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No. 2

**FALL 1969** 

Since the issue of our first Bulletin, the Center has received many commendatory letters of which the following is a sample:

Dear Professor Marshall: . . .

... I am terribly impressed at what you are doing at Southern Illinois. I must say this university is constantly imposing itself on my consciousness with new and exciting projects. Yours certainly falls in that category.

... With every good wish,

(signed) Harrison E. Salisbury Assistant Managing Editor. New York Times

## NEW COURSE IN CINEMATOGRAPHY AT SOUTHERN ILLINOIS UNIVERSITY

The new Department of Cinema and Photography, School of Communications, under its new chairman, Professor Robert Davis, is augmenting its course offerings in order to offer an undergraduate major in the department, commencing with the new academic year 1970. Under this department, Professor Marshall will teach the following courses:

- 1) The Theory and Practice of Eisenstein
- 2) The History of Russian and Soviet Cinematography.

### RESEARCH INQUIRIES

### **MEYERHOLD**

At the opening of the Fall quarter, the Center was visited by Mrs. Marjorie Hoover, lecturer in Russian and German at Oberlin College, Ohio. Mrs. Hoover, in association with the Center, is writing a biographical study of the great Russian theater director, Vsevelod Meyerhold, which will be published by Praeger, U.S.A., and Dobsons, London, with an introduction by Herbert Marshall, who was a one time student assistant to Meverhold in 1934-35.

Mrs. Hoover came to consult with the Director and research the Center's archives on this theater pioneer, which include rare brochures, programs and books in Russian.

A chapter from this work has already been published in the Slavic and East European Journal, Vol. XIII, No. I. 1969.

#### EUGENE O'NEILL IN THE U.S.S.R.

Mr. Harry M. Horner of Cleveland, Ohio, is doing his doctoral dissertation on the Soviet reactions to the works of the American dramatist, Eugene O'Neill. He has found the resources in the U.S.A. very limited and has asked for our help on the advice of Robert V. Allen, Head of the Slavic Department of the Library of Congress.

Indeed, we have a good deal of material relating to the productions of Eugene O'Neill in the U.S.S.R., particularly scene designs. One item of unique interest is the Russian translation of ALL GOD'S CHILLUN GOT WINGS with an introduction by its director, Alexander Tairov, who presented it at the Kamerny Theatre, Moscow, in the thirties.

## MAYAKOVSKY AND KHLEBNIKOV

Philip Starr, graduate student in Slavics at Indiana University, is doing a project on the futurism of the poets Mayakovsky and Khlebnikov. None of the libraries in the U.S.A. had the complete works of Khlebnikov, which are found in our archives, as well as the most complete collection of Mayakovsky works and associated literature. The Center was able to supply him with Xeroxed material for his research from the following:

Sobraniye Proizvedenii Velimira Khlebnikova V V Tomov. Pod Obschei Redaktsiei Y. Tynyanova i N. Stepanova. Izdatel'stvo Pisatelei V Leningrade 1933

#### THE B.B.C. AND THE CENTER

The British Broadcasting Corporation Television Service, under the direction of Mr. Norman Swallow, is preparing a major feature production on the life and work of S. M. Eisenstein. This is receiving the cooperation of the Soviet Cinema Authorities, the British Film Institute and our Center. Accordingly on November 7 a special B.B.C. Television Film Unit came to the S.I.U. campus to interview and film Professor Marshall on Eisenstein as a teacher, as a person and on his wife and assistant Pera Attasheva. This feature will be released on the B.B.C. T.V. in the spring, and then to the world.

## "RADIO EUROPE" BROADCASTS TO THE U.S.S.R.

Radio Europe interviewed Professor and Mrs. Marshall by telephone from New York as part of the program: SALUTE TO MIKOLA BAZHAN, the leading Ukrainian poet, for eventual transmission to the Ukraine.

