



**ODESSA  
LITERARY  
MUSEUM**

**GUIDE**

Odessa  
2017

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0417

Editorial board

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Odessa Literary Museum: Guide / A.Yavorskaya and others. Editorial: T. Liptuga and others, - Photo by G.Isayev and others. – Odessa, 2017. – 160 p.: Illustrated Guide to the Odessa Literary Museum is a journey of more than two centuries, from the first years of the city's existence to our days.

You will be guided by the writers who were born or lived in Odessa for a while. They created a literary legend about an amazing and unique city that came to life in the exposition of the Odessa Literary Museum

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*Англійською мовою*

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## INTRODUCTION

The foundation of the Odessa Literary Museum was authorized by the Decree of the Cabinet of Ministers of Ukraine in 1977. It was housed in the palace of the princes Gagarins, an architectural monument designed by the architect Ludwig Otton. Nikita Brygin, the writer and bibliophile, was the founder and the first director of the Literary Museum.

Museum was created from the scratch: there were no funds, no contacts with writers or their heirs, no structure and a thematic-exposition plan, no exposition. All of it was done right after its establishment. At the same time, the building housing the Museum was under a renovation as it was originally built in the forties of the nineteenth century. The artistic solution demonstrated by the exposition is the result of the joint work of the scientific team and the designers, which was headed by the honored art worker of Ukraine, the muralist Anatoly Gaydamak. In 1984, the Odessa Literary Museum was finally opened.

The exposition of the museum, located in 21 halls, in the suite of the second floor and the four halls of the first floor, is unique. It includes three directions, traditional for the literary museums, i.e. a memorial component, the

museum of books and local book printing and the history of literature development in Odessa.

Each hall of the museum, in addition to the exhibits itself – books, manuscripts, magazines, personal belongings of writers, household items, writing materials of the era – showcases one or two decades of the nineteenth and twentieth centuries. Each of the halls is original, but at the same time they are organically linked.

The design solutions of each a phase of history are not straightforward as they demonstrate a refined theatrical scenery. They give the visitor the opportunity to show his or her erudition, lively imagination, the ability to read not only printed texts, but also hints of an artistic solution, peculiar characteristics of this or that decade, of one or another writer.



*The plaque to N. A. Brygin*

The creators of the museum considered it their goal to fill the cultural lacuna artificially created by the ideological policy of the Soviet era. Despite the thirty years since the opening day, the exposition as a whole is quite modern. Nevertheless, after the proclamation of Ukraine's independence, it showcases previously banned authors. There was an opportunity to make changes in the halls devoted to the literature of 1870-1890s, 1910s, 1917-1920s. The hall devoted to the literature of Bulgaria is partially reinvented. The materials devoted to the occupation of Odessa are now demonstrated in the halls of literature of the Second World War.

The museum presents more than 300 writers somehow connected with Odessa: Ivan Kotliarevsky, Alexander Pushkin, Adam Mickiewicz and Heinrich Böll, Georges Simenon, Boris Pasternak. Along with the great well-known writers like Nikolai Gogol, Leo Tolstoy, Mykhailo Kotsiubynsky, Lesya Ukrainka, Sholem Aleichem, Anton Chekhov, Ivan Bunin, Ivan Franco, Anna Akhmatova, Isaak Babel, Ilf and Petrov, Valentin Kataev, Mykola Kulish, numerous authors of the so-called "second-best series" are represented here, as they played an important role in the formation of the national culture. We honour the folklore from which, in fact, the literature of the city begins: "You live well in Odessa..."

The open-air exposition "The Garden of Sculptures" with the adjoining "Odessa Courtyard" was a successful continuation of the main exposition of the Odessa Literary Museum. The idea and its further implementation belongs to Leonid Liptuga.

Here you can find modern humorous sculptural compositions on literary themes, as well as the ancient Scythian and Polovtsian sculptures; the interior of the Odessa court was reconstructed, without which the narrative of literary Odessa would be incomplete.







## PRINCE GAGARIN'S PALACE

Two-storey building of Prince Gagarin's palace, which houses the Literary Museum, was built in the late 1850s – early 1860s. The building combines the external simplicity of the classical facade with shaped pediments and the eclectic luxuriance of the interior.

The solemnity of the main lobby area is shaped by a semicircular marble staircase leading to the second floor and paired pylons adorning the walls.

The second floor area is visually enlarged by the glass ceiling lamp showcasing the elegant four columns of the Corinthian order on the balcony and the watches supported by two atlantes down on their knees.



## THE GOLDEN HALL

The main hall of the museum is called the Golden Hall. It ends with a bay window with four large windows overlooking the sea. The walls, cornices and plafonds are decorated with molded gilded elements.

This is a kind of a museum's "living room." It hosts literary and musical evenings, anniversaries, creative meetings, exhibitions, international literary festivals, etc.

The Golden Hall allows the visitors to feel the continuation of time. In November 1899, the Odessa Literary and Artistic Club, which made a notable mark on the cultural history of the city, was based here. The famous local historian Aleksandr Deribas in his book *The Old Odessa* wrote about it with quite an enthusiasm: "Oh, the house of Prince Gagarin! That is the house, which welcomed the Odessa Literary and Artistic Club! A large audience, attending the club, glided over the cracked but still boasting its aristocracy parquet floor and admired the halls bordered by gilded cornices and whimsically painted plafonds."

*"Oh, the house of Prince Gagarin! That is the house which welcomed the Odessa Literary and Artistic Club!"*

A.M. Deribas

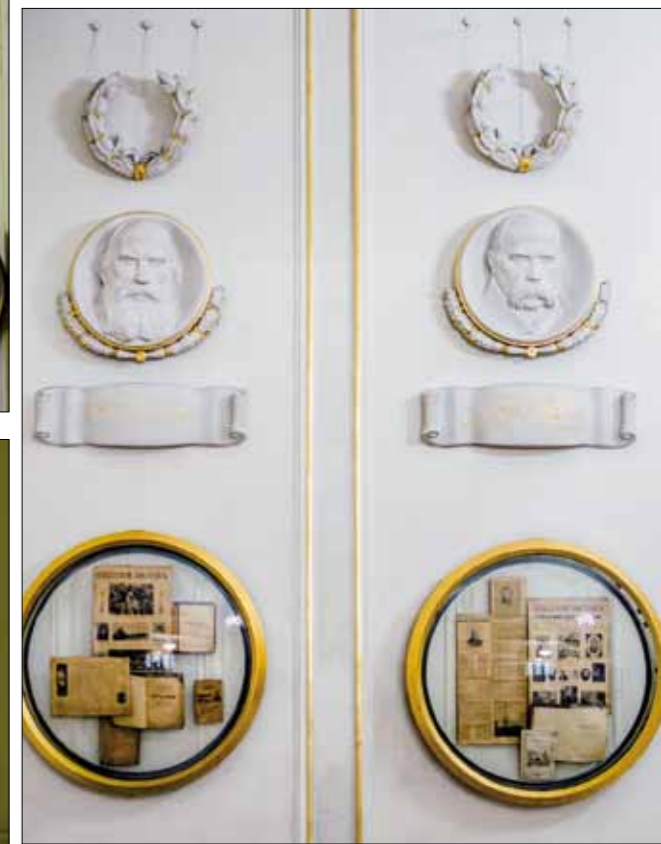
The Odessa Literary and Artistic Club organized literary and musical evenings, exhibitions of Odessa artists, public lectures on literature, philosophy and art. Most evenings were devoted to the anniversaries of outstanding writers. The exposition displays the jubilee issues of newspapers, collections of articles dedicated to Alexander Pushkin, Taras Shevchenko, Nikolai Gogol, Leo Tolstoy and their books published in Odessa.

I.A. Bunin, M.L. Kropivnitsky, V.M. Doroshevich, prominent writers and artists, were the members of the Club. Ivan Bunin took the floor at several evenings of the Club; in April 1899 he read the translation of Longfellow's *Song of Hiawatha*. Korney Chukovsky and Vladimir Zhabotinsky read their lectures on literature and art. Later Ze'ev Jabotinsky (born Vladimir Yevgenyevich Zhabotinsky) in his novel *Pyatero (The Five)* described one of the gatherings at the Literary and Artistic Club and the palace's grape hall.





In 1900 M.L. Kropivnitsky and M.K. Zankovetskaya, the coryphaeuses of the Ukrainian stage, gave a performance in the hall. In the show-windows there are numerous materials tracing the history of the Ukrainian and Russian theaters of the mid-19<sup>th</sup> – early 20<sup>th</sup> century. There are the posters of Odessa performances, the titles of books with the names of N.V. Gogol, I.P. Kotliarevsky, A.N. Ostrovsky, etc. M.S. Schepkin, who was called the comic genius, and the famous tragedian P. S. Mochalov were on tours in Odessa. In 1883 the Ukrainian professional company was on its first tour in Odessa under the direction of M.P. Staritsky and M.L. Kropivnitsky. Odessa audience was delighted. After the first tours the Ukrainian coryphaeus theater visited Odessa every year, giving performances here for several seasons. The posters and programs of the performances showcase the names of the coryphaeuses of the Ukrainian theater: M.P. Staritsky, M. L. Kropivnitsky, I.K. Karpenko-Kary, N.K. Sadovsky, P.K. Saksagansky, the famous M.K. Zankovetska.



*Fragment of the exposition dedicated to L. Tolstoy and T. Shevchenko*



## 1. Beginning of the literary history of the Odessa city. 1794-1810s.

The exposition of the hall is devoted to the oral folk art of the south of Ukraine and the beginning of the literary history of the city of Odessa.

The show-windows of the hall resemble the open windows of the city under construction, which arose on the seashore in the formerly desolate prairie (also known as steppe). The pendant composition combines the symbols of the sea and steppe (yoke, anchor, steering wheel) and bandura, symbolizing the folk art. It was the folklore song that became one of the first works, which mentions Odessa.

A cheerful optimistic Tchoomak's (Ukrainian ox-cart driver) song *You live well in Odessa...* gives rise to the legend about Odessa, a city to live an easy, cozy and joyful life. This legend was picked up and developed throughout

*You live well in Odessa,  
No need to wear bread bag  
No need to work  
No need to pay the master  
No plow, no rally  
They call me a master!*

*Tchoomak's (Ukrainian ox-cart driver) song*

the literature of the first half of the nineteenth century, chanting the free and gay life of a young city on the Black Sea coast.

Released from Ottoman Turkey, the lands of the Northern Black Sea Coast were quickly settled by settlers and fugitive bondmen. By the invitation of the tsarist government the colonists from Greece, Bulgaria, France, Italy, Switzerland, Germany also settled here. Representatives of different nations introduced the features of their life, customs, and culture. The exposition presents samples of Ukrainian, Russian, Bulgarian folklore, which existed in the region at the end of the 18<sup>th</sup> century. The most widespread subjects of oral creativity were the release from the Busurman captivity, the daring and exploits of free Cossacks.

In 1806, the third Russo-Turkish War broke out, in which Ivan Petrovich Kotliarevsky (1769-1838), the founder of the new Ukrainian literature, took part. Staff-captain Kotliarevsky served as adjutant to the commander of the Second Corps of the Dnieper Army. He took part in the battles, liberated Ishmael, Bendery, Kilia, Balta, and kept a register the *Journal of Military Operations*. He was awarded the Order of Anna of the 4<sup>th</sup> degree for military courage. His impressions and flashbacks he set out in the poem *Eneyida*, a parody of Virgil's *Aeneid*, where Kotliarevsky transformed the Trojan heroes into Zaporozhian Cossacks. In 1808, Ivan Kotliarevsky retired and left for St. Petersburg, and next year he published the *Eneyida*. A copy of this edition of 1809 is presented in the exposition.

Odessa grew rapidly, turning into the largest trading and commercial port of the Northern Black Sea Coast. "From the poor village of Hajibey, surrounded by empty and unprocessed steppes, this city...in the short period of time has turned into the most flourishing trading city in Europe... serving as the long-desired and necessary link between Russia and the midday Europe," the French merchant Charles Sicard wrote in his book *Letters about Odessa*. The exhibition displays both the French edition of 1812 and the Russian translation of 1818. The same section exhibits the books of G. Castelno,

S. Sestrantsevich-Bogus, P. Pallas, famous travelers, who first described the history, climate, nature, and the population of the region.

In the center of the exposition you can see the St. Petersburg magazine *Liceum* as of 1806 that published the first poem about our city, called *Odessa*. The poem was signed by initials "P.F.B." Many researchers tried to establish the authorship of this first literary work about Odessa. But, regardless of who was the author of this poem, the content is primarily of interest: a poetic description of the once desolate and wild steppes where the people of different nations and beliefs built the city with large houses with an incredible speed; the author expresses his or her confidence in the future glorious and happy future of Odessa.

The first books published in Odessa are also the subject of interest: the *Inscription of the Rules of Education in both Odessa's Noble Institutions* (1814) in Russian and French languages. A copy of the metropolitan newspaper *Severnaya Pochta* is also on display, which reports on the examinations at the Richelieu Lyceum, opened in Odessa in 1817 on the basis of the Noble Institute for Men.

The first prosaic literary work dedicated to Odessa was the book written by Ivan Dolgorukov (1764-1823) *Glorious Tambourines beyond the Mountains, or Traveling*





*Somewhere in 1810.* In 1810, the well-known Russian poet makes an exotic for those times tour: he set off on a journey along the Black Sea coast to see the new cities built on the lands conquered from the Turks. The pages of the book presented in our exposition, describe the early portrait of the young city, every detail that impressed and surprised the author in Odessa. Many pages are devoted to the Duke de Richelieu, the governor of the province, who made a lot for the prosperity of Odessa.



## 2. The Pushkin Hall. The cultural and literary life of Odessa in the 1820s.

*"And then there's Southern sun and ocean...  
What more, my friends, could you demand?  
A blessed and most favoured land!"*

*A. S. Pushkin,  
translated by James E. Falen*

The interior of the hall, decorated in solemn white and green colors, combines the ancient furniture, sculptures, seasonal objects of arts and crafts. It resembles the noble literary salon of the 1820s, which witnessed the heated discussions of the politics and literature over the table with the books of French writers. The members of secret societies were the regular guests of such salons.

In 1820s, on the eve of the Decembrist uprising, Odessa becomes one of the focal-points of free-thinking. A considerable role in the dissemination of freedom-loving ideas was played by the exiled writers who stayed in Odessa.

The exposition starts with a section describing the connections of the Decembrists with Odessa. Ancient books, lithographs and other materials, revealing the sources of Decembrist ideas, are presented. You may see the books of French educators, engravings depicting episodes of the Patriotic War of 1812, and even the deed for the serf, dated 1815.

There were many writers among the Decembrists. The central show-window presents the unique exhibits: the almanac *Polar Star* as of 1825, published by A.A. Bestuzhev and K.F. Ryleyev, *Dumy (Thoughts)* by K.F. Ryleyev, *Experience of the Theory of Taxation* by N.I. Turgenev. These books were quite popular in Odessa in the eighteen twenties. You can see portraits of the Decembrists, whose fates are inevitably connected with our city. In one of the windows there is a memoir book of those involved in the Decembrist movement: *Notes* by N.V. Basargin, memories of A.V. Poggio, S.G. Volkonsky and others.

A separate exposition is dedicated to Vladimir Rayevsky, a Russian poet who participated in the Patriotic war of 1812 and a friend of Alexander Pushkin. The show-window presents the magazines *Ukrainian Herald* and the *Spirit of Magazines* with lifetime publications of the poet (there were 11 publications in all) and a copy of his manuscript *On the Slavery of the Peasants*. In 1820-1821,

Rayevsky visited Odessa. One of the undestroyed prosaic passages belonging to him is signed: "Odessa. 8 December."

Separate themes of the exposition are dedicated to the poets of Pushkin's time: K.N. Batiushkov, N.I. Gnedich, V.A. Zhukovsky.

In 1818 Konstantin Nikolayevich Batyushkov (1787-1855) came to Odessa. He got acquainted with the archaeologist and the future founder of the Museum of Antiquities I.P. Blaramberg. The exposition presents coins of ancient cities-states of the Northern Black Sea region, the amphorae, rare editions of the poet's works, and the publications of translations from the *Greek Anthology* (the series was completed in Odessa). And almost ten years later, Nikolay Ivanovich Gnedich (1783-1833), a Russian poet and translator, completed his work on the translation of the *Iliad* in Odessa. It took twenty years of work to complete his translation of the *Iliad*, which is still the standard one. The first edition of Homer's *Iliad*, translated by Gnedich, is exhibited at one of the stands. Alexander Pushkin assessed Gnedich's *Iliad* as "a noble exploit worthy of Achilles" and devoted him an epistle starting with lines "With Homer you conversed alone for days and nights..."

There is also a section dedicated to Vasily Andreyevich Zhukovsky (1783-1852), the foremost Russian poet. He visited our city in 1837 after the tragic death of Alexander Pushkin. Zhukovsky met Pushkin's friends in Odessa, and recorded those conversations in his diary. He wrote no

poems about Odessa but, obviously, he believed that the best poetic description of Odessa had been already created by Pushkin. However, the poet Zhukovsky depicted it. He had an outstanding gift of the artist; he made five drawings of Odessa.

On the ancient table, next to the bronze bust of Zhukovsky made by the sculptor R. Bach (1886), you can see the early publications of his poetry in the journals and collections of the early 19<sup>th</sup> century, as well as the lifetime editions of his works.

Anna Petrovna Sontag (1785-1864), the niece of the poet and a children's writer, lived in Odessa. They were writing each other all through his life. Among the exhibits you may see a copy of the manuscript of her memories of Zhukovsky's childhood.

Alexander Scartlatovitch Sturdza (1791-1854), the Odessa writer and historian, was Zhukovsky's close acquaintance. He was among the first ones Zhukovsky sent his translation of Homer's *Odyssey*. A copy of this book – the edition of 1848 – you may see here.

"And so, I lived in Odessa then..." is the epigraph of the exposition devoted to the Alexander Pushkin's stay in the southern city of Odessa (1799-1837). Here you can find unique lifetime editions of the poet's works, facsimiles of manuscripts, ancient engravings. The first show-window tells about the poet's stay in the south. Lithography – St. Petersburg, a cold and official city – contrasts with ro-

matic southern landscapes (an unknown artist, gouache, the early nineteenth century). Next to it, there is the lifetime publication of the first romantic poem of the southern series *Elegy* ("The daylight faded...").

The exile to the south, unexpectedly for the poet himself, opened up a world of new life experiences, subsequently embodied in beautiful poems. One of them – the poem *The Robber Brothers*, published in Moscow in 1827 – is on display. "The true incident gave me an excuse to write this extract. In 1820, when I was in Yekaterinoslav, two robbers, shackled together, swam across the Dnieper and escaped. I have not invented their rest on the island, the sinking of one of the guards, it was a true story," Pushkin told Vyazemsky in 1823.

