THE CENTER IS LOOKING FOR A NEW HOME

Owing to circumstances beyond its control the Center for Soviet and Eastern European Studies is looking for a new home, where it can continue to grow and develop.

It was established under the patronage of President Emeritus Delyte Morris at Southern Illinois University some ten years ago, but although the Center has grown into a recognized world-wide research center, unfortunately the parallel growth of the Slavic Studies and associated areas at SIU has not taken place, but even regressed. The Center now needs to be re-planted in a more fertile area where the younger generation can take over from its founder and director, Professor Herbert Marshall.

Herbert Marshall's Archives are unique, specializing in the Performing Arts and Poetry, remaining a still untapped resource for research, for dissertations, theses and publications.


Following is an outline of the archives' holdings: (A detailed catalog is now being made). Already Prof. Marshall has donated to the Morris Library, SIU the following valuable collections from his archives: Unity Theatre, Lionel Britton, Gordon Craig, Ira Aldridge and Paul Robeson.

Anyone interested please contact Professor Marshall at the above.
IN MEMORY OF MIKHAIL KUZMICH LUKONIN
(1918–1976)

I got to know Mikhail Lukonin during Khrushchev's "golden days" in which he and everyone else were beginning to breathe a bit more freely, talk more honestly, and write more objectively than ever before. But alas as we know the thaw didn't grow warmer—it began to freeze again into an unofficial cold war under Brezhnev. But to show what was possible: Even though it was known I was a severe critic of the Communist Party and Soviet Government (nevertheless a dear, I hope, friend of the Russian and Soviet Peoples) I was given a special evening in which I read translations from all the various Soviet poets (most of whom I knew) and they in turn were on the platform with me reading the originals which I then read in English. (I attach here a copy of an invitation for that evening.) Such a thing would now be impossible. It just shows you the degree of relaxation that was then permitted by the Party under Khrushchev.

One day Lukonin, who appeared on my program, invited me out to dinner and began to inquire why was it that Yevtushenka and Voznesensky had such great success and publicity in the West, but people like Lukonin didn't? Well I could see there was a degree of professional jealousy in this and I tried to explain the fact that they had written poems that were more honestly critical of the regime than anything that had been known before from contemporary Soviet writers—and that if he had written poems of that nature and would go and recite them abroad, he also would find acclaim. However, I then saw the difficulty. Neither Voznesensky nor Yevtushenka had become apparatchiks or bureaucrats in the apparatus. But Lukonin, for better or for worse, had taken on the job of Chairman of the Union of Writers of the USSR. Well, that is a very imposing situation and we knew what it meant. Such a post carries with it extraordinary perquisites. First of all, he would have a better apartment, he could get a country dacha, he would have a car, he would have extra funds given to him, he would have access to the finest closed stores where he could buy not only scarce Soviet goods, but foreign goods unavailable to the masses in this "classless society". He would be present at all the important functions in the Kremlin and elsewhere and would receive everything that the Communist Party gives to those who 'play ball' with it. In any case, he asked me would I please translate some of his poems, as I had done books on Mayakovsky, Voznesensky and Yevtushenko, and he understood from everybody that I was one of the best translators in the English-speaking world. So I did translate some of them for him, and thereby also earned some rubles, for he paid me very generously. Here is a translation of one of his last poems. It deals with the fact that he was in the battle of Stalingrad and escaped death miraculously several times. He felt that what life he had was just an extraordinary loan from fate. This deals with that particular aspect of his life.

Now came an event which proved once again how powerless these apparently powerful bureaucrats put into high positions by the Party. Here he was chairman of the only important writers' organization in the Soviet Union. It so happened that up to the invasion of Czechoslovakia I had been tolerated by the power-that-be and welcomed, of course, by

Уважаемый товарищ!

Централизуемый Дом работников искусств приглашает Вас во вторник, 9 июня 1964 г. на ВЕЧЕР ОБЩЕСТВЕННОГО ТЕАТРА ЧТЕЦА И ПОЭТА

Гл. режиссер — Георгий СОРОКИН

Начало в 7 час. вечера

СОВЕТСКАЯ ПОЭЗИЯ ЗВУЧИТ НА АНГЛИЙСКОМ...