#### RECORDINGS

CAEDMON STEREO RECORDS just issued include "CLASSICAL RUSSIAN POETRY" read in Russian by Yevgeny Yevtushenko and in English by Morris Carnovsky. Poems are by Pushkin, Lermontov, Tyutchev, Blok, Akhmatova, Tzvetaeva, Mayakovsky and Yessenin. Practically half of one long-playing record is devoted to Mayakovsky's 'CLOUD IN TROUSERS' in the original and in the translation by Herbert Marshall, from his monograph "MAYAKOVSKY" published by Hill & Wang, N.Y. and Dobsons, Lon.

It is a two-record album, TCp 2036, Russian-English text included.

### **MUSIC**

S.I.U. Opera Workshop under the direction of Marjorie Lawrence in association with the Center have included Russian works in its program of November 10 with the assistance of Professor Marshall, his graduate research assistant, Mrs. Helen P. Renick, and Miss Anna Neufeld of the Department of Foreign Languages. Extracts from Tchaikovsky's operas 'The Queen of Spades' and 'Eugene Onegin' were sung in Russian as well as English.

### THEATER ARCHITECTURE DESIGN

During the summer break, Professor Buckminster Fuller, assisted by Herbert Marshall, presented their first project plans of the Samuel Beckett Theatre at St. Peter's College, Oxford University, to a selected gathering in Paris, which included Mr. Samuel Beckett, Mr. Harold Pinter, Sir Alec Cairn-Cross and Dr. Francis Warner of Oxford University, and Mr. Samuel Zaks and Mr. A. Latner. The project was enthusiastically endorsed by all those present and Professors Fuller and Marshall were given the go-ahead to prepare the final plans for this unique 'invisible' theater, which is to be constructed under a green quadrangle in that ancient University.

R. Buckminster Fuller and Synergetics, Inc., are the architects, and Herbert Marshall the theater architecture consultant, for Oxford University.

### **NEW TRANSLATIONS**

### **ANNA AKHMATOVA. (1888-1966)**

Herbert Marshall has completed the translation of the famous series of poems by Anna Akhmatova entitled "REOUIEM".

These poems have never been published in her homeland, Soviet Russia, but circulate 'underground' and have been published abroad with translations into German and French, and some attempts into English. However, at his last meeting with the poet, Anna Akhmatova complained bitterly about the poor quality translations and asked

## CENTER FOR SOVIET AND EAST-EUROPEAN STUDIES IN THE PERFORMING ARTS

Herbert Marshall, FRSA, Director

#### SCHOOL OF COMMUNICATIONS

Dr. C. Horton Talley, Dean

#### **DEPARTMENT OF THEATER**

Dr. Archibald McLeod, Chairman

#### **GRADUATE ASSISTANTS**

Helen P. Renick, *Theater Dept.* Harvey D. Levine, *Design Dept.* Andrew Sochacz, *Russian Dept.* 

#### **CONSULTANTS**

U.S.A.

Professor Mordecai Gorelik Professor George Counts Professor Norris Houghton Madame Ida Kaminska Madame Olga Orechwa Dr. Igor Shankovsky Herbert Marshall to tackle it himself. This he has now done in fulfillment of his promise to this great poet.

It is planned for publication together with the Russian original.

Anna Akhmatova is acknowledged as one of the outstanding poets of Russia, but her work is deceptively simple. It is classic in style, brief and concentrated. Her life is typical of the tragedy of genius under Communist Party rule. Her first husband, the poet Gumilev, was executed by the Bolsheviks. Her second husband some twenty years later was also arrested and died in prison. Her son was also imprisoned in a concentration camp. She herself was under bitter attack from the Communist Party hacks, called 'a whore' by Stalin's lieutenant Zhdanov, then rehabilitated.

Here is one poem from that series:

Phonetic Transcription of the Russian: Tikho l'etsia tikhii Don Zheltyi mesiats vkhodit v dom, Vkhodit v shapke nabekren; Vidit zheltyi mesiats ten? Eta zhenshchina bol'na, Eta zhenshchina odna, Muzh v mogile, syn v tiur'me, Pomolites' obo mne.

