Конец неравномомерного лета скворечники,
на добрым конем, ай, небось тысячи коней.
От добра мы не устаем, ай, и истреб не будем устанавливать,
блонд человечка добра в пишу, ай, не увидят.

И ось недаром у чуваш, ай, такое слово есть:
круча-круча поток бурь - песок остается
От белой куклы будет белая душа,
человек умирет - дядя его останется.

Добрый песок слывал, идя весь путь,
вся жизнь - всё дело/ ноль в этой песне, родной мне человек,
и как увидим мы из жизни, мне хочется,
чтоб слез песне конец, сочинённый счастье себе нашал.

— Я не мешайте добро со злом —
Напьется табун за добрым конем.

И песня старинной недаром поётся:
Скользит вода - песок остается.

Табак не жалейте - бил бы кисет!
Уйдёт человек - не исчезнет след.

Добро дело, доброе слово —
Я не оставлю последствий другого.

Служите, стихи мои, людям добром —
Напьется табун за добрым конем...

Перевела с чувашского
Алла Марченко
Over the swirling waters wings the swallow,
A good horse drinks, a thousand horses follow.
We’ll never tire of goodness, never cease.
But a man of evil goodness never sees.

Not for nothing the Chuvash say:
Water recedes, only the sand remains.
From white flour only white bread bakes,
The man dies but his work remains.

A good song have I made—goodness to mankind,
This song sings my life’s work, fellowman.
And as we leave behind this earthly span,
He who sings my song, true happiness will find.

**BALTIC AREA STUDIES**

The Latvian, Lithuanian and Estonian
Soviet Socialist Republics

Although these areas technically come under our rubric they have had little attention because no expert either in their language or culture has been available. Now we have one however, thanks to the fact that the Theatre Department Chairman, Dr. McLeod, invited Dr. Straumanis to join the Faculty.

Dr. Alfredas Straumanis was educated in Latvia, graduated from the Latvian State Theatre School in 1944, then came to USA, after ten years of extensive travel all over the world as singer, actor, director, and finally as drama critic in Paris, France, he earned his B.A. at CW Post College and M.A. at Hofstra University, and finally his Ph.D. in Drama at the Carnegie Institute of Technology in 1966. He has worked at the Pittsburgh Playhouse, the Asheville Community Theatre, North Carolina, taught at Warren Wilson College; SU of New York; Voorhees College, Denmark; and has been a Visiting Professor at Australian Universities in Sydney, Melbourne, and Adelaide.

He has won literary prizes for plays and short stories. Has produced many plays and taught courses in Acting, Directing, History of Theatre, Drama Criticism, Playwriting, etc. Has published more than a hundred articles in numerous journals, magazines and newspapers. Author of several full-length plays. His Master’s Thesis was on the Latvian Theatre and his Ph.D. on the Epic Theatre. He has translated and published plays from Latvian to English; from Russian to English and Latvian; from French to Latvian and English. In November 1973 the production of Molier’s Tartuffe under his direction won the first prize in an International Theatre Festival in Toronto, Canada.

He is therefore eminently suitable to work with us in the Center specializing in the Baltic Area, and we welcome his participation.

Already he has found funds for a Latvian Graduate Assistant, with his help a Baltic Theatre Fund has been established at the SIU Foundation, which will allow us to have Research Assistants in the area of Lithuanian and Estonian Performing Arts.

**SOVIET CONFIRMATION OF PARADJANOV’S TALENT**

The NEW WAVE I have written about is not something I have uniquely discovered myself. Not at all—the leading Soviet film critics realized this some four or five years ago. In the case of Paradjanov’s film THE COLOR OF POMEGRANATES, before it was banned.

First was T. Ivanov who was asked especially by the film journal The Soviet Screen (Sovetsky Ecran No. 24, 1969) to write about the so-called “difficult films.” This is a Soviet euphemism for those films of admittedly high artistic quality that clearly do not come under the prescribed rules of “socialist realism,” or of Soviet mass appeal. They are films that are poetic parables, generalized metaphors, and deal with the universal concepts of good and evil and not class or “party-mindedness”.