Выступает poet и переводчик
Герберт МАРШАЛА (Англия)

В программе стихи:
М. ГОРЬКОГО
В. МАЯКОВСКОГО
С. ЕСЕНИНА
Н. АСЕЕВА
В. БОКОВА
А. ВОЗНЕСЕНСКОГО
Е. ЕВТУШЕНКО
Р. КАЗАКОВОЙ
С. КИРСАНОВА
М. ЛУКОНИНА
Б. ПАСТЕРНАКА
М. СВЕТЛОВА
А. ТВАРДОВСКОГО

Вечере принимают участие:

ПОЭТЫ
Виктор БОКОВ
Андрей ВОЗНЕСЕНСКИЙ
Семен КИРСАНОВ
Михаил ЛУКОНИН

АРТИСТЫ
Александр АЗАРИН
Вадим МАРАТОВ
Борис МОРГУНОВ
Маргарита ПРОТАСОВА
Георгий СОРОКИН

Вечер ведут:
Пост
Сергей ВАСИЛЬЕВ
и Алексей ПОЛЕВОЙ
the writers and artists and old friends. But I protested on a
world scale in the press, on radio and in lectures about the
invasion of Czechoslovakia, repressions of the intelligentsia
and Soviet anti-semitism and once again I was on the black
books of the KGB. Up 'til then I was able to stay for more
than the usual time a foreigner was allowed to, doing re-
search, particularly on my teacher, S. M. Eisenstein [some-
times two or three months]. I also was able to earn good
money for translating Soviet poetry into English—which they
published. A book of the poems of Taras Shevchenko, the
bulk of which I translated (from Ukrainian), was published
by the Progress Publishing House.

Normally any visa has to be extended through a Soviet
institution. None of it is ever done personally. Up 'til now
always the Union of Writers' International Commission had
requested the Ministry of Internal Affairs to extend my visa
and I always got it. But then one day I learned that the man
in charge of the International Section was being retired and
a new man was coming in. This, I guessed, was related to the
fact that the previous man had a Khrushchev orientation and
the new one a Brezhnev. In other words, he would be a “hard-
liner.” When he came I was told, “Yes, thumbs down, Bert,
you won't get an extension of your visa.” Well, it is generally
known that the key man in any international section of any
Soviet institution has to be a KGB operative and it is his job
to check on all foreigners coming in and visiting the Union of
Writers or in association with them, and to check also all
Soviet writers going abroad. That I knew as common knowl-
dge, at least amongst us who know how things really work.
The new man was called Kosorukov.

Well, I took the bull by the horns and went to see him and
asked for an extension of the visa and he answered with the
famous Molotov, “Nyet.” I argued about how valuable I had
been as a cultural bridge (a list of which I gave him at
Lukonin's suggestion) and any member of large sections of
the Union of Writers, Cinematographers, and Musicians
would ask for my visa to be extended. The same answer,
“Nyet.”

So then I decided to go and have a private meeting with
the boss of the Union, Mikhail Lukonin. Well, I was always
received by Mikhail Kuzmich with the greatest of respect and
friendliness just as if I was one his own writers and I had
the pleasure of meeting his beautiful wife, a leading actress
of the theatre on Malaya Bronnaya and his little daughter,
in his flat in Kalinin Boulevard. They put on a sumptuous meal,
by which one could see he was in the top echelon. The things
that one saw on the table one would never see in an ordinary
household in Moscow, unless they were purchased at a great
price on the black market.

We went into his study and I explained and said, “Can you
ask the Union of Writers to extend my visa?” He said, “Cer-
tainly, just a minute.” He picks up the phone and says to me,
“Don't say anything.” And, of course, who does he ask for?
Mr. Kosorukov. Then he went on to say, “You know, by the
way, this Herbert Marshall fellow . . . oh, I know he fools
around with politics when he shouldn’t and says stupid things
from time to time, but you know after all he's an artist and
one must realize that as an artist, as a translator, he is of the
greatest value to our Union of Writers. He has probably
translated more Soviet poems, plays, books, films than any
other single man, he is of great value to us. So why not ex-
tend the visa?” The monosyllable came back, “Nyet.” Mikhail
Kuzmich went on arguing, eventually pleading, begging . . .
answer “Nyet.” He put the receiver down and said to me,
“Well, Herbert, I did my best.” And after that we never said
another word about it. He knew, I knew, the real situation.

