

PUBLIC SELECTION BASED ON QUALIFICATIONS AND INTERVIEW FOR THE AWARDING OF NO. 1 GRANT LASTING 12 MONTHS FOR CONDUCTING RESEARCH IN ACCORDANCE WITH ART. 22 OF LAW OF 30.12.2010 NO. 240 AT THE DEPARTMENT OF FOREIGN LANGUAGES, LITERATURES AND CULTURES OF THE UNIVERSITY OF BERGAMO ACADEMIC RECRUITMENT FIELD 10/M2 – SLAVIC STUDIES - AD L-LIN/21 – SLAVIC

announced with decree of the Rector Rep. no. 671/2017 of 20.11.2017 and posted on the official registry of the University on 20.11.2017

RESEARCH PROJECT

TITLE: *"The Synthesis of the Arts put into practice: Mikhail Kuzmin's poetic cycle "The Chimes of Love". Historical context, translation and critical edition"*

1) Objective:

Michail Kuzmin was famous especially as a poet, but he was also a prolific prose writer and a clever essayist and he also distinguished himself for his music composer's talents (he was a student of N. Rimskij-Korsakov), albeit only at the level of high dilettantism. These features, combined with a strong interest in the figurative arts (which otherwise he was not practiced) and for the theater, made him one of the most interesting contributors to the aesthetic conception of the "Synthesis of the Arts", which dominated also in Russia between the 19th century and the 20th century.

In this regard, we might consider Kuzmin's poetic cycle *The Chimes of Love* [Kuranty Lyubvi] his most perfect contribution to the idea of "the Synthesis of the Arts".

In light of these premises, the research project aims to:

- reconstruct the artistic environment of Petersburg in the late 19th and early 20th centuries;
- deepen the penetration in Russia of the aesthetic conception of the "Synthesis of the Arts", verifying, among the various possible influences, the extent of taking Wagner's example on the Russian public;
- translate *The Chimes of Love*, providing in addition to an "informative" translation of lyrics, also a translation that preserves the rhythms of those verses, which are accompanied by a musical score;
- provide a complete set of notes for a hypothetical critical edition.

2) Theoretical framework:

The Horizon 2020 SC6 Work Program "Europe in a changing world: inclusive, innovative and reflective societies" focuses on the European cultural interactions and their historical evolutions. In this regard, through the analysis of the Kuzmin's poetic cycle as a Russian interpretation of the concept of "Synthesis of the Arts", the proposed research project seeks to make a significant contribution to the study of the artistic relations between Europe and Russia during an historical period undoubtedly linked to the construction of their cultural identities.

3) Research project description:

Michail Kuzmin is a well known author to Italian readers: from 1991 to 2015, at least eleven Kuzmin's works have been translated. Kuzmin was a prominent figure in the Symbolisms movement of St Petersburg: he was an eccentric, eclectic, dandy character and embodied the prototype of the end of century intellectual and artist. He is famous especially as a poet, but he was also a prolific prose writer and a clever essayist and he also distinguished himself for his music composer's talents (he was a student of N. Rimskij-Korsakov), albeit only at the level of high dilettantism. These features, combined with a strong interest in the figurative arts (which otherwise he was not practiced) and for the theater, made him one of the most interesting contributors to the aesthetic conception of the "Synthesis of the Arts", which dominated also in Russia between the 19th century and the 20th century.

In this regard, we might consider Kuzmin's poetic cycle *The Chimes of Love* [Kuranty Lyubvi] his most perfect contribution to the idea of "the Synthesis of the Arts". In fact, in *The Chimes of Love* Kuzmin acts as the author of a stage representation, a sort of pastoral, in which the characters express their own point of view through a series of poems, some of which are sung on music composed by the author himself. Its theatrical performance took place in Petersburg in a tight circle and in 1910 was published its first edition, containing the lithographs of two of the most renowned illustrators of that time, Sergej Sudejkin and Nikolaj Feofilaktov. For these reasons *The Chimes of Love* can be defined a synesthetic text and a small but significant example of the "Synthesis of the Arts".