This critic Ivanov points out that such films as Paradjanov’s SHADOWS OF OUR FORGOTTEN ANCESTORS began the flow of “difficult films,” and now they grow “more difficult” and “still more difficult.”

The next veteran film critic is M. Bleiman in his collected essays ON CINEMA EVIDENCE OF AN EYEWITNESS (O KINO—videtel’ skie pokazaniia 1924–1971, Moskva ISKUSSTVO 1973).

He writes that there is now a new school of poetic cinema, around which group certain film directors, script-writers and cameramen, making “still more difficult” films, and the leader of this new school is Sergo Paradjanov. He says “A few years ago our critics were literally overwhelmed by the appearance of a highly talented film by Paradjanov and Ilyenko SHADOWS OF OUR FORGOTTEN ANCESTORS,” and goes on “and this film may turn out to be the source of the creative direction of the new school.” (page 509) He says that Paradjanov’s COLOR OF POMEGRANATES is the culminating artistic film of this new school. Further—that after the use of color by Paradjanov and Ilyenko “it will be impossible to use color film in an unmotivated, naturalistic way, not based on an informed aesthetic system” (page 527). And then he reveals the inspiration of this new school is Eisenstein’s theory of the “significance” of color and the necessity of shooting not “color” films but “colorful.”

Bleiman goes on that the visual images created by Paradjanov are shot “as if on a painter’s canvas, with power that cannot be denied.” And that their “composition is so expressive that even Chagall would have envied it!” (page 536) But then at the end he strikes a serious note of warning. “Our critics recently are alarmed at the emergence of such ‘difficult’ films” (page 537). He says they are moving in a closed circle—their innovations lead to “archaism” and to a state of “permanent crisis.” But goes on, this “essay is not judgment, but a conversation, not a condemnation of innovation but a discussion about its principles.” The masters of “the new school” are thoughtful and talented. “But no amount of talent will guarantee them from going astray.” “And it is necessary for them to think about this very carefully.” (page 541) This appraisal and this warning was in 1970. And since that work of genius, THE COLOR OF POMEGRANATES, the admittedly highly talented and thoughtful master and leader of the new school of Soviet cinematography, Sergo Paradjanov, has not been allowed to make another film.

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**CENTER FOR SOVIET AND EAST EUROPEAN STUDIES**

Herbert Marshall, FRSA, Director

**COLLEGE OF COMMUNICATIONS AND FINE ARTS DEPARTMENT OF THEATER**

Dr. Archibald McLeod, Chairman

**ADVISORY COMMITTEE**

Dr. John Hawley, Chairman
Dr. Oliver Caldwell
Dr. John King
Dr. Paul Morill
Dr. Olga Orechwa
Dr. A. Straumanis
Regarding a manuscript which had come to his hands that appeared to be a montage script based on Pushkin's play Boris Godunov, and with drawings illustrating it for a film. He was not sure if this could be an Eisenstein original or not.

Immediately I saw it, I realized it was an original Eisenstein! I eventually visited Prof. Pockney in Surrey and finalized the text which will be published separately.

It is indeed a genuine montage manuscript of Eisenstein based on his proposed film The Love of a Poet, the last colour film-script on Pushkin which Eisenstein was working on when he died. Some material about this has been published in his Collected works (see Vol. III). But although this was done in 1940, it was not published in Russian until 1959, in No. 3 of "Iskusstvo Kino," Moscow.

The history of this copy is fascinating. It seems that two English film colleagues of mine, Roger Manvill and John Halas, were writing a book on film scripts which the authors or directors illustrated with drawings. They knew that Eisenstein did this as did Hitchcock, Satyajit Ray and others and they wrote to these various producers asking them to send

**MONTAGE OF BORIS GODUNOV'S MONOLOGUE**

Translated by Professor B. P. Pockney

**I ATTAINED THE HIGHEST POWER**

1. Nothing but nightly clouds
2. A shot of the clouds and the moon
3. The shadow moves from the cupolas [of Ivan Veliky and Uspensky cathedrals]
4. The wind rings the bell of Ivan Veliky
5. From the bell tower to the corner of the Uspensky Cathedral together with the window
6. The cathedral and a light in one of its windows
7. The interior of the cathedral. The moon shines through a window. A ray disappears and reappears.