The poems *The Prisoner of the Caucasus* and *The Fountain of Bakhchisaray* reflect his memory of the journey across the Crimea and the Caucasus with the Raevsky family. In these poems you may feel the influence of Byron's romanticism. Therefore, the show-window next to the lithographed portrait of N. N. Raevsky (father) demonstrates the book *Compositions of George Gordon Byron*, published in Paris in 1820. Pushkin read the same book in Gurzuf. The handwritten verse album of the middle of the 19th century is opened on the pages with the text of *The Fountain of Bakhchisaray*. The rare lifetime publications of the poet, *Poems and Novels by A. Pushkin*, may be of particular interest.

The exhibits describe the years the poet spent in Odessa during his southern exile. For the first time Pushkin visited our city in the autumn of 1820, heading for Chisinau after traveling through the Crimea and the Caucasus; he was here in 1821 as well. When Prince Mikhail Vorontsov was appointed Governor-General of New Russia, Pushkin's friends got him a permission to move from Chisinau to Odessa. On July 3, 1823, the poet arrived in Odessa, where he was appointed an official of the chancery of the Governor-General. Pushkin's stay in Odessa is described in several exhibits: business papers from the office of the governor-general, ex-libris of Vorontsov's library, ancient books, a copy of the Pushkin's manuscript from *Eugene Onegin*.

The central show-window of the section exhibits a lithography: there is a house



The exposition dedicated to A. Pushkin



the poet lived in 1823, the former Northern Hotel on Italian Street (now it houses the Pushkin Museum on the 13, Pushkinska Street). A significant part of the exposition is occupied by unique books and almanacs with the poet's publications, written in Odessa, and memories of Odessa. Pushkin worked quite fruitfully here. For thirteen

months, he wrote over 30 poems, finished the poem *The Fountain of Bakhchisarai*, started working on *The Gypsies*. In Odessa, the first chapters of the novel in verse *Eugene Onegin* were written. The first complete edition of the novel, published in St. Petersburg (1833), is represented in the exposition. There are also such publications as the Petersburg almanac *Album of the Northern Muses* (1828), where the poem *Talisman* was first published, the volume of the *Proceedings of the Free Society of Russian Literature Fans* for 1825 with the

poem *Desire of Glory*. Both works were inspired by the image of née Countess Elizabeth Branicka Vorontsov, wife of Mikhail Vorontsov.

Pushkin stayed in Odessa up to August 1, 1824, when he again clashed with the government, which sent him into exile on his mother's rural estate of Mikhailovskoye (near Pskov).

In February 1825 another exiled poet arrived to Odessa, Adam Mickiewicz (1798-1855), a Polish dramatist, essayist, publicist, translator, professor of Slavic literature, and political activist. While still a student, Mickiewicz and his other friends had created a secret organization, the Philomaths. After investigation into his political activities, Mickiewicz was banished to central Russia. In Odessa he met with the members of the Polish liberation movement, with the Decembrists, visited Odessa literary salons. He often visited the family of his compatriots, the Shemiots, where, according to one of his contemporaries, he felt much better than in the luxurious apartments (a Shemiots' bookcase is exhibited in the hall). In one of the windows, you can see the translations of his series known as *Crimean Sonnets*. Odessa inspired a notable collection of sonnets. The Paris edition of 1851 of the Mickiewicz's poem *Konrad Wallenrod* is exhibited, as he started it here in Odessa. This is one of the best examples of the "poetic tale" genre of Polish Romanticism of the 1820s.

Exposition dedicated to A. Mickiewicz



In Odessa, Adam Mickiewicz met the poet Vasily Ivanovich Tumansky (1800-1860), a Decembrist and a Pushkin's friend, who was one of the most remarkable figures in the Odessa literary circles of that time. He had a great influence on the formation of the local journalism. Pushkin mentions him in *Eugene Onegin*:

"Our friend Tumansky has described  
Odessa in his great verses..."

A hand-written copy of the Tumansky's poem *Odessa* is exhibited here.

The final part of the hall exposition sums up the literary development of Odessa in the first third of the 19<sup>th</sup> century. In the second half of the 1820s, Russian literature, and especially Alexander Pushkin, becomes more and more popular in Odessa. In the display window, you may see the magazines and almanacs with the lifetime publications of Pushkin's works. "The charm of Pushkin's poems prompted us to literary pursuits," Odessa journalist Nikolai Troynitsky (1811-1892) wrote in his memoirs. In 1828-1830 the manuscript magazine of literature, criticism, sciences and arts *Areopagus*, issued by the students of the Richelieu Lyceum, has been published in Odessa. In 1827, Tumansky sent Pushkin a copy of the *Odessa Herald* newspaper, which since January had been published in Russian and French, saying: "...The *Odessa Herald*... we publish it together. In the next issue, we dare to publish your, dear Pushkin, description of Odessa, it belongs to us by right,

for it contains a charter for the immortality for our city." The window demonstrates the pages of the *Odessa Herald* dated April 20, 1827, with the publication of an extract from *The Travel of Onegin*, dedicated to Odessa:

"I lived back then in dry Odessa...  
Where skies for endless days are clear,  
Where commerce, bustling, crowds and presses  
And sets its sails for far and near;  
Where all breathes Europe to the senses,  
And sparkling Southern sun dispenses  
A lively, varied atmosphere."  
\*translated by James E. Falen

These verses made the city of Odessa immortal.



### 3. The First Grape Room. Literary life of Odessa in the 1830s-1840s.

On the both sides of the Golden Hall there are two semicircular rooms, the walls of which are covered with stucco molding in the form of grapevines. It is a typical style for palace interiors of the mid-19<sup>th</sup> century.

The hall is decorated as a bookshop. There are rows of old books on shelves, newspapers are on a table. These publications were popular in Odessa back then. Such bookshops with a reading cabinet, not a private aristocratic salon, became a popular meeting spot among the literature-related people. At the beginning of the 1830s, book publishing and journalism were developing rapidly in Odessa; many bookshops were opened, where you could either buy a book, or read it for a fee in a reading cabinet.

The most remarkable phenomenon in the history of the development of the cultural life of Odessa in the 1830s was the publication of the first literary almanacs with the works of N.M. Yazykov, A.A. Shishkov, F.N. Glinka, E.P. Grebenko, P.A. Vyazemsky, M.Yu. Lermontov, A.N. Maykov and other famous writers. The first Odessa

almanac was published in 1831. Along with the almanac *Gift to the Poor* as of 1834, there is a portrait of one of its publishers, Countess Elizabeth Vorontsov. The only surviving letter of Alexander Pushkin to the Countess mentions the history of the publication of this almanac. It was the poet's answer to the Countess's request to send his poetry for the almanac.

The issues of the *Odessa Almanac* of 1839 and 1840 (exhibited) are associated with the name of the famous Russian literary critic and Russia's first ethnographer Nikolai Ivanovich Nadezhdin (1804-1856), the former publisher of the Moscow magazine *Telescope*. In 1836 the magazine was suppressed for publishing Chaadaev's *Philosophical Letter*. Nadezhdin himself was exiled to the Ust-Sysolsky and then he arrived in Odessa in 1838. The *Telescope* magazine as of 1834, the documents related to the Nadezhdin's exile, the publication of his *Literary Chronicle of Odessa* are exhibited in the hall. Among the Nadezhdin's literary works of the Odessa period there is the story *Will-*

"A practical, commercial city! You won't believe it, but it adores poems."

Yakov Polonsky

*power*, printed in the second volume of the collection *One Hundred Russian Writers*, which was published in St. Petersburg in 1841. The illustration was made by Taras Shevchenko.

N.I. Nadezhdin took an active part in the founding of the Odessa Society of History and Antiquities (1839), whose goal was to study the historical and archaeological past of the region. Returning to St. Petersburg, he wrote a number of articles for the first volume of *Notes of the Odessa Society of History and Antiquities* (Odessa, 1844). The exposition boasts several volumes of *Notes* devoted to the history of the region, published in our city.

In 1843 Józef Ignacy Kraszewski (1812-1887), a Polish writer, publisher, historian, journalist, scholar, painter and author, was admitted to this Society. Subsequently, the author of numerous social and historical novels, was one of the pioneers of the realistic trend in the Polish literature. His visit to our city resulted in the book (exhibited) *Wspomnienia Odessy, Jedysanu i Budżaku* (*Memories of Odessa, Edysan and Budzhak*). Here you can also see the works of another Polish writer who lived in Odessa from 1843 to 1846, Zygmunt Miłkowski, pseudonym Teodor Tomasz Jeż, Polish romantic writer and politician who struggled for independence of Poland as a leader of Polish Union. In the book *From the Memories of Odessa* he describes the years of study at the Richelieu Lyceum.

A significant event in the literary life of the city was the arrival of Nikolai Vasilievich Gogol (1809-1852), a great Russian dramatist of Ukrainian origin. He visited Odessa twice. The first time he arrived in 1848. The writer settled in the house of his uncle, General Troshchinsky, on Nadezhdinskaya Street (now known as the Gogol Street). For the second time Gogol came to Odessa at the end of October 1850 to spend the winter here.

The exposition showcases the materials devoted to the writer's second visit in 1850-1851, when he spent five months here, working on the second volume of the *Dead Souls*. In the central section you can see the first edition of the five surviving chapters of the second volume published posthumously, and next to there is one of the most interesting exhibits: a hand-written list of these chapters, made in Odessa in 1855.

Odessa remained in the Gogol's memory as a city where his friends lived, where he enjoyed living and working, as evidenced by Gogol's letters from Odessa.

Gogol's staying in Odessa had a huge impact on the enlightened establishment of the city. There are numerous memories of his contemporaries. Pre-civil war editions of memoirs devoted to the great Russian writer, found their place in the exhibition next to the publications of Gogol's letters he wrote in Odessa and editions of his works.





## OLM. GUIDE

In the window "Gogol and the theater", you can see the lifetime edition of the play *The Government Inspector*, which was published in Moscow in 1841, and the memoirs of an actor A.P. Tolchenov about Gogol's reading of the Moliere's play *School of Wives*, published in the collection *From the Past of Odessa*, and other exhibits. The artistic decision of the section reflecting the Odessa period in Gogol's life, is pretty theatrical. Floating apparel of Pannochka recalls the mystical protagonists of the *Evenings on a Farm Near Dikanka*, the tumbleweed symbolizes the endless wanderings and homelessness of the writer.

In the 1840s, Odessa reached extremely high economic development; industry and agriculture were developing



rapidly; shipping and trade brought significant profits to the city. The rapid rise of Odessa fascinates; the city on the Black Sea continued to attract the well-known writers and cultural figures.

Pushkin's younger brother Lev also lived in Odessa. His house was a kind of a cultural center for local and visiting writers.

Yakov Polonsky (1819-1898), a leading Pushkinist poet who tried to uphold the waning traditions of Russian Romantic poetry during the heyday of realistic prose, created a panegyric to Odessa in the 1840s in his novel *The Cheap City*. The protagonist Elatomsky hit Odessa in search of a career. Basically, that is an autobiographical novel. Unlike some other Russian poets, Polonsky did not belong to an affluent family. In order to provide for his relatives, he joined the office of Prince Vorontsov in Odessa. In 1845

Fragment of the exposition dedicated to N. Gogol



Fragment of the exposition dedicated to N. Gogol

## THE FIRST GRAPE ROOM

he published his second poetic collection, and later, in the late 1870s he wrote a novel about the city of his youth, *The Cheap City*, introducing both fictional characters and historical figures, such as Prince Mikhail Vorontsov. "My young memories are connected with Odessa; they are so intangible in my soul that I poured them out in my novel *The Cheap City*."

The selected works of Osip Aronovich Rabinovich (1817-1869), the first Odessa Jewish writer who wrote in Russian, are exhibited here. The collection included the novel *Kaleidoscope*, dedicated to Odessa of 1840s-1850s.

The autograph of Prince Pyotr Andreevich Vyazemsky (1792-1878) reminds of his arrival in Odessa in 1849.





#### 4. The Second Grape Room. Public and literary life of Odessa in 1850-1860s.

*"Each beautiful thing in our life, science and art are created by our minds with the help of imagination, and much of it is created by fantasy with the help of mind."*

*N.I. Pirogov*

The exposition of the hall narrates about the public and literary life of Odessa in the 1850s-1860s, when, after the Russia's defeat in the Crimean War, sociopolitical contradictions were sharply aggravated. The literary chronicle of Odessa was enriched by the names of Lev Nikolayevich Tolstoy (usually referred to in English as Leo Tolstoy) and Aleksey Konstantinovich Tolstoy (a member of the Tolstoy family, and a second cousin of Leo Tolstoy), who during the Crimean War (1853-1856) joined the Imperial infantry regiment and went only as far as Odessa. The first edition of the *Military Stories of Count L.N. Tolstoy* (1856) is dedicated to the Crimean War, where he served as a second lieutenant in an artillery regiment.

Ivan Sergeevich Aksakov (1823-1886), a Russian littérateur and notable Slavophile, left his impressions

of Odessa during the Crimean War in his letters. The letters constitute the most interesting and significant part of his literary heritage, therefore the four-volume *Ivan Sergeevich Aksakov in his Letters*, published in Moscow and St. Petersburg in 1888-1896 is exhibited next to his poem *The Vagabond* (Moscow Collection, Vol. 1, 1852).

The Crimean War, a military conflict fought from October 1853 to February 1856, in which the Russian Empire lost to an alliance of the Ottoman Empire, France, Britain and Sardinia, showed the Russian intelligentsia the need to modernize their society. In the Novorossiysk region, opposition sentiments were spreading increasingly. At this time, a scandalous newspaper *Kolokol* (The Bell) published by Aleksandr Herzen and his old friend Nikolay Ogarev in London,

#### OLM. GUIDE

influenced a lot on the Russian establishment. Herzen's publications were illegally sent across the border. Odessa was one of the transportation centers. The ancient bookcase keeps a collection of rare books published abroad, bypassing censorship. Here you can see an authentic copy of the *Kolokol* issue. The newspaper published a large number of materials from Odessa, exposing the abuse of local authorities. This information was supplied to Herzen by his Odessa correspondents. You may see the exhibits located behind the cabinet on the desk, which seems to represent the "desk of the *Kolokol*'s secret correspondent."

The next exhibition set describes the Odessa period in the life of Nikolay Ivanovich Pirogov (1810-1881), a prominent Russian scientist, medical doctor, pedagogue, public figure, and corresponding member of the Russian Academy of Sciences. He was a rare type of scientist, able to respond to the burning questions of life. In September 1856, Pirogov was appointed the guardian of the Odessa educational district. At the request of Pirogov, the Richelieu Lyceum started publishing the *Odessa Herald*. It was edited by progressively-minded professors. Later the newspaper became popular far beyond the region. Pirogov called for the transformation of the Richelieu Lyceum into Novorossiysk University. The introduction to the *Novorossiysk Literary Collection*, published in Odessa in 1859, defines one of the main aspects of the scientist's work: "One of his heart-warming thoughts was to arouse the mental activity, the main field for which is literature." The *Collection of N.I. Pirogov's Literary Articles*, published in Odessa in 1858, is exhibited here in the hall.

*Exposition dedicated to N. Pirogov*







A. Palm, S. Durov, A. Balasoglo, members of the Petrashevsky Circle (a Russian literary discussion group of progressive-minded commoner-intellectuals), made a noteworthy mark on the history of literary and social life of Odessa in the 1850s.

Alexander Ivanovich Palm (1822-1885), a Russian poet, novelist and playwright, was one of the notable figures in the public and literary life of Odessa. He was sentenced to 3 years of exile and deported to the south in 1850 under the supervision of the police. The exposition includes manuscripts, letters, original photographs, a family album, novels and plays of the writer, including those based on his life in Odessa. Later, in 1857, his best friend Sergey Durov after his amnesty found shelter in the Palm's family. In the show-window you can see the publications of his poems.

In the summer of 1861, Nikolay Alexandrovich Dobrolyubov (1836-1861), a Russian literary critic, journalist, poet, revolutionary democrat and the idol of the progressive youth, visited Odessa. He worked on his article *The Life and Death of Count Camillo Benzo Cavour* here; a copy of the manuscript is showcased in the exposition.

## 5. Green Fireplace Hall. The literary life of Odessa in the 1870s-1890s.

The hall is decorated in noble green colors featuring antique fireplace. The exposition covers the period of the literary life of the city at the end of the 19th century.

The first set of exhibits is devoted to the literary and propaganda activities of the revolutionary populists. In the windows there are editions of popular fiction and uncensored editions published abroad.

The name of Gleb Ivanovich Uspensky, a Russian writer, and a prominent figure of the Narodnik movement, is associated with Odessa. In 1887, he undertakes four trips along the Danube right from Odessa. As a result he wrote a series of essays on the problems of the political life of Bulgaria.

Odessa was a home city for Nikolai Garin-Mikhailovsky (1852-1906), a Russian writer and essayist, locating engineer and railroad constructor. His childhood memories

"... I simply can not describe to you the city of Odessa, its splendor and beauty, its inhabitants with their wonderful characters, and also the brilliant deeds that can be done here."

Sholem Aleichem

and impressions of Odessa formed the basis for his autobiographical stories *Tyoma's Childhood* and *Gymnasium Boys*. The exposition includes the lifetime editions of books and a photograph of the Richelieu Gymnasium where he studied. The stories *Students* and *Engineers* continue the series of his fictional autobiography. Next to the books you may see the original pictures of the family album and the writer's inkwell.

Vladimir Galaktionovich Korolenko (1853-1921), a Russian and Ukrainian short story writer, journalist, human rights activist and humanitarian, editor of *Russkoye Bogatstvo*, "the conscience of the Russian land". Materials reflecting the writer's creative and biographical contacts with our city are widely represented in the exposition: family photos, manuscripts, his own box for pens and pencils. The typescript of the article "*Land! Land!*" with his comments and one of the last autographs – a note to

the young poetess A. Strukova, dated October 1920, – are exhibited here.

You may also see the materials related to the writer's public activities: his photo with a group of the Udmurt peasants from Stary Multan village, who were falsely accused of committing ritual murders. He spent enormous amount of time supervising the court case, himself performed as barrister in court and almost single-handedly brought about the acquittal.

For the first time, Korolenko arrived in Odessa in October 1893. Since then, he had visited the city many times as the family of his cousin Tutsevich lived here. He devoted him many pages of the extensive autobiography *The History of My Contemporary*. The first volume of this book with the dedication to V.K. Tutsevich is exhibited in the hall.