Translation:

"Quiet flows the quiet Don,
In the room a pallid moon
Enters with its cap askew;
That pale moon a shadow threw
Of a woman sick at heart,
Of a woman quite apart,
Husband killed, son in jail,
Pray for me, I beg you, pray."

## JOSEPH UTKIN (1903-1944)

Herbert Marshall has also completed the cycle of peoms 'GINGER MOTELE' by the Russian Jewish poet Joseph Utkin, who was killed during the war. Written in 1925, it was his first published work. In the light of today's treatment of Jews in the Soviet Union it reads with bitter irony, for it is a paeon of praise for the Revolution that was to bring the final solution to anti-semitism in society. Yiddish culture appeared to take its place in the ranks of Soviet revolutionary society, when a Yiddish tailor became a Political Commissar and a Yiddish Communist marched with his squad through the streets carrying the Red Flag and the Star of David. Something now quite inconceivable.

The famous expert on Soviet Jewry, V. Z. Goldberg, author of THE JEWISH PROBLEM IN THE SOVIET UNION, is writing a special preface for its publication, which will be announced in our next bulletin.

### **PUBLICATIONS**

The translation of Volume I of the Collected Works of Eisenstein has been completed by Herbert Marshall and Tony Wraight and is now with the publishers, M.I.T. Press, U.S., and Dennis Dobson, U.K.

Work has commenced on Volume II, which will consist of hitherto untranslated theoretical works.

### **ALEXANDER DOVZHENKO**

No work so far has been published in English on this great Ukrainian film genius, who with Eisenstein, Pudovkin and Vertov, formed the great Soviet quartet of the silent film period.

Now the Center has arranged with a Ukrainian scholar Marco Carynnyk to translate his most important writings and the screenplays of the classic films Arsenal, Zvenihora, Earth, and A Poem of the Sea.

This volume will be published alongside those of Eisenstein by the M.I.T. Press, and Dobsons, London, with an introduction by Herbert Marshall, who knew Dovzhenko personally and is in touch with his widow, Madame Solntseva, in relation to this important work.

# FILM AND THEATER BOOKS: PRAEGER, N.Y.

Professor Marshall was approached by the well-known publishers Praeger with a view to publishing many of our works on theater and cinema. So far the following titles have been agreed upon.

- 1. A. Kuleshov: "The Art of the Cinema" translated by Ronald Levaco.
- 2. "Dziga Vertov" biography and works by Stephen Hill.
- 3. "Vsevelod Meyerhold" biography and works by Marjorie Hoover.
- 4. "Nikolai Evreinov" biography and works by Helen P. Renick.
- 5. "Solomon Mikhoels" biography and works by Eileen Thalenberg.

Each with an introduction by Herbert Marshall, who was personally acquainted with all these famous figures, except Evreinov.

## **GRADUATE ASSISTANTS 1969/1970**

Mrs. Helen Renick—B.A., Santa Barbara State College (Diploma, Russian Gymnazium and Pedogogical Institute, Vladivostock, Russia, before coming to the U.S.) Russian Literature, 18th, 19th century, University of California at Berkeley. Comparative and General Linguistics, Columbia University. Taught Russian Language and Literature at University of Chicago, Purdue and Hanover. Translated and published poetry and prose. Engaged in translating Russian theatrical works including the biography of Nikolai Evreinov.

Harvey Levine—B.A., Michigan State University, 1968 (Russian Language and Literature); Received Fellowships for CIC Summer Russian Institutes (Ann Arbor, 1968, Champaign, 1969); participant in the first Council on Student Travel program in Leningrad, Summer 1967. Engaged in cataloguing of the Center's archives and research into Eisenstein's film theories and exercises.

Andrew Sochacz-B.A., born in Warsaw, Poland, 1943, came to United States in 1950. Studied history and Russian Language at S.I.U. Visited Soviet Union, 1968. Winner of Smithsonian Institute award for research in Yugoslavia, beginning June, 1970. Engaged in area of Polish Theatre, doing research on Polish actor Ludwik Solski.