(N.B. May be in the distance a trembling monk but may be not)

(N.B. May be a panorama from above of Ivan Veliky in such a frame)

Muffled noise of the great bell. Then there is a sharp "drin" of the little bells and only the howl of the wind.

Development of the theme.

Sound 4 The echo of the arches of the cathedral carried a long way.

Underlined = English is original

Samples of their work. They wrote to Sergei Eisenstein and to their utter astonishment, somewhere about 1948, they received this manuscript from Eisenstein. An original manuscript of this particular type. Eventually however, as it came later than they had expected, it was not included in the book and lay dormant until years later when Mr. Pockney saw it and was staggered to realize that this now could be a valuable Eisenstein original and then came to me for my expert opinion.

The result is that Mr. Pockney has translated the text
of the script and I have translated the text from the verse play of Pushkin that Eisenstein used. And I am here publishing one page to give some idea of the original.

I am making arrangements now for it to be published with my translation of Eisenstein's essays on color film which will be announced in due course.

Secondly, I discovered that amongst papers inherited from my dear old colleague, Lionel Britton, was a short-hand verbatim transcript of the lectures that Eisenstein gave to us in London in 1929. Earlier there had been some notes made by students, but this was taken down in short-hand by Lionel Britton who also knew Russian and was transcribed by him. This I will be publishing a separate special edition.

Thirdly, the famous Soviet film director Gregory Roshal (whom I had worked with as an assistant when at the Institute of Cinema in Moscow) showed me some scribblings and drawings that Eisenstein had made while they were both sitting on the same Artistic Film Committee. Luckily he kept them and is now publishing them. One of them struck me immediately, the caricature of a surgeon as a butcher, and I suddenly realized its import. I reproduce it herewith for my colleagues to digest.

Finally, I write about my wife and I meeting in Kiev with Sergo Paradjanov and seeing his film "The Colour of Pomegranates." He is the recognized leader of the New Wave of Soviet Cinema and clearly an outstanding genius comparable to Eisenstein and Dovzhenko. Here I reproduce the article published in the London 'SUNDAY TIMES' of Jan. 20th last.

SERGO PARADJANOV

by Herbert Marshall

FORTY-THREE YEARS ago, a student at the Moscow Institute of Cinematography, I was overwhelmed by the discovery of two film directors then heavily attacked and censored by the Communist State. They were Alexander Dovzhenko and Nikolai Okhlopkov.

Well, Dovzhenko's "Earth," when in the end it was released became a world classic; in a visit last summer to the Soviet Union I discovered an entirely new cinematic genius who is being treated by the authorities in exactly the same way as his now-famous predecessors.

He is a - year-old Armenian, Sergi Paradjanov, whose "The Colour of Pomegranates" had been shelved since 1969 but was shown last year in a third-circuit Moscow cinema after being re-edited against Paradjanov's wishes. I saw it in an auditorium packed with enthusiasts although a violent cloud-burst had kept most Muscovites at home.

The film itself is a sequence of incomparably beautiful images which I can only compare to Eisenstein's "Qui vive Mexico" in their artistic profusion. Though the style is far from social-realist it describes an intensely national story,
based on the life of a famous Armenian poet, Arutin Sayadian (1712–95), who became Court Minstrel to the House of Georgia and was martyred by Persian invaders.

Each sequence in the poet’s development is composed of a cornucopia of visual metaphors. We see, for example, the young boy in a courtyard surrounded by ancient rock-like buildings, then, on the paving stones at his feet, appears a great tome, then another and another, until he is in a sea of books, then slowly the wind rises and begins to flutter the pages of the books until gradually hundreds of pages are being turned in the breeze. Suddenly the boy is on the roof of the ancient building (palace or monastery?) and there, too, the books multiply and their pages turn in the wind.