Avetik Isahakyan (1875-1957), a prominent Armenian lyric poet, writer and public activist, in 1898 was arrested for his activities "against Russia's Tsar" and sent to Odessa. His love to the sea pervades all his verses composed in Odessa: "Oh, free waves, throw me ashore far, far away..."

In the window you can see a manuscript of one of Isahakyan's ten poems, written in Odessa, his books and personal belongings.

Political persecution led yet another Armenian writer to the southern city – Alexander Movsesyan better known by his pen name Alexander Shirvanzade (1858-1935). In

Odessa he worked on the story *Melania* and the novel *Vardan Hayrumyan*. The pages of the manuscript *Artist*, the story containing the description of Odessa, are presented in the exposition.

The exposition dedicated to the classics of Jewish literature Mendele Mocher Sforim (born Sholem Yankev Abramovich, 1836-1917) and Sholem Aleichem (born Solomon Naumovich Rabinovich, 1859-1916), includes portraits of writers, lifetime editions of their works in Russian and Yiddish.

Mendele Mocher Sforim (also known as Moykher, Sfarim; lit. "Mendele the book peddler") was a Jewish author and one of the founders of modern Yiddish and Hebrew literature. He moved to Odessa in 1881 and lived here until his death in 1917. His works spoke of the difficult life of the Jewish poor people in a simple, understandable language. This tradition was developed by the largest prose writer-realist Sholem Aleichem. He lived in Odessa from 1890 to 1893, actively cooperating with the local press. You may find descriptions of his life in Odessa in his works, including the novels *Menahem-Mendl* and *Wandering Stars*.

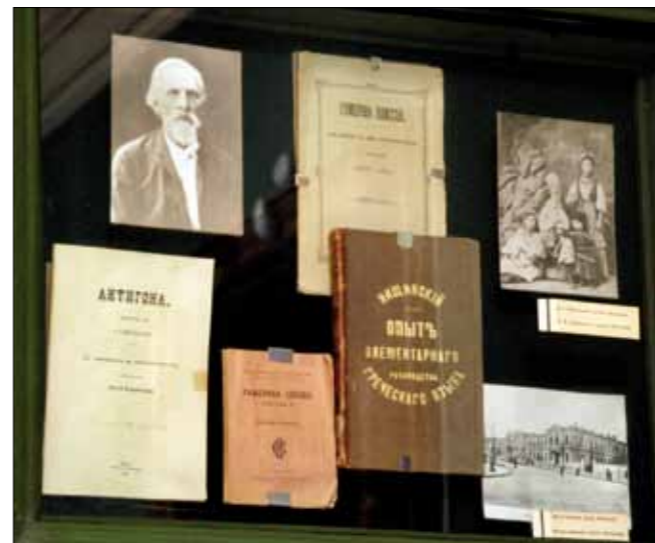
Embroidery with the Latvian national ornament adorns a show-window devoted to Andrejs Pumpurs, a national Latvian poet (1841-1902). He lived in Odessa in 1878, and penned the Latvian epic *Lāčplēšis* (*The Bear Slayer*, first published in 1888). The exhibition contains



Inkpot owned by N. Garin-Mikhailovsky



Fragment of the exposition dedicated to V. Korolenko



The exposition dedicated to P. Nishchinsky



a collection of poems in Latvian, the cover of the first edition of *Lāčplēsis*.

The exposition reflects the creative links of Ukrainian writers with the city of Odessa, including Petro Nishchinsky, Ivan Nechuy-Levytsky, Dniprova Chayka (the pen name of Liudmyla Berezhyna), Stepan Rudansky, Anatoly Svidnitsky (author of the first Ukrainian family novel *Lyuboratsky*). You can see the unique lifetime editions.

Petro Ivanovych Nishchynsky (1832-1896), a talented Ukrainian linguist, composer, poet and translator, settled in our city in 1860. Among the exhibits you can see the books he wrote in Odessa – *The Experience of Elementary Guidelines in the Study of the Greek Language in Gymnasiums and Progymnasiums*, as well as his translations of *Antigones* by Sophocles and *Iliad* by Homer from Greek into Ukrainian.

Liudmyla Berezhyna (1861-1927), a Ukrainian educator, writer, and a collector of Ukrainian folklore, spent her youth in Odessa. The exposition showcases her first book *Znaharka*, published in Odessa in 1885 under the pen name Dniprova Chayka, which made her the part of Ukrainian culture.

In the windows, dedicated to Ivan Nechuy-Levytsky (1838-1918), an outstanding Ukrainian writer and satirist, you can see the views of Odessa and poetic and genre scenes of the Ukrainian life in 1870s. From 1873 to 1885 he taught Russian language, history, and geography in

the Second Men's Chisinau Gymnasium, and spent his vacations in Odessa. "On vacations, me and my friends headed to Odessa, to swim in the sea. The colorful coasts near Odessa and the hot south made me happy, turned me into poetic mood," he wrote.

This period of his life is described in his autobiographical story *Above the Black Sea*. That is the first book about Odessa written in Ukrainian language with a detailed description of the city and daily life of its citizens. That was the most fruitful period for the writer: he wrote stories *Clouds* (1874), *The Kaydashev Family* (1879), *Old-fashioned Fathers and Mothers* (1884). The most famous story is *Mykola Dzherya* (1878), published in the almanac *Rada* in 1883 (one of the first Ukrainian almanacs).



## 6. Hall of Journalism. 1890s-1910s

The exposition presents a dynamic photomontage made of newspaper sheets, magazine covers, headings of publications and extracts from the chronicle of the city life that conveys a special flavor of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. The composition is complemented by the attributes of the reporter's office: an old camera, a typewriter, and a notebook.

Odessa was one of the centers of journalism and book publishing at the end of the nineteenth and twentieth centuries. More than 50 different newspapers and magazines were published annually. The cultural level of the Odessa media, as well as of its readers, was pretty high. Ivan Turgenev, Victor Marie Hugo, Ivan Bunin, Alexander Kuprin collaborated with Odessa newspapers at different times. The pages of Odessa publications witnessed stories and sketches by Leo Tolstoy, Antov Chekhov, Vladimir Korolenko, Alexey Tolstoy, Vsevolod Garshin. The local mass periodicals and newspapers acquainted the reader with the outstanding Ukrainian writers: Ivan Franco, Mykhailo Kotsiubynsky, Lesya Ukrainka. Copies of newspapers and

"...we had to work in the most helpless and unprotected domain of Odessa life aka journalism"

V.M. Doroshevich

magazines with publications of the works of the above writers are showcased in the hall.

At the same time, Odessa was also famous for its "reporters of that fire-breathing southern type, where their temper and imagination were welcomed more than their literacy and accuracy," the poet-satirist Don Aminado (born Aminad Petrovich Shpolyansky, 1888-1957), who started his career in *Odessa News*, said.

Among the Odessa periodicals of the 1870s the newspaper *Pravda* (1877-1880) was one of the most progressive one. It featured detailed reviews, literary critical articles, and analysis of the social and economic life of Odessa.

"The editor trusted his employees, he was on friendly terms with them making the work in the newspaper quite pleasant. The censorship has affected everything and everyone. The newspaper was made up of shreds of the censored, stained in red, materials," A.M. Deribas wrote.

The oldest newspaper in Odessa, *Odessa Herard* (*Odesskiy Vestnik*), was published up to 1894; one of its issues is presented here. You may also see the leading





newspapers of that time, *Odessa Leaflet (Odesskiy Listok)* and *Odessa News (Odesskiye Novosti)*, and a medal minted to the 35<sup>th</sup> anniversary of the latter.

Among the Odessa magazines, presented in the exposition there are two literary magazines *By Sea and by Land (Po Moriu i Sushe, 1895-1896)* and *Life of the South (Zhizn Yuga, 1897)*. They published works by A.M. Gorky, I.Ya. Franco, M.M. Kotsyubynsky, V.G. Korolenko. Nearby there are the Odessa satirical magazines of the early 20<sup>th</sup> century: *The Little Bee (Pchelka)* and *Crocodile (Krokodil)*.

One of Russia's most popular and widely read journalists, a novelist, essayist, drama critic, and short story writer Vlas Mikhailovich Doroshevich (1864-1922) is re-

membered in history of Russian journalism as the "king of the feuilleton". In 1893 Doroshevich, already a well-known Moscow-based journalist, moved to Odessa to work as a reporter for the *Odessa Leaflet*. After the publication of his first article, the journalist was ordered to leave the city within 24 hours. In 1894 Doroshevich returned to Odessa and continued his work in the *Odessa Leaflet*. The feuilletons of that period were published in the book *Odessa, its Men and Women*, presented in the exposition. In 1897, he traveled to Sakhalin as part of a larger international assignment. He recorded his experiences and impressions in his book *Sakhalin*, originally serialized in *Russian Wealth, God's World*, presented in the exhibition. Here you can also see the journalist's notebook, documents, letters, caricatures of V.M. Doroshevich and his personal belongings – a walking-stick and a door sign.

Semen Titovich Gertz-Vinogradsky (1848-1903), a journalist, literary and theater critic, was widely known in the second half of the 19<sup>th</sup> century under the pen name "Baron X". "He was a brilliant journalist. Intelligent... With the real fiery temper of a journalist... The whole south, for which Odessa was a mental center, was eagerly waiting for the satires of Baron X!"... Vlas Doroshevich wrote about the Hertz-Vinogradsky. The journalist's brother, S.T. Gertz-Vinogradsky – Peter Titovich – who wrote under the pseudonym Lohengrin was no less striking professional.



A well-known local historian, journalist, bibliographer Alexander Mikhailovich Deribas (1856-1937) was a grand-nephew of one of the founders of the city José de Ribas. He started his literary career in the newspaper as a reporter, later a theatrical reviewer. For a long time he collected materials on the history of the city. In 1870 he published essays on the first decades of Odessa existence. They formed the basis of the famous book *The Old Odessa*, which was published in 1913.

Korney Ivanovich Chukovsky (1882-1969), one of the most popular children's poets in the Russian language. He was born Nikolay Vasilyevich Korneychukov, which he reworked into his now familiar pen-name while working as a journalist at *Odessa News* in 1901. Nikolay studied at the Odessa Gymnasium. Later,



Nikolay was expelled from the gymnasium for his "low origin" (a euphemism for illegitimacy). He had to get his secondary school and university diplomas by correspondence. Later he described his childhood memories in his book *The Silver Emblem*. This book with the author's handwriting is presented in the exposition. Next to it, you may see the family photos and the jubilee issue of the newspaper *Odessa News* as of 1909 with a portrait of Chukovsky and his autograph.

Nikolay studied at the Odessa gymnasium, where one of his classmates was Vladimir Zeev Jabotinsky (born Vladimir Yevgenyevich Zhabotinsky, 1880-1940), already a well-known correspondent of *Odessa News*, who wrote under the pen name Altalena. It was Jabotinsky, who promoted Chukovsky's

Fragment of the exposition dedicated to K. Chukovsky



first publication in the *Odessa News* in 1901. Since that time, the newspaper regularly publishes Chukovsky's articles on philosophy and literature. The exposition showcases an article by Chukovsky with his corrections and a poster announcing the author's reading of his poem *Crocodile*.

In the beginning of the twentieth century Odessa was well aware of the names of young journalists Jabotinsky and Chukovsky. Vladimir Jabotinsky recalled those days in his autobiographical *Tale of My Days* (193) and the novel *The Five* (1936): "There is no other Odessa ... of course, Odessa of that time – by mild cheerfulness and easy wickedness, flying around without any hint of mental turmoil, without a shadow of moral tragedy."

A separate showcase is devoted to the publishing industry in Odessa. Here you can see books devoted to art, science, technologies, research, history, philosophy, social culture. Authors were professors of Novorossiysk University.

Despite the existing limitations, book publishers produced both art and popular-science literature in the Ukrainian language. In the showcase there are books by literature classics and researches of their works, socio-journalistic literature, books by foreign authors, as well as pictures of the printing house of one of the most famous Odessa publishers Yefim Ivanovich Fesenko (1850-1926).



Fragment of the exposition dedicated to A. Deribas



## 7. The Hunting Room.

### Anton Chekhov, Aleksandr Kuprin, Ivan Bunin in Odessa.

The hall is called "The Hunting Room" as it is decorated with pylons with relief capitals and bas-relief Frisians with images of birds of prey and the heads of hunting dogs.

The exposition narrates about the famous writers Anton Chekhov, Aleksandr Kuprin, and Ivan Bunin who stayed in Odessa.

Anton Pavlovich Chekhov (1860-1904) arrived in Odessa in the summer of 1889, as the *Odessa News* reported. A copy of the newspaper opens a showcase, dedicated to the writer. Chekhov came to Odessa at the invitation of the actors of the Moscow Maly Theater, which toured here. He conceived arduous journey by train, horse-drawn carriage, and river steamer to the Russian Far East and the katorga, or penal colony, on Sakhalin Island, calling this trip "the general idea of his life." His findings were published as *Ostrov Sakhalin* (*The Island of Sakhalin*), a work of social science, not literature. This book as well as other lifetime editions of the writer, are

"Odessa ... attracts me as an unknown force."  
Anton Chekhov

exhibited in the window. Here you can also see the photos of Chekhov's friends in Odessa: P.A. Sergienko, the famous Odessa journalist, Chekhov's fellow countryman, and the translator of his stories in English O.R. Vasilyeva.

Chekhov's plays were staged in the City Theater. You can see the program of Odessa's plays and the publication of his plays *The Bear*, *Three Sisters*, and *Uncle Vanya*. The famous actors N.N. Solovtsev, M.V. Dalsky, the great Russian actress V.F. Komissarzhevskaya took part in those performances.

Since 1896, Ivan Alekseevich Bunin (1870-1953) came to Odessa every year. The exposition showcases the story *Village*, *Power*, *I keep silent*, *The Sacred Tale*, his lyrical poems. Here you can also see the author's autograph in the publishing contract.

In June 1898 Bunin moved to Odessa. Here he became close to the Southern Russia Painters Comradeship, became friends with the artists Peter Nilus and Eugene Bukovetsky. "I am deeply convinced that without Odessa



he would be a writer of a different shade, a different character," Nilus wrote about Bunin.

Being in Odessa, Bunin often stayed in the hospitable house of Bukovetsky. Furniture from this house located in the 27 Kniazheska Street –

the armchairs, the table, the bookshelf, and the mirror – is used in the museum exposition. On the mirror there is a photograph of Anna Zakni, the first wife of the writer and their son Nikolay. You can also see a Bukovetsky's easel, which, among other drawings exhibits a portrait of I.A. Bunin (from the artist's album). From 1918 to 1920, until the departure from Odessa to emigrate, Bunin and Vera Muromtseva lived in the apartment of E.I. Bukovetsky, where the writer kept his famous diary *Cursed Days*. One of the first entries: "Twelve years ago, together with V.N. [Muromtseva] we arrived on this day to Odessa on the way to Palestine. We see the dark fairy-tale-ish changes! Dead, empty port, dead town all in a muck..."

In emigration Bunin often recalled Odessa. In one of his best stories, *Galya Ganska*, he wrote: "And for some reason I remembered the spring in Odessa... this mixture of already hot sun and winter fresh sea, bright skies and spring sea clouds. And the spring-ish elegance of women strolling down the Deribasovskaya street..."

The three famous writers are connected by their Odessa acquaintance Alexander Mitrofanovich Feodorov (1868-1949), a well-known writer at that time. In the window dedicated to A.M. Feodorov, there are copies of Chekhov's and Kuprin's letters to him, separate editions of his works with autographs.

The Feodorov's house always attracted the creative intelligentsia. It was Feodorov who introduced Bunin to Kuprin. In 1897, Bunin wrote: "I live in Lustdorff at Feodorov's house ... Kuprin also lives here, a very nice and talented man..."

The name of Aleksandr Ivanovich Kuprin (1878-1838) entered the literary life of Odessa at the end of the 19<sup>th</sup> and beginning of the



20<sup>th</sup> centuries. Bright image of the city captivated the writer, it offered him an unlimited source of creativity. The photographs you see in the window is an evidence of his versatile life and wide creative interests. The writer is depicted in various situations – in a balloon basket, in a diving suit before descending to the bottom of the sea, in a military uniform.

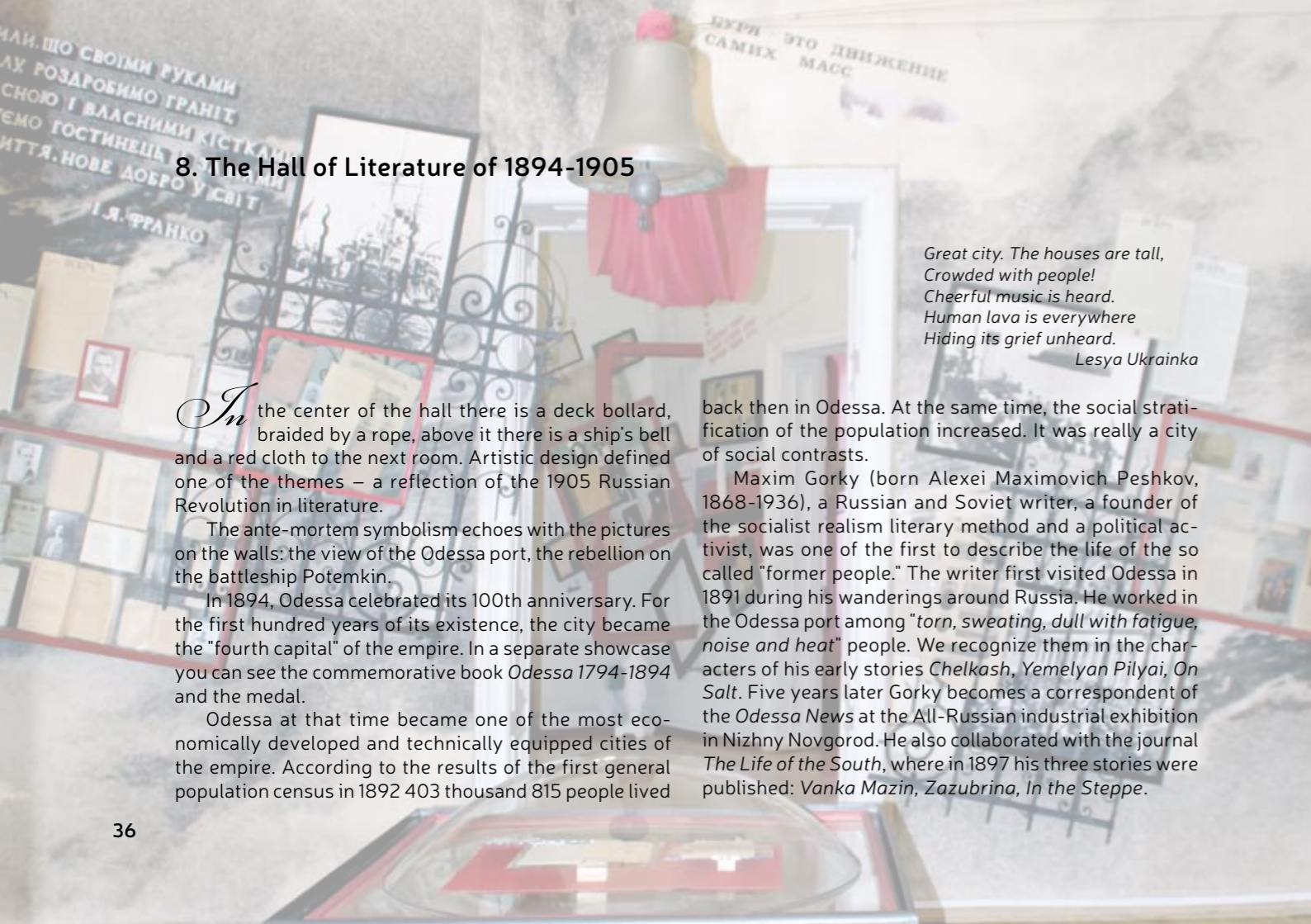
A famous pilot Sergei Utochkin and wrestler Ivan Zaikin, Kuprin got acquainted with in Odessa, became the heroes of his essays. In the exposition you can see a portrait of Ivan Zaikin, his autograph and the publication of Kuprin's story *In the Circus*, dedicated to the bitter fate of the Russian athlete Arbuzov. Next to it, there are other works, written in Odessa: *The Garnet Bracelet* – a story about all-conquering love, *The Lord's Fish* – an essay from the series *Laistrygones*, the story *Duel* and the newspaper *Odessa News* with the story *Resentment*.

