

IVAN TURGENEV AND MARIA MARKOVICH  
A STUDY OF THEIR PERSONAL RELATIONS

A Thesis

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## ABSTRACT

The relationship between Ivan Sergeevich Turgenev (1818-1883) and Maria Aleksandrovna Markovich (Marko Vovchok) (1833-1907) provides a remarkable example of Eastern Slavic literary relations in the nineteenth century. The two writers became closely associated in St. Petersburg in 1859 and their relationship continued abroad and in Paris, where they lived from 1860.

The names of I. S. Turgenev and M. Vovchok became publicly associated as a result of Turgenev's Russian translation of Marko Vovchok's Ukrainian Narodni opovidannja. Turgenev not only entered into a literary partnership with Maria Markovich, but also played a major role in her literary progress and intellectual development. In France, Turgenev acquainted Marko Vovchok with many foreign cultural leaders and personally cared for her welfare in the early years.

Maria Markovich, in turn, introduced Ivan Turgenev to members of Ukraine's "literary aristocracy" and was instrumental in the establishment of friendly relations between Russian and Ukrainian writers in St. Petersburg.

The recent (1964) publication of important epistolary documents in the form of M. Markovich's correspondence to Ivan Turgenev has furnished a source of information thereto unexplored by biographers and literary historians. The whole correspondence between I. S. Turgenev and M. A. Markovich appears as an integral part of this thesis.

## SYSTEM OF TRANSLITERATION

The system used in this study serves the dual purpose of transliterating the Russian and the Ukrainian alphabets. In cases of dissimilarity between the two, the Ukrainian character will be preceded by the abbreviation (U). The modern post-Revolutionary orthography will be used throughout the study.

Аа	-	a	Оо	-	o
Бб	-	b	Пп	-	p
Вв	-	v	Рр	-	r
Гг	-	g	Сс	-	s
(U) Гг	-	h	Тт	-	t
Дд	-	d	Уу	-	u
Ее	-	e	Фф	-	f
(U) Єє	-	je	Хх	-	kh
Жж	-	zh	Цц	-	ts
Зз	-	z	Чч	-	ch
Ии	-	i	Шш	-	sh
(U) Ии	-	y	Щщ	-	shch
(U) Іі	-	i	Ъъ	-	"
(U) Іі	-	ji	Ы ы	-	y
Йй	-	j	Ьь	-	'
Кк	-	k	Э э	-	e
Лл	-	l	Юю	-	ju
Мм	-	m	Яя	-	ja
Нн	-	n			

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## CHAPTER I

### INTRODUCTION

The complex problem of Eastern Slavic literary relationships offers a virtually inexhaustible source of research for the contemporary Slavist. In the past, however, this particular field of study has not enjoyed a successful rate of progress due to reasons predominantly political in nature, which tended to inhibit the objectivity and unsentimental rationality so essential to ensure universal acceptability.

It is only recently that advances of convincing merit have been made in the direction of a more complete understanding of these relationships, both in the U.S.S.R. and in the Western world. This, for the major part, is due to a more liberal attitude assumed by the former, and to rapidly growing interest in the Slavic world displayed by the latter. Nevertheless, many of the contributions made to this field of study have revealed the tendency towards a general and, consequently, a superficial approach to this complicated question. It is inevitable that such an approach results mostly in generalizations and in unclear concepts of the roles played by individuals of one nation in the literary development of their contemporaries or successors of the other. Consequently, modern Soviet and non-Soviet scholars are in agreement that the focal point must be the individual, rather than the literary period or the century.

One of the first noteworthy attempts made by Western scholars in prompting future study of individual relationships between Russian and Ukrainian writers was made by André Mazon of the Institut des études slaves who proposed:

Il y aurait sans doute une étude intéressante à écrire sur les relations d'Ivan Tourguénev avec les écrivains ukrainiens de son époque, Chevtchenko, Koulitch, Marko Vovtchok, et l'intérêt n'en serait pas moindre pour l'histoire de la littérature russe que pour celle de la littérature ukrainienne.<sup>1</sup>

The response of Soviet scholars to the question of Russian-Ukrainian literary relationships was not heard until several decades after M. Mazon's proposition. The earliest attempt, which is indeed recent, made by Soviet scholars in order to define certain preliminary aspects of Russian-Ukrainian literary history laid the foundation for future research and progress in this field. The preface to the first volume of collected articles on the subjects, entitled: Russko-Ukrainskie literaturnye svjazi (Russian-Ukrainian Literary Ties), admits to its own inadequacy, but serves nonetheless as the point of departure for succeeding contributions. The following extract gives a clear picture of the state of research less than fifteen years ago:

The present collection appears as the first attempt at elucidating several problems of the history of relationships between the fraternal literatures. . . . The material of the articles published herein make no pretention towards an all-encompassing study of the problem presented. . . . Monographs and studies by Russian and

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<sup>1</sup>A. Mazon, "Marko Vovtchok en Italie d'après ses lettres à Ivan Tourguénev", Juvilejnyj zbirnyk na poshanu M. Hrushevs'koho (Anniversary Collection in Honour of M. Hrushevs'kyj), (Kiev: Ukraïns'ka akademija nauk, 1928), Vol. II, p. 826.

All translations from Russian and Ukrainian are my own unless otherwise indicated.

Ukrainian scholars, devoted to the creative cooperation of the two fraternal cultures, are to follow the present collection.<sup>2</sup>

Present bibliographical reviews on the subject of Eastern Slavic literary relationships indicate an accelerated rate of research with the resulting publication of monographs, biographies, theses, documents, and articles in the Russian, Ukrainian, and other languages. Nevertheless, these contributions have covered only a small area of this vast field of study, bequeathing the endless task to the inquisitive minds of future Slavists.

#### The Problem and its Delineation

The proposal of analyzing the relationship between the master of the Russian novel, Ivan Sergeevich Turgenev, and Maria Aleksandrovna Markovich<sup>3</sup> (Marko Vovchok<sup>4</sup>), widely recognized for her Ukrainian and Russian works, was made as early as 1928 by André Mazon. The warm friendship which developed between the two writers between 1859 and 1864, particularly during the years of their residence in Paris, aroused the curiosity of M. Mazon sufficiently for him to propose it as a subject worthy of investigation:

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<sup>2</sup>N. K. Gudzij (ed.), Russko-ukrainskie literaturnye svjazi (Russian-Ukrainian Literary Ties), (Moscow: Gosudarstvennoe izdatel'stvo khudozhestvennoj literatury, 1951), pp. 3-4.

<sup>3</sup>The name, Markovich, is that of Maria Aleksandrovna's husband, Afanasij (Ukr. Opanas) Markovich. This surname, transliterated from Ukrainian, should actually be Markovych. However, because the Russian form, Markovich, is found in almost all documents, this latter orthography will be used for the sake of consistency.

<sup>4</sup>"Marko Vovchok" is the pseudonym of M. A. Markovich in her literary works. Both names will be used interchangeably in this study.



On sait qu'Ivan Tourguénev a été un admirateur des récits ukrainiens (Narodni opovidannja) de Marko Vovtchok (Maria Markovitchéva) et qu'il les traduits en russe dès 1859, deux ans après leur apparition: *Ukrainskie narodnye rezskazy Marka Vovchka; perevod I. S. Turgeneva*, Spb., 1859, izd. D. E. Kozhanchikova. On sait aussi que l'auteur des *Récits d'un chasseur* a connu de près Maria Markovitchéva, qu'il l'a rencontrée souvent, á l'étranger en particulier, et qu'entre le maître un peu plus que quadragénaire et la jolie femme de vingt-cinq ans à peine, débutant dans les lettres, un roman d'amitié s'est ébauché qui éveille à juste titre la curiosité des historiens.<sup>5</sup>

Unfortunately, the lack of data and documents arrested the further pursuit of the problem. Nevertheless, a very significant step was taken by M. Mazon in his publication, in the same article, of several letters thereto unknown to biographers and literary historians. These letters were supplemented by the full correspondence of Maria Markovich to Turgenev in Literaturnoe nasledstvo (The Literary Legacy);<sup>6</sup> more than thirty-six years after M. Mazon's initial publication. Thus, the difficulty presented by the lack of these and other documents has been sufficiently alleviated to permit the presentation of this study.

The objective of this thesis is essentially threefold, in that it attempts to, 1) describe the friendship of I. S. Turgenev and M. A. Markovich; 2) examine it as a source of mutual influence in the intellectual and creative evolution of both writers, and 3) expose the ultimate effects experienced by each during and after its course.

The relationship itself has two basic aspects which may be designated as: 1) the personal aspect, and 2) the professional aspect.

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<sup>5</sup>A. Mazon, loc. cit.

<sup>6</sup>N. E. Krutikova, "Pis'ma M. A. Markovich (Marko Vovchka), 1859-1864" (The Letters of M. A. Markovich, 1859-1864), Literaturnoe nasledstvo; iz parizhskogo arkhiva I. S. Turgeneva (The Literary Legacy. From the Paris Archives of I. S. Turgenev), (Moscow: Izdatel'stvo "Nauka"), Vol. LXXIII, pp. 249-302.

The discussion of the "personal aspect" will assess the role played by each in the way of non-literary assistance, intellectual development, and "Weltanschauung" of the other. The analysis of the "professional aspect" will deal specifically with the mutual or individual influence on literary output, assistance given in the publication of literary works, and personal literary criticism.

#### Method of Investigation

The initial step taken in this investigation was the collection and evaluation of all available sources on the subject. These sources were placed into three categories: 1) autobiographical sources, 2) biographical sources, and 3) literary works.

The "autobiographical sources", consisting primarily of correspondence, were intensively perused and all relevant material excerpted. Special attention was paid to the correspondence exchanged between Maria Markovich and Ivan Turgenev, as the whole series of letters were of paramount value as a chief primary source. These letters were arranged in their chronological order with each letter followed by its immediate reply as closely as practicable.

Literary history, biographies, monographs, critical essays and articles composed the category of "biographical sources". The information contained in this category of materials was confronted with that of the "autobiographical sources" to the extent that one complemented the other to produce a clearer picture of the relationship.

The third category consisted of literary works written immediately prior to, during, and after the period of the closest attachment of the

two writers to each other. These works were studied for any immediate reflection of the relationship and for possible mutual or individual influence in creativity and/or technique.

After the study and assessment of the above sources were completed, the progression of both the "personal" and "professional" aspects of the relationship were defined, first for each individual year, then collectively for the whole period of close acquaintance.

#### Statement on Research and Sources

The study and evaluation of the sources available revealed the fact that a certain degree of investigation has already been devoted to the relationship of Ivan Turgenev and Maria Markovich. This also revealed, however, the fact that the emphasis placed by biographers and literary historians on this episode in the lives of the two writers is strikingly unequal. The majority of biographical sources on I. S. Turgenev, for example, tended either towards superficial innuendoes on the subject, or towards complete disregard of it and the potential value of its further investigation.