## **DONATIONS**

The Center hereby acknowledges its gratitude to Dr. Robert E. Boies (formerly of the Department of State, Washington, and currently Consul-General at the American Embassy, Rome) for donating to the Center a collection of rare books published in Czecho-Slovakia between 1847 and 1947. Dr. Boies took his Ph.D. in Czechoslovak History at Charles University, Prague in 1949. Among other volumes included in this collection are the following:

- 1. An ENCYCLOPEDIA: Ceskoslovenska Vlastiveda Dil I-X (1929/31) Praha.
- 2. The Casopis Ceskeho Museum publications, from 1847 to 1935.

## **OXFORD UNIVERSITY ARCHIVES**

Our colleague J. S. G. Simmons, Librarian-Lecturer in Charge of Slavonic Books, University of Oxford, sent us a valuable brochure "NOTES ON THE SLAVONIC COLLECTIONS in the Library of the Taylor Institution, Oxford." As its foreword says "The Taylorian is new by Oxford Standards." Suffice to say it was founded by a benefice of an architect Sir Robert Taylor in 1788, which eventually began to specialize in Slavic Studies, building up its library accordingly, alongside the famous Bodleian, until today it is the largest specialized modern language library in Great Britain. Its appendix lists the more important reference works, substantial series and sets of periodicals of Bulgaria, Czechoslovakia, Poland, USSR, Ukraine and Yugoslavia.

Mr. Simmons inscribed this work:

"To H. M. from J. S. G. S.

Go, thou, and do likewise . . ."

So following this admonition of our much elder University we have started to do so, by appending to our Bulletin the first cataloguing of rare works in our Archives. The first group specifically relates to the PROLETCULT movement in the USSR.

In each Bulletin we shall add to this list, from other spheres covered by our Archives. Any special requests will be noted.

### PROLETKULT IN THE U.S.S.R.

Proletkult is the abbreviated name for Proletarian Culture, given to autonomous culturally instructive proletarian organizations, the first of which was founded in Petrograd in 1917, just before the revolution. Under the leadership of A. A. Bogdanov, Proletkult's first director, the organization's function was to organize workers' amateur stage performances in which the workers themselves participated.

Proletkult organizations arose in many Russian cities, and already by 1920 they had a membership of approximately eighty thousand people. They considered themselves "purely proletarian" organizations and followed the ideas of Bogdanov and the directors following him (P. I. Lebedev-Polianski, V. F. Pletnev, F. Kalinin, and others). These ideas were geared to the promotion of the "process of organizational collectivity" which was considered incandescent to the fate of industrial production in the Soviet Union.

Proletkult had its own theaters of which the best known were: The Proletkult Arena in Petrograd; the Proletkult Central Theatrical Studio, in Moscow, which was renamed the First Proletkult Workers' Theater in 1920; the Proletkult Studio, in Ivanovo-Voznesensk.

The performances of Proletkult theaters often displayed symbolistic influence. There was also a tendency to utilize conventional allegoric ideas where the individual loses himself in the mass scene as a whole. An example of this is Verkhaerin's play "The Uprising", performed in Moscow's Proletkult Central Theatrical Studio.

Some Proletkult theatrical performances indicated an influence of "futurism", as Ostrovski's play "Simplicity Enough for Any Sage", performed in the First Proletkult Workers' Theater, under the direction of S. M. Eisenstein, in 1923. Here Eisenstein used the eccentricity of circus acrobatics to create a sense of tremendous activity, a 'montage of attractions' as he called it.

Proletkult theaters also staged performances in keeping with the idea of "Soviet Realism," which led to the development of contemporary Soviet drama. Some of these performances were: "Red Truth" by Vermishev, in 1919; "Mariana" by Serafimovich, 1920; Glebov's "Power," 1927.

Many renowned contemporary theatrical directors (V. S. Smishlaev, M. A. Tereshkovich, N. B. Loiter), cinema directors (S. M. Eisenstein, G. V. Aleksandrov, I. A. Pyrev), and actors (E. P. Garin, Iu. S. Gliser, S. I. Popov, A. A. Khanov, M. M. Shtraukh) worked in Proletkult theaters.