Key-words: comparative linguistics (German/Italian), academic and scientific German, translation of scientific texts.

4) Time:

Preliminary Phase (4 month): Bibliographic study, theoretical and methodological setting of research

Phase 1 (5 months): Translate of the text, draw up the commentary on the text

Phase 2 (3 months): Draw up a monograph based on the research results

5) Expected results:

Through the analysis of the Kuzmin's poetic cycle as a Russian interpretation of the concept of "Synthesis of the Arts", the proposed research project seeks to make a significant contribution to the study of the artistic relations between Europe and Russia during an historical period undoubtedly linked to the construction of their cultural identities.

In addition, the translation of *The Chimes of Love* would represent its first Italian version. At the same time, the premises of a critical edition of the Italian text would arise. This critical edition could be accompanied by the original partitions and the reproductions of the lithographs of the two previously mentioned artists characterizing the syncretism of Kuzmin's creation.

Finally, the conditions for a stage representation in Italian language would be created.

INITIAL BIBLIOGRAPHY OF REFERENCE

- Kuzmin M., *Kuranty ljubvi*, (slova i muzyka M. Kuzmina), Izdatel'stvo Skorpion , Moskva, 1910.
- Kuzmin M., *Racconti d'amore e di mistero*, a cura di S. Trombetta, Voland, Roma, 1998.
- AA.VV., *Michail Kuzmin i russkaja kul'tura XX veka*, a cura di G. A. Morev, Leningrad, 1990.
- AA.VV., *Mir Iskusstva. La cultura figurativa letteraria e musicale nel Simbolismo russo*, Edizioni e/o, Roma, 1984.
- Bogomolov, N. A., *Michail Kuzmin: stat'i i materialy*, Novoe Literaturnoe Obozrenie, Moskva, 1995.
- Colucci, M., *Del tradurre poeti russi (e non solo russi)*, in "Europa Orientalis", N. 12, 1993.
- Ghini, G., *Tradurre il ritmo del poeta. Puškin nelle «versioni ritmiche» di Poggioli*, in "Studi slavistici", N. 2, 2005.
- Hansen-Löve, A. A., *Der russische Symbolismus. System und Entfaltung der poetischen Motive*, v. I, ed. Österreichische Akademie der Wissenschaften, Wien, 1989.
- Ivanov, Vja . Vs., *Postsimvolizm i Kuzmin*, in *Izbrannye trudy po semiotike i istorii kul'tury. Stat'i o russkoj literature*, v. II, Jazyki russkoj kul'tury, Moskva, 2000.
- Lotman, J. M., *Russkij dendizm*, in *Besedy o russkoj literature. Byt i tradicii russkogo dvorjanstva (XVIII – na alo XIX veka)*, Iskusstvo SPB, Sankt-Peterburg, 1994.
- Malmstad, J. E., *Studies in the Life and Works of Michail Kuzmin*, Wiener Slawistischer Almanach, Wien, 1989.
- Malmstad, J. E.- Bogomolov N. A., *Michail Kuzmin. A life in art*, Harvard University Press, Cambridge, 1999.
- Mazaev, A. I., *Problema sinteza iskusstv v estetike russkogo simvolizma*, Nauka, Moskva, 1992.
- Persi, U., *La parola in liberty. Il Liberty letterario fra Russia e Occidente*, Guerini e Associati, Milano, 1989.
- Sarabjanov, D. V., *Istorija russkogo iskusstva. Konca XIX - Na ala XX veka*, MGU, Moskva, 1993.
- Timenčik, R. D., voce *Kuzmin Michail Alekseevi* ; in AA.VV., *Russkie pisateli 1800-1917*, v. III, a cura di P. A. Nikolaev, Izdatel'stvo Bol'shaja Rossijskaja Ėnciclopedija, Moskva, 1994.
- West, J., *Russian Symbolism: a Study of Vyacheslav Ivanov and the Russian Symbolist Aesthetic*, Methuen, London, 1970.