The studies devoted to Marko Vovchok, on the other hand, appeared to be much more explicit in their approach to the episode of her closest association with Turgenev. However, these sources, being primarily biographical, attempted to encompass the whole life span of the writer, with the result that this particular period was treated proportionally to other periods and other relationships encountered during her literary career.

As was indicated earlier, no individual study has been presented with the intensive purpose of illustrating the present problem, with

equal emphasis on the respective role of each of the two writers in their relationship.

In the realm of primary sources, of significant value was the series: I. S. Turgenev: Polnoe sobranie sochinenij i pisem.<sup>7</sup> This publication, due to its completeness in the presentation of all Turgenev's letters known to date, has been extensively used in the study of his correspondence. The interpretation of the more obscure and illegible portions of Turgenev's letters presented here appears to be the most convincing of all publications of these letters to date.

Equally noteworthy in its content of relevant material is the series: Literaturnoe nasledstvo, which publishes recently discovered works and documents of Russian writers. A special volume devoted to I. S. Turgenev contains many important documents preserved in the Paris Archives and the Bibliothèque nationale.<sup>8</sup>

Within recent years, valuable contributions to the present knowledge of the life and work of Maria Markovich have been made by two Soviet scholars, N. E. Krutikova and O. Zasenka.

Krutikova's monograph on Marko Vovchok<sup>9</sup> is an excellent literary-biographical study based on materials preserved in Soviet archives.

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<sup>7</sup>I. S. Turgenev: Polnoe sobranie sochinenij i pisem v 28 tomakh (I. S. Turgenev: Complete Collection of Works and Letters in 28 vols.), (Moscow-Leningrad: Izdatel'stvo akademii nauk SSSR, 1961).

<sup>8</sup>Literaturnoe nasledstvo; iz parizhskogo arkhiva I. S. Turgeneva (The Literary Legacy; From the Paris Archives of I. S. Turgenev), (Moscow: Izdatel'stvo "Nauka", 1964), vol. LXXIII.

<sup>9</sup>N. E. Krutikova, Storinky tvorchoho zhyttja; Marko Vovchok v zhytti i pratsi (Pages From Creative Life; Marko Vovchok in Life and Work), (Kiev: Vydavnytstvo khudozhn'oji literatury "Dnipro", 1965).

The particular merit of this monograph is its analytical approach to the question of Marko Vovchok's relationship with other writers and intellectuals.

The monograph by O. Zasenکو<sup>10</sup> is more devoted to the analysis of the literary works of Marko Vovchok than to biographical information. This study was competent in its presentation of the literary development of the writer.

### Organization of the Thesis

The remainder of this thesis will appear in four chapters with an appendix following.

Chapter II will present a short résumé of the life and work of I. S. Turgenev and M. A. Markovich before their initial meeting in 1859. This chapter is, in effect, the "prologue" to the "roman d'amitié".

Chapters III and IV will present the description of the relationship between the two writers during the period of their closest ties. Chapter III will deal primarily with the epistolary contact between 1859 and 1860 inclusive, whereas Chapter IV will be devoted to their personal contact in Paris and epistolary contact abroad after 1860.

The concluding chapter will present the results of the friendship and a discussion of the mutual influence of the two writers.

The appendix will contain a translation of the correspondence between Ivan Turgenev and Marko Vovchok, disposed in chronological sequence.

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<sup>10</sup>O. Zasenکو, Marko Vovchok: zhyttja, tvorchist', mistse v istoriji literatury (Marko Vovchok: Life, Work, Place in History of Literature), (Kiev: Vydavnytstvo akademiji nauk URSR, 1964).

## CHAPTER II

### LIFE AND WORK OF I. S. TURGENEV AND M. A. MARKOVICH BEFORE 1859.

A brief glance in retrospect at the life and work of Ivan Sergeevich Turgenev and Maria Aleksandrovna Markovich will reveal obvious similarities and dissimilarities in the development of their life-experience and their art. It is unquestionable that their common family background, their direct involvement in the Russian feudal system, their shared thirst for literature and knowledge, contributed to the similarity in philanthropic ideology reflected in Zapiski okhotnika (A Sportsman's Sketches) and of the Narodni opovidannja (Folk Tales). Equally unquestionable is the fact that the consonance between these masterpieces had kindled the flame of friendship even before the writers' personal acquaintance with each other early in 1859.

#### I. IVAN TURGENEV BEFORE 1859

Once during his correspondence with Maria Markovich, Ivan Turgenev wrote: "There is no happiness outside one's family--and outside one's native land".<sup>1</sup> Yet, the great writer was destined never to realize this philosophy and basic human desire during a lifetime of solitude and self-imposed "vagabondage".

Serġej Nikolseovich Turgenev, a Don Juan "par excellence", had married the plain but wealthy Varvara Petrovna Lutovinova, who soon developed the custom of giving vent to her frustrations and wrath on

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<sup>1</sup>Infra, p. 84.

her servants and serfs. On October 28, 1818, Varvara gave birth to her second son, Ivan Sergeevich, who began to bear the brunt of her ever-increasing ill-temper, and to pay the penalty for his father's infidelity. Nevertheless, the boy's education was by no means neglected, and its foundations were of the typically "Western" variety--by foreign and domestic tutors. From among these, noteworthy is his literature teacher, Punin, who instilled in Ivan a love of poetry, introducing him to the works of the Russian Classicists--Lomonosov, Kantemir, and Sumarokov.

At the age of nineteen, Ivan accompanied his family to Moscow, then to St. Petersburg where he entered the university. In the capital, Turgenev acquired an ardent desire for knowledge of the arts and of foreign languages. In the midst of the "literary aristocracy", the young student realized that he was not destined merely to enjoy literature, but to create it.

Under the watchful eye of Petr Aleksandrovich Pletnev, a professor and close friend of Pushkin, Zhukovskij, and Gogol', Turgenev saw the publication of two of his early poems in Sovremennik (The Contemporary) in 1838. Now, Pletnev was convinced, after such an achievement of his young protégé, that it was none too soon to invite Turgenev to a literary gathering, during which the latter was introduced to the "princes" of Russian literature, although the climax came when he caught his first glimpse of A. S. Pushkin, the undisputed "king", and a veritable "god" to Turgenev.

After receiving his degree in Russia, Turgenev entered the university in Berlin, where he, together with several compatriots, Granovskij, Bakunin, and Stankevich, was swept away by the current of Hegelian philosophy. He submerged himself in the "sea of German

learning", developing a love for "Western" civilization and for the Classical languages and literatures. Together with Stankovich, he attended the "salons" of the Frolovs, who entertained many of the foremost German intellectuals.

In the succeeding years, Turgenev with the vivid memory of his recent contacts with the "golden age" of Russian poetry, directed his creative talent to that art. These years were also filled with the romance of travels to Rome and Switzerland. The Turgenev who returned from Europe to the village of Spasskoe, near the city of his birth, Orel, in the Orlov Province, was a true "Westernizer", which he would remain until his last day.

In Russia, where Turgenev spent the next several years, he erected the first milestone in his long literary career. He not only established himself as a recognized poet, by the publication of his poem Parasha in 1843, but also was befriended by the famous critic, Belinskij. That same year during a trip to St. Petersburg, Turgenev met the opera singer, Pauline Garcia-Viardot, who was to become the object of his greatest love and the symbol of the "creative woman".

The ensuing years saw Turgenev a veritable slave of his passion for Mme Viardot, whom he followed through Europe and finally to the country residence of the Viardot family--the <sup>^</sup>château de Courtavenel. In his creative life, Turgenev had already turned to prose, and was well into his Zapiski okhotnika (A Sportsman's Sketches), when he suddenly received the blow so dreaded by the "worshippers of the Muse"--the lack of financial resources. In effect, his mother had cut off his income for his liaison with the "cursed gypsy". His physical want, however,



was somewhat alleviated by his spiritual wealth, for Turgenev was often in the company of the leaders of French culture, particularly George Sand, Mérimée, Chopin, Musset, and Gounod, while in Paris between 1847 and 1848. Greatly inspired by the creative "milieu", Turgenev not only continued his work on the Zapiski okhotnika, but also wrote Dnevnik lishnego cheloveka (Diary of a Superfluous Man) and Mesats v derevne (A Month in the Country).

After three years in France, Ivan was recalled to Russia, to the bedside of his dying mother.<sup>2</sup> He now found himself the beneficiary of a substantial fortune. In Russia, Turgenev was again honoured by the production of two of his comedies, Kholostjak (The Bachelor), and Provintsialka (The Provincial). It was the Sportsman's Sketches, however, which had secured for Turgenev the position of the foremost Russian novelist.

If Turgenev had escaped punishment for the "subversive" anti-serfdom tone of the Zapiski okhotnika, he was less fortunate after the obituary he wrote on the death of Nikolaj Gogol' in 1852. The writer was imprisoned for one month, then exiled to his estate in Spasskoe for eighteen months. Turgenev was by no means idle during his exile, and emerged in 1853 with several new works, including Mumu, Postojalyi dvor (The Inn) and Dva prijatelja (Two Friends).

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<sup>2</sup>B. Zajtsev gives an anecdote-like description of the last moments of this unusual woman: "Varvara Petrovna remained Varvara Petrovna even to her last terrible hours. After her confession and Communion, when the agony commenced, she ordered an orchestra in the adjoining chamber to play skippy polkas -- to make her departure more pleasant". B. Zajtsev, Zhizn' Turgenev (Life of Turgenev), (Paris: YMCA Press, 1949), pp. 108-109.

Two years later, in 1855, Turgenev added Rudin to his list of literary victories. Shortly after, he went to St. Petersburg where he became strongly associated with a group of writers, and formed a literary "cercle" with Nekrasov, Grigorovich, Pisemskij, Goncharov, and L. Tolstoj.

The following year, Turgenev left for France, then to Germany where he created Asja, and to Italy where he laid the groundwork for Dvorjanskoe gnezdo (A Nest of Gentlefolk), published in 1859.

In 1858, Turgenev was already back in Russia. Although he was working on his new novel Nakanune (On the Eve), he was captivated by the Folk Tales of Marko Vovchok, and immediately undertook their translation into Russian. When the young Ukrainian writer, Marko Vovchok, was due in St. Petersburg, Turgenev was already awaiting his first meeting with the woman in order to personally pay his respects. This same woman was to become one of his closest friends and confidants in the years to come.

