *Apollo*.

Nikolai Rerikh was a book illustrator, painter, set and costume designer, and philosopher. He became an artist after first studying archaeology, and combined his interests by producing art about medieval Russia and incorporating elements of Russian folk art and crafts. When he designed costumes and sets for Ballets russes, he took a holistic approach, ensuring that even the weave of silk fabric met with his approval.

Дом искусств. [*House of Arts*.] Peterburg: 1921.

Most artists found it difficult to survive in the first few years after the Revolution, since few had means of support other than their art. The government provided assistance by establishing positions for them as translators, editors, and copy readers. It also set up the House of Arts, which provided beds, dining facilities, and a library specifically for artists, and was the namesake for this journal. The issue shown was dedicated to the memory of Symbolist poet Aleksandr Blok. Displayed is his poem "To the Pushkin House," illustrated by Mstislav Dobuzhinsky. The poem is dated

twice, both in the old style (pre-revolutionary) and new (post-revolutionary) calendars.

CASE 12 SYMBOLISM

Russian literature moved in a myriad of different directions between the end of the nineteenth and the first three decades of the twentieth century. Possibly influenced by the apocalypticism that characterized the turn of the century, and certainly reacting to the Academy, artists began looking to other sources for their inspiration. Symbolism embraced the notion of spirituality underlying reality. Each artist had his or her own style and personal philosophy, with some adhering to it throughout life, others casting it aside later, and still others adapting it to suit life after the Revolution.

Probably the most influential philosopher among the Symbolists was Vladimir Solovyov, who insisted that symbols did not represent the real, but that which man knew as real was the symbol, with reality underlying it.

Aleksei Mikhaïlovich Remizov, 1877-1957.

Снѣжок. [*Light Snow*.] Petrograd: Today, 1918? No. 44 of 125 copies.

Сибирский пряник. [*Siberian Cake*.] Peterburg: "Alkonost", 1919.

Remizov began his career as a Symbolist, but eventually moved in other directions. He delved into history to find answers to linguistic questions or to locate original resources, and found ways to preserve what he found. This was reflected in his calligraphy, his investigations into Russian as a language, and his Russian folklore collection. The volumes on display provide examples of his involvement in his own publications. *Light Snow* is written in the style of a children's book, illustrated with child-like drawings and hand-painted by E. Turova. *Siberian Cake* is a collection of folk tales intended for both children and adults, with a cover based on a drawing by Remizov. See additional information on Remizov under Case 7 in this catalog.

Alekseĭ Mikhailovich Remizov, 1877-1957.

За святую Русь. [For Holy Russia.] Saint Petersburg: Fatherland, 1914 or 1915.

This title concerns not contemporary Russia, nor turn-of-the-century Russia, but sacred Russia in the ninth and tenth centuries. In 988 Vladimir baptized all of Kievan Rus', and made Orthodoxy the state religion. The publishing house is translated literally as "fatherland" but in meaning it is closer to "homeland," and its mark is Saint George, the patron saint of Russia. On the back cover is a statement that all profits from this book would be donated to the Society of Russian Artists to help war victims.

Valery Yakovlevich Bryusov, 1873-1924.

Мой Пушкин. [My Pushkin.] Moscow and Leningrad: State Publisher, 1919.

Born into the merchant class, Bryusov was also part of the intelligentsia. He considered himself a Symbolist, but rather than being drawn into Bely's or Blok's mysticism he cherished the work of Rimbaud and Mallarmé. Eventually he distanced himself from any philosophy and devoted himself solely to poetry, claiming that the artist's personality was the essence of art. Although his poetry after the Revolution is not held in high regard, his scholarship on other writers is. Displayed here is his study of Pushkin.

Fyodor Sologub, 1863-1927.

Одна любовь. [One Love.] Petrograd: "Mysotis", 1921.

Sologub is probably best known for *Petty Demon*, a novel that comes closest to epitomizing his vision of life: a thinly veiled existence beset by the vilest of creatures underlying it. Peredonov, the main character, is the most evil of people and is tormented by a demon who drives him, despite all his attempts at defending himself, to murder.