In a separate showcase there is the most Odessa-ish Kuprin's story *Gambrinus*, an emotional summation of many motifs of his writing after 1905. The magazine *Contemporary World* as of 1907 presents the first publication of this story, there is also a photo of Alexander Pevzner, the prototype of the protagonist Sashka, a Jewish violinist who plays in a bar called *Gambrinus*, and the photo of the writer himself in the Odessa cafe. *Gambrinus* offers one of the best descriptions of the life of the Odessa port.

"A huge port, one of the world's largest trade ports, has always been crowded with ships... In the spring and autumn hundreds of flags from all over the world fluttered here, and all day long you could hear the commands, shouts in all sorts of languages... The whole bay at night was filled with light boats of smugglers... All these people – sailors of different nations, fishermen, stokers, merry ship-boys, port thieves, engine-drivers, workers, boatmen, stevedores, divers, smugglers – they were all young, healthy and saturated with the strong smell of sea and fish, labor, charm and horror of the daily risk, they valued strength, youth, fervor and biting tough words, and on the shore they were indulged with wild delight in revelry, drunkenness and fights."







## 8. The Hall of Literature of 1894-1905

In the center of the hall there is a deck bollard, braided by a rope, above it there is a ship's bell and a red cloth to the next room. Artistic design defined one of the themes – a reflection of the 1905 Russian Revolution in literature.

The ante-mortem symbolism echoes with the pictures on the walls: the view of the Odessa port, the rebellion on the battleship Potemkin.

In 1894, Odessa celebrated its 100th anniversary. For the first hundred years of its existence, the city became the "fourth capital" of the empire. In a separate showcase you can see the commemorative book *Odessa 1794-1894* and the medal.

Odessa at that time became one of the most economically developed and technically equipped cities of the empire. According to the results of the first general population census in 1892 403 thousand 815 people lived

back then in Odessa. At the same time, the social stratification of the population increased. It was really a city of social contrasts.

Maxim Gorky (born Alexei Maximovich Peshkov, 1868-1936), a Russian and Soviet writer, a founder of the socialist realism literary method and a political activist, was one of the first to describe the life of the so called "former people." The writer first visited Odessa in 1891 during his wanderings around Russia. He worked in the Odessa port among "torn, sweating, dull with fatigue, noise and heat" people. We recognize them in the characters of his early stories *Chelkash*, *Yemelyan Pilyai*, *On Salt*. Five years later Gorky becomes a correspondent of the *Odessa News* at the All-Russian industrial exhibition in Nizhny Novgorod. He also collaborated with the journal *The Life of the South*, where in 1897 his three stories were published: *Vanka Mazin*, *Zazubrina*, *In the Steppe*.

Great city. The houses are tall,  
Crowded with people!  
Cheerful music is heard.  
Human lava is everywhere  
Hiding its grief unheard.  
Lesya Ukrainka

In the 1900's Maxim Gorky gathers the best literary forces to publish the collections of *Znanie*, a publishing company based in St. Petersburg, Russia founded by Konstantin Pyatnitsky and other members of the Committee for Literacy. Odessa writers Alexander Kipen and Semen Yushkevich (1868-1927) also participated. Semen Yushkevich writes about the terrible life of the Jewish poor people, street women, forced to engage in prostitution. In the window you can see the collections of *Znanie* with publications of the most significant works of Odessa writers.

Lazar Karmen (1876-1920), the father of the outstanding film director Roman Karmen, a Russian writer and journalist, wrote about the Odessa tramps, Karmen was the first one, even before Kuprin, who wrote about Sashka-musician. In 1903, the newspaper *Odessa News* published his essay *The Magic Violin*. His obituary says the following: "Karmen was a poet of the bottom, a poet of the port. Like a tumbleweed, he wandered with a knapsack behind his shoulders, sketching Volga feathers, the sailors and the port hooligans."

The part of the hall is devoted to the Ukrainian writers Lesya Ukrainka, Mykhailo Kotsiubynsky, I.Y. Franco, N.K. Voronoi, B.D. Grinchenko and the M.F. Komarov who lived in Odessa for certain periods of their lives.

The great Ukrainian poet Lesya Ukrainka (born Larysa Petrivna Kosach-Kvitka, 1871-1913) first came to Odessa

in 1888, and then visited the city annually. She saw the sea for the first time here, and since that time, the marine theme has become the leading one in her poetry.

"Sea, oh sea! Limitless,  
Full of movement and peace!  
I forgot my sorrow and my happiness,  
Connecting you is my wish."

Impressions of Odessa formed the basis of one of her first poetic series *The Journey to the Sea*. The collection of her poems *On the Wings of Songs* (Lviv, 1893), in which the *Journey to the Sea* was first published is exhibited here. Lesya Ukrainka's poems and stories were published on the pages of the Odessa periodicals.

The exposition presents a unique book – poems by Heinrich Heine translated by Lesya Ukrainka and Odessa journalist Maxim Slavinsky with the autograph of the author of the preface, the mother of the poet Olha Petrivna Kosach (better known by her pen name Olena Pchilka, 1849-1930). Olena Pchilka, a Ukrainian publisher, writer, ethnographer, interpreter, civil activist, visited Odessa many times and we have here her another autograph – a postcard addressed to the Odessa writer F. Gavrilko.

Lesya Ukrainka was a close friend to the family of Mikhail Fedorovich Komarov, she dedicated him a series *The Journey to the Sea*. Coming to Odessa, she stayed at the Komarov's house; Margarita, the Komarov's daughter,

was her close friend. Original photos from the Komarov's family album are presented in the exposition.

M.F. Komarov (1844-1913) was one of the founders of the Ukrainian bibliography, ethnographer, historian, literary critic, and a publisher. All his life, Komarov collected poems dedicated to Taras Shevchenko. In the showcase there is an almanac called *Wreath to Taras Shevchenko. Extracts from the Poems of Ukrainian, Galician, Russian, Belarusian and Polish poets. Collection with M.F. Komarov's Comments* (Odessa, 1912), as well as the magazine *Local Notes* with the stamp from the personal library of M.F. Komarov. The Komarov's hospitable house also welcomed M.L. Kropivnitsky, I.K. Karpenko-Kary, and M.M. Kotsiubynsky.

The showcase dedicated to the prominent Ukrainian writer Mykhailo Mykhailovych Kotsiubynsky (1864-1913) contains editions of his works, a signed postcard, and a writer's beaded purse. In 1892 to 1895, Mykhailo Kotsiubynsky worked for a commission studying the grape pest phylloxera in Odessa. He

traveled through the villages of Moldavia, studied the village life, wrote down folk songs and beliefs. The plight of the peasants, the national colors, colorful landscapes

of Moldavia are described in his stories *For the Greater Good, Revenge, On the Wings of the Song, Humanly*. The first translation into Russian was published in the *Odessa Leaflet* of 1895; it was the story *Revenge*. The novel *Fata Morgana*, probably his best-known work, is also exhibited here. Ukrainian philanthropist E.Kh. Chikalenko recalled: "In Odesa I met with Mykhailo Kotsiubynsky, he was so young, but so popular; the best writer ever."

Ivan Yakovych Franko (1856-1916) entered the history of literature as an outstanding writer, social and literary critic, journalist, interpreter, economist, political activist, doctor of philosophy, ethnographer, the author of the first detective novels and modern poetry in the Ukrainian language.

Odessa was the first city where Franko's work was translated into Russian. The newspaper *Odessa Herald* in 1883 published his story *Gritsk's School Year*.



Portrait of M. Kotsiubynsky by M. Zhuk

Franco was a regular contributor to the Odessa magazines *The Life of the South* and *Southern Notes*. The exposition presents magazines with Franco's publications: *Little Myron, The Lesson of Calligraphy, Letters from Galicia, To the Light*.

At the end of the 19<sup>th</sup> century the union of the Ukrainian creative intelligentsia called *Odeska Hromada* (Odessa Community) was established. The exposition presents a copy of the handwritten welcome speech by Ivan Franco.

Ivan Franco arrived in Odessa in 1909 and stayed at the hotel *Versailles* in the Greek street. The exposition devoted to the Ukrainian writers is decorated with graphic portraits of M. Kotsiubynsky and I. Franko painted by their close friend, artist and writer Mikhail Zhuk.

The beginning of the twentieth century is marked by the flourishing of Ukrainian culture. The era of Ukrainian modern was launched in 1903 in Odessa by Mykola Voroniy (1871-1938), who published the first Ukrainian modernist almanac *Over the Clouds and from the Valleys*. Ideas of modernism were caught by

the Odessa writer Ivan Lvovich Lipa, who published the almanac *The Fire (Bahattia)* in 1905 in Odessa. Both almanacs published the classics of the Ukrainian literature:

Mykhailo Kotsiubynsky, Ivan Franko, Lesya Ukrainka, M. Voronoi, O. Oles, B. Lepky, Panas Myrny, O. Kobylianskaya. A famous poet and public figure Yuri Lipa (1900-1944) started his career in Odessa. He described the city of his childhood in his poem:

Oh Pawa Town, full of Taverns,  
In the sun, God unfolded you like a rug,  
Enjoy wine, grown indigenously,  
Catch someone else's weird talk...

Borys Dmytrovych Hrinchenko (Grinchenko), a classical Ukrainian prose writer, an editor of the four-volume *Ukrainian Dictionary*, Vladimir Vynnychenko, a writer and playwright, Sergey Shelukhin, a poet, Andrei Nikovsky, a scientist, visited Odessa quite often. The Ukrainian Cultural and Educational Association *Prosvita* operated in Odessa in 1906-1909. It had

more than 500 members. The literature-related lectures were given by well-known writers and Ukrainian activist: I. Lipa, M. Komarov, I. Lutsenko, S. Shelukhin and others.



Portrait of I. Franko by M. Zhuk





## THE HALL OF LITERATURE OF 1894-1905

The censorship that banned the publication of books in the Ukrainian language became weaker. Among the many Ukrainian publications it is worth noting the novel by Mykola Kulish *The Black Rada (Chorna rada)* with illustrations by A. Zhdkh, and the magazine *Osnova* that published the poems by young Pavlo Tychyna. Ukrainian culture has confidently set its foot on the European path of development.

Exposition dedicated to L. Ukrainka



## 9. The Triangular Room. Silver Age

The Silver Age hall is located in a room of irregular shape – the so-called "triangular room." It is decorated in accordance with the style diversity, popular in the early twentieth century. The composition, combining the objects of the late nineteenth century and the modernist style (longcase clock, an ancient Chinese vase, table-bureau, originally decorated photos, kid gloves), are contrasted to the vortex of the "futuristic" trend. In the part of the hall where the creativity of poets-futurists is represented, there is another presentation of color and form, in the manner of Kazimir Malevich.

The exposition devoted to Leonid Andreev (1871-1919) is placed on the background of a photo collage overlooking the hotel Bolshaya Moskovskaya. Original materials are exhibited: original photographs of the writer of different years, one of them with a dedication to the Odessa writer S. Yushkevich, lifetime editions of the stories *So It Was*, *Sashka Zhigunov*, plays *The Tsar-Hunger*, *Requiem* and his last novel *The Satan's Diary*.

And the silver moon was shining  
Over the silver age.

Anna Akhmatova

Almanac *Rosehip* with *The Story of the Seven Hanged* (1908) is presented here. The Odessite Vsevolod Vladimirovich Lebedintsev was the prototype of Werner, one of the protagonists of the story. The postcards, addressed to his relatives, are also showcased.

In February 1902, during the honeymoon, Leonid Andreev, a Russian playwright, novelist and short-story writer, together with his wife Alexandra Veligorskaya spent three days in Odessa, staying at the Londonskaya Hotel. The original photograph of the writer's wife and his humorous essay *In the South*, based on his honeymoon impressions, are exhibited.

Three oval showcases are dedicated to symbolist poets. Almanacs and magazines of the early 20th century are exhibited: the *Golden Fleece*, *Apollo*, the lifetime editions of Konstantin Balmont, Jurgis Baltrushaitis, Fedor Sollogub, Innokentiy Annensky, Andrei Bely and Alexander Blok. In the central oval you can see a book of poems *The Wreath* with the autograph of Valery Bryusov, addressed to Zinaida Gippius.

The first showcase is dedicated to Konstantin Balmont (1867-1942), a Russian symbolist poet and translator. In 1912 he visited Odessa. In the show-window there are a book and two photographs of the poet, one with an autograph to his wife Catherine.

In 1911, Boris Nikolaevich Bugaev, better known by the pen name Andrei Bely (1880-1934) visited Odessa. In early May, Andrei Bely and his wife Asya, a cousin of I. Turgenev, were returning from their wedding trip. "...They did not visit Athens: they spent two weeks in the promised land, celebrated Easter (Christ is Risen!) and travelled from Jaffa to Odessa," A. Bely wrote. In the showcase you can see the publications of



The exposition dedicated to L. Andreev

Andrei Bely in the 1900s-1910s: *Gold in Azure* (1904), *Urn* (1909), *Ashes* (1909), *The Queen and Knights* (1912).

Nikolay Stepanovich Gumilyov (1886-1921), an influential Russian Silver Age poet, literary critic, traveler, and military officer. He repeatedly visited the countries

of the Middle East and Africa: in 1908, 1909, 1910 and 1913. Many of these exotic journeys began or ended in Odessa. The first chapter of his *African Diary* reflects the Odessa impressions of the poet, which he himself defined as "strange" ones: "it reminded me some foreign city, russified by a diligent administrator."

Here you can see an *Apollo* magazine and the *Dragon* almanac with N. Gumilyov's publications, poetic collections *The Pillar of Fire* and *Porcelain Pavilion* as well as his posthumous collection of poems, published in 1923, two years after the poet's execution.

Anna Andreyevna Gorenko better known by the pen name Anna Akhmatova (1889-1966), a Russian modernist poet, one of the most acclaimed writers in the Russian canon, was born in Odessa at Bolshoy Fontan, near the Black Sea port, in Sorokin's summer residence on June 23, 1889. "This dacha (rather, the little hut) was located in the depths of a very narrow and downward spot,

next to the post office. The sea shore is steep, and the tracks of the steam train were stretching on the very edge," the poet recalled. Anna's parents settled in Odessa shortly before the birth of their daughter, but in 1890 the Gorenko family left Odessa, moved to Pavlovsk, and then north to Tsarskoye Selo, near St. Petersburg.

Akhmatova came to Odessa in the summer of 1904, she lived in Lustdorf, where she wrote her early poems, dedicated to A.M. Feodorov. She visited Odessa in 1906 and 1909. In 1903 she met a young poet Nikolay Gumilyov, who pursued her intensely, making numerous marriage proposals and in 1909 she accepted his proposal. The first editions of Anna Akhmatova's poetry collections of the 1910s-1920s are exposed in the hall: *Rosary*, *The White Flock*, *By the Sea*, *Plantain*, her young photos.



Fragment of the exposition dedicated to A. Akhmatova

Sasha Chorny (born Alexander Mikhailovich Glikberg, 1880-1932), a Russian poet, satirist and children's writer, was also born in Odessa on October 13, 1880. His Odessa impressions – the port, coal depots in the sea harbor, pigeon-houses – are described in the story of his emigrant period – Pigeon shoes: "It was in Odessa, in the distant days of my childhood..." However, Sasha Chorny is better known as satirist. In 1908, he returned to Saint Petersburg and wrote for the popular magazine *Satirikon* to wide popular acclaim. "When somebody gets an issue of the magazine, the first things he looks for are the Sasha Chorny's poems. There isn't a student, physician, or lawyer that does not know Chorny's verses by heart," wrote Korney Chukovsky, who was also a *Satirikon* contributor.



In the showcase there are the publications of satiric writers Arkady Averchenko and Nadezhda Teffi, who have visited Odessa on repeated occasions and described the city in their fiction and memoirs.

In 1914 and 1916, Igor Severyanin (real name Igor Vasilyevich Lotaryov, 1887-1941), a Russian poet who presided over the circle of the so-called Ego-Futurists, performed in Odessa. Odessa magazine *Theater and Cinema* of 1916 with a portrait of Severyanin reported on that event. The circle of Odessa acquaintances of the poet is quite wide: A. Kuprin, A. Deribas, P. Nilus, S. Yushkevich, Lohengrin, A. Feodorov. He mentions them in the autobiographical poem *Bells of the Cathedral of Senses*:

*"Isn't it time for us to go to Odessa  
To perform there for Odessites?"*

The exposition showcases one of the most popular collections of the poet: *Thunder-boiling Cup*, *Zlatolira*, *Pineapples in Champagne*, *Victoria Regia* and the poet's autograph.