## II MARIA MARKOVICH BEFORE 1859

Maria Aleksandrovna Markovich, or Marko Vovchok,<sup>3</sup> as she was known to Ukrainian and Russian literature, was not born in Ukraine. Maria was of Russian parentage, the daughter of an army officer, Aleksandr Alekseevich Vilinskij, and of Paraskevija Petrovna Danilova, whose ancestry has been traced to the Radziwill princes of Lithuania.

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<sup>3</sup>Considerable speculation developed concerning the enigmatic pseudonym, Marko Vovchok. Her son, Bogdan Markovich, has the following to say about its origin: "According to family legends, the Ukrainian stock of Markovich was originated by a cossack, Marko, nick-named 'Vovchok' i.e., wolf, for his fierce nature. 'Vovchok' is the diminutive of 'Vovk' (wolf), thus, in Russian, meaning 'little wolf'" B. Markovich, Marko Vovchok na Kavkaze (Marko Vovchok in the Caucasus), (Stavropol', 1914) p. 17, cited by N. E. Krutikova, Storinky tvorchoho zhyttja (Pages from Creative Life), (Kiev: Vydavnytstvo khudozkn'oji literatury "Dnipro", 1965), pp. 38-39.

B. Leikyj proposes a theory based on phonetics: "...I believe that the pseudonym of Markovich is dictated by her own name: Marko -- vychka (wife of Markovich), Marko-Vovchok - nothing more. Merely a play on words". B. Lepkyj, Tvory Marka Vovchka (Works of Marko Vovchok), (Kiev--Leipzig: Ukrajins'ka nakladnja), Vol. I, p. CLXIII.

O. Zasenko has proposed the most recent theory, attributing to the pseudonym a geographical, folkloristic and symbolic genesis: "The name Marko has been widespread in Ukraine for ages, and all the more because it has been sung in folk-songs and glorified in legends and literary works of the Slavid peoples. Even today, it is frequently encountered in the Nemyriv region in Vinnychna.

Since time immemorial in this locality, the word 'Vovchok' has been known as a surname (Vovk, Vovchenko, Vovchok), and also as the name of two villages lying along the road from Nemyriv to Bratslav... The name 'Marko Vovchok' is in its own right a symbol or synonym for 'the story-teller of the people'. O. Zasenko, Marko Vovchok: zhyttja, tvorchist', mistse v istoriji literatury (Marko Vovchok: Life, Work, Place in History of Literature), (Kiev: Vydavnytstvo AN URSR, 1964), pp. 187-188.

The second child of three, the future writer came into the world on her parents' estate of Ekaterininskoe near the village of Kazakov in the Orlov Province, on December 10, 1833.<sup>4</sup>

The carefree childhood of Maria Vilinska was soon shattered and replaced by an existence in constant fear and hardship when her father died in 1841. Her mother was remarried to a cruel, tyrannical landowner, Dmitriev, who, in his frequent fits of drunken passion, would unmercifully whip his family as well as his serfs. Paraskevija, herself having received the relatively sufficient but superficial education common to the country gentry of that day, wasted no time in imparting as much as possible to her daughter. Consequently, by the time Maria was sent off to a boarding school in Kharkov in 1845, though not as much for educational purposes, as to spare the child the violent scenes of debauchery and cruelty, she already possessed a basic education, played the piano, and spoke French.

During her two or three-year period at the boarding school, the educational benefits of which were close to negligible, Maria Aleksandrovna had occasion to pay frequent visits to her relatives, the erudite Pisarev family, who often entertained famous writers, critics, and translators.<sup>5</sup> It was in the city of Kharkov, however, that Maria Aleksandrovna was exposed to the local elements of Ukrainian culture, and to the Ukrainian language.

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<sup>4</sup>Until recently, all biographers of Marko Vovchok accepted the year of her birth to be 1834. This date was refuted by her grandson who gives documented evidence that the year of birth was actually 1833. B. B. Lobach-Zhuchenko, "Koly narodylasja Marko Vovchok" (When was Marko Vovchok Born?), Literaturna Ukrajinna, LIX, (July 24, 1962), 3.

<sup>5</sup>The critic, Dmitrij Ivanovich Pisarev, was first cousin to M. A. Markovich.

Leaving the boarding-school, Maria was temporarily adopted by her aunt, K. P. Mordovinaja, who was then residing in Orel.<sup>6</sup> The "salons" of Mordovinaja, of higher quality than those of the Pisarevs, attracted even more intellectuals, among whom frequent visitors were the writer and ethnographer, P. I. Jakushkin, a collaborator of the famous Slavophil, P. Kireevskij, M. K. Rutzen, M. S. Leskov, and a Ukrainian ethnographer who was to become the husband of Maria Aleksandrovna, Afanasij Vasil'evich Markovich. It is indisputable that the future author of the Folk Tales was personally acquainted with most of the members of the Orlov elite and frequently attended the literary "soirees" at the household.

Two of the most popular writers read and discussed at this time were I. S. Turgenev and his Zapiski okhotnika (A Sportsman's Sketches) and A. S. Pushkin, M. Ju. Lermontov, A. S. Griboedov and V. G. Belinskij. The foundations of the future literary development of Marko Vovchok were laid in this erudite atmosphere of the Orel salons.

Early in 1851, Maria Vilinska married A. V. Markovich, and almost immediately the young couple departed for Chernyhiv in Ukraine. Having become instilled with a strong admiration for nature, folklore, oral poetry and songs, Maria collaborated with her husband in the collection and recording of many folk songs and proverbs.

Between the years 1853 and 1855 Maria lived in Kiev and after 1856 in Nemyriv where her husband was employed as a teacher to the

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<sup>6</sup>This same city, Orel, in the Orlov Province, was the birthplace of I. S. Turgenev.

Nemyriv Gymnasium. During these years of "vagabondage" through various cities and villages, Maria perfected her knowledge of Ukrainian and became familiar with the many dialects, idioms, and archaisms which later embellished the pages of the Folk Tales.

The creative life of Maria Markovich dates back to the Nemyriv episode, and it is very probable that the majority of the Folk Tales were written at this time. Four short stories, Vykup (The Ransom), Otets' Andrij (Father Andrew), Svekrukha (The Mother-in-law), and Chumak were already in the hands of the writer-publisher Pantelejmon Kulish in 1857. Soon after that, these were complemented by nine more stories: Odarka, Maksym Hrymach, Son (The Dream), Chary (Charms), Sestra (The Sister), Kozats'ka krov (Cossack's Blood), Kozachka (The Cossack-girl), and Pans'ka volja (Lord's Liberty). All, with the exception of Chary composed the first edition of Narodni opovidannja Marka Vovchka (Folk Tales of Marko Vovchok)--St. Petersburg, 1858.

Greatly inspired by the success of the Folk Tales, Maria Markovich in the spring of 1858, created a new series of short stories in the Russian language, which appeared the following year in a volume entitled: Rasskazy iz narodnogo ruskogo byta (Tales from Russian Folk Life).

Undeniably, the success of the two volumes was decisive in determining the literary future of Maria Markovich, but the greatest motivating force for future creativity was the interest shown by Ivan Turgenev. Shortly after the appearance of the Folk Tales, Turgenev undertook their Russian translation, and in 1859, a new volume appeared entitled: Ukrainskie narodnye rasskazy Marka Vovchka -- perevod I. S. Turgeneva (Ukrainian Folk Tales of Marko Vovchok-translated by I. S. Turgenev).

Also in Nemyriv, Maria Markovich began her work on a Ukrainian novella Instytutka (The Institute Girl) which virtually captivated Turgenev, who undertook its translation shortly after completing the Folk Tales.

Convinced by her many St. Petersburg correspondents that the name "Marko Vovchok" was firmly established and highly respected in the world of letters, the young writer showed no hesitation in accepting the warm invitation of the capital.

On January 23, 1859, when Maria Markovich entered St. Petersburg, she was far from realizing the vast horizons that lay before her. As for the Russia of Peter the Great, St. Petersburg became, for her in particular, the "window through unto Europe".

## CHAPTER III

### TURGENEV AND MARKO VOVCHOK IN ST. PETERSBURG AND ABROAD

The cordial liaison which developed between Ivan Turgenev and Marko Vovchok was founded on shared humanitarian principles, a profound interest in literature, and a mutual recognition of creative talent in each other. Within its first two years, this liaison crystallized into deep affection manifested in acts of generosity and genuine benevolence. Paradoxically, however, this first period was characterized predominantly by physical separation from each other, a separation amply compensated for by a frequent and regular exchange of correspondence. These epistolary documents in themselves suggest the significance of Ivan Turgenev as a powerful and beneficial motivating force in the intellectual and artistic development of Marko Vovchok. The latter, in her turn, was very instrumental in exposing Turgenev to Ukraine's cultural leaders and their activity. This chapter will describe the progression of I. S. Turgenev's association with M. A. Markovich from its beginning early in 1859, to its culmination in Paris almost two years later.

#### I. ASSOCIATIONS IN THE CAPITAL

The death of the "Iron Czar", Nikolaj I, in 1855, heralded the end of a regime of rigorous literary suppression. Purges and persecutions of literary-academic societies in the cultural centres of Russia and Ukraine had resulted in a "cultural depression" which threatened the very existence of legitimate literary creativity. With Nikolaj's demise, this creativity began to flourish once more, prompted by the return of many writers, critics, and poets who had been imprisoned, exiled, or silenced by other effective methods. Many chose to breathe the relaxed atmosphere of St. Petersburg, where they settled and resumed their creative work.



### The Ukrainian Colony

Early in 1859, St. Petersburg counted among its citizens a small but prominent group of Ukrainian immigrants, many of whom had been exiled or imprisoned for their association in the ill-fated Brotherhood of Saints Cyril and Methodius. The importance of this group lies not only in the fact that some of its members, T. Shevchenko, P. Kulish, V. Bilozers'kyj and M. Kostomariv were Ukraine's leading intellectuals and literati of that time, but also in the fact that they, as cultural representatives, were attempting to clear a path for mutual understanding and harmony between the Russian and Ukrainian nationalities.

The energy of the "Ukrainian colony" was channelled towards the establishment of a Ukrainian press to publish journals and books, and thereby to achieve good public relations with the Russian literary intelligentsia. Through personal contact with this group, many Russian writers and critics soon adhered to the circle and became frequent visitors at its literary meetings. In February of 1859, the colony greeted two new members to its "soirees", in the persons of Ivan Turgenev and Marko Vovchok.

### Ivan Turgenev and "Narodni Opovidannja"

Upon arriving in St. Petersburg on January 21, 1859, Maria Markovich was introduced to her Ukrainian compatriots as the new and promising creator of Narodni opovidannja Marka Vovchka. That memorable moment has been preserved in the poem To Marko Vovchok, dedicated to her by one of her fondest admirers, Taras Shevchenko. Through Shevchenko she became acquainted with several Polish writers and revolutionaries,

among whom were Zeligowski and Kruniewicz. Thus, Marko Vovchok was familiarized with the aspirations of the Poles and learned to sympathize with their desire for freedom.