Just before I left and the last time I saw him—for he died
soon after (which was unexpected)—I said, “Mikhail Kuz-
mich, why do you allow yourself, why do you writers and
artists, the intellectuals of Russia, the glory of Russia . . . its
poets, its artists, its writers . . . why do you allow yourselves
to be dictated to by people like Kosorukov and the Party
bureaucrats?” He paused for a moment and said, “Well, like
it or not, the Party is the brain of Russia and the brain has
to run the country.” That was the only excuse he made and
I realized that it was futile to pursue the question any longer.
And not long after Mikhail Kuzmich “finally overtook all his
own unknowns.”

—Herbert Marshall

ORIGINAL RUSSIAN TEXT:

А жизнь сверх мер —
праздновство и мука.
Тогда толкула пуда горячо,
я над землею вынуждусь упруго,
не слыша ничего.
А что еще?
А то,
что с той минуты
в сорок первом
живу, живу, случайностью храним.
Веду перерасчет всех старых мерам,
и верам,
и невериям своим.
Живу, живу, а кажется, что брежну.
Иду, иду, а кажется — стою
и все неубедительной,
всё реже
снова сам себе у смерти на краю.
Я знаю —
удивляется чему-то:
так странно я вдыхаю и смеюсь,
а у меня в глазах все та минута,—
и ничего на свете не боюсь.
Смеюсь над мельчайшеми наивным,
вдыхаю о товарищах своих,
они азуют во мне неслышенным гимном,
смотрю на вас,
а думаю о вих.
Ничем я не уверен,
не уверен —
вakening на брезентовом ремне.
Не знаю, как оно —
бессмертье ваше,—
мне моего
достаточно вполне.
Как под огнем прицельным,
перекрестным,
стой, обелясь.
Не отважу лица.
Он вам, живым, остался Неизвестным,
а я-то видел этого бойца.
Живу сверх мер,
празднично и трудно
и славно живя на вечные годы.
П надо бы мне уходить оттуда,
а я иду, иду, иду туда,
туда, где смерть пострадала со мною,
где,
как тогда,
прислушиваясь к огню,
последний раз
спрятано над зем.
и всех своих, безвестных, дого;
1958
Inscribed: “To my dear Herbert Marshall with gratitude for the faithfulness of his poetry translations and with my warmest good wishes. Yours (signed) Mikhail Lukonin, June 30, 1973.”

Authorized translation by Herbert Marshall

But life beyond its time—
is torment and delight.
Then that sudden jerk, a bullet searing,
and on the soil I coiled, springlike,
nothing hearing.
And what else?
Just this,
that from that moment in forty one,
saved by chance, I live, I live.
By all old standards, omitting none,
I re-assess belief
and dis-belief.
I live, I live, but it seems I’m dreaming still.
I go, I go, but it seems I’m standing still,
still more infrequently
more unconvinced yet
I dream myself on the edge of death.
I know
something causes you surprise.
I laugh and breathe so strangely here,
for that very moment is in my eyes—
there is nothing now on earth I fear.

Naive vanity I scorn,
my comrades’ fate I mourn—
they sound within, an unheard hymn,
I look at you,
but think of them.
No orders decorate my breast—
just a rifle’s shoulder-strap, web-rough,
that immortality of yours I don’t contest,
for me mine is quite enough.
As if under deadly cross-fire, fusillading,
stand, obelisk.
My face I don’t avert.
To you, the living, he remains The Unknown Soldier,
but I have seen that soldier’s face on earth.
I live beyond my time,
difficult and festive,
praising life for all the coming years.
Yet I should long ago have left it,
instead I go, I go, I go to there from here.
There, where death tried me with its deadly foil,
where,
as then,
listening to that cross-fire moan,
for the very last time
I coil upon the soil
and finally overtake all my own unknowns.

Finished at Bad Gleichenberg,
Styria, Austria, July 27th, 1974.

MIKHAIL LUKONIN once asked me to let him have a list of the various translations and work I had done as a translator and lecturer on the Soviet Union. Here is what a graduate assistant eventually compiled. I think Mikhail Kuzmich had hoped to impress his superiors what a valuable job I had done in being a unique bridge between Russian and English-speaking culture. He said I should have had many medals and honours for such a record. But, alas it seemed to have no effect. I have hardly had a word of thanks, (certainly nothing official) except from the poets, dramatists, writers and composers I have translated, and as Mikhail Kuzmich did when he gave me his last published two volumes, with that inscription.