One Love, written after the Revolution and during the Civil War, is a collection of verse that focuses on love and beauty. This, his last work, is seen by some to be a last-ditch effort to gain permission to emigrate, and by others as an expression of yearning for a more positive and less tormented existence.

Aleksandr Aleksandrovich Blok, 1880-1921.

Двенадцать. [The Twelve.] First edition. Berlin: Neva, 1927.

О символизме. [About Symbolism.] Peterburg: "Alkonost", 1921.

Aleksandr Blok was born into the Russian intelligentsia in St. Petersburg. He married Liubov' [her name translates as Love] Mendeleeva in 1903, and saw in her his version of the Eternal Feminine. Not long afterwards, seeing the depravity of the human condition, he became drawn to the demonic. Although this "demonic" period came and went, his disenchantment with the intelligentsia and many of his fellow artists remained. In the *Rose and the Cross* (displayed in Case 6) he expressed the need for art to be brought to the people. He welcomed the revolution for reasons that were as mystical as they were political. His poem "The Twelve" is an apocalyptic vision of a new era, initiated by the Red Guard in bloodshed, and led by Christ into a new reality. His *About Symbolism* is the text of a lecture given to the Society of Lovers of the Artistic Word on April 8, 1910.

Andrey Bely [pseud. of Boris Nikolaevich Bugaev], 1880-1934.

Первое свидание: Поэма. [First Meeting: A Poem.] Peterburg: "Alkonost", 1921.

Памяти Александра Блока. [In Memory of Aleksandr Blok.] Petersburg: Free Philosophical Association, 1922.

Записки Мечтателей. [Notes of Dreamers.] No. 2-3. Edited by Andrey Bely, illustrated by Aleksandr Yakovlevich Golovin, 1863-1930. Peterburg: "Alkonost", 1921.

Bely too was born into the intelligentsia, wrote both poetry (some of which was experimental) and prose, and was a literary scholar. Philosophically he initially followed Solovyov, and then later favored Rudolph Steiner. Despite having disputes with other writers, he still valued their work. For example, he co-edited with Ivanov-Razumnik and A.Z. Shteinberg the collection *In Memory of Aleksandr Blok* after Blok's death, even though Bely and Blok had had major disagreements. *Notes of Dreamers*, which contained contributions by Bely and Blok, among others, was illustrated by Remizov, and made reference to Remizov's salon.

Bely welcomed the Revolution as a synthesis of his mystical and political beliefs, and continued to write. For example, the poem displayed here, *First Meeting*, is a narrative, valued for its lyrical quality. His poetry was

not highly regarded, and ultimately he was denounced by Trotsky. Bely's most famous novel was *Petersburg*, published in 1916.

CASE 13
ACMEISM

Anna Andreevna Akhmatova, 1889-1966.

Подорожник. [*Plantain*.] Petrograd: Petropolis, 1921.

Белая стая. [*White Flock*.] Saint Petersburg: Prometheus, 1918.

Anno Domini, 1921. [*The Year of Our Lord, 1921*.] Petrograd: Petropolis, 1921.

This book contains the stamp of Futurist Vadim Shershenevich.

Четки. [*Rosary*.] Berlin: S. Éfron, [1921].

У самого моря. [*By the Very Sea*.] Peterburg: "Alkonost", 1921.

Born into nobility as Anna Andreevna Gorenko, Akhmatova grew up in Tsarskoe Selo, the Tsar's summer residence. She joined the Guild of Poets, founded by her husband, Nikolai Gumilev, and published about a dozen collections of poetry between 1912 and 1922, including the five shown here. After her husband's execution in 1921 she continued to write poetry but was unable to have her work published for 20 years, finally being expelled from the Union of Soviet Writers after World War II. In an era of experimentation, her verse was far less innovative than that of many of her contemporaries; its strength lay in its precision and economy.