Simultaneously, Maria Markovich was introduced to various members of the Russian literary elite, many of whom were already well acquainted with her Rasskazy iz narodnogo ruskogo byta. The most genuinely interested and enthusiastic of these new acquaintances was Ivan Sergeevich Turgenev.

Since his first reading of Narodni opovidannja, Turgenev harboured the most favourable impression of the work and of its author. He saw in the new writer a conscious revival of the ideas he had nourished as the creator of Zapiski okhotnika. In reality, both writers had observed and absorbed, even as children, the humour and the tragedy of life under the serf-ownership system. Both had found their heroes and heroines among the humble, often down-trodden country folk. Each in his own way had attempted to portray the psychology and to reveal truly noble and positive qualities of the low class of society. For this, neither had escaped the frustrations of seeing their works on the "surgery table" of the Censorship Committee.

Turgenev's positive attitude towards Marko Vovchok and her works even prior to their meeting need only be qualified by the fact that he laid aside his work on his own novel, Nakanune (On the Eve), determined to present to the Russian public a translation of Narodni opovidannja, which he personally introduced with the following statement:

For some time now, the Little Russian reading public has been familiar with "Narodni opovidannja" of Marko Vovchok, and his name has become a precious household word for all his compatriots. The need arose

to render him likewise for the Great Russian public, a need which was not totally satisfied by presently existing translations, translations which bore an all too obvious trace of the Little Russian language.<sup>1</sup> The present writer has undertaken to meet this need; he has attempted to fulfill the aim of retaining the purity and precision of his own language, at the same time preserving, as much as possible, that unique, candid charm and poetic grace that fill the pages of "Narodni opovidannja". The degree of his success in fulfilling these aims -- particularly the latter and most difficult -- is left to the judgement of the gentle reader.<sup>2</sup>

Turgenev did indeed fulfill his aims, even beyond his own expectation. The popularity of Marko Vovchok increased significantly as a result of Turgenev's accomplishment and personal recommendation to the Russian public. This gesture on the writer's part was the first of many manifestations of artistic recognition and admiration upon which their future relationship was built.

#### Turgenev and the Ukrainian Colony

Ivan Turgenev's very cordial disposition toward Maria Markovich initially became a source of spiritual and material benefit to the young aspirant in the field of "belles lettres". Turgenev, however, soon began to appreciate reciprocal advantages in his new association, particularly in his increasing understanding of his immediate neighbors - the Ukrainians. A "Westernizer" since his youth, he was extremely well read in the realm of Western literature, and during his numerous travels had become personally acquainted with some of the foremost of his contemporaries in French, German and Polish literatures. As was the case with many of the Russian

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<sup>1</sup>Reference is to Marko Vovchok's own translation of Narodni opovidannja written shortly after the Ukrainian original, and appearing under the title, Ukrainskie narodnye rasskazy (Ukrainian Folk Tales).

<sup>2</sup>From the Ukrainian translation in O. I. Bilets'ky (ed.), Braterstvo kul'tur (Brotherhood of Cultures), (Kiev: Derzhlitvydav, 1954), cited by M. D. Bernshtejn (ed.), Marko Vovchok v Krytytsi (Marko Vovchok in Criticism). (Kiev: Derzhavne vydavnytstvo khudozhn'oji literatury, 1955), p. 214.

"Westernizers", Turgenev regarded the Slavophiles with no uncertain contempt. As a result, he was at that time at least unconscious of, if not actually prejudiced against the attempts made by Ukrainian nationalists to elevate and distinguish their culture and language in spite of the assimilative pressure of Great Russian enlightenment. Even in later years, Turgenev was not able to fully comprehend the earnest zeal with which the Ukrainian intellectuals approached their task.

Nevertheless, it was not long after Marko Vovchok's arrival in St. Petersburg that Turgenev began to display an increasingly liberal and indulgent attitude towards Ukraine and towards the activities of her cultural workers in the Russian capital. Through the efforts of Maria Markovich, whom Turgenev epitomized as "the embellishment and centre" of the Ukrainian community, he became directly involved with the group and was a regular visitor at its literary evenings. P. Annenkov, a close friend of Turgenev, gives the following evidence:

Marko Vovchok belonged to a group of Little Russians at whose head was the poet, Shevchenko -- the group which increased significantly with the journal "Osnova" and attained a high position in society. Turgenev sympathized with their aims, whose object was to elevate the language of their country, to develop its culture and to establish it in fraternal and non-subordinate relations with the Great Russian culture. He sought the acquaintance of the poet, Shevchenko, and expressed sincere sympathy toward his strivings in the past and toward his talent.<sup>3</sup>

Turgenev's desire for the poet's acquaintance was realized by Maria Markovich when she accompanied him to Shevchenko's studio. Shevchenko respected Turgenev as a great writer and soon a friendship

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<sup>3</sup>P.V. Annenkov, Literaturnye vospominaniia (Literary Memoirs), (St. Petersburg, 1909), pp. 523-524, cited by N. E. Krutikova, Storinsky tvorchoho zhyttja (Kiev: Vydavnytstvo khudozhn'oji literatury "Dnipro", 1965), p. 117.

was struck between the two which lasted until Shevchenko's last days in 1861. Turgenev, during his visits to St. Petersburg, did not fail to visit the poet and to send news about him and the other Ukrainians in St. Petersburg to Maria Markovich. Turgenev's meeting with Shevchenko took place in February, 1859, an event which brought Turgenev into a still closer contact with the Ukrainian element. He set down this meeting as well as future discussions with Shevchenko in his memoirs, and frequently, Maria Markovich was the subject of their discussions.

... We waited about an hour. Finally Taras Hryhorovych appeared and certainly, before all else, he greeted Mme Markovich: he had already met her, was very devoted to her, and highly valued her talent.

... One time, in reply to my question: what author should I read in order to learn the Little Russian language more quickly? he readily answered: "Marko Vovchok! She alone knows our language!"<sup>4</sup>

While in Shevchenko's studio, Maria Markovich introduced Turgenev to a Ukrainian woman, V. Ja. Kartashevs'ka, who was also awaiting the arrival of the poet. Kartashevs'ka was herself a prominent figure among the St. Petersburg Ukrainians, for her residence was a typical literary salon of the time. It was in her home that the Russian and Ukrainian writers gathered once a week for entertainment, discussion, and reading. Among the Russians who were frequent guests at Kartashevs'ka's salon one finds such notable writers as N. A. Nekrasov, A. F. Pisemskij, F. I. Tjutchev, and eventually I. S. Turgenev. Maria Markovich, who was already familiar with this group, was in no small way responsible for Turgenev's subsequent association with it. This salon, as well as that of the Counts Tolstoj, played one of the leading roles in the development of a "rapprochement" of the Ukrainian and Russian literary intelligentsia.

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<sup>4</sup>T. H. Shevchenko, Kobzar' (Prague, 1876), cited by Bernshtejn, op. cit., p. 126.

"Institutka"

Turgenev's and Marko Vovchok's attendance at Kartashevs'ka's home soon appeared as a new stage in the liaison between the two writers. In mid-February of 1859, Turgenev undertook a new enterprise, even more challenging than Ukrainskie narodnye rasskazy. This enterprise was the translation of a new and major work of Marko Vovchok's, which he heard for the first time at Kartashevs'ka's salon. The work was a novella entitled Institutka (The Institute Girl).

Maria Markovich had written the major part of the novella in the Ukrainian language while in Nemyriv, and having revised it in St. Petersburg, she presented it before the literary group. The impact of the work, which proved to be one of Marko Vovchok's outstanding masterpieces, was truly sensational. So strong and lasting was the impression made on Turgenev that nine years later, on February 28, 1868, upon presenting V. Kartashevs'ka with his novel Dym (Smoke), he inscribed:

In memory of our previous literary relations and those splendid evenings at which the virtuous Little Russians grasped their heads during the reading of "Institutka" and, deeply moved, declared: Shakespeare! Shakespeare!<sup>5</sup>

This time, Turgenev did not wait for the response of the general public toward Institutka, but immediately recognized the potential success of the work. He considered its translation into the Russian language indispensable and proposed himself for the task. Within days after the impressive but restricted debut of the novella, Turgenev related his recent activities and resulting plans to his friend, I. V. Pavlov, to whom he wrote:

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<sup>5</sup>0. Doroshkevych (ed.), Tvory Marka Vovchka (Works of Marko Vovchok), (Kiev: Derzhavne vydavnytstvo Ukrainy, 1928), Vol. IV, p. 88.

Recently, I have become engulfed in Little Russian life here. I have met Shevchenko, Mme Markovich (who is writing under the name, Marko Vovchok) and many others, for the most part, highly liberal Khokhols Ukrainians. Mme Markovich herself is a very outstanding, original, and naturally gifted person (she is 25); a few days ago, they read me a fairly large tale of hers entitled "Institutka" -- with which I was entranced: never, it seems, has there been so much vigour and strength -- and all this springs forth from the soil like a young tree. I have decided to translate this "Institutka", although I cannot conceal from myself the difficulty of the task.<sup>6</sup>

Turgenev devoted the major portion of five months to completing the translation. He had received the original Ukrainian text and a rough interlinear translation from P. Kulish and commenced his own translation of the work in Vichy, France, on June 21, 1859. Working on Institutka, while simultaneously preparing his novel Nakanune (On the Eve) for publication, he brought both works to St. Petersburg in November of 1859. Turgenev's translation of Institutka, preceding the publication of the original Ukrainian version, appeared in the first edition of Otechestvennye Zapiski (Notes of the Fatherland) for 1860.<sup>7</sup>

During the five months in which the translation was being prepared, Turgenev regularly reported on the progress of the work to Marko Vovchok in his correspondence. He began the translation of Institutka on June 21, 1859, in Vichy, as is seen from a letter written on that

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<sup>6</sup>I. S. Turgenev, Polnoe sobranie sochinenij i pisem v 28 tomakh (Moscow-Leningrad: Izdatel'stvo Akademii Nauk SSSR, 1961), Letters, Vol. III, p. 273.

<sup>7</sup>The Ukrainian edition of Institutka appeared for the first time in the journal Osnova in March, 1862.

date to M. Markovich: "I have not settled down to work yet; but I began the translation of 'Institutka' today".<sup>8</sup>

Within a month of commencing the translation, Turgenev had corresponded with the editors of several St. Petersburg journals, and made arrangements with Kraevskij to have the novella published in the journal Otechestvennye Zapiski at the end of that year.