PROFESSOR HERBERT MARSHALL AS A BRIDGE BETWEEN SOVIET ART & CULTURE AND THE ENGLISH-SPEAKING WORLD FOR OVER FORTY-FIVE YEARS:

1. Co-Founder and one of the first assistant editors of the first English publication in the USSR, THE MOSCOW NEWS. (See No. 1 Oct., 1930)
2. First Film Correspondent to inform the Western Press of the great works of genius in Soviet Cinema. (Dovzhenko, Okhojkov, in CLOSE-UP, 1930)
8. Editor of INTERNATIONAL LIBRARY OF FILM AND THEATRE, (20 volumes), including Stanislavsky, Eisenstein, etc. Dobsons, UK, 1946 on.

CENTER FOR SOVIET AND EAST EUROPEAN STUDIES
Herbert Marshall, FRSA, Director

RESEARCH AND PROJECTS, ACADEMIC AFFAIRS
Director, Michael R. Dingerson

ADVISORY COMMITTEE
Dr. John Hawley, Chairman
Dr. John King
Dr. Paul Marill
Dr. Olga Orechwa
Dr. A. Straumanis
Dr. Byron Raisis

10. **TRANSLATOR & EDITOR** of the authorized publications of YEVGENIENKO (bi-lingual); Dutton & Co., New York, and VOZNESENSKY: POEMS, Hilly and Wang, (also in paper-back) in USA and British Commonwealth.

11. **TRANSLATOR & PRODUCER** of many Soviet plays including ‘DISTANT POINT,’ by Afinogenv; ‘CONFRONTATION’ By Bros. Tur & Skelinin; ‘THE SHADOW’ by E. Schwartz; ‘ARISTOCRATS’ by Podolin, etc.


15. **TELEVISION & RADIO:** 1931–52 Producer of Soviet Plays in English on the COMINTERN RADIO. Moscow. From 1943: Series BBC on Soviet Life & Culture, and in Russian series; on Indian Radio on Soviet Poetry; on BBC TV ‘STUDYING WITH EISENSTEIN’ and consultant & co-scripting the official BBC TV documentary biography of EISENSTEIN and now Consultant for the BBC biography of PUDOVKIN & PAUL ROBSON.


17. **SPECIAL EVENING** organized by the TEATR CHTETES Moscow at the CLUB OF WORKERS OF ART, with Marshall reading his translation of Soviet poets and the poets themselves reading the originals: Kirsanov, Lukonin, Bovik, Odkudjava, Voznesensky, etc.

18. Invited to the D’EN POEZI evening at the SPORTS PALACE by Union of Soviet Writers and participating with all the Soviet poets, reading his translations. Also broadcast on the Soviet Television All Union network.

19. Invited by the Academy of Sciences of Ukrainian SSR, TARAS SHEVCHENKO COMMITTEE, to make the official translation of KOBZAR from the Ukrainian into English, for the 100th anniversary in Kiev and published by the Progress Publishing House.

20. **PARTICIPANT** in numerous CONFERENCES ON SLAVIC & SOVIET ART AND CULTURE throughout the world; at BANFF, Canada, in 1974 WORLD SLAVIC CONFERENCE Marshall was Chairman of the Panel on Soviet Art, gave a paper on THE NEW WAVE ON SOVIET ART; in which Soviet delegates participated; including Dr. Dimshyts, Vice-rector of the GORKY WORLD INSTITUTE OF LITERATURE. At the National and State Conferences of the AMERICAN ASSOCIATION FOR ADVANCEMENT OF SLAVIC STUDIES and the AMERICAN ASSOCIATION OF TEACHERS OF SLAVIC & EAST EUROPEAN LANGUAGES, giving papers on Soviet art and culture. Also, Chairman of the PARADJANOV Session at the 1977 VENICE BIANNALE.

21. Thousands of lectures throughout the world on Soviet Art & Culture, for the FRIENDS OF THE SOVIET UNION, VOKS (The Society for Cultural Relations between USSR and Foreign Countries), for Universities from Yale University, New York, Bombay and Delhi, Hong Kong and Australia, Moscow University, Lumbana, University, GIK, The State Institute of Cinema, Moscow, The Gorky World Institute of Literature, etc., etc.