Then the boy is a man, a poet at the Court: musicians appear and play on their lutes from manuscripts at their feet; behind them dangle angelic cherubs. The musicians are transformed into Three Graces bearing garlands, their manuscripts held up by two black pages in silk robes—and the cherubs turn and turn. Then comes the Muse of poetry—and it is the poet’s beloved clad in fantastic robes.

Again, we see the poet, now a monk, digging his grave; he gets into it, his mother appears and prepares a sacrificial white cockerel and, before our eyes, she slits its throat, the red blood spurts and she has sacrificed to St. George for the soul of her son.

Throughout this torrent of images there is no dialogue, no commentary, only the sound of what I presume was Armenian chanting of Sayadian’s poems to araucic music. The colour is used throughout in Eisenstein’s “subjective” manner: when an arrow strikes a wall it draws blood from it and the picture itself turns red.

In my view Paradjanov is, along with Andrei Tarkovsky (whose “Andrei Rublev” is still banned in Russia though shown in the West), leading a second golden age of Soviet cinema which could match that of Eisenstein and Dovzhenko—given the right conditions.

But will the combined forces of bureaucratic oppression and professional envy allow this to flourish?

Since Paradjanov made “The Colour of Pomegranates” all his projects have been rejected or halted after the first rushes. He has no other livelihood but friends try to help him with small acting parts and script-collaboration. More sinisterly, his natural Armenian ebullience and enthusiasm have led some critical colleagues to say “He’s crazy, of course” or “He’s kind of mad”—dangerous words in a state where psychiatry seems to form an arm of repression. An instance of this “craziness” given me was that on one of his films when smoke was needed and there were no smoke-bombs available, Paradjanov tore off a piece of his trouser leg and set fire to it to provide the effect.

The director is a stocky bearded bundle of dynamite whose flat in a high-rise building in Kiev is crammed with antiques, pictures, ikons, pottery, tapestry, carpets, bric-a-brac. He exclaimed: “People come to my house and exclaim: ‘My God, how many things you’ve got stuffed in here!’ Yet it seems to me that I haven’t enough.”

However on closer inspection one realised the source of his visual talent—there was not one picture, sculpture, photo, work of art, antique, that in some way or the other had not been transformed by Paradjanov’s fantasy. Every piece was fused with another unexpected piece: a photo became a photo-montage, a painting became a collage, a classic sculpture became a modern caricature, an ikon merged into a modern bas-relief.

It might have been hoped that now, with the upsurge of Soviet national cinema art, these new talents would not only be recognized and their films “unshelled” but that their brilliant directors might be able to go on making films, however unorthodox or “difficult” they may seem to be. Let the Soviet Union remember that even the now world-famous films of Russian cinema’s golden age were not recognised first in their own country. Only after the shattering success of Eisenstein’s “Potemkin,” Dovzhenko’s “Earth,” or Pudovkin’s “Mother” in the West did they belatedly receive proper recognition and first-class distribution in the Soviet Union. It was the West who made the authorities realise they had created a new era in cinema art.

Now once again let them take notice—today there is a new era of art in the Soviet Union, and not just limited to the cinema, but in every form of art—theatre, painting, music, poetry, sculpture—and by and large they are “difficult” works, created irrespective of the official dogmatists’ dictates or the tastes of the “Akademiks.”

It is a tide they cannot stop however much they try. It is a tide they should proudly exhibit and encourage. Though such works of art may have been created in spite of the official decrees, nevertheless these new artists of talent and genius are Soviet artists—and what happens to Soviet artists is as much our business as what happens to American or other national artists is their business. And the works of art they create are as much ours as theirs. Genius belongs to mankind. Art belongs to all the inhabitants of planet earth.

NEW RESEARCH ASSISTANTS
WORKING AT THE CENTER

ANDRE SEDRIKS—B.A., M.A. University of Kansas International Theatre, was born in Latvia in 1941. He participated in a Latvian theatre group in Boston in 1949, and in Los Angeles in 1973. He studied acting at the HB Studio in New York, has taught acting at Southern Illinois University. He is currently engaged in researching Latvian theatre, specifically setting up a comprehensive index of all the known plays and in translating representative examples. Ms. CHRISTINE MARCHEWKA—B.A. Alliance College; M.A. Indiana University in Slavic Languages and Literatures; currently working on Ph.D. in Russian Literature (minor Polish literature) at Indiana University. Engaged in translating Collected Works of S. M. Eisenstein with Professor Marshall.