The Institutka episode proved to be a major step in the realm of Turgenev's personal and professional assistance to Marko Vovchok. The spiritual and material position of Marko Vovchok which were, as is only natural, directly proportional to her success as a writer, became of great concern to Turgenev. Through his efforts in Institutka, he stepped forth not only as a devoted companion and professional partner, but also as the sole protector of her interests. Her husband, Opanas, was at this time unemployed in St. Petersburg and was unable to provide for Maria and her son who were residing in Dresden.

Ivan Turgenev's magnanimity was put to the test at a critical period in the life of Marko Vovchok. Before its publication, Institutka was reviewed by the Censorship Committee who judged the work "unsuitable" for publication in its original state. It is unquestionable that the denial of permission to publish the novella would have meant a crushing financial and psychological blow to Marko Vovchok. Turgenev, who had

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<sup>8</sup>All letters from Turgenev to M. Markovich are published in I. S. Turgenev, Polnoe sobranie sochinenij i pisem v 28 tomakh (Moscow-Leningrad: Izdatel'stvo Akademii Nauk SSSR, 1961). M. Markovich's correspondence to Turgenev are published in Literaturnoe nasledstvo (Moscow: Izdatel'stvo "Nauka", 1964), Vol. LXXIII. These letters appear in translation in the Appendix of the present study. Henceforth, reference to these letters will be made to the full text in the Appendix, giving the letter's consecutive number and page thus: App., 1.7, p. 73.



returned to Russia, defended Institutka before the Committee and subsequently altered the unacceptable portions. The triumphant tone of his letter, dated January 18, 1860, successfully masks the difficulties he experienced on her behalf:

Dearest Maria Aleksandrovna, I hesitated in answering your dear letter from Heidelberg until now, as I wanted to inform you at the same time of the publication of "Institutka". It has been placed in no. 1 of Otechestvennye Zapiski and will appear in a day or two. Snegirev nipped at it properly -- but we were able to print it nevertheless. It constituted 2 3/4 sheets -- at 150 rubles per sheet -- which comes out to a little over 400 rubles.<sup>9</sup>

### Marko Vovchok in Transition

A very significant chapter in the story of M. Markovich's relations with Ivan Turgenev was written during her three months' residence in St. Petersburg. No less significant is this period as a major turning point in the literary evolution of Marko Vovchok. The correlation of these two facts leads to the probability that Turgenev's presence must have been a decisive factor in determining the form and direction Marko Vovchok's literary development would assume.

Indeed, Ivan Turgenev, as this time, was the unrivaled "de facto head of Petersburg literature, and his judgment and decisions had the force of law".<sup>10</sup> There can be no doubt as to the presence of his influence and his role in the formation of Marko Vovchok's subsequent literary concepts. Here, she experienced the inevitable clash between the philosophy and thematics of Narodni opovidannja and the modern, sophisticated esthetics in Rudin, Dvorjanskoe gnezdo and Nakanune.

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<sup>9</sup>App., 1. 26, p. 97.

<sup>10</sup>D.S. Mirsky, A History of Russian Literature (New York) Vintage Books, 1958), p. 195.

The "homespun" sentimental philanthropic treatment of peasant life, based on ethnography, history, and folklore, could never hope to satisfy a reading public nourished on Gogol, Goncharov, and Turgenev. Turgenev represented to her the "progressive" writer, who had launched his literary career as a Romanticist, passed through a subtle form of sentimental philanthropy during the period of A Sportsman's Sketches, and finally emerged as a master of Russian Realism based on the "Western" model. His modern, for the most part unique, esthetic theories on "beauty" as reflected in real human life, were presented to Marko Vovchok not only in his works, but in his very person during their discussions. These theories had a profound effect on the future literary tendencies of Maria Markovich.

In effect, the works of Marko Vovchok written after the St. Petersburg period, particularly those in the Russian Language, reveal definite tendencies towards the "Turgenevian" style of Realism. The simple narrative composition of the "tale" is, for the most part, replaced by the calculated, reserved tone and deep philosophical motifs which characterize Zhivaja dusha (A Living Soul) and Zapiski prichetnika (Diary of a Sexton). The literary language of these major works is Russian. The advantages of writing in both Russian and Ukrainian had already been demonstrated by the success of the Russian versions of Narodni opovidannja and Institutka. The shorter tales of Marko Vovchok, written immediately after the St. Petersburg period, between May 1859 and September 1860, still carry on the Ukrainian tradition of her Nemyriv period and appear in the Ukrainian language. The most significant of these are Ledashchytsja (The Ne'er-do-well), Try doli (Three Fates), Dva syny (Two Sons) and Projdysvit (The Vagabond).

### Departure to Europe

Ivan Turgenev's extensive knowledge and great admiration of "Western" culture were determining factors in the sequence of events which followed the St. Petersburg period of his relations with Marko Vovchok. With vivid description of his travels through France, Italy, Germany and other European countries, he instilled in the young woman an ardent desire to broaden her intellectual horizons outside Russia.

St. Petersburg, as Russia's cultural centre, had opened to her the doors to a new creative life, with new impressions, new aspiration, and with the promise of greater success as a writer. Turgenev encouraged Marko Vovchok to leave Russia by assuring her the acquaintance of not only his foreign friends, but also that of prominent Russian émigrés, in particular A. I. Herzen and N. P. Ogarev. M. Markovich had become quite familiar with the revolutionary ideas disseminated by the illegal journal Kolokol (The Bell), and appeared eager to meet its two controversial editors. Her subsequent trip to London, the home of the "Free Russian Press", and her association with Herzen bear witness to Marko Vovchok's increasing preoccupation with cultural and political activity abroad.

Although a journey to Europe seemed financially unwarranted at that time, the declining state of Marko Vovchok's health precipitated her departure. This, at least, is the interpretation of her son, Bogdan, who, at the same time, does not neglect to point out Turgenev's role in the ultimate decision:

The reason for leaving Russia was in part her internal illness which the doctors were not able to ascertain exactly, although it was reflected visibly in the state of Maria Aleksandrovna's health and spirit, but the main reason was her thirst for the spiritual world.

Turgenev personally convinced Marko Vovchok and her husband to see how people live abroad. She was promised the acquaintance of Herzen, who was very interested in the new author and valued her talent.<sup>11</sup>

Learning of Marko Vovchok's decision to leave Russia, Turgenev immediately settled his affairs in Spasskoe and returned to St. Petersburg in order to personally accompany her and her son to Germany.<sup>12</sup> Turgenev's destination was Paris, then Vichy, where he was to drink mineral water due to the recurrence of his malady. The trio left St. Petersburg on May 11, 1859, travelling through Pskov, Kaunas, Koenigsberg, to Berlin, then to Dresden, where Marko Vovchok remained, while Turgenev proceeded on to Paris. The trip, at least to the German border, was made by coach and, judging from the date of Turgenev's first letter from Paris,<sup>13</sup> was approximately eleven days in duration.

The small coach was undoubtedly the scene of a great deal of conversation and discussion on general and personal themes between the two writers. Though it is impossible to ascertain exactly to what extent the journey furthered the literary relationship between Turgenev and Marko Vovchok, it certainly contributed to their growing personal attachment to each other. Thinking in retrospect, Turgenev some time later made the following confession in his letter:

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<sup>11</sup>B. A. Markovich, Marko Vovchok na Kavkaze (Marko Vovchok in the Caucasus), (Stavropol': 1914), pp. 10-11, cited by N. E. Krutikova, Storinsky tvorchoho zhyttja (Kiev: Vydavnytstvo khudozhn'oji literatury "Dnipro", 1965), pp. 120-121.

<sup>12</sup>Opanas Markovich was not able to secure a passport to leave Russia at that time. He joined his family in Dresden in mid-June of that year.

<sup>13</sup>App., 1.2, p. 66.

There is one discussion especially that has remained imprinted in my memory, which took place in the small coach between Kaunas and the border on a quiet, balmy, spring evening. I do not remember exactly what we were discussing, but the poetic sentiment of that night has remained in my soul. I know that that journey brought us closer to each other -- and I am very glad of that.<sup>14</sup>

### Acquaintance with Herzen

Although the analysis of Aleksandr Herzen's association with Ivan Turgenev and Maria Markovich lies outside the scope of the present study, he is worthy of consideration as one of the few Russians whose acquaintance with Marko Vovchok was regarded as "necessary" by Turgenev. This attitude is perfectly understandable if it is realized that social injustice, as a moral problem, was very much in vogue as a topic of discussion among the Russian literary intelligentsia, and as a recurring theme in many of their works. Herzen's vehement denunciations of serfdom, supported by numerous examples of the landowners' sadism and cruelty, had elevated him to the position of chief spokesman for social reform in Russia. His main weapon, the journal Kolokol, founded in 1957, was so influential and popular in spite of its illegality, that it soon became "the principal political force in Russia".<sup>15</sup>

The immediate reason for Ivan Turgenev's desire to establish an acquaintance between Herzen and Marko Vovchok is, in all probability, the fact that he saw Herzen's deep penetration into the peasant problem as a beneficial influence on her ideology and her art. Being aware of Marko Vovchok's natural inclination towards this problem, which is almost the exclusive theme in her early prose, Turgenev believed that her

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<sup>14</sup>App., 1.13, p. 84.

<sup>15</sup>Mirsky, op. cit., p. 220.

subsequent works would not but gain in verisimilitude and realism, if she acquired a more profound academic objective insight into the social "status quo".

It should be mentioned at this point that Turgenev's original confidence in Herzen and his work did not last. His liberal and moderate views did not coincide with Herzen's increasingly radical and extremist position, advocating the forceful upheaval of the social order. By 1864, the break between Turgenev and Herzen was final.

Several present-day biographers have proposed that Turgenev's "pacifism" and his reluctance to display openly revolutionary ideals, were the cause of his decreasing popularity with his friends, among whom was Marko Vovchok. This opinion, however, is highly questionable and will be discussed in a later chapter.

Although Ivan Turgenev's original intention was to personally introduce Maria Markovich to Aleksandr Herzen as soon as possible after leaving Russia, his proposed trip with her to England for that very purpose did not take place. Nevertheless, arriving in Dresden, Turgenev arranged Marko Vovchok's acquaintance with Herzen's close friend and correspondent - Maria Reichel. Through the Reichels, Marko Vovchok was introduced to several of Herzen's literary works and gained some insight into his past and present activities, particularly those involving his journal. Her increasing interest in the philosopher and his ideology was expressed in her letter to Turgenev from Dresden:

In the meantime I have read the Memoirs of Princess Dashkova and the "Prervannye rasskazy" of Iskander. Tell me something about him, as you will surely be seeing him in London.<sup>16</sup>

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<sup>16</sup>App., 1.6, p. 72.