The new, futuristic art trend is showcased in the part of the hall, decorated in the style of the Leftist Art. The collection *A Trap for Judges (Sadok Sudei)* with the publication of the Manifesto of Futurism entitled *A Slap in the Face of Public Taste* by David Burliuk, Alexander Kruchenykh, Vladimir Mayakovsky, Victor Khlebnikov, the book *The Impressionist Studio* are exhibited here.

*The exposition dedicated to V. Mayakovsky*

The famous poet Velimir Khlebnikov (1885-1922), a central part of the Russian Futurist movement, visited Odessa occasionally, as his relatives lived here.

The year 1914 for Odessa was marked by the arrival of the futurist poets D.D. Burliuk, V.V. Kamensky and V.V. Mayakovsky.

David Davidovich Burliuk (1882-1967), a Russian and Ukrainian Futurist, Neo-Primitivist, book illustrator, publicist, and author associated with Russian Futurism, studied at Odessa art school. In the showcase you can see a photo of Burliuk in 1914 and the book *The Noisy 'Benois' and the New Russian National Art*. Burliuk once wrote:



"We should and can make phenomenal phenomena both in art and in life. Let's to grab the world by its beard and shake it well... we will paw the entire globe and turn it in the opposite direction."

In December 1913 the Futurist group members embarked on the Russian tour, which took them to 17 cities, including Odessa. In January 1914, D. Burliuk, V. Kamensky, V. Mayakovsky arrived in Odessa, on January 16 and 19 they performed at the Russian Theater. The audiences would go wild and often the police stopped the readings, but "*the gallery, the youth applauded them passionately,*" recalled the poet Vasily Kamensky in his book *Mayakovsky's Youth*. The tour ended on 13 April 1914.

The subject of Vladimir Vladimirovich Mayakovsky's (1893-1930) unrequited love was 17-year old Maria Denisova whom he met in Odessa during the Futurists' 1913 tour. In 1915 the first extracts from the poem *A Cloud in Trousers* (part of the Prologue and Part 4) appeared in the *Strelets (Sagittarius)* compilation in February 1915. The beginning of the poem: "*It happened.*"

*In Odessa it happened..."*

*"Maria!  
I fear to forget your name  
as a poet fears to forget some word  
sprung in the torment of the night."*

The photographs of the young Mayakovsky, Maria Denisova and the first edition of the poem *A Cloud in Trousers* of 1915 are exhibited (censored text).

The red frame in which the exposition dedicated to Mayakovsky is located, as if breaking a wall, connects two halls, marking the tragic events predicted in his poem *A Cloud in Trousers*: "the year 1916 cometh in the thorny crown of revolutions."



## 10. Literary life of Odessa in 1917-1920

The hall describes the birth and formation of the famous Odessa south-western literary school. The newspaper stand located in the center of the hall, as if split by stormy times, with the newspapers of 1917-1920, reminds of the turbulent period of the revolution and the civil war.

The exposition shows the books of the first post-revolutionary years – guidelines for adult education, works by A.S. Pushkin and T.G. Shevchenko, which were published in Odessa in 1919-1921. Documents of that time – the plan of the city of 1919, serving as a backdrop for the money printed by various authorities, decrees, declarations, leaflets.

"Odessa was a kind of a last shelter for the writers who fled from St. Petersburg, Moscow and other cities," Alexander Bysk recalled. The magazines with the publica-

*For more than three years, Odessa was surrounded by a front line. The front became a geographical concept... The citizens of Odessa disagreed in determining the number of authorities trying to govern the city during those three years ... there were periods when Odessa was headed by two authorities at the same time, and this also confused them.*

A.V. Kozachinsky

tions of I. Bunin, Teffi, A. Vertinsky, N. Evreinov and the manuscript of Alexander Bysk's memoirs show the extraordinarily rich cultural life of the city, in which the writers, journalists, and actors hoped to wait out hard times. Odessa was the first step to emigration for many famous writers who did not accept the revolutionary ideas."

The shelves of the bookcase are flung open. You can see poetic almanacs with the publications of E. Bagritsky, A. Fioletov, P. Storitsyn, V. Mayakovsky, published from 1914 to 1917: *Silk Lanterns*, *The Seventh Cover*, *Auto in the Clouds*, *The Silver Pipes*, *Miracle in the Desert*. Covers for the almanacs were painted by Sandro Fasini, Ilf's older brother. In the bookcase there are books by L. Grossman, N. Krandievskaya, Z. Shishova, translations of M. Voloshin, G. Shengeli. All of them were published by the publishing house *Omphalos*, which operated in Odessa

from 1916 to 1920s. The publishing house was headed by a poet, artist, and art critic Veniamin Simovich Babadzhan (1894-1920), executed in 1920. His photograph and book *Cezanne* (1919) are exhibited. There is also the manuscript of the poem by Semen Keselman, known under the pen name Esces, the obituary to Anatoly Fioletov, who died at the hands of bandits, the notebook with press-clippings about literary evenings of 1918-20s.

At the end of 1917, the young poets created two poetry-reading circles, which included Eduard Bagritsky, Yury Olesha, Valentin Kataev, Zinaida Shishova, Anatoly Fioletov (criminal investigation officer killed in autumn 1918), Adelina Adalis and others. The exposition shows the program of the poetry evening of the "Student Literary and Art Circle" in 1918. A table lamp with a green lampshade reminds of the evenings of the second poetry circle – The Green Lamp. Pyotr Ershov, who took part in the evenings, recalled: "During the whole vague year of 1918 in Odessa (a fantastic change of authorities, confusion) in the Conservatory hall, the Green Lamp organized open evenings on a paying basis under an awkward title "Poetry concerts." Surprisingly, but in the evening hours when it was unsafe to go out, concerts gathered a fair amount of the audience and not only the young people."

The destiny of the majority of young writers in Odessa in the 1920s was associated with the activities of YugROSTA, i.e. the Southern Branch of the Russian

Telegraph Agency. They performed with oral newspapers, lectures and concerts, produced posters, published magazines *Oblava* and *Lava*. Vladimir Narbut, a poet, was appointed the first head of YugROSTA, Eduard Bagritsky and Yuri Olesha worked there as journalists and artists. In the shop window you may see the sketches of posters by Yuri Olesha.

The exposition devoted to Yury Karlovich Olesha (1899-1960), a Russian and Soviet novelist, represents a line, running along the page of the book. This is a reminder of the book of memoirs *No Day without a Line*, which was published after the death of the writer. Autographs, the first publications, drawings, and books demonstrate the writer's childhood spent in Odessa. "The image of Odessa, imprinted in my memory, is a street shaded by acacia trees, where in a moving shadow small foreign letters appear in a semicircle in the window. In Odessa, I learned how to consider myself closer to the Western world," he wrote. Being a student of a gymnasium, he was a member of its football team; you can see the photos of that football team dated 1910s. The manuscript of the poem *Poland*, the drawings of Olesha and his sister Wanda, the letter written by Olesha and Valentin Kataev to Eduard Bagritsky in 1921 are exhibited. The Moscow period of the writer's life is described in the photos, a book of satirical poetry under the pseudonym "The Chisel", (Olesha used it while working in the newspaper *The Whistle*).



The autograph-signature of Yuri Olesha closes the line-exposition. The side window-lens showcases the first editions of Olesha's works: *Envy*, the fairy tale *The Three Fat Men*, and *The Cherry Stone*.

Two showcases introduce Eduard Bagritsky (born Eduard Georgievich Dzyubin, 1895-1934), an important Russian and Soviet poet of the Constructivist School, a part of the so-called Odessa School of Russian writers. The imaginative solution of this part of the exhibition really grabs your attention. The poet's lines of poetry seemed to

burst from the pages of books and ran out onto the white walls. Eduard Bagritsky was born in Odessa on November 3, 1895. His first publications on the pages of the Odessa periodicals are reminiscent of his active role in the literary life of the city of 1917-1925. Bagritsky has always felt himself a poet of the Black Sea city, even though most of his creative career took place in Moscow.

A snapshot taken in 1925 shows Bagritsky with a group of famous people; it is one of the last photos of the Odessa

period. Here you can also see a photograph of Bagritsky's wife, Lidia Gustavovna Suok. The second showcase presents his first books: *Southwest* (1928, a unique copy with the poet's autograph), *The Last Night* (1932), *The Winners* (1932). Bagritsky's most famous poem is *Smugglers*:

Fish and stars see the boat:  
Three Greeks are smuggling  
In Odessa trench coat ...

Bagritsky's letter to E.A. Furmanov, a journalist, is quite interesting. He reports on the work on the *Duma about Opanas*, his most significant work about the civil war in the south of Ukraine. The handwritten list of the poem and the book *Duma about Opanas* are displayed here.

The exposition reflects the short but bright life of the Bagritsky's son Vsevolod (1922-1942). After the death of his father and the arrest of his mother, the young man was left alone. He was also a notable Russian poet. In 1942, at the age of nineteen, a correspondent of the army newspaper was killed in the World War II. A field bag pierced by



a splinter of a bomb, and a book, published in 1964, entitled *Vsevolod Bagritsky. Diaries, Letters, Poems* with a preface by Mikhail Svetlov, give the finishing touches to the exposition dedicated to Bagritsky's family. Next to the showcase you can see an Eduard Bagritsky's chair and a copy of his two drawings, self-portrait (caricature) and a Pushkin's portrait.

A clear outline of the sail frames an exposition devoted to the talented word-painter Valentin Petrovich Kataev (1897-1986), a Russian and Soviet novelist and playwright. This is a reminder of his book *A White Sail Gleams* (1936), one of the most famous novels of the writer, a classic children's adventure. Kataev's prose is largely autobiographical, the characters of his books are his relatives and friends of childhood.

In the exposition center you can see the photos of two brothers Valentine and Eugene, who would become the famous writers, known as Valentin Kataev and Yevgeni Petrov. There are also the books by Pushkin and Shevchenko, read by their mother and father. Like the illustrations to the story *Broken Life, or the Magic Horn of Oberon* (1972) there are photos of the writer's father, one-year-old and the teen-aged Valentin with his friends – brothers and sister Arneri. In another image, you can see the company from Otrada, including Mikhail Galiy, the prototype of



Armchair owned by E. Bagritsky



Gavrik from the story *A White Sail Gleams*, and Yevgeny Zaporozhchenko, a prototype of Zhorka Dubasty from *The Broken Life*. The first public appearance of Valentin Kataev is imprinted in the photos of the members of the "Young Poets" evening in June 1914. Photos, the publication of early poems, a letter to Evgeny Zaporozhchenko with a list of Kataev's family addresses in Odessa: all that is combined into a story about the start of the creative destiny of Valentin Kataev, the Odessa period of his life. He was an officer during the First World War, you can see a photo of young ensign V. Kataev, and military postcards.

Books published in the 1920s, and photographs continue to tell the story of the writer's life after he left Odessa. At the top, there is a pendula, as if it is time itself that stopped for a while. The symbolism of the exposition reflects a feature that is very important for understanding Kataev's creativity: his books reflect a monument to the time passed through his personal destiny:

I knew, I felt that sooner or later  
 As a prodigal son I'll return to sit by the plane tree  
 On a stone bench, an unrecognized poet,  
 Inhaling the aroma of the flowering weeds,  
 Driving me to tears, from my childhood.



## 11. "Time of great expectations." The literary life of Odessa in the early 1920s.

The central showcase of the hall combines materials reflecting the unusual creative atmosphere of that time. Devastation and famine also affected the periodicals: the newspaper *News of the Odessa Gubernia Committee* as of May 20, 1921 was printed on the back of the tea parcel paper, the daily newspaper *Na Kleb* in favor of the starving with the publications of I. Babel, A. Sobol, G. Shengeli, L. Grossman. The "Modern Doctrine of Typhus Fever", published in Odessa in 1920, was a pressing daily topic. The leaflet published by Oprodkombug (the organization engaged in collecting and distributing food), has the signature of its compiler, Konstantin Paustovsky.

The "paper starvation" was felt as sharply as bread and fuel shortage, that is why the literature was mostly oral. In the center of the hall there is a bookcase, its shelves are empty, and the names of future books that would form the fame of the Odessa literary school are written on the

*"Just think about it! A city you live an easy and fine life in... The literary Messiah, who is expected for so long and so in vain, will come from there – from the sunny sea-wrapped steppes."*

Babel

glass. On the doors you can see handwritten announcements – on the back of the book or an old bank account – reporting on literary evenings, in which, contrary to the surrounding reality, romantic Bagritsky's ballads, Kataev's sonnets, Olesha's bizarre poetry were recited. The core of the former Green Lamp formed the basis of a new literary union – the young poets of Odessa organized the Union of Poets, where they read their poems on the stage of clubs and poetic cafe "Khlam" ("Art Literary and Artistic Youth"), "Furis" ("Furnished Island") and "4th Paeon."

Among the members of the Union of Poets there was the classic of Ukrainian poetry Volodymyr Sosiura (1898-1965). He was introduced to the circle of young writers by Eduard Bagritsky. Sosiura recalled: "...I've got acquainted with Yuriy Olesha, with the poets Shengeli and Bagritsky, who took my heart in their kind hands and showed me the way to the blue sky of poetry." On June 24, 1920 the news-



paper Odessa Communist published a poem by Vladimir Sosiura entitled *Rozplata* (*Satisfaction*). The lines of this poem open the exposition dedicated to the poet. Here you can see the manuscripts of poems, the first poetry collections, published in Kharkov and Kyiv, including the first edition of the poem *The Red Winter* (1922) and photographs of the poet. He visited Odessa occasionally, keeping in touch with his friends.

Exquisite design of the exhibition dedicated to Vera Mikhailovna Inber, born Shpenzer (1890-1972) recalls the name of her early collections *Sad Wine* (1914) and *Bitter Sweetness* (1917). There are also the notes on the Parisian fashion of the 1910s and the program of the lecture "Flowers on the Asphalt" about the history of fashion she delivered in Odessa. In the center of the exposition there is a funny play *Hell in Paradise*, rewritten by the poetess's mother. It is a thick writing book, covered with elegant handwriting of Vera Inber herself. On the first page the date is written: "Odessa, 1918." There are poems, some of which was included in the collection *Perishing Words*, published in Odessa in 1922. Her book *The*



Exposition dedicated to V. Inber

*Spot under the Sun* is autobiographical, its first chapters describe the difficult life in Odessa in the early twenties. On an elegant table with a marble top there is a photo of Vera Inber's mother, her folder for papers, the book *Perishing Words* with the autograph of the poetess and the manuscript of the book *Me Being Little*. A large mirror is hanging on the wall, reflecting the whole exposition. At the top you can see the picture of a young Vera and a reflection of the already famous poetess Vera Mikhailovna Inber.

The mirror was also used to decorate the exposition dedicated to the creators of the novels *The Twelve Chairs* and *The Little Golden Calf*, Ilya Ilf (pseudonym of Iehiel-Leyb (Ilya) Arnoldovich Faynzilberg, 1897-1937) and Yevgeny Petrov (the pen name of Yevgeny Petrovich Katayev, 1902-1942). Ilya Ilf's personal belongings, a cap and a tie, hiding the pictures of Ilf and Petrov, are reflected in the mirror. "I guess it was easier for Goncourt brothers. Still, they were brothers. And we are not even related. And not even coevals. We are even of different nationalities," they laughed in their *Double Autobiography*. You can see Ilya Ilf's inkwell and

his note about satire. Under the mirror there is a chair, reminding the one described in their most famous comedy novel *The Twelve Chairs*. In the eleven frames, imitating the backs of the chairs, you can see the exhibits describing the destiny of the writers.

The Odessa period in Ilya Fainzilberg's life (the pseudonym "Ilf" is made up of the first letters of the name and surname) is described by the letters to two young artists and their photos. Later one of them, Marusya Tarasenko, became his wife. Ilf regularly took part in the literary evenings. His future co-author Yevgeny Kataev (the pseudonym "Petrov" honors his father) wasn't involved in literature at that time. Miraculously surviving after the arrest of the Cheka (The All-Russian Extraordinary Commission for Combating Counter-Revolution, Speculation, and Sabotage) in 1920, an eighteen-year-old boy was able to get a job in a criminal investigation office. You can see his acknowledgement certificate, a portrait made by Sergei Bondarin, and Alexander Kozachinsky's book *The Green Van* (1938); Petrov was the prototype of the novel's protagonist.

In 1923, Ilya Ilf and Yevgeny Petrov met in Moscow, when they both worked in the newspaper *Gudok*. Their cooperation started right there. Later their duo was known simply as Ilf and Petrov. In the exposition you can see the publication of *The Twelve Chairs* in the magazine *30 Days* (1928), the book *The Twelve Chairs* and *The Little Golden Calf* with the Ilf's autograph. There are also author's photos of Ilf: he was quite passionate about photography, he even postponed the work on the second novel *The Little Golden Calf* because of it. The protagonist, Ostap Bender, is one of the most famous literary characters ever. Publications of Ilf and Petrov in the satirical magazines of the 1920s-1930s, an article about the authors in the French journal prove the popularity of their novels. Ilf and Petrov travelled a lot: they were in France, Italy, the United States. Their last satirical book was *One-storied America* (often translated as *Little Golden America*) that documented their journey through the United States (1937), the first edition of which is presented in the exposition. Their collaboration ended in 1937, after the death of Ilya



Fragment of the exposition devoted to I. Ilf and E. Petrov

Ilf. Yevgeny Petrov was killed in action in 1942. The last frame is empty symbolizing their unwritten books.

The newspaper *Moriak* (*The Sailor*) played an important role in the literary life of Odessa in the 1920s. The first issues were published in 1912. It was funded by the voluntary contributions of the Black Sea sailors and was printed abroad. The regular publications started only after the revolution. The editorial stated: "It is hard to have no bread, but to live without a newspaper, a conductor of a living word, is even harder." The exposition presents several issues of the newspaper, and below them you can see a composition of the objects symbolizing the romance of the sea: the ship barometer, shells, corals, starfish in the ring of ship ropes.

Eduard Bagritsky, Valentin Katayev, Yuri Olesha, Ilya Ilf, Isaak Babel, Georgy Shengeli, Vladimir Narbut collaborated with this newspaper. "The life of the *Moriak* newspaper was just as turbulent and interesting as the life of any of its readers," Konstantin Paustovsky, the executive secretary of the newspaper, wrote.

One of the best books about Odessa in the 1920s was the novel by Konstantin Paustovsky *The Time of Great*

*Expectations* (1959). The materials of the exposition illustrate its contents. Here you can see the photos of 1915, when Paustovsky, a military-tiered medical officer, first came to Odessa, and documents from the times of his work in the Oprodkomgub in 1920, and the narrow yellowed sheets on which Paustovsky, an employee of the *Moriak* newspaper, made notes from the *Sailing Directions of the Black and Azov Seas*. All the events of these difficult, but happy years are imprinted on the pages of his novel. He devoted several chapters to the history of his friendship with Isaac Babel; he was the first one who mentioned the name of the repressed writer after a long period of silence.