CORRESPONDENCE

A Letter from Norman Kruse to former President Derge

Cornell University
College of Arts & Sciences
Ithaca, N.Y.

David R. Derge, President
Southern Illinois University
Carbondale, Illinois 62901

Dear Mr. Derge:

I wish to call to your attention how useful the Center for Soviet and East-European Studies in the Performing Arts has been to me in working on my dissertation. I am writing about 20th Century German and Russian theater and find the Center a rich source of materials related to my topic.

The study of revolutionary theater is becoming increasingly popular in the United States and has been very popular in European universities for several years. The Center contains archival material and rare books on this subject which as a research institute alone would make it unique in the United States.

Again I wish to express my thanks for the opportunity to consult with the Center and hope in the future to further make use of its facilities.

Very truly yours,
Norman Kruse
EXPANDING AWARENESS OF EASTERN EUROPEAN CULTURAL ACTIVITY IN THE U.S.

by Christine Marchewka

Spectators of and participants in ethnic folk festivals know well of the solidarity and sense of pride they engender, in addition to their educational value. But their scope is limited. There are, and have been for a long time, efforts in the areas of theatre, music, and the other performing arts. Those of use who are interested and engaged in these efforts (I include here the teaching of East European drama, theatre, music) know of several others. But we often work in cells, independently of each other. I open this space as a forum for information concerning Eastern European cultural activities in the United States, calls to action, complaints of apathy, and hope for a response that will necessitate its broad and healthy expansion.

RESEARCH ASSISTANT WANTED

A Research Assistant for Eisenstein translation and research is needed by the Center for Soviet Studies for the academic year 1974-75. Candidates must have a thorough knowledge of Russian and an interest in pursuing an advanced degree in some area of the Performing Arts. Details will be sent upon application.

INTERNATIONAL SUMMER SCHOOL, GRAZ CENTRE, AUSTRIA

June 30 to August, 1974

Professor Herbert Marshall has been invited as Distinguished Visiting Professor to give a course on SOVIET ARTS & CULTURE at the Summer School organized by the Association of Colleges and Universities for International-Intercultural Studies, Inc., c/o Dean George Zeiss, University College, Southern Methodist University, Dallas, Texas 75275.

There are three areas: RUSSIAN & SOVIET STUDIES; EASTERN & CENTRAL EUROPEAN STUDIES; and the SUMMER MUSIC ACADEMY.

There will be field trips to Lubljana, Yugoslavia; Vilna, Minsk and Moscow, USSR. The Centre is in Graz University, the 900-year-old city.

Full details from Professor Herbert Marshall, Center for Soviet and East European Studies, Southern Illinois University, Carbondale, Illinois 62901.

INTERNATIONAL CONFERENCE ON SLAVIC & EAST EUROPEAN STUDIES AT BANFF, ALBERTA, CANADA,

September 4-7, 1974

Professor Marshall has been invited to form and chair a panel at this important conference sponsored by The American Association for the Advancement of Slavic Studies, the British Universities Association of Slavists, the British National Association for Soviet and East European Studies, and the Canadian Association of Slavists.

The panel on Soviet Performing Arts:

Papers by:

Professor Herbert Marshall on “The New Wave in Soviet Performing Arts”

Professor William Kuhlke of Indiana University on “Russian Theatre of the Sixties”

Professor Alfreds Straumans and Andre Sedriks of SIU on “Baltic Theatre of the Sixties” (Latvia in particular)

Professor George Kalbous of the University of Ohio on “Birth of Modern Russian Drama”

Mr. Pavel Litvinov, recently of the USSR, on “An Eye-witness of the Russian Cultural Scene”

Mr. Litvinov is a grandson of the famous Minister of Foreign Affairs of the USSR, Maxim Litvinov, and well known as an active participant in the struggle for the application of the Soviet Constitution to Soviet life.


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