Akhmatova's work continued to be recognized despite the gap in her publications and she remained extraordinarily popular into the early 1960s, serving as a mentor to later generations of poets, among them Joseph Brodsky. As Brodsky noted in his introduction to an edition of her poetry published in 1983, she was a cultural icon:

She looked positively stunning. Five feet eleven, dark-haired, fair-skinned, with pale grey-green eyes...slim and incredibly lithe, she was for half a century sketched, painted, cast, carved and photographed by a multitude of artists starting with Amadeo Modigliani. As for the poems dedicated to her, they'd make more volumes than her own collected works.

Dmitrii TSenzor, editor.

Альманах: стихи. [*Almanac: Verse*.] Petrograd: TSievnitsa, 1915.

A reproduction of a poem by Mikhail Alekseevich Kuz'min, 1872-1936, from this anthology is on display. Kuz'min was an openly homosexual writer whose poetry reflected his attractions. Because of this some scholars assumed that he was a Decadent (an early Symbolist), but he rejected the mysticism and duality inherent in Symbolism and spoke and wrote in favor of Acmeism, for example in his 1910 essay "On Beautiful Clarity." He believed reality provided the raw material for poetic expression and that Symbolism was far too contrived. Kuz'min remained in the Soviet Union after the revolution, and in 1924 Trotsky condemned his poetry. He died almost completely forgotten in the mid 1930s.

Nikolaï Stepanovich Gumilev, 1886-1921.

Огненный столп. [*Fiery Pillar*.] Peterburg: Epoch, 1921.

Фарфоровый павильон: китайские стихи. [*The Porcelain Pavilion: Chinese Verses*.] Saint Petersburg: Hyperborea, 1918.

Nikolai Gumilev was the founder of the Guild of Poets, a group of Acmeists who believed that the creation of poetry was a matter of crafting words to define known reality. This was, more than anything else, a reaction to Symbolism and its mysticism. After he and Anna Akhmatova were married in 1910, Gumilev travelled to Africa and the Near East looking for fresh artistic material. His use of exotic subjects can be seen in his book of poems *The Porcelain Pavilion*, subtitled *Chinese Verses*. The ornament beside the book is one of several book illustrations taken from *U-tsin-tu*, published in 1724, which was housed in the Library of Petrograd University. Gumilev's *Fiery Pillar*, also translated as *Pillar of Fire*, was dedicated to his wife, Anna Nikolaevna Gumileva (later Akhmatova), and was published in the year he was executed by firing squad after being unjustly accused of conspiring against the Soviet state.

Osip Mandel'shtam, 1891-1938.

Тристия. [*Sadness*.] Illustrated by Mstislav Valer'ianovich Dobuzhinskiĭ, 1875-1957. Peterburg and Berlin: Petropolis, 1922.

Born in Warsaw, Mandel'shtam grew up in St. Petersburg as a member of the intelligentsia. In 1911 he joined Gumilev's Guild of Poets and

identified himself with the Acmeists. Generally regarded as one of Russia's finest poets, Mandel'shtam saw the world as based on man and the things of this world, and described his worldview as shaped by form, or "the word." Beginning in the 1920s Mandel'shtam's refusal to define his poetry in political terms made it difficult and eventually impossible for him to publish his work. He continued to write until he was arrested and exiled to Siberia, where he died. Since his poetry could not be published, it was either saved in manuscript or memorized by close friends, then later transcribed by his wife, Nadezhda.

Georgii Ivanov, 1894-1958.

Сады: Третья книга стихов. [*Gardens: Third Book of Verse.*] Petrograd: Petropolis, 1921.

Ivanov began his career in Russia as an Acmeist, but lived out his life as an émigré poet. Unlike many, Ivanov continued to write Russian verse of the same quality after he emigrated, and after the end of World War II his poetry was republished by his fellow expatriates in France.

CASE 14 FUTURISM

Sergei Aleksandrovich Esenin, 1895-1925.

Стихи: 1920-1924. [*Poetry: 1920-1924.*] Moscow and Leningrad: Circle, 1925?