Around 1922 the Proletkult organizations began to disintegrate and their theaters fell under the auspices of the trade unions. In 1932, together with the liquidation of other autonomous literary and artistic organizations, the name of Proletkult became just a part of the past.

# A Sampling of the holdings in the Center Archives relating to the Proletcult Era:

- Biulleten' Vtorogo Vserossiiskogo S'ezda Proletkul'tov Nos. 1-2 (Moscow: November, 1921)
- Materialy ko Vtoromu Vserossiiskomu S'ezdu Proletkul'ta— Theses of reports and resolutions accepted at the All-Russia Conference of the Proletkult on theater, music, fine arts, and literature (Moscow, 1921).
- Prilozhenie k Biulleteniu Vtorogo Vserossiiskogo S'ezdu Proletkul'tov Materialy diskussionnykh vecherov delegatov S'ezda.
- Proletarskaia Kul'tura—monthly journal (Moscow, December 1919-June, 1921, Nos. 11-21). Includes Index of contents of Nos. 1-10.
- Siniaia Bluza-zhivaia gazeta, kul'todela MGSPS (Moskovskii Gubernskii Soviet Professional'nykh Soiuzov), Issues 9-11 (Moscow, 1925).
- Gorn-A literary-artistic and popular science journal, Books 1-(6), 2-(7) (All Russia and Moscow Proletcult: 1922).
- Izdaniia Moskovskogo Proletkul'ta: Zhurnal "Tvori!":
  - No. 1-Volkov, M., Letropikatsiia, rasskazy (1921)
  - No. 2-Volkov, M., Cherviak, rasskazy (1921)

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- No. 3-Pletnev, V., Zoloto, rasskazy (1921)
- No. 4-Pletnev, V., Andreikino Gore, rasskazy (1921)
- No. 5-Kirillov, V., Zheleznyi Messiia, stikhi o revoliutsii, (1921)
- Zrelishcha—a weekly magazine-program of theaters, music halls, circuses, popular activities, physical culture theaters, traveling theaters, and film, Nos. 1-89 (Moscow, 1922-24).
- Zapiski Peredvizhnogo Teatra, P. P. Gaieburova and N. F. Skarskoi, Nos. 33-59 (Petrograd, October 8, 1922-June 19, 1923).
- Pod Znamia Proletkul'ta-Biblioteka Proletkul'ta. Organizatsionnoe biuro proletkul'tov, (Ukrainy, Kavkaza i Dona, 1920).
- Zori Proletkul'ta, Stage adaptation by V. V. Ignatov from the works of the worker poets: Kirillov, Mashirov-Samobytnik, Sadof'ev, Gastev, Pomorsk, Arsk, Berdnikov, Tikhomirov, Rybatsek, Kuznetsov, and Tarasov, (Rostovdon: 1921).
- Zarevo Zavodov, Samarskii Proletkul't—Monthly literaryartistic journal No. 1 (Sovnarkhoza, January, 1919—Soviet Narodnogo Khoziaistva).
- Sbornik Rybinskogo Proletkul'ta (Rybinsk, 1919).
- Oktiabr': 1917-1921, Sbornik Literaturnoi Studii Proletkul'ta (Saratov, 1921).
- Molot-No. 1, (Izdanie Orenburgskago Proletkul'ta: November, 1920).
- Neveroiatno... No Vozmozhno. A comedy by V. F. Pletnev (Moskovskii Proletkul't: 1921).
- Mstitel'. (Stage adaptation by V. F. Pletnev, from the story by Claudel), (Moscow: 1922).
- Stachki. Stage adaptation by V. F. Pletnev. (Moskovskii Proletkul't: 1921).
- Meksikanets. (Stage adaptation from the story by Jack London), Mosk. Prolet.: 1921).

Special Note: Stachki is a copy of the original source used by Sergei M. Eisenstein in his production for the cinema film of the same name.

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