Four round windows are devoted to Isaac Emmanuilovich Babel (1894-1940), a Russian language journalist, playwright, literary translator, and short story writer, best known as the author of *Red Cavalry* and *Odessa Tales*.

His photograph as a student of the Commercial School, a text-book on the history of this school, a snapshot of teachers and an anthology of French novels recall his first literary experiments in French. In his autobiography Babel wrote: "My school was called the Odessa Commercial College named



Exposition dedicated to V. Sosiura



Fragment of the exposition dedicated to K. Paustovsky



I. Ilf's ink-pot

after the Emperor Nicholas I of Russia. It was a cheerful, noisy, multilingual school... During the breaks we went to the port or to the Greek coffee houses to play billiards, or to the Moldavanka to drink cheap Bessarabian wine in the cellars ... Mr Vadon was a French teacher there. He was a Breton and as all the French people he had a literary talent... I learned the French classics by heart... and from the age of fifteen I started writing stories in French."

In St. Petersburg, Babel met Maxim Gorky, who published some of Babel's stories in his literary magazine *Letopis*.

Gorky advised the aspiring writer to gain more life experience. His most vivid experience was the work as a journalist in the First Cavalry Army in 1920. Stories from the future book *Red Cavalry*, a collection of short stories, first appeared in the Literary Annex to the *News of the Odessa Gubernia Committee* in 1923. One of these publications is on a display. Several stories that were later included in *Red Cavalry* were published in Vladimir Mayakovsky's *LEF* magazine in 1924. The book was published in separate editions. This is an honest description of the brutal realities of war, far from revolutionary propaganda. As one of its characters says: "Good things are made by a good man. Revolution is a good thing made by good people. But good people do not kill. That means, the revolution is done by evil people."

Back in Odessa, Babel started to write the *Odessa Tales*, a series of short stories set in the Odessan ghetto of Moldavanka. At their core, the stories describe the life of Jewish gangsters, both before and after the October Revolution. Many of them directly feature the fictional mob boss Benya Krik, who remains one of the great anti-heroes of Russian literature. The famous Odessa raider Mishka Yaponchik (Mikhail Vinnitsky) is supposed to be his prototype. His joyful early *Odessa Tales* are opposed to the bloody pages of the *Red Cavalry*. In *Odessa Tales* "the robbers shot in the air, because if you do not shoot in the air you can kill a man." The first publication of the story *The King* on the pages of the *News of the Odessa Gubernia Committee* and the Babel's lifetime books are presented here.

In a separate showcase, there are three Babel's manuscripts: two notes of 1923 addressed to M. Koltsov and V. Narbut, and a preface he wrote in 1925 for a collection of seven young Odessa writers: K. Paustovsky, E. Bagritsky, S. Gekht, L. Slavin, I. Ilf,



O. Kolychev, and N. Grebnev. Next to the manuscripts there are the writer's glasses. Isaac Babel was arrested in 1939 and executed in 1940.

At the end of the exposition there are showcases with books, photographs, manuscripts, drawings, personal belongings of the activists of the literary life of Odessa in the first half of the 1920s: Georgy Shengeli (1894-1956), a poet, translator and poetry theorist, Lev Slavin (1896-1984), the author of the novel *The Heir* and play *Intervention*, about the Civil War in Odessa, Semyon Gekht (1900-1963), the apprentice and friend of I. Babel, Max Polyanovsky (1901-1977) and Lev Nikulin (1891-1967), writer and journalist.



Exposition dedicated to I. Babel

## 12. The literary life of Odessa in 1925-1930s. The First Congress of Soviet Writers

The exposition presents the literary life of the country in the mid-twenties – end of the thirties of the twentieth century. Photomontage on the front wall transports us into a contradictory atmosphere of "everyday life of great constructions" and great terror.

These years witnessed the establishment of literary associations that replaced the oral literature evenings. These associations had the opportunity to publish their collections and even separate magazines like *Yugolef*, *Streams of October*, *Garth*, *Young Guard (Molodaya Gvardiya)*, *Machine*, etc. Each association has its own exposition here, located at two levels: the vertical one tells about the organization/association itself, and the horizontal one (on the desks) tells about the most famous writers, members of that organization or association.

*We walked, we kissed, we lived...  
Meanwhile, nuzzling and snarling,  
The black vans in the night  
Woke us in the fright.*

Naum Korzhavin

The Yugolef Association, inspired by Mayakovsky who arrived in Odessa in 1924, was formed that very year. The poet's speeches affected the youth greatly, his poems were often printed by the local periodicals, which are presented here next to the lifetime edition of the poem *Khorosho* and a photo of Mayakovsky with his autograph.

Leonid Nedolia-Goncharenko was the leader of Yugolef, poets Semen Kirsanov, Sergei Bondarin, Leonid Chernov-Maloshychenko, artists Nikolai Sokolov and Nikolai Danilov were its first members.

The purpose of the Yugolef was to struggle against local stagnation and backwardness. The graphic section, which united young artists, was quite active. Among the exhibits that bring the living breath of the 1920s is a sketch of the design of a newsstand, drawings, and six issues of the magazine *Yugolef*.



Yugolef determined the literary life of Semen Isaakovich Kirsanov (1906-1972), a Russian poet, author of the famous lines "There is a city I see in a dream..." Later he recalled: "I started writing early. This became my favorite thing to do, and I was not concerned about the question: will they publish me or not?" There is a photo of a ten-year-old schoolboy and the first notebook, where his verses are written next to math problems. In 1922 he drafted his first book of poems *Radoyast* for publication. This carefully intertwined and illustrated by the author manuscript is displayed next to the sketch of the cover of the book *Your Word, Comrade Kirsanov* and an invitation card for the performance of the theater section of the Yugolef *Amusing Adventure of the Nothingsleft Tribe*. You can see also the poems *Experiments*, *Sight*, *My Name-Day*, *Poems in the Ranks*, published in Moscow, and pencil sketches by the famous Soviet artist David Tyshler to the Kirsanov's poem *Cinderella* published in the mid-twenties in Moscow.

The literary circle Streams of October, created in the spring of 1922, united all kinds of workers. Unique exhibits are presented here: a pass to the meeting of the circle, a group photograph of the "streamers", their manuscripts, and documents. The organizer of the literary association was Nikolai Matyash, an author of the famous novel *Children of the Cow*. The list of members of the Streams included Tatiana Tess, a well-known journalist, Ivan

Mikitenko, a writer, Semyon Olender, Osip Kolychev, Alexander Shpirt, unfledged writers. Eduard Bagritsky was appointed the head of the Streams, called by the workers as "unofficial literary college". The epigram written by the streamers mentions it as "the streams of sweet and sweat." In the winter of 1924, they published their only literary collection *Streams of October*.

Many documents in our museum are collected by Sergei Alexandrovich Bondarin (1903-1978), whose poems were read during the "streaming" evenings. Being the participant of the Union of poets, Yugolef, Streams, literary evenings, he carefully collected every item that connected him with the literary life of the city. All his life, since youth, he was writing one great book: the story about his time and himself. His archive survived even after his arrest by NKVD in the spring of 1944. The works of S. Bondarin are exhibited: early manuscripts of the 1920s, his first great work about Odessa called *A Story for My Son* (1935), a manuscript of the book *Mongolian Childhood* with editorial corrections by A.M. Gorky and numerous photographs of the writer himself.

Associations of Ukrainian writers Pluh (Plow) and Garth occupied a special place in the literary life of the city in the 1920s. The first publications of a new generation of Ukrainian writers on the pages of local periodicals are presented here. Studio Garth, a branch of the Union of Proletarian Writers of Ukraine, was established in the



Fragment of the exposition dedicated to S. Kirsanov



Exposition dedicated to S. Oleinik







spring of 1924 in the editorial office of the newspaper *Chervoniy Step*. It was headed by Ivan Mikitenko, an aspiring novelist. In the group photo you can see the members of the Odessa Garth branch gathered around him; next to it there is the invitation card to the joint plenum of the literary organizations in January 1925. At the meeting of the Garth Mykola Kulish read his play 97 for the first time, narrating about the tragedy of the famine in 1921.

The literary chronicle of Odessa in the late 1920s includes Ukrainian magazines *Blisky*, *Provesen*, *Metalevi Dni* (*Metal Days*). Vladimir Gadzinsky, a famous poet and literary critic, worked for *Blisky* magazine. Thanks to his artistic instinct, he published Maria Prigara, Savva Golovanivsky, Stepan Kryzhanivsky and other young authors who later became famous Ukrainian writers, poets, and literary critics.

Along with Garth, the Plug (Plow) was the largest literary organization of Ukraine, which united talented young people who came from the Ukrainian villages to study in universities and technical schools.

The talented poet Panko Peda, repressed in 1937, started his career in the Odessa branch of the Plug. The only undestroyed photo shows him as a young student of the Literary Department of the Odessa Pedagogical Institute. Thirty years later a collection of his poems *The Fire is Burning* was published by the well-known Soviet poet-satirist Stepan Oleynik.

Stepan Oleynik wrote the memoirs about the literary life of Odessa in the twenties and thirties. "In Odessa, there were several literary organizations, and we visited their literary evenings. There I saw the writers "alive" for the first time, among them Mikitenko, Bagritsky, Babel, Mayakovsky and others," he recalls. Stepan Oleynik graduated from the Literary Department of the Odessa Pedagogical Institute and started his career as a poet and journalist. Photographs and documents reflect his path from the school named after Lesya Ukrainka to the publications in the Kharkov journal *Krasnoye Slovo* (*Red Word*) and the republican newspaper *Visti* (*News*); you can see his press card on the display. His poem *Odessa Privoz Market* (the manuscript is exhibited) is a cheerful display of life in Odessa.

In the middle of the 1920s, the editorial offices of the newspapers *News of the Odessa Gubernia Committee* and *Molodaya Gvardiya* (*Young Guard*) established literary circles Stanok (The Machine) and Smena (The Shift). The poets Vadim Strelchenko and Vsevolod Azarov started their creative career there.

The poems by Vadim Strelchenko (1912-1942) *Loader* and *Metals* were published in 1929 in the magazine *Priboy* (*Surf*). The yellowed pages of the manuscripts and miraculously surviving letters sent to his family in the days of the war are exhibited. He went off to war in December 1941.



In the literary group Stanok V. Strelchenko made friends with Vsevolod Borisovich Azarov (1913-1990), a future seascape-poet. Azarov's literary debut was a poem *On the Borderline*, published in the magazine *On Patrol*. His creative biography is represented by the magazine *The Cutter* with his poetry, his manuscripts, books and photographs.

The materials describing the literary life of Odessa in the mid-twenties and thirties on the example of a single city show the history of literature, the formation and consolidation of creative forces, the tragic destinies of the repressed writers.

In 1934, the First All-Union Congress of Writers was held. Among the delegates there were writers whose creative destiny is closely connected with our city: Isaac Babel, Yuri Olesha, Vera Inber, Pavlo Tychina, Ivan Mikitenko and others.

On the bookshelves you can see the books of Boris Pasternak, Sement Kirsanov, Eduard Bagritsky, Pavel Tychyna published back then.

You can also see the Odessa magazines *Shkval* (*Windflaw*) and *Metalevi*

*Dni* (*Metal Days*), united in 1933 into the magazine *Literary October*. The literary magazine *Surf* was published for a while. Among the authors of those magazines, you may find Note Lurie and Alexander Batrov.



The exposition dedicated to the **Yugolef** organization



Fragment of the exposition dedicated to S. Bondarin

### 13. Hall of Arrivals.

#### Creative contacts Odessa writers made in 1920s-1930s

This hall is devoted to the visits of famous writers in Odessa. Its show-windows resemble the windows of a train. You can see photographs and books of writers who visited our city occasionally.

The travel theme is symbolized by an installation located in the doorway, in the center of which you can see the *Reference book of passengers. Trade industrial index for visitors and departures.*

Poet Pavlo Tychyna first visited Odessa in 1920 as part of the Kirill Stetsenko's chapel. "Noone, nowhere welcomed us as they've done it in Odessa..." the poet later recalled. He was quite a popular writer back then. When in eight years Tychyna visited Odessa again, he was greeted as a famous poet. *Shkval* magazine reported on one of the meetings that took place in the Press House on Pushkinskaya Street. The exposition shows a copy of a young Tychyna's portrait drawn by his teacher Mikhail Zhuk.

*Odessa, full of sun Odessa!  
Life is not a lake here  
Not a chill under a tree, no shadow!*  
Pavlo Tychyna

Mikhail Ivanovich Zhuk (1883-1964), a Ukrainian modernist artist, graphic artist, prose writer, poet and playwright, lived in Odessa from 1925 until the last days of his life. He was a close friend of M. Kotsiubynsky, left a series of portraits of Ukrainian activists of the *Executed Renaissance* group.

The exposition includes the play *Mefisto* (1920), children's books *Fairy Tales* (1920) and *Dreamlings* with the cover drawn by Zhuk himself. His literary works are illustrated by his own manuscripts. His self-portrait made in 1920, engravings, drawings, ex-libris, graphic portrait of Grigory Skovorda represent him as a graphic artist.

In 1928 Odessa welcomed the remarkable Ukrainian satirist and humorist Ostap Vyshnya (Pavel Mikhaïlovich Gubenko, 1889-1956). He was enormously famous by that time; the total circulation of his books reached almost



half a million copies by 1928. Odessa magazine *Theater – Club – Cinema* published the verse dedicated to him:

He is a new stage of humor,  
So, long live Ostap!

The Odessa magazine *Shkval* published the writer's impressions of Odessa, in particular about his meetings with theater and cinema activists.

The speeches of well-known writers Vsevolod Vyacheslavovich Ivanov (1895-1963) and Boris Pilnyak (Boris Andreevich Vogau, 1894-1938) were quite popular among the students. On March 24, 1924 the Medical Institute organized their creative fund-raising for the needy students. You can see a document with the autographs of writers. Later, Pilnyak wrote the story *Icebreaker* about this trip to Odessa and his meeting with Isadora Duncan. "The story was originated in Odessa, where I was forced to go as a result of the lack of money and disobedience; my friend, the vagabond and the co-writer Vsevolod Ivanov accompanied me." The exposition shows the Boris Pilnyak's book *The Naked Year* and Vsevolod Ivanov's *The Partisans*.

Boris Andreevich Lavrenev (1891-1959) was a frequent guest in Odessa.

Exposition dedicated to M. Rylsky

Being a seascape writer, he regarded Odessa as a special city, a city where he became a sailor. As a schoolboy he escaped from his native house in Kherson, and started his career onboard the steamer *Athos* as a shipboy. Until his last days he remained faithful to maritime romance. "I grew up near the Black Sea. I fell in love with it at first sight and forever with the true monogamous love. The people of the sea are freedom-loving, proud, and straightforward." The heroes of the writer's books are the same.

In the exposition you can see Lavrenev's books, personal belongings, a notebook with Odessa-period records. There is a sketch book with his painting *Sea Still Life*.

Mikhail Arkadievich Svetlov (1903-1964) and Mikhail Semenovich Golodny (1903-1949) visited Odessa in 1925. Their visit is described in Sergei Bondarin's book *The Sail of Voyages and Memories*. The first books of the poets and the group photo made in Odessa are shown in the exposition: M. Golodny, M. Svetlov, S. Bondarin, S. Kirsanov, L. Nedolia-Goncharenko. M. Svetlov and M. Golodny were closely linked to Odessa: you can see the numerous



The exposition dedicated to P. Tychyna

publications on the pages of the magazine *Shkval* and the newspaper *News of Odessa*. They also published poems of popular young poets Alexander Bezymensky, Iosif Utkin, Alexander Zharov.

In 1924 the *Shkval* published essays describing the life of Turkey, written by Sufi. Their author was in fact Petr Pavlenko, who arrived in Constantinople as a commercial director of the Soviet trade society. Returning to Odessa, Pavlenko continues his writing under the pseudonym Sufi and publishes a number of essays about Odessa, two of which are presented in the exposition.

In the 1930s, the House of Creativity of Writers was opened in Odessa. Among its guests there was the remarkable Tatar poet Musa Cälil (also anglicized as Mussa Jalil, 1906-1944), who came here in 1939. "In this city you imagine yourself as a sailor described by Alexander Grin, in love with the sun, with the sea, with the women, and with the life itself," Mussa Jalil wrote. The exhibition presents his photos made in Odessa and his books. Yuri Nikolaevich Libedinsky (1898-1959), a prose writer, also visited the House of Creativity.

The early books of the classic of Ukrainian poetry Maksym Tadeyovych Rylsky (1895-1964) *Under Autumn Stars* (1918), *Through a Storm and Snow* (1925), *Echo and Re-echo* (1929) are presented in the exposition. Personally for him Odessa was primarily a city, in which Pushkin lived. That is why in 1936 Rylsky arrived in Odessa to work on translating the Pushkin's *Eugene Onegin* into the Ukrainian language. On the photocopy of the manuscript you can see the text of the translation, and Rylsky's drawings.

Boris Pasternak, Mikhail Zoshchenko, Mikhail Bulgakov, Valerian Pidmogilny, Yuri Smolich occasionally visited Odessa. The sunny city by the sea attracted the creative intelligentsia.

Fragment of the exposition dedicated to M. Zhuk



B. Lavrenev's sketch book



## 14. Theater and Cinema Hall. Formation and development of drama, theater and cinema in Odessa in the 1920s-1930s

"Odessa was crazy about the cinema and called herself  
"Hollywood on the Black Sea..."  
It was hard to find an Odessite, who would not boast the Black  
Sea and the film factory located here."

M. Bazhan

In the 1920s, Odessa was called "Hollywood on the Black Sea coast." The exposition narrates about the links between the literature, the theater and the cinema. It has elements of the stage and cinema hall: curtain, podium, piano, cinema screen. In the center of the installation, located in the doorway, there is a bronze statue of the Muse with a lyre in her hands.

The theatrical life of Odessa in the 1920s and 1930s is represented by posters, programs, newspaper articles, and theatrical magazines.

A special place of the exposition is devoted to the organization (1925) and the subsequent activities of the Odessa State Drama Theater (now the Academic Music and Drama Theater named after Vasil Vasilko). In his memoirs, the remarkable actor and director Vasilko wrote: "When the Ukrainian theater was established in Odessa,

nobody believed in it. However, our international city loved it, its actors and Ukrainian culture itself."