Esenin, called a "peasant poet," was a friend of Mayakovsky's who welcomed the revolution with a populist slant. Not a Futurist, he espoused Imaginism, a literary style that favored the image over all other stylistic devices in poetry. In the early 1920s he met and married dancer Isadora Duncan and traveled to the United States. He returned to the Soviet Union without her and led a dissolute existence until his death.

Vladimir Vladimirovich Mayakovsky, 1893-1930.

Лирика. [*Lyrics.*] Publisher's mark by Iurii Pavlovich Annenkov, 1889-1974; cover by Anton Mikhailovich Lavinskii. Moscow and Petersburg: Circle, 1923.

This collection of verse was dedicated to "Lil'ia" (Lili Brik). The Constructivist cover design clearly broke with the more figurative and

expressive styles that dominated pre-Revolutionary art. The publisher's mark is an abstract representation of a hammer and sickle.

Vladimir Vladimirovich Mayakovsky, 1893-1930.

Вещи этого года до 1 августа 1923 г. [*Things of this year before August 1, 1923.*] Berlin: On the Eve, 1924.

Many Saint Petersburg publishers either relocated to Berlin or set up parallel publishing operations there between World War I and the early 1920s. The copyright statement of this Berlin publication ensured that European observance of copyright was not country-specific: "All rights in Russia and abroad are reserved for... 'On the Eve' Berlin 1924. All rights reserved."

Vladimir Vladimirovich Mayakovsky, 1893-1930.

Люблю. [*I Love.*] No place of publication, publisher, or date of publication.

Dedicated to "L.I.U.B.": the initials of Lil'ia Iur'evna Brik and the first three letters of the word "love" in Russian. It is quite possible that this is a proof copy, rather than a finished publication, although the content is present in full. Other copies are available in the world, but all have full imprints, dated 1922.

Vladimir Vladimirovich Mayakovsky, 1893-1930, David Burliuk, 1882-1967, Nikolai Burliuk, 1890-1920, and Velimir Khlebnikov, 1855-1922.

Требник троих. [*The Missal of the Three.*] Moscow: G. L. Kuz'min and S. D. Dolinskii, 1913. Illustrations by the authors, Nadezhda Burliuk, and Vladimir Evgrafovich Tatlin, 1885-1953.

This work reflects avant-garde literary activity in Moscow similar to that in St. Petersburg at the same time. Belying its title, *Missal of the Three* is a true collaboration of the four artists named and others who created both poetry and artwork, sometimes creating portraits of one another. Displayed is Nadezhda Burliuk's portrait of Viktor Vladimirovich [pseud. Velimir] Khlebnikov. Vladimir Burliuk's work here is among his last before he was drafted and killed in World War I. Tatlin was an artist who built abstract structures making use of diverse components after the revolution, his most famous being "Monument to the Third International" in 1920.

Vladimir Vladimirovich Mayakovsky, 1893-1930.

Хорошо! [Good!] Cover designed by Lazar Markovich Lisitskii [pseud. El Lissitzky], 1890 -1941. Moscow and Leningrad: State Publisher, 1927.

The artist El Lissitzky, who signed this cover design, developed a style called *Proun* which combined Suprematism (promoted by his colleague Malevich) and Constructivism. He was committed to developing an artistic style that could reach the masses and, in a sense, applied his architectural background to Malevich's painting style. He conceived of a book as an artistic medium, and, therefore, presented the geometric cover design from several different perspectives simultaneously. El Lissitzky remained in the Soviet Union and eventually developed propaganda art (AGITPROP, or agitational propaganda) for the Soviet government.

Vladimir Vladimirovich Mayakovsky, 1893-1930.

Про это. [Concerning This.] Cover and illustrations by the Constructivist Aleksandr Mikhaïlovich Rodchenko, 1891-1956. Facsimile republication, Ann Arbor: Ardis Press 1973; originally published Moscow and Petersburg: "LEF," 1923.