22. Thousands of articles in the world press from New York, London, Europe, Middle East, Far East, Australia, etc. on Soviet art and culture. Most recent in the British SUNDAY TIMES (1974) and the Government British Film Institute’s journal ‘SIGHT AND SOUND’ on new geniuses in Soviet cinema SERGO PARADJANOV & ANDREY TARKOVSKY.

23. Heading numerous tours in the Soviet Union of English-speaking visitors and tourists and students. For the PROFINTERN in Moscow in 1932–37 as guide and interpreter; for Student groups from USA including the International Summer School at Graz University with trips to USSR and Eastern European countries. 1973/5.

24. Interpreter for numerous Soviet personalities including the President of USSR Kalinin, members of the Central Committee of the Communist Party Soviet Union including Schwerink, etc., and Soviet visitors to Great Britain and USA, including Constantine Simonov, A. Fadavey, A. Surkov, N. Okloplkov, S. Mikhailov, S. Pfefer, Ivan Drach, Dmitri Pavlichko, Boris Livano, Nikolay Cherkassov and members of the Soviet Embassy and Trade Delegation.

25. Finally, setting up the CENTER FOR SOVIET AND EAST EUROPEAN STUDIES IN THE PERFORMING ARTS & POETRY at SOUTHERN ILLINOIS UNIVERSITY, CARBONDALE, Illinois, USA, which is a unique institution in the English Speaking World. It invites Soviet personalities to the USA, such as the Soviet Conductor B. Stasevich to conduct the St. Louis Symphony Orchestra performance of Prokofiev’s ‘IVAN THE TERRIBLE’ in the authorized English version by Herbert Marshall, who also was the narrator and interpreter for B. Stasevich. This work will be again performed, under the conductorship of Mr. Leonard Slatkin, at St. Louis in March, 1979.

**THE HERBERT MARSHALL ARCHIVES**

The Soviet and East European Archives:
(approximately 8,000 volumes plus periodicals and manuscripts)

1. Unique journals, magazines, and booklists. Some already
annotated in "Bulletin of the Center for Soviet and East European Studies" #1, 2, 3, 4, 6, & 7.
2. Russian and Soviet Poetry: a most comprehensive library of publications in originals and translation. A catalogued collection of about 1,000 volumes.
3. Complete collection of Mayakovsky, including many first editions from his earliest work until the latest Soviet publication; all the editions of the collected works; magazine articles, LEF Magazine, biographies, and critical articles, etc., plus David Burliuk's magazines and articles on Mayakovsky and the LEF group.
4. Poetry of Soviet nationalities: Ukrainian, Georgian, Yiddish, etc. 150 volumes.
5. Library on the Russian Revolution, Russia and the USSR, Marxism, Leninism, Stalinism, etc. Eyewitness books, biographies, reference books, guide books, etc. Catalogued. 3,000 volumes.
8. Soviet Theatre: a comprehensive collection of works on Soviet theatre in Russian, English, German, etc., particularly scene design and Stanislavsky, Meyerhold, Tairov, Okhlopkov, etc. Catalogued.
10. Soviet Art: history, illustrated works and albums. 300 volumes.
11. East European Theatre: books and journals in German, Polish, etc. 600 volumes.
12. Music: see Center Bulletin #10. 50 additional items.
14. Records: music, folk songs, etc. in Russian, Ukrainian, etc.
15. Tapes: interviews with Soviet personalities and poets. A collection of Herbert Marshall's taped lectures on Soviet theatre, cinema, poetry, etc.
16. Video tapes: TV interviews, etc. with Herbert Marshall and Fredda Brilliant from BBC, NBC, CBS, etc.

Other collections in the Archives:
2. History of Japanese theatre: No and Kabuki, etc.
4. History of the Black in the Performing Arts: books, slides, etc. 100 volumes.
5. Huntly Carter Collection: pioneer journalist and historian of avant-garde art of the twenties in Russia, Germany, etc. Correspondence with Meyerhold, Tairov Theatre, Soviet institutions, etc. Newcuttings and photographs.
6. Herbert P. J. Marshall's own correspondence and autograph letters from outstanding personalities of the world, including Bernard Shaw, Sean O'Casey, Gordon Craig, Michael Redgrave, Tyrone Guthrie, etc.
7. World Theatre Architecture: most comprehensive library of illustrated and technical books on the history of the theatre architecture in Russia, Germany, East Europe and the USA. Marshall's personal collection of plans of theatres he has designed, such as the National Theatres of India, etc. in preparation for a World History.