At different times State Drama Theater was headed by Marco Tereschenko, Vasil Vasilko, and other famous masters of the Ukrainian stage. The repertoire included the best plays by Ukrainian playwrights of that time: Mykola Kulish, Ivan Dniprovsky, Leonid Pervomaysky, Ivan Mikitenko. The theatrical podium shows photos, manuscripts and documents related to the formation of the State Drama Theater.

Ivan Kondratievich Mikitenko (1897-1937), a Ukrainian playwright, prose writer, poet, was the first head of the literary department of the theater. He started his creative career in Odessa. Mikitenko's autographs of articles and poems show his strenuous literary work. The picture of 1929 draws attention: Ivan Mikitenko with the actors

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of the Ukrainian theater and the theater playbill for the performance based on his play *Dictatorship* (1929), first performed in Odessa. He declared himself as a talented playwright. Using his impressions of Odessa, he wrote the novels *Vurkagani* (1928) and *Morning* (1933).

The play *97*, a masterpiece of world drama, was written in Odessa. Its author is Mykola Gurovich Kulish (1892-1937), a Ukrainian prosaic, drama writer, pedagogue, veteran of World War I, and Red Army veteran. In 1922 he worked in the governorate department of People's Education in Odessa as a school inspector. In 1924 Kulish wrote

a play *97* where he described the famine in the Kherson region he eye witnessed in 1921. It was his first dramatic work, "the whole Ukraine was talking about." Yu. Smolich wrote: "97 will remain a brightest example of our past." In the exposition there is a lifetime edition of the play. In Odessa Kulish wrote two more plays *Zone* (1925) and *Commune in Steppes* (1925). His works were staged in Kharkiv's theater and brought him a general recognition. The

action of the *Zone* takes place in Odessa. In the exposition you can see a photo of 1928, where Mykola Kulish reads his new play to the actors of the theater *Berezil*. The brilliant duet of playwright Kulish and its director Les Kurbas became the pride of Ukrainian culture. Les Kurbas (Oleksandr-Zenon Stepanovych Kurbas, 1887-1937) first came to Odessa in 1918 with his *Molody Teatr* (*Young Theater*). It was only in 1922 that conditions in the now Soviet-ruled Ukraine were stable enough to allow Kurbas to found the *Berezil* ("spring" or "new beginning") in Kyiv. The theater was on tour in Odessa and the *Berezil's* theater studio performed in the city regularly. In 1937 both Kurbas and Kulish, who had been confined to a cage like an animal and consequently fallen into a state of utter mental derangement, were executed in the Solovki prison camp.

Alexander Korneychuk created his play *The Death of the Squadron* in cooperation with Odessa Ukrainian Theater. The plays of Ukrainian playwrights were staged in the Russian Drama Theater named after Ivanov, established in 1927. Bills and booklets, magazines and posters





are presented in the exposition. Among the unique exhibits there is the invitation for Konstantin Stanislavsky's birthday, which he celebrated during the Moscow Art Theater's tour in Odessa.

In 1922, the Odessa Film Studio, the first film studio established in Ukraine, was reorganized into Odessa Film Factory of All-Ukrainian Photo Cinema Administration (VUFKU). The movies, which later became the masterpieces of Ukrainian motion picture production industry, were filmed just here. The story about the film factory begins with the documents of its director Mark Tereshchenko, his drawings, the publications in the magazine *Shkval* reporting about the filming of *Spartacus* movie and the book *Le Cinema Ukraien* (1935). The "mute" period of cinema industry is represented by a piano and a white screen with original posters of the films *Sashka the Rider* (1917) and *The Daughter of Tarzan*.

Alexander Petrovich Dovzhenko (1894-1956), a Soviet screenwriter, film producer and outstanding director of Ukrainian origin, is often cited as one of the most important early Soviet filmmakers. Dovzhenko turned to film in 1926 when he landed in Odessa and shot his first movies *Vasya the Reformer* (which he also co-directed) and *Love's Berries*, staged in Odessa in 1926.

*The Diplomatic Pouch* (1927), his silent thriller film, features Dovzhenko in one of the roles (in the exposition there is a photo of Alexander Dovzhenko as a stoker). Nearby you can see the reviews posted on the pages of the local press on the film *Zvenigora*, which came out in 1927. The last film, directed by Dovzhenko at the Odessa Film Studio, was *Arsenal* (1927). The exposition includes the cover of the magazine *Shkval* with



Exposition dedicated to Y. Yanovsky and A. Dovzhenko



a shot from the film. "*Zvenigora* and *Arsenal* launched the history of the Ukrainian Soviet film industry," Mykola Bazhan wrote in 1930.

Yury Ivanovich Yanovsky (1902-1954), a friend and associate of Alexander Dovzhenko, also worked for the Odessa Film Factory.

In 1926 he moved to Odessa and fell in love with the city and its inhabitants. "Odessites are passionate and sympathetic. They love Odessa more than everything. All the famous people you know are from Odessa, they say..."

Yanovsky was the chief artistic editor, he wrote scripts and prose. In 1926, he wrote the screenplay for the film *Hamburg*; its poster you can see in the exposition as well as his story *In November*, dedicated to Alexander Dovzhenko and published in the Kharkov magazine *Vsesvit*, and the magazine *Shkval* of 1928 with his *Story of Ashtray*. Yuri Yanovsky has always been a diehard romantic both in prose and drama. In Odessa, he wrote the novel *Baygorod* (1927). Mykola Bazhan recalled: "... when Yuri was writing the end to his story *Baygorod*, the lighthouse illuminated the room and the crests of waves gleamed in the dark."

Yanovsky's books about VUFKU *Hollywood on the Black Sea Coast* (1927) and *The Ship Master* (1928) reflect his career at the Odessa film studio.

Mykola Platonovych Bazhan (1904-1983), a Soviet Ukrainian writer, poet, worked for the film studio too.

Yanovsky and Dovzhenko were his close friends. Therefore, next to their books in the exposition there are the Bazhan's *Selected Poems* (1940) and *Constructions* (1924). He was also a screenwriter; you can see a poster of the Mykola Dzherya movie shot by his script. Ukrainian classics he used in his work was an important stage in strengthening the links between the cinema and literature.

The installation located in the doorway reminds of Dovzhenko's film *The Earth*: the golden corn in the ear against the background of an apple branch with flowers and ripe fruits.





## 15. The Spanish Hall.

### The anti-fascist movement in literature, political repression in 1930s

1937 was a tragic year for the Soviet Union. As an alarming warning of the coming terrible events – the fascism, bloody repressions – the hall is designed in red and black colors, where you can see a huge photo made of fragments of works of great Spanish artists El Greco, Goya, and Picasso.

In 1927 Yanovsky wrote: "Odessa night is here, and in the sky there is a small anchor, our city's coat of arms. The sea is swashing. Young writers and poets come here to look out for the ships that would take them to the tropics." Geo Shkurupy, Mike Johansson, Mikhail Semenko, Oleksa Vlyzko, Ivan Malovichko are futurist poets who worked at a film factory dreaming of exotic travels but executed in 1937 on the White Sea coast were. Les Kurbas and Mykola Kulish were also shot there.

During the years of great terror thousands of writers, poets, literary critics, and actors were killed. The name of Isaac Babel opens the pages of the Odessa martyrology.

*They shoot the heart, they shoot the soul  
They feel nothing.*

...  
*The corn cockle and Parsifal  
Soar over the twentieth century*

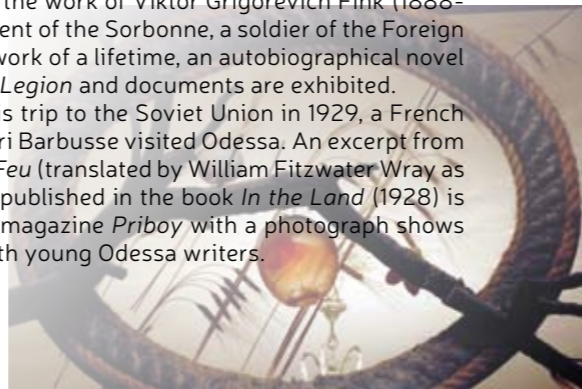
P. Tychnya

"Oh death, oh greedy, greedy thief, why did you not spare us, at least once?"

At the same time, two international congresses of writers in defense of the culture were organized in 1935 in Paris and in 1937 in the Republican Spain. The exposition presents the photographs of writers, who participated in the congress in Spain.

A small but interesting fragment of the exposition is dedicated to the work of Viktor Grigorevich Fink (1888-1973), a student of the Sorbonne, a soldier of the Foreign Legion. His work of a lifetime, an autobiographical novel *The Foreign Legion* and documents are exhibited.

During his trip to the Soviet Union in 1929, a French novelist Henri Barbusse visited Odessa. An excerpt from his novel *Le Feu* (translated by William Fitzwater Wray as *Under Fire*), published in the book *In the Land* (1928) is exhibited. A magazine *Priboy* with a photograph shows Barbusse with young Odessa writers.



## 16. "There is a city I see in my dreams..."

### The cultural and literary life of Odessa in the post-war period... (1945–1990s)

*There is a city I see in my dreams,  
I wish you knew how much I love it  
By the Black Sea it appeared me  
Full of blossoming acacias*

S. Kirsanov

The epigraph of the hall, which closes the exposition of the second floor, is the lyrics of a popular song based on the words of S. Kirsanov "There is a city I see in my dreams..." The creativity of writers born in Odessa or visiting the city occasionally affected its cultural life. You can see the photos with the views of Odessa that recreate the unique image of the southern city, glorified in thousands literary works. The show-windows of the hall simulate the doors of the old cabinet and the cabin windows.

The exposition presents the postwar history of the Odessa Writers Organization (magazines, almanacs, collections, compilations, books).

One of the leading themes of the hall is "Odessa writers, Shevchenko National Prize laureates." These are Vasily Fashchenko (1985), Boris Necherda (2000), Taras Fediuk (2007), Vladimir Rutkovsky (2012).

The exposition includes materials on the scientific activities of the literary critic, laureate of the Shevchenko Prize Vasily Fashchenko (1929-1979), who was awarded for his theory and history of literature studies *Deep in the Human Life* and *Characters and Situations*.

Boris Andreevich Necherda (1939-1998) published his first poetic collection *Mainland* in Odessa in 1963. His work is a perfect combination of a subtle perception of nature, a philosophical understanding of being. Necherda was posthumously awarded Shevchenko National Prize for his collection *Ostannya kniga* (*The Last Book*, 1998). Poet's books, photographs, manuscripts, diaries are on display.

Taras Alekseyevich Fediuk (born 1954), a lyrical poet, published his first book *Dosvitni Zhuravli* (*Early Cranes*) in 1975. He was awarded for the book of poems *Oblychya Pusteli* (*The Face of Desert*).



Vladimir Rutkovsky (born 1937), publishes his books since 1959. He is an author of fascinating and kind books for children and youth. The writer was awarded Shevchenko National Prize for his historical trilogy for the children *Djuri Kozaka Shvaiki (Shvayk's the Cossack Armor-bearers)* in 2012.

A separate show-window narrates about the activities of the poetry studio Circle, created by the Odessa poet Yuri Nikolayevich Mikhaylik in the 1980s. The first collection *Free City* (1991) and the collection *Verbs of the Present Time* (2013) are presented.

There are also materials about the writers of the sixties and the so called "samizdat books" (underground press), distributed in Odessa in the 1970s.

Poets-dissidents Vasil Stus, Lina Kostenko, prose writer Viktor Nekrasov visited our city occasionally. The classics of Ukrainian literature Oles Gonchar, Pavlo Zarebelny were also frequent guests.

You can see their books, autographs, and photographs.

Part of the exhibition is dedicated to the legendary poets, bards and writers who cooperated with the famous Odessa film studio.

In 1965, the *Faithfulness* movie was filmed here. It was awarded at the Venice Film Festival. This was

the double debut of Bulat Okudzhava as a screenwriter and Pyotr Todorovsky as a director. Later Bulat Shalvovich Okudzhava (1924-1997) co-authored with Olga Artsymovich wrote the script *The Private Life of Alexander Sergeyitch* about Pushkin's stay in Odessa, but the film was not shot. The script of the screenplay is exhibited.

Bard Alexander Galich (Aleksandr Arkadievich Ginzburg, 1918-1977) wrote a script about the sailors for the studio. The first part of his last unfinished novel *The Flea Market – Farewell, Odessa!* – was written already in emigration. The book has a single description of the famous Odessa market Tolchok. "Oh, flea market! More than once, some newly appointed chief from the City Committee of the Party or the City Executive Committee tried to raise the issue of its closure. And then a miracle happened – at first somewhere in the distance the thunder rumbled and lightning flashed, mysterious tremors were felt, the soil oscillated, the earth parted and exactly, in the very place where Odessa stands, a deep fissure was formed, in which this ill-fated zealous boss fell for good."

The poet, actor and bard Vladimir Semyonovich Vysotsky (1938-1980) often visited Odessa. He recalled: "It started with two movies of the Odessa studio: *The*

*Vertical and Short Meetings...* I shall never forget *The Vertical*, because from that moment people started recognizing my songs." His songs were featured in the film *Dangerous Tour*, where Vysotsky played the leading role. The *Intervention* and *Two Comrades Were Serving* were filmed in Odessa, Vysotsky participated in the film-making process. *The Meeting Place Cannot Be Changed*, a 1979 Soviet five-part television miniseries directed by Stanislav Govorukhin, starring Vysotsky in one of his final screen appearances, was produced by Odessa Film Studio. The exposition presents Vysotsky's manuscript, an outline of the script to the *Green Van* based on the novel by A. Kozachinsky.

The future Nobel Laureate poet Joseph Brodsky (1940-1996) also visited Odessa. In 1970 he played a role in the film about the defense of Odessa *The Train to Far August*. However, the censors cut out and destroyed

all episodes involving Brodsky. The poet wrote a poem *At the monument to Alexander Pushkin in Odessa* devoted to his stay in Odessa.

The exposition with books, manuscripts, photos of Stepan Oleynik and Vladimir Ivanovich (mentored by Ostap Vishnya) is devoted to the famous Odessa humor. Here you can see the books, autographs and photos of the famous Odessite, satirist Mikhail Zhvanetsky (born in 1934), whose stories are the symbol of Odessa: "The language I speak people speak only in Ukraine and only in one place."

The showcase presents the books of Valentin Katayev, Stepan Oleinik, Savva Golovanivsky, Tatyana Tess and other Odessa writers with their signatures dedicated to the Literary Museum. This confirms the Mikhail Zhvanetsky's aphorism: "You can leave Odessa, you can leave it for good, but you can not help but go back here."

## Literature of 1941-1944

On the ground floor there is an exposition devoted to the literature of the Second World War. In the decoration of the halls you can see photos, monumental painting and relics of military years: antitank hedgehogs, soldiers' flasks.

The Soviet literature reflected the tragic years of war. Ideas and themes, plots and images supported the major task: the fight against fascism. From the very first days of the war, Soviet writers joined the army together with their characters. More than a thousand writers went to the front, four hundred were killed in action, including Odessa writers Yevgeny Petrov, Vadim Strelchenko and Dmitry Nadein.

The poems, essays, stories of Alexander Dovzhenko and Mikhail Bazhan, Vladimir Sosyura and Osip Kolychev,

Alexei Tolstoy and Mikhail Sholokhov fought together. *The Library of the Red Army Soldier*, small pocket-books, were quite popular back then. They featured historical essays, works of Soviet writers and national classics.

The history of the heroic defense of Odessa, lasting 73 days – from August 5 to October 16 – is presented in several showcases. The map of the defensive area, leaflets, photos of the construction of barricades on the streets of the city – all this conveys the atmosphere of those troubled days. Since the first days, reports have been published in all the central newspapers.

There is a separate room dedicated to members of the Odessa Writers Organization, who became professional writers after the war. Thirty-seven writers are vets. Their military photographs, maps, letters from the

“...The sunny Odessa!  
You are so powerful!  
You are so brave.  
You ruthlessly killed the enemy  
In that battle of fire.  
The Ukrainian part of  
My Southern Dreams!..”  
Lubov Zabashta

## OLM. GUIDE

front, awards, newspaper publications and books show the military roads they went at the front-line. Vladimir Lyaskovsky and Grigory Plotkin, better known as Kuzya Istrebkov, served as the military correspondents of *Komsomolskaya Pravda*. Yuri Usychenko worked in the editorial office of the newspaper *Beat the Enemy!* of the 14<sup>th</sup> Air Army. The military newspapers *The Red Fighter* and *Forward to victory!* published the first essays of the young journalist Arkady Golyshev. Grigory Karev, Yuri Trusov, Alexander Batrov served in the front press. During the war, a young lieutenant Ivan Ryadchenko started writing his poems.

The next hall combined three themes: defense, occupation, and liberation of Odessa. In the center of the installation on the background of a photo collage, you can see the typewriters, as if shooting the enemy with the words of poems, stories, essays. On the cables, soaring up to the ceiling, there are books, photographs, manuscripts. This is a story about the writers who visited besieged Odessa.

Konstantin Mikhailovich Simonov (1915-1979), Soviet author and a war poet, correspondent of the newspaper *Krasnaya Zvezda*, together with photojournalist Yakov Khalip was in Odessa during the city's defense. In the exposition there are photos taken by Khalip, as well as collections of poems by Simohnov *With You and Without You* (1942) and *Front Verses* (1943). They include

the poem *If God in his almighty Power...*, written in Odessa, and *I do not remember a day or ten ...*, created under the impression of events in the defending city.

For more than a month, the correspondent of *Pravda*, writer Leonid Sergeevich Sobolev (1898-1971), was in Odessa during its occupation. He visited the ships, airfields, batteries, and made his way to the trenches of the marines. His two books *The Nightingale* and *Stories* (both were published in 1942) he devoted to the soldiers, who defended Odessa.

During the war many famous writers worked for the front-line newspapers. Konstantin Paustovsky, Boris Gorbатов, Sergei Mikhalkov, Ilya Frenkel worked in the newspaper of the Southern Front *For the Glory of the Motherland*, its editorial office was located in Odessa in





the summer of 1941. In the show-window, next to the July issue of the newspaper, you can see their essays written during the war.

The young Ukrainian writers Vasily Kucher, Ivan Goncharenko, Andrei Tripolsky were the employees of the marine army's newspaper *For the Motherland*. They became a kind of chroniclers of the defense. The exposition introduces the publications, manuscripts and documents of the writers. Here you can see a collection of poems and songs by Ivan Goncharenko *Odessa-Sevastopol*, published during the war. All three were awarded a medal For the Defense of Odessa.