Turgenev's trip to London took place the first week in June, 1859, during which time he was in constant company with Herzen. Here, he presented Herzen with a copy of Ukrainskie narodnye rasskazy, together with a high recommendation of Marko Vovchok. Herzen's judgment of the work and its author, who still needed to "grasp more elements" was expressed in a letter to M. Reichel:

I crave to see Marko Vovchok: her book is such a marvellous thing that I not only read it myself, but also aloud to Tatja, and even advised its translation into English.<sup>17</sup>

No thorough evaluation of Maria Vovchok's involvement with revolutionary circles has been presented, although Ivan Turgenev's basically negative attitude toward radical groups is quite evident. Several recent biographies of Maria Markovich, particularly N. Krutikova, speculate as to the probability of Marko Vovchok's active participation in Herzen's Kolokol. The evidence in this respect, however, is highly inconclusive due to the absence of documents.

M. Markovich's initial meeting with Herzen took place in London on August 25, 1859. Subsequently, Herzen visited the writer in Ostende and Brussels during the following months. There is very little doubt that the result of her acquaintance with Herzen was, as Turgenev had expected, Marko Vovchok's increased understanding of the general question of serfdom in Russia and Ukraine. Kolokol's revolutionary articles at that time included strong criticism of the Russian clergy, accusing it of worldliness, hostility toward enlightenment, and sinecurism. Subdued echoes of Herzen's reproaches later resounded in Marko Vovchok's Zapiski prichetnika.

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<sup>17</sup>A. I. Gertsen, Sobranie sochinenij v tridtsati tomakh (Collection of Works in Thirty Volumes), (Moscow: Izdatel'stvo Akademii Nauk SSSR, 1954-1965), Vol. XXVI, p. 278.

## II DIALOGUE IN CORRESPONDENCE

The voluminous legacy of epistolary material left by Ivan Turgenev and Maria Markovich has proved to be an invaluable and unique source of documentation to biographers and literary historians. After decades of lying in various national archives and among personal possessions, a large portion of the writers' correspondence has been published and republished since the turn of the century. The rest, an amount impossible to estimate, still awaits discovery, or has been lost forever.

The letters of Ivan Turgenev and Marko Vovchok have been used extensively in the process of the present study. Of primary importance, however, are the letters exchanged directly between the two writers -- letters which have been preserved to a degree approaching entirety. Approximately one-half of this correspondence, specifically that of Maria Markovich to Turgenev, was not published until very recently (1964),<sup>18</sup> supplementing considerably the biographical data on this period of her life. The "confrontation" of these letters permits the penetration through shadows cast by over a century of time and sharpens the focus on the point where the paths of two individuals crossed.

The supreme value of these letters lies, not in the fact that they closed the gap of space between the correspondents, but in the fact that they close the gap of time between the writers and the present day. They, in their spontaneity and sincerity, are the most authentic and dependable documents available in the study of the relations between Ivan Turgenev and Maria Markovich.

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<sup>18</sup>N. E. Krutikova, "Pis'ma M. A. Markovich (Marka Vovchka), 1859-1864". Literaturnoe nasledstvo (Moscow: Izdatel'stvo "Nauka", 1864), Vol. LXXIII, pp. 249-302.



The biographical and literary-biographical material contained in the correspondence directly relevant to the present study, is essentially, 1) chronological, and 2) relative. The chronological aspect indicates the periods the writers spent apart and together, while the relative aspect provides information as to the progress of their personal relations, and their interrelation at the creative and intellectual level.

### Meetings Abroad

In Dresden, where Turgenev and Markovich arrived at the end of May, 1859, the series of frequent meetings, discussions, and literary gatherings which characterized the St. Petersburg period of their relations, was interrupted for the duration of a whole year. Maria Markovich resided in Dresden for several months, then embarked on frequent trips through Germany, Switzerland, Belgium, and England, while Turgenev remained predominantly in France. In the winter of 1859-60, he returned to Russia for the publication of Nakanune, Pervaja ljubov' and Institutka.

There appears to be no evidence that the two writers met abroad before the middle of 1860. Nevertheless, their letters reveal many attempts to arrange a "rendez vous" and to renew their acquaintance in person. Turgenev, in particular, appeared very anxious to synchronize his travels with those of his former "aimable fellow-traveller" and this desire becomes a recurring theme in his letters. The urgency of his tone reveals the degree to which Turgenev valued the presence of his companion. On August 1, 1859, for example, he wrote the following to Maria Markovich:

However, I absolutely want to see you ... I am leaving on the 15/3rd of September for Russia -- and no matter where you are I shall come to see you without fail.<sup>19</sup>

In a letter written shortly thereafter, one reads the familiar refrain which characterizes the letters of Turgenev in this period:

And so, because I absolutely want to see you -- I am repeating my question:

Where will you be from the 12th to the 20th of September in the new style?

No matter where you might be, I shall come and spend five days with you.<sup>20</sup>

It is evident from subsequent correspondence that these initial attempts at meeting abroad were not realized, and Turgenev's return to Russia precluded his seeing Maria Markovich before his return to France.

Definite evidence of what was most probably the two writers' first reunion is provided in a note from Marko Vovchok written in Paris on May 28, 1860, the complete text of which is: "I arrived today. Tell me when you are able to come. -- I shall be waiting".<sup>21</sup>

Turgenev and M. Markovich met in Paris for the duration of a week, from May 28 until June 6. Here, Turgenev very likely explained in detail the difficulties and eventual success of the publication of Institutka, and discussed with her the portions which were rejected by the Censorship Committee of St. Petersburg. His impression of the

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<sup>19</sup>App., 1.16, p. 87.

<sup>20</sup>App., 1.19, p. 90.

<sup>21</sup>App., 1.32, p. 102.

meeting is expressed in a letter from Soden, dated June 7, 1860 in which he confesses, "Our meeting in Paris left me with the most pleasant memories. I hope that it will not be worse in Schwalbach, if only there is Schwalbach".<sup>22</sup>

Approximately a month after their reunion in Paris, Maria Markovich visited Turgenev in Soden where the two writers spent several days together.<sup>23</sup> Then, Turgenev returned with her to Schwalbach and possibly accompanied her to Heidelberg. After the trip, Turgenev again did not neglect to express his emotional reaction:

Our trip has left me with the most pleasant impression and I feel that the ties of friendship which bound us together last year have become stronger yet.<sup>24</sup>

On 18-19 of July, 1860, Turgenev was able to realize a long-planned voyage down the Rhine in company with Maria Markovich. According to his letter, dated July 15, the trip included the following program:

... I beg you to leave for Mainz the day after tomorrow, on Tuesday night, and to stop in at the Rheinischer Hof -- where I shall be staying also. -- We shall spend the night in Mainz and the following morning, on Wednesday, we shall sail for Bonn on the boat (which leaves at 6 A.M.) -- and from there we shall go to Aachen, where I shall leave you. -- Makarov and Kartashevskaja have already been informed by me.<sup>25</sup>

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<sup>22</sup>App., 1.33, p. 103.

<sup>23</sup>App., 1.35 and 36, p. 105.

<sup>24</sup>App., 1.37, p. 106.

<sup>25</sup>App., 1.38, p. 107.

Turgenev's reference to V. Kartashevskaja and her brother, N. Makarov, two of the many Ukrainians Turgenev met in St. Petersburg, indicate that he was in communication with the group even when abroad. A current topic at that time was the establishment of the Ukrainian journal Osnova, of which Makarov was one of the principal organizers. During the years of the journal's existence (1861-63), several of Marko Vovchok's Ukrainian works appeared on its pages. It is very probable that negotiations for this publication were made in the presence of Turgenev, who followed the journal's progress with considerable interest.

The Rhine voyage appears to be the last meeting, vis-à-vis, between Turgenev and M. Markovich before the Parisian period of their relations beginning in September, 1860. On August 7, Turgenev departed for England where he attended a convention of Russian writers and journalists. His immediate proposal was the formulation of a pedagogical project destined to promote basic education and literacy in Russia. Consequently, various attempts were made by Turgenev to induce Maria Markovich to attend the convention, but financial difficulties on her side rendered the trip impossible at that time.

Due to their infrequency and relatively short duration, it is difficult to assess the specific role of these meetings in the relationship between Ivan Turgenev and Maria Markovich. As may be judged from Turgenev's personal impressions, their significance lies perhaps in the strengthening of their affection and in the progress of their personal relationship. These meetings provided a continuity to their contacts and stimulated their future liaison through correspondence.

#### Turgenev's Intellectual Advice

Although Ivan Turgenev was very much at home in Western Europe, having spent the major portion of his life in France and Germany, the situation was considerably different for Marko Vovchok. Having left Russia, the young woman found herself in a novel and unfamiliar environment which was as intriguing as it was foreign. Yet, as Turgenev had described to her, the vast treasury of "Western" literature, art, and learning lay exposed to her intellectual thirst -- a thirst which could only be satisfied by travel, observation, and reading.

Turgenev realized that M. Markovich's adaptation to and understanding of Western European culture, past and contemporary, would be a major factor in the achievement of her intellectual and creative maturity and in the determining of her future genres, thematics and styles. As a result, Turgenev frequently appears as a personal advisor, patron, and critic, entering all aspects of Marko Vovchok's private and creative life. This stand prevails even in Turgenev's earliest letters, in which the necessity of learning foreign languages, and intensive reading of both Russian and foreign classics is a recurring subject.

As was the case with the majority of Russian "Westernizers", Turgenev revered German literature and philosophy and, as a young idealist, Hegel and Goethe had been his prophets. It is not strange then that Marko Vovchok's library included a "luxurious edition of 'Faust', which Turgenev gave her in 1859".<sup>26</sup>

Turgenev urged Maria Markovich to master the German language as quickly as possible in order to read the German classics as well as the great masters of world literature in German translation. On May 31, 1859, Turgenev wrote: "Now you must get very busy with the German language".<sup>27</sup> Shortly thereafter, Turgenev wrote: "Read Goethe, Homer, and Shakespeare -- this is the best of all. You must have mastered the German language by now".<sup>28</sup>

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<sup>26</sup>B. Markovich, Marko Vovchok na Kavkaze (Stavropol', 1913), pp. 23-25, cited by O. Doroshkevych, Tvory Marka Vovchka (Derzhavne vydavnytstvo Ukrainy, 1928), p. 208.

<sup>27</sup>App., 1.5, p. 69.

<sup>28</sup>App., 1.26, p.98.