This book's dedication "To her and me" is thought to refer to Lili Brik, Mayakovsky's colleague and love interest whose photograph is on the cover. Mayakovsky welcomed the Revolution and took seriously his duty as a poet to serve the proletariat, and yet many of his works, such as this book of verse, are about love.

Aleksandr Belenson, editor.

Стрелец. [The Archer. First Collection.] Frontispiece by David Burluk, 1882-1967, and other illustrations by Nikolaï Ivanovich Kul'bin, 1868-1917. Petrograd: Archer, 1915.

The first issue of the anthology *The Archer* in 1915 was created by members of Hylaea (an early Futurist group), as well as by Symbolists, Acmeists, and unaffiliated artists. It was the first publication to provide a publishing outlet for Futurists (with the implied blessing of their non-Futurist colleagues). The contributions by writers and artists such as Livshits, the Burluk brothers, Kamensky, Mayakovsky, Kruchenykh, and Khlebnikov were radically different from the works of the Symbolists or the Acmeists.

Iakov Georgievich Chernikhov, 1889-1951.

Основы современной архитектуры. [Foundations of Contemporary Architecture.] Illustrated by the author. Leningrad: Leningrad Architects, 1931.

Chernikhov, who taught architecture courses at the Institute for Engineers of Railway Transportation in Petrograd, was inspired by technology and applied a constructivist approach to architecture. This work, subtitled "Experimental-investigative Works," is an example of the kind of creativity that still existed into the 1930s. On loan from the Media Union Library.

CASE 15

MANY ROADS LEAD TO ANN ARBOR

Photograph of Anna Akhmatova (reproduced from *Russian Literature Triquarterly*, Ardis Press).

Boris Solomonovich Meïlakh.

Неизданное стихотворение Анны Ахматовы. [The Unpublished Verse of Anna Akhmatova.]. Typescript. Ardis Press Archive.

Meïlakh, a critic and scholar of Russian literature, wrote this article concerning the papers of Hyperborea, a publishing house that existed in the second decade of the twentieth century and published some of Akhmatova's works. It came to the University of Michigan Library as part of the Ardis Press Archive.

Joseph Brodsky, 1940-1996.

Debut. Ann Arbor: Ardis Press, 1973.

Photograph of Joseph Brodsky at Anna Akhmatova's funeral in 1996 (originally published in *Russian Literature Triquarterly*, by Ardis Press).

"To a Tyrant." Translated from the Russian by Alan Myers. Broadside. Printed by The Toothpaste Press, [1982]. Inscribed by the author.

Marianna Volkov.

Joseph Brodsky: Portrait of the Poet, 1978-1996.

New York: Russian Publishing House, 1998.

Joseph Brodsky was born in Leningrad, where he attended school until the age of fifteen and then took odd jobs, studying English and Polish on his own and writing poetry. He shared a close relationship with Anna Akhmatova, who became his mentor. After serving a portion of a five-year term in a labor camp in northern Russia, he was forced into exile from the Soviet Union. He moved to the United States in 1972 and taught at several institutions, including the University of Michigan. He published one of his first books of poetry in English in 1973 with Ardis Press. In 1987 he received the Nobel Prize for Literature and in 1991 he was named Poet Laureate of the United States. Brodsky died at his home in Brooklyn in 1996.

Photograph of Boris Leonidovich Pasternak, 1890-1960.

Reproductions of title page and verso of *Доктор Живаго*. [*Doctor Zhivago*], by Boris Leonidovich Pasternak, 1890-1960. The first Russian edition. Ann Arbor: University of Michigan Press, 1959. Gift of Irwin T. Holtzman.

Pasternak was a writer who associated with many different poets, but never affiliated with a specific group. He had a consistent publishing record into the 1940s, when many of his friends could not publish at all, or simply disappeared overnight. There has been some speculation that he was saved by his 1935 translation of Georgian poetry, *From the Georgian Poets*, which was favored by Stalin who was Georgian. Two things certainly operated in his favor: he never achieved the high profile of someone like Akhmatova, and, therefore, escaped notice; and his poetry was totally removed from the political arena, focusing on the details of tangible existence and their relationship to the universe. Although he was frequently condemned for his individualism, Pasternak survived and continued to write (and occasionally publish).