Odessa writer Sergei Bondarin during the war was a correspondent for the newspaper *Red Chernomorets*. He was sent to Odessa during the defense period, as evidenced by the documents: the travel document, the writer's notebook and the issues of the *Red Chernomorets*. But, unlike other writers who took part in the defense of the city, he was not awarded the medal For the Defense of Odessa. Moreover, in March 1944 he was arrested and sentenced to 8 years of camps on charges of "anti-Soviet agitation."

Sailors Grigory Pozhenyan and Grigory Karev also defended Odessa during its occupation. After the war, they became professional writers who praised the heroism of city defenders. In the exposition there are manuscripts of poems, documents and personal belongings of writers.

The next exhibition section reflects the most tragic period in the history of Odessa: the life of its citizens during the occupation – from October 16, 1941 to April 10, 1944. Along with leaflets, announcements and orders of the army of occupation, the exhibition presents stunning evidence of the life of the city at that time.

Here you can see the notes from the Odessa prison, identity cards, a certificate of baptism, confirming non-Jewish origin. All these documents belonged to the ordinary citizens of Odessa, those who was not evacuated from the city. Among them, there was an Odessa journalist, a young university professor Andrei Nedzvedsky

(1908-1984). Subsequently, he described much of what he witnessed in his book *Odessa Notebook* (the manuscript is exhibited): "A terrible crime is being committed. The entire Jewish population is expelled from the city. Of course, they would be killed, exterminated... There are no exceptions for anyone. They kill very-very old men and women, cripples and invalids. That is a terrible procession of frightened, convoyed people walking through the streets of Odessa..."

There is also the issue of the newspaper *Molva* (*The Rumor*) as an example of Odessa periodicals of that period.

By some quirk of fate a young corporal Heinrich Böll (1917-1985), one of Germany's foremost post-World War II writers, came to the occupied city. He was called up for military service in German army in 1939. He joined the Eastern Front in 1943, first in Odessa, and then in the Crimea, where he was wounded. He got to the Odessa hospital, and after a short time was sent to a deep rear. This tragic experience is reflected in the pages of many of his works. In 1947 he started publishing his books, and one of his essays reflected his attitude to the war: "...I always understood that we were not invited there. Soldiers – and I was a soldier – should not complain about those they were sent to fight against, but only about those who sent them to the war..." Heinrich Böll, Nobel Prize for Literature winner, wrote the story *Back then in Odessa*

(typed story, a photo with his wife and a letter to parents from Odessa are exhibited). Our city is mentioned in his novel *And Never Said a Word* (1953).

The liberation of Odessa was preceded by the leaflets scattered by Soviet aircraft over the occupied city. One of them – *You are Odessite, Mishka* – reported that this song was composed by people, and published the text of the famous song. The compilers of the leaflets did not know that the author of the lyrics was a poet Vladimir Dykhovichny. The music was composed by Mikhail Volovats, the musician of the Leonid Utesov's orchestra. Since late 1941, the song was performed by Leonid Utesov, it was known on all fronts and in the deep rear, but not in occupied Odessa. This leaflet is a symbol of the exhibition dedicated to the liberation of the city.



Exposition dedicated to G. Bell





## LITERATURE OF 1941-1944

Odessa was liberated on April 10, 1944. On the pages of the newspapers presented in the exposition, you can see the greetings on behalf of many prominent writers of the country including Maksym Rylsky, Yuri Yanovsky, Volodymyr Sosiura, Vera Inber, Semyon Gekht, Lev Slavin, Semyon Kirsanov, Boris Pasternak, and Vasily Grossman. There are the books devoted to the life of the city and the people of Odessa, whose heroic destiny has inspired many writers.



## The hall of Bulgarian literature

The hall is decorated with traditional Bulgarian ornaments, photo collages with views of old Odessa and Bulgaria at the beginning of the 20<sup>th</sup> century.

In the middle of the 19<sup>th</sup> century Odessa became the center of the Bulgarian culture. Trying to escape from the Ottoman yoke, thousands of Bulgarians migrated to Odessa, which became a native city for them and the center of Bulgarian book publishing.

Turkish and Roman coins, Turkish scimitars and old pistols, hand-written Bible, pottery and national clothes found in the Bulgarian villages of the Odessa region tell the story of the Bulgarians life in Odessa.

The researchers of the Bulgarian history Yu. I. Venelin and V.G. Teplyakov worked in Odessa. In 1841, Vasil Aprilov's (a Bulgarian educator) book *Denitsa of the New Bulgarian Education* was published, which described the history of Bulgarian enlightenment and publishing business. This book is presented in the exposition.

On February 2, 1854, the Bulgarian government was established in Odessa. Through its assistance many Bul-

garians got education. The educational literature and portraits of the representatives of the new Bulgarian culture and enlightenment who studied in Odessa are exhibited: Dobri Chintulova, Betyu Petkov, Nayden Gerov, Ivan Bogorov, Vasil Drumev, Dimitar Mutev.

In the 1840s, Odessa provided shelter to the participants of the national liberation struggle of the Bulgarian people against the Ottoman rule. Georgi Stoykov Rakovski, known also Georgi Sava Rakovski, a Bulgarian revolutionary, freemason, writer and an important figure of the Bulgarian National Revival and resistance against Ottoman rule, lived in Odessa. His books *The Key to the Bulgarian Language* and *Pokazalets*, presented in the exposition, were written and published in Odessa.

Rakovski's ideas were received and developed by the outstanding Bulgarian public figures and writers Hristo Botev and Luben Karavelov. The publications related to the Odessa period of their biography are exhibited.

Ivan Vazov, a Bulgarian poet, novelist and playwright, often referred to as "the Patriarch of Bulgarian literature",



wrote his first stories and the first part of the novel *Under the Yoke*, the best novel about the history of the April Uprising of 1876, which depicts the Ottoman oppression of Bulgaria, in Odessa. Lifetime publications of short stories and novel are presented in the exposition. Vazov once wrote: "For about a year I lived in Odessa, being in exile, but I bless this exile."

The Bulgarian poet and writer Aleko Konstantinov, who studied in 1881 in Odessa, translated the poems by A.S. Pushkin, T. Shevchenko, M.Yu. Lermontov.

Teachers and students of Novorossiysk University supported the freedom-loving ideas of the Bulgarian people. The first dean of the Faculty of History and Philology was an outstanding linguist, one of the founders of the Slavic philological science Viktor Ivanovich Grigorovich (1815-1876). In the exposition you can see the works of V.I. Grigorovich

*Notes of the Imperial Novorossiysk University* and certain editions of Odessa Slavic scientists, dedicated to the Bulgarian culture. There is a book by K.I. Irechek *The History of the Bulgarians* (Odessa, 1878) translated by the Professor of the Novorossiysk University Philip Karlovich Brun and Master of the University Vladimir Nikolaevich Palauzov.

After the 1917 revolution and the civil war, many intellectuals were forced to leave Russia. Some of the emigrants (about 35,000 refugee) settled in Bulgaria from 1919 to 1922.

On December 25, 1919 Vera Nikolayevna Muromtseva, the wife of I.A. Bunin, wrote in her diary: "Yesterday Nilus, Fedorov, Tukholka, Obolensky left for Bulgaria."

For Odessa writer and poet Alexander Mitrofanovich Fedorov, Bulgaria became the second homeland. He lived there for almost thirty years till his dying day. The poet wrote his first poem *The Balkans in Bulgaria* on February 26, 1920. A typewritten copy of this poem, a manuscript of poems *Where are you, my boy, where are you?* (dedicated to his son Victor), *Leaving means dying*, paintings by A.M. Fedorov and his personal belongings are exhibited. There is also the *Anthology of Bulgarian Folk Poetry* (1931), edited by A.M. Fedorov.

Pyotr Alexandrovich Nilus, a Russian Empire impressionist painter and writer, left his homeland at the age of fifty, already being famous. In the window you can see a photo of Nilus made in the 1920s and a copy of the manuscript of his story *Winter Day*.

Petr Mikhailovich Bitsilli (1879-1953), a freelance university lecturer and later a professor at the Novorossiysk University in Odessa, moved to Bulgaria in 1924, where he was elected the head of the Department of New and Contemporary History of Sofia University and for thirty-three years he headed the Department of New History of Western Europe. In the window, there is his book *History of Russia*.

Odessa has always been associated with Bulgarian writers. In the 1970s, poetry collections *Beregi* were published in Odessa and Varna. They published poems and stories of Bulgarian authors translated into Ukrainian, and Russian and Ukrainian authors – into Bulgarian, poems by Bulgarian poets about Odessa.

The Bulgarian prose writer, laureate of the awards Icarus, Southern Spring and one of the most translated Bulgarian authors Georgi Gospodinov, science fiction writer, book publisher and translator Milan Asadurov visited Odessa occasionally. The exposition includes books donated by the authors to the Odessa Literary Museum.

There are also modern books about Bulgarian writers who lived in Odessa in the 19<sup>th</sup> century. The book by Marina Mladenova *Elena Muteva. The Late Return* was written on the basis of materials from the Odessa archives.

The publications of the Odessa National University are devoted to the Bulgarian history and

philology. A great contribution to the study of Bulgarian verbalism was made by Professors I.M. Duz, A.K. Smol'skaya, B.A. Shaykevich, awarded the Order of Cyril and Methodius of the First Degree. The book of memoirs about professor Ivan Mikhailovich Duz, the founder of the Bulgarian-Ukrainian society, is presented in the exposition.

You can also see the colorful photos from the grand opening of the branch of the Odessa Literary Museum – the memorial museum of Hristo Botev – in the village of Zadunaevka in the Odessa region.





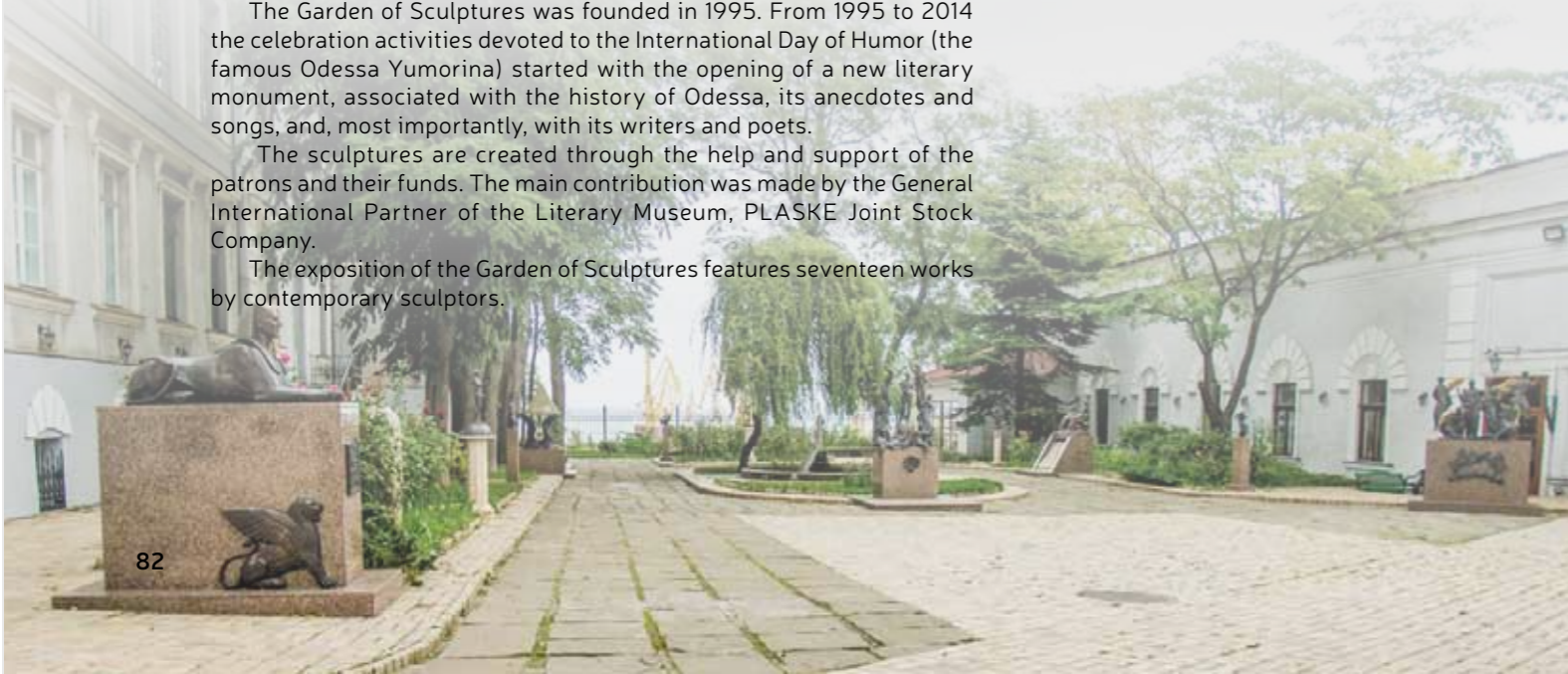
## THE GARDEN OF SCULPTURES

The Garden of Sculptures in the Odessa Literary Museum is an open-air exposition located on the territory of the cozy courtyard, being the part of the Prince Gagarin's Palace.

The Garden of Sculptures was founded in 1995. From 1995 to 2014 the celebration activities devoted to the International Day of Humor (the famous Odessa Yumorina) started with the opening of a new literary monument, associated with the history of Odessa, its anecdotes and songs, and, most importantly, with its writers and poets.

The sculptures are created through the help and support of the patrons and their funds. The main contribution was made by the General International Partner of the Literary Museum, PLASKE Joint Stock Company.

The exposition of the Garden of Sculptures features seventeen works by contemporary sculptors.

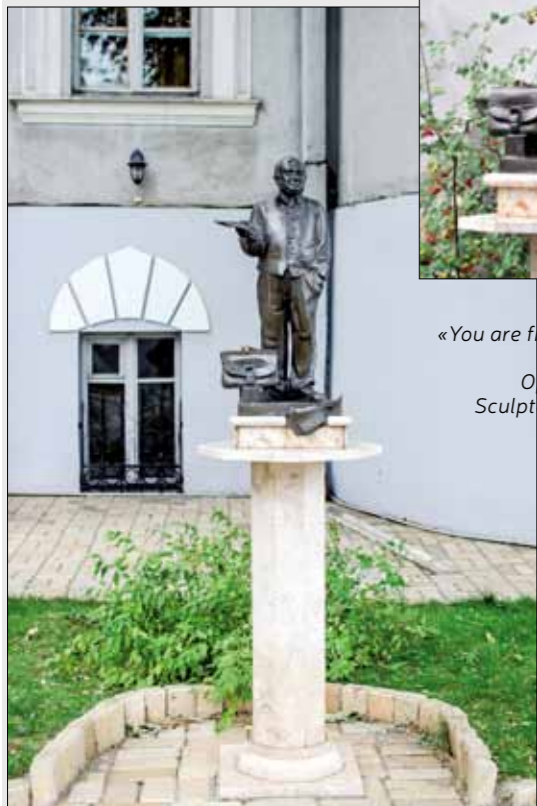


*The monument to the principal character of the Odessa anecdotes Mr Rabinovich  
Opened on April 1, 1995.  
Sculptor – Rezo Gabriadze (Georgia),  
director and artist*



*The monument to the Odessa genius, which is about to come  
Opened on April 1, 1996.  
Sculptor – Nikolay Stepanov,  
Honored Artist of Ukraine.*





*«You are from Odessa, Misha ...»  
(M. Zhvanetsky)  
Opened on April 1, 1998.  
Sculptor – Vladimir Traskov.*



*«The Antelope-Gnu»  
Opened on April 1, 1999.  
Sculptor – Aleksandr Tokarev,  
Honored Artist of Ukraine.*



*The monument to Odessa the Mommy  
Opened on April 1, 2000.  
Sculptor – Aleksandr Kniazik,  
Honored Artist of Ukraine.*



*The monument  
to Sashka the Musician  
Opened on April 1, 2001.  
Sculptor – Aleksandr Kniazik*







*«Boats full of mullets...»  
Opened on April 1, 2002.  
Sculptor – Taisiya Sudyina*



*The Green Van  
Opened on April 1, 2003.  
Sculptor – Aleksandr Tokarev*



*The Duke in Jeans  
Opened on April 1, 2004.  
Sculptor –  
Oleg Chernoiwanov*



*The monument to the first Odessa reader  
Opened on April 1, 2005.  
Sculptor – Oleg Chernoiwanov.*





«To Ilya Ilf and Evgeny Petrov  
from the grateful Odessa».  
Opened on April 1, 2008.  
Sculptor –  
Oleg Chernoiyanov.



«Troika, troika,  
swift as a bird»  
(N. Gogol)  
Opened on April 1, 2009.  
Sculptor –  
Oleg Chernoiyanov



«The Time of Great  
Expectations»  
(K. Paustovsky)  
Opened on April 1, 2010.  
Sculptor –  
Oleg Chernoiyanov



«The Odessa School»  
(V. Inber, I. Babel, Yu. Olesha,  
V. Kataev, E. Bagritsky,  
S. Kirsanov)  
Opened on April 1, 2011.  
Sculptor – Oleg Chernoiyanov





«The Golden Heart»  
(V. Vysotsky)  
Opened on April 1, 2012.  
Sculptor –  
Oleg Chernoiyanov.



«The Silver Age»  
(A. Akhmatova, M. Tsvetaeva)  
Opened on April 1, 2013.  
Sculptor –  
Oleg Chernoiyanov.



«The Brotherhood of  
Museum»  
Opened on April 1, 2014.  
Sculptor –  
Oleg Chernoiyanov.







The Garden of Sculptures also features a permanent exhibition from the collections of the Odessa Archaeological Museum «Ancient sculpture of the Northern Black Sea region».

Stone statues were placed on the mounds by the ancient Scythians and Polovtsians, who inhabited the territory of the Northern Black Sea coast from the 7<sup>th</sup> century BC to 13<sup>th</sup> century AD.



The Garden shows a new open-sky exposition “A Courtyard in Odessa.”

The Odessa courtyards are an integral part of the history and culture of our city. Its yards brought a specific character to the city life, which in the twentieth century became a part of the myth of Odessa.

The project shows the reconstruction of a typical Odessa courtyard with all its attributes.

In 2014, the first stage of the exposition was opened, which exhibited the Monument to Odessa yard faucet,

the Odessa yard well, dovecot, city lanterns with historical names of all the districts in old Odessa, a bell button to the janitor and other details of everyday life of Odessa courtyards.

The project is supported by the patrons, collectors and the citizens of Odessa.

Leonid Liptuga, the Honored Worker of Culture of Ukraine, is the author of the projects and the creator of the expositions “The Garden of Sculptures” and “A Courtyard in Odessa.”





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*Науково-популярне видання*

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