Besides encouraging Marko Vovchok to familiarize herself with foreign literature, Turgenev advised her to pursue a deeper comprehension of the Russian literary masters -- to learn from them and to profit from their example. Thus, one reads in his letter written on July 22, 1859:

Read, read Pushkin: this is the most beneficial, the most healthy food for our brother, the man of letters; when we see each other -- we shall read him together.<sup>29</sup>

Ivan Turgenev - Critic of Marko Vovchok

When Turgenev wrote his "Preface" to Ukrainskie narodnye rasskazy,<sup>30</sup> he entered into a new activity in his relationship with the author -- the activity of a literary critic of Marko Vovchok. He acted in this capacity both publicly, as in the above work and in Institutka, and privately, as in Chervonnyj Korol' (The King of Hearts), Pustjaki (Trifles), and others. As translator and critic of Narodni opovidannja and Institutka, Turgenev gave these works his personal recommendation and introduced Marko Vovchok to the Russian-reading public, domestic and foreign.<sup>31</sup>

Ivan Turgenev continued to be an objective, sometimes severe, judge of M. Markovich's literary works and his considerable experience in the field of literary criticism was a welcome asset to the young writer. Their dialogue in correspondence gives evidence of this aspect of their association.

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<sup>29</sup>App., 1.13, p. 83.

<sup>30</sup>Supra p. 21.

<sup>31</sup>In 1861 Turgenev presented Prosper Merimee with a copy of Ukrainskie narodnye rasskazy.

Early in July, 1859, Marko Vovchok completed a work in Russian entitled Chervonnyj Korol. Although not entirely satisfied with her effort, she found it necessary, due to financial difficulties, to attempt its publication, though not before consulting Turgenev and seeking his advice. Chervonnyj Korol is in question when she stated the following:

My work is progressing rapidly, and still it is quite unsatisfactory. Nevertheless, I shall have to send it to Russia. I would like that you tell me first whether it is worthwhile. I shall do whatever you say.<sup>32</sup>

Apparently Turgenev did not receive Chervonnyj Korol' until March, 1860, during his sojourn in St. Petersburg. In all probability Marko Vovchok entrusted him with making arrangements for the publication of this work, although this letter has not been found.<sup>33</sup> Turgenev's appraisal of the story, though not favourable, was sincere and concise, as is evident:

I have sent your story -- "Chervonnyj Korol'" to Katkov -- having stipulated 150 rubles per sheet... The story itself... did not appeal to me: it is not well thought out -- as though you were in a hurry, and at the same time the language is too slipshod and mottled with Little Russianisms.<sup>34</sup>

Turgenev's activity as critic and adviser to Marko Vovchok on literary matters continued for the major part of their association in Paris after 1860. As intermediary between her and various St. Petersburg

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<sup>32</sup>App., 1.12, p. 81.

<sup>33</sup>Only one letter exists from the period of November 2, 1859, to April 1, 1860. This and succeeding letters indicate, however, that correspondence was maintained in the interim.

<sup>34</sup>App., 1.27, p. 99.

Opinions diverged regarding Chervonnyj Korol'. Herzen, for example, acknowledged it as a work of high calibre, subsequently informing Maria Markovich that an English translation was being prepared in London.

publishers, Turgenev was more often than not the first to read her new works in manuscript, and to reveal his impressions, as the above citation indicates, with the utmost frankness. In such negotiations with the journals on behalf of Marko Vovchok, his personal assessment of her works was a weighty factor in their publication. This, however, will be discussed more fully in the following chapter.

#### "Society For Expansion of Literacy"

The very real problem of social reform in Russia and the question of education was widely discussed among the progressive writers of Russia and Ukraine during the 1860's. A direct manifestation of these discussions was the formation of the "Society for the Expansion of Literacy and Basic Education", initiated by Turgenev for the purpose of formulating a pedagogical project. Marko Vovchok, who was planning to establish elementary schools in Ukraine upon her return, was one of the many supporters Turgenev found among the literary intelligentsia.

In August of 1860, Turgenev presented his educational ideas to a large group of Russian writers, journalists, and military men, who convened in Ventnor on the Isle of Wight, in order to discuss the impending peasant reform in Russia and the work of editorial committees. This "colony" included A. K. Tolstoj, P. V. Annenkov, A. I. Herzen, V. P. Botkin, M. F. Kruze, and many others. Marko Vovchok, whose arrival was constantly expected by the group, especially by Turgenev and Herzen, was unable to attend the convention. Her acquaintance with the project, however, and her subsequent cooperation with Turgenev is evident from the writers' correspondence to each other. On August 6, 1860, Turgenev wrote her:



As for me, I am leaving for London tomorrow, and shall be seeing Herzen and probably Annenkov -- and having discussed collectively -- we shall send you the collective and definitive letter -- before our departure to Wight.<sup>35</sup>

The question of education in Russia, stimulated by the Emancipation of 1861, continued to occupy Ivan Turgenev and Maria Markovich. The establishment of elementary schools was considered to be the first step toward public education and both writers expressed their desire to initiate pedagogical programmes upon their return to Russia. Turgenev informed M. Markovich of his activities in a letter from Spasskoe, dated June 3, 1861, saying, "I am concluding my novel, arranging my affairs with the muzhiks, establishing a school, etc."<sup>36</sup>

Two months later Maria Markovich expressed similar intentions to her husband:

I want to establish a children's school in Russia...Writing about it is of no use, and it will be more beneficial to people. I intend to establish one school, and then others, as many as possible.<sup>37</sup>

These letters introduce the possibility that Maria Markovich intended to collaborate with Turgenev in educational work in Russia. Although she was unable to return to Russia at that time, her work as a writer of children's stories continued in Paris. In M. Markovich's letter to Opanas written in October of 1863, the children's book Opovidannja (Tales) is referred to:

This will be a book for children, and will include Halja, Karmeljuk, Vedmid', Nevil'nychka, -- this book will appear in Ukrainian and in Russian around December 15.<sup>38</sup>

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<sup>35</sup>App., 1.42, p. 112.

<sup>36</sup>App., 1.70, p. 139.

<sup>37</sup>Doroshkevych, op. cit., p. 271.

<sup>38</sup>Ibid., p. 279.

The developing interest in educational matters displayed by Maria Markovich was to a great extent the result of her participation in the "Society for the Expansion of Literacy...". Her cooperation with Turgenev in this project led directly into the meeting of the writers in Paris, where a new stage in their relations awaited them.

## CHAPTER IV

### IVAN TURGENEV AND MARIA MARKOVICH IN FRANCE

The line of division between the first and second stage of Ivan Turgenev's association with Maria Markovich is clearly defined. It may be very appropriately drawn at the point where the predominantly migratory existence of both writers is replaced by a basically settled, organized life and creative activity. Turgenev and Marko Vovchok spent the major portion, almost two-thirds of three years, from the end of 1860 until the middle of 1863 in Paris. Within this period the writers reached the apogee of their relations. Through 1864, however, for reasons not yet fully explained, the friendship so enthusiastically cultivated between them for five years declined to the point of insignificance.

The Parisian period consists of approximately twenty-two months of immediate propinquity of the two novellists, their almost daily meeting, and their common frequentation of social, literary, and musical "soirées". Through Turgenev's intimacy with the Parisian literary circles, and the family of Louis Viardot, Marko Vovchok became not only acquainted, but creatively involved with several of the most eminent representatives of French and Russian letters. Ivan Turgenev's continuous efforts on the professional level of both writers is also a significant quality of the period under investigation.

In his personal and emotional attitude towards Maria Markovich, Turgenev vacillated between the altruistic benevolence of a guardian, and the deeper, more complex sentiments of a participant in what may be justly termed "une amitié amoureuse".

### Ivan Turgenev and Paris

In spite of his "Western" breeding, compounded with his life-long admiration of Western European cultural achievement, Ivan Turgenev was Russian in spirit, and the spirit of his art is indisputably Russian. Nevertheless, it is not frequently that a writer leaves such a deep imprint on his native literature, having spent so little time in his native land. Indeed, Turgenev's creative life is inseparably bound to Paris and the château de Courtavenel<sup>1</sup>, to which he fondly referred as the "cradle of his glory". The inspiration and creative stimulus Turgenev derived from his first "pilgrimage" to the "city of light" may be well appreciated when one considers that in Paris he created one-fifth of his entire literary output between 1847 and 1850 -- yet Turgenev wrote for forty years!

A writer whose works were widely read in Russian as well as in translation, Turgenev was a popular figure among the literary aristocracy of France, and in Paris, he became acquainted with Mérimée, Flaubert, G. Sand, Hugo, Musset, and many other poets and writers. Many of these were frequent visitors to the home of the Viardot family where Turgenev resided during his lengthy sojourns in France.

Shortly after the birth of his daughter, Turgenev placed her in the care of Pauline Viardot, with the result that his ties with France were not only spiritual, but also physical. These reasons, perhaps sufficiently explain the writer's motives for spending so much of his life away from his own Spasskoe.

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<sup>1</sup>Château de Courtavenel--residence of Pauline Garcia-Viardot, near Rozoy-en-Brie, approximately 35 miles from Paris.

When Turgenev returned to Paris from England on September 6, 1860, Maria Markovich was already in the capital and awaiting his arrival. There is very little doubt that her decision to take up residence in Paris, where she spent the following seven years, was a result of Turgenev's initiative and of the promise of new acquaintances through him.

#### Marko Vovchok in Financial Distress

The economic resources of Maria Markovich upon her arrival in Paris, were in a state of disorder and quite insufficient to provide the necessities of life. The writer's income from the journals, though substantial, was quite inadequate to provide support for herself, her son, and her unemployed husband in Heidelberg, with the result that a burden of debts plagued Marko Vovchok constantly.

At the end of September, Opanas Markovich left Germany and returned to St. Petersburg, leaving his wife and son in what amounted to the exclusive care of Ivan Turgenev. The latter, who was well acquainted with this personal, but self-evident aspect of Maria Markovich's private life, quickly offered his assistance, verbal and financial, in order to diminish the pressing economic crises. In a letter to A. Herzen, Turgenev outlined the extent of his efforts in this respect:

I decided, in order to counter the misfortune, to place M. A. in a pension, where she has everything ready for 175 fr. per month, to send her spouse to Petersburg, where a position prepared by Kovalevskij awaits him, to bring to light all her debts, and by the same token to curtail them, and to enroll the forlorn and poorly brought up, but clever little son of M. A. into an educational institution here.<sup>2</sup>

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<sup>2</sup>I. S. Turgenev Polnoe sobranie sochinenij i pisem v 28 tomakh (Moscow-Leningrad: Izdatel'stvo Akademii Nauk SSSR, 1962), Letters, Vol. IV, pp. 129-130.

Turgenev's assistance in Marko Vovchok's financial matters proved to be a significant quality of their relationship. He constantly urged her to continue her creative activity -- an activity which could have been considerably hindered by the presence of economic difficulties. It is noteworthy that Marko Vovchok's true masterpieces were yet unwritten at this time.