Pasternak's novel *Doctor Zhivago* portrayed the life of a poet who refused to stop writing, at the expense of everything else of value. The novel was an allegory of Pasternak's "art for art's sake" position on his own art and exposed government restrictions on writers and artists. Thus the book was published outside Russia and initially in translation. Pasternak won the Nobel Prize for Literature in 1958 (which he was not permitted to receive in person). This marked the final years of what Carl Proffer referred to as the "Iron Age," when people feared the repercussions of smuggling literature out of Russia.

The first Russian edition of *Doctor Zhivago* was published by the University of Michigan Press in 1959, just two years after the publisher Feltrinelli had produced the Italian first edition. Publication of the Russian edition was complicated by negotiations with Feltrinelli over publication rights, which accounts for the very detailed copyright statement on the verso of the title page, also reproduced in this case.

Reproduction of a printed list of Ardis Press publications, inscribed by Ellendea Proffer of Ardis Press.

Reproduction of a page from Lily Brik's notebook, which concerns Boris Pasternak's poetry and contains an excerpt from it.

Ardis Press was founded by Carl and Ellendea Proffer while Carl was a professor at the University of Michigan. Thanks to their foresight and in-depth knowledge of Russian and Soviet literature and culture, the Press published a large body of Russian writings and criticism that were otherwise unavailable.

The Ardis Press Archive was donated to the University of Michigan Library and is now available for research use. These files include manuscripts, typescripts, proofs, correspondence, photographs, tapes, and books, along with copies of original documents held elsewhere, such as Lily Brik's notebook. Among the holdings are works by Nadezhda and Osip Mandel'shtam, Boris Pil'niak, Boris Pasternak, Aleksei Remizov and Vladimir Nabokov. The University of Michigan Library also holds the Ardis Press publications in its circulating collection.

Vladimir Vladimirovich Nabokov, 1899-1977.

Бледный огонь. [*Pale Fire*.] Typescript.

Vladimir Nabokov was born in Saint Petersburg into nobility. After emigrating to Berlin, his father helped found the publishing house Slovo [The Word], which took the Bronze Horseman, symbol of Peter the Great, as its mark. The younger Nabokov published two books of poetry while still in Russia, and two more while at Cambridge. By 1925 he was living on the Continent and publishing mainly prose in Russian or English. Although he was long recognized as a writer of merit in Europe (mainly under the pseudonym V. Sirin), he did not enjoy writing success in the United States until *Lolita* was published in 1955.

The Ardis Press Archive contains Russian translations in typescript for two of Nabokov's novels: *Pale Fire* and *Prin*. The page from *Pale Fire* shown here contains the dedication to his wife Vera. In the 1970s, at a time when Nabokov was recognized by critics and scholars as a major twentieth-century writer in English, Ardis Press began publishing his works written originally in Russian, his English-language works translated into Russian, and works about him. This paved the way for study of him as a multilingual writer with a Russian heritage.

Konstantin Lazarevich Rudnitskiĭ, 1920-?

Режиссер Мейерхольд. [Meyerhold the Director.] Typescript.

Vsevolod Ėmil'evich Meĭerkhol'd, 1874-1940, was a great innovator in the Russian theater. Thanks to this director's work, the stage no longer separated the audience from the actors, and the set no longer became a barrier. In order to maximize and accommodate this interaction, Meĭerkhol'd devised new stage schemes (see example in Case 8). Meĭerkhol'd saw the actor as a (biomechanical) medium for expressing the director's ideas, and in that sense came close to incorporating constructivist concepts into his approach.

Rudnitskiĭ's extensive footnotes to his critical study of Meĭerkhol'd did not appear in the original Russian edition, only being made available to readers with the Ardis Press edition in English in 1981. The typescript shown here contains a footnote in the original Russian concerning the play "Balaganchik" and its relation to *commedia della arte*.

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