During the period 1860-61, Turgenev acted not only as personal advisor, but also as guardian of Maria Markovich as well as her financial correspondent with various journals which undertook to publish her works. In this capacity, Turgenev received her honoraria from the editors directly in his own name, and personally managed these funds on her behalf. Further proof is furnished by O. Doroshkovych, citing a document from the editors of Osnova:

I have already corresponded with Ivan Sergeevich, who has undertaken to be your treasurer and manager of your funds.<sup>3</sup>

#### Negotiations with the St. Petersburg Journals

As a necessary and natural development of Turgenev's participation in Marko Vovchok's financial affairs, his activity soon entered the literary sphere. Documents reveal that Turgenev entered into negotiations with various Russian journals, particularly with Otechestvennyye Zapiski, Russkoe Slovo, Russkij vestnik, and Vremja, recommending her works for publication. Turgenev's assistance no longer included the translation of Marko Vovchok's works, but his role as intermediary between her and the publishers continued for several years. There is no

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<sup>3</sup>O. Doroshkevych (ed.), Tvory Marka Vovchka (Kiev: Derzhavne vydavnytstvo Ukraïny, 1928), p. 540.

reason to doubt the influence of Turgenev's recommendations which he addressed to the editors, and his responsibility in effecting the first publications of her works written outside of Russia. The following extract from a letter to F. Dostoevskij, editor of the journal Vremja (Time), written on May 4, 1862, gives evidence to this aspect of his relations with Marko Vovchok, as well as to his personal assessment of her works:

M. A. Markovich has asked me to enquire whether you would like to place a story of hers in "Vremja". She has one, complete, which I have read, and which bears the unique mark of her talent, with all its qualities and deficiencies. It is called "Pustjaki" - and will comprise about 3 quires. It is a good piece of work, I think, and not superfluous to your journal. "Russkoe slovo" offered her 250 rubles per quire -- and she expects a comparable amount. Please reply soon, i.e., do you want me to send it to you for reading? -- and seeing me in Petersburg, you can give me your definite decision.<sup>4</sup>

Early in June of 1862, Turgenev returned to St. Petersburg for the publication of his newly completed work, his "opus magnum" - Ottsy i deti (Fathers and Sons). The novel appeared for the first time in the second edition of Russkij vestnik for 1862. With his own novel, Turgenev took to Russia three works by Marko Vovchok in order to arrange their publication.

The situation with several of the St. Petersburg journals, in particular that of Sovremennik and Russkoe slovo, was critical. By order of the Minister of Education, the activity of these journals was suspended in mid-June of 1862, and did not resume until 1863. Seeking an alternative, Turgenev negotiated with Russkij vestnik, which had undertaken Ottsy i deti, to have two of Marko Vovchok's works published. The report on his attempts is presented in a letter written in Moscow to Maria Markovich, in which he stated:

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<sup>4</sup>Turgenev, op. cit., Vol. IV, p. 385.

Dearest Maria Aleksandrovna, I did not write from St. Petersburg, as I wanted to have a talk with Katkov and let you know the results of it. -- So here is the result: "Russkoe slovo" which, it appears is financially not too strong, has taken "Projdisvet", which will be published in the May edition, and they have promised to send you the money immediately: and Katkov, not without hesitation and difficulty, has taken "Pustjaki" and "Skripka", but will not hear of 200 rubles cash (not to mention 250) and does not offer more than 150. I took it upon myself to agree -- as otherwise it would mean being left without other recourse.<sup>5</sup>

Ivan Turgenev's communication with the editors of the St. Petersburg literary journals was by no means restricted to the Russian journals in which his own works appeared. There is conclusive evidence that Turgenev was also actively involved with the Ukrainian journal Osnova, on behalf of Marko Vovchok. His acquaintance with this journal's principal organizers, Bilozers'kyj, Kostomarov, and particularly Makarov, with whom he frequently corresponded, dates back to 1859. Through these contacts, Turgenev was keenly aware of the developments leading to the journal's inception in 1861. Upon its establishment, after considerable difficulty, Osnova provided a ready market for Marko Vovchok's works in the Ukrainian language, and the possibility of its failure was of no small concern to Turgenev in his aspirations for Maria Markovich. This, at least, may be judged from his letter to V. Kartashevskaja, Makarov's sister, written on the eve of Osnova's shaky origin:

I frequently see Maria A-na Markovich -- and she is working, but if it goes so badly with "Osnova", it will be very painful to her, because she is specifically counting on "Osnova" for the publication of her works...<sup>6</sup>

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<sup>5</sup>App., 1.78, p. 148.

<sup>6</sup>Turgenev, op. cit., Vol. IV p. 164.



Through 1861-62, however, Osnova enjoyed considerable popularity in St. Petersburg. Within this period six Ukrainian works by Marko Vovchok, including Institutka appeared on its pages, and it is evident from Osnova's documents that Turgenev was directly involved as mediator and correspondent between Maria Markovich and the editorial staff of Osnova.

#### Acquaintances in Paris

During the winter of 1860-61, Turgenev acquainted M. Markovich with the Viardot family, whose home was the site of frequent gatherings of French writers, poets, and musicians. Pauline Viardot, a composer of songs and herself an opera star, was an avid patron of the arts, sponsoring musical evenings at her château. Louis Viardot, whom Turgenev had met in St. Petersburg in 1843, was an historian and critic of art who was well-versed in Russian, having produced the first French translation of Gogol's Taras Bul'ba. It is very probable that Marko Vovchok, during her visits with Turgenev to the Viardot salons, was introduced to Gustave Flaubert, Georges Sand and certainly to Mérimée.

Besides the Viardot gatherings, Turgenev himself was the sponsor of literary evenings at his own residence. This is evident from his letter to V. Kartashevskaja, dated January 20, 1861, from which an extract is cited:

...now and then I listen to beautiful music at the home of M. Viardot...On Thursdays I present fairly humble soirees...I see Maria Aleksandrovna almost every day.

Ivan Turgenev's "soirées" attracted not only many of the French literary intelligentsia, but also various Russian personalities residing

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<sup>7</sup>Ibid., p. 183.

in Paris at that time. Among these were the historian, Eshevskij, the composer, Borodin, the historian of law, Kavelin, and Lev Tolstoj. The highly intellectual and creative environment to which Turgenev exposed Maria Markovich had a very positive influence on her which was directly reflected in her literary activity during and after her stay in Paris.

In February of 1861, Turgenev introduced M. Markovich to Lev Tolstoj, who had arrived in Paris. Subsequently, Tolstoj invited Marko Vovchok to collaborate in and to contribute her works to his journal Dlja narodnogo chtenija (For Popular Reading). Evidence is provided in her letter from Rome to O. Markovich in which she relates Tolstoj's proposition:

Before my departure from Paris, I saw Tolstoj, who wrote "Detstvo" and "Junost'", and "Semejnoe schast'e"... I saw him more than once or twice. In addition to that: he wants to publish a journal for popular reading, and has asked me for some work, or rather for my continuous collaboration, -- I replied that I would give him something when it is ready, and now I want to prepare this for his book.<sup>8</sup>

In the early part of the Parisian period in the relations of Ivan Turgenev and Maria Markovich, Turgenev introduced her to I. Hetzel (P. J. Stahl), who in 1864, began to publish a journal: Magazin d' éducation et de récréation. The active contributors of this journal at that time were many famous men of letters including Jules Verne, Jean Macé, Alexandre Chatrian, Emile Erckmann, and Elysée Reclus. Very quickly Maria Markovich entered into close relations and literary cooperation with Hetzel's group, and particularly with Hetzel himself.

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<sup>8</sup>O. I. Bilets'kyj et al. (eds.), Marko Vovchok - Tvory v shesty tomakh (Marko Vovchok - Works in Six Volumes). (Kiev: Derzhavne vydavnytstvo khudozhn'oji literatury, 1956), Vol. VI, p. 395.

This cooperation between the two writers resulted in Marko Vovchok's debut in French letters via the very popular Maroussia -- par P. J. Stahl, D'après une légende de Marko Woveczok, Le chemin glissant, and L'ours de Sibérie et Mademoiselle Quatre-Epingles, all of which appeared in the Magazin d'éducation et de récréation between 1871 and 1878.

As a direct result of her collaboration with French authors, Maria Markovich had the virtual monopoly of translating the works of Malo, Hugo, Erckmann-Chatrian, and particularly Jules Verne, in Russia. Consequently, first translations of these authors into the Russian language were accomplished by Maria Markovich.

#### The Polish Problem

Maria Markovich's acquaintance with several Polish emigres in Europe, particularly with E. Zeligowski, led to her increasing interest in the question of Polish independence. Evidently, Maria Markovich became acquainted with the Polish cause while in St. Petersburg, and Herzen's openly pro-Polish stand in Kolokol may have had some influence on her attitude towards Polish revolutionary activity leading to the Insurrection of 1863.

N. Krutikova believes that Marko Vovchok attempted to involve Turgenev in the Polish problem and to sway the writer towards Herzen's views.<sup>9</sup> Turgenev's negative attitude towards open revolution and radical ideology, however, has been concretely proved. This was mainly responsible for Turgenev's break with the Sovremennik group - Nekrasov, Dobroljubov, and Chernyshevskij in 1860, and later with Herzen.

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<sup>9</sup>N. E. Krutikova, Storinky tvorchoho zhyttja (Kiev: Vydavnytstvo khudozhn'oji literatury "Dnipro", 1965), p. 191.

It would not be just to assume that Turgenev was actually hostile toward the Poles. The reason for his passive attitude lay primarily in his practicality. Turgenev was only too well aware of the consequences of involvement in subversive activities against the Russian government. As a writer, his situation was infinitely more delicate, and the threat of Czarist reaction hovered constantly over him. Turgenev recognized that Marko Vovchok, who then depended on the publication of her works in Russia for her livelihood, was exposed to the same reaction. In his correspondence to Maria Markovich, Turgenev frequently warned her to avoid direct involvement with Polish revolutionaries. On July 2, 1860, he wrote: "N.B. Do not succumb too much to the influence of the Polish element".<sup>10</sup>

N. Krutikova, however, tends to exaggerate the significance of Ivan Turgenev's and Maria Markovich's diverging views with respect to the Polish question. Accordingly, Krutikova interprets this controversy, as well as Kolokol's vehement criticism of Turgenev, for attempting to "appease" the Czar in 1864 as the major factor in the eventual decline of their previous relations.<sup>11</sup>

There is, however, no convincing evidence that M. Markovich in any way participated in the Polish revolutionary movement during this period. It is also noteworthy that Doroshkevych is convinced that Herzen's contacts with Maria Markovich did not continue after the end of 1860.<sup>12</sup> Thus, the assumption that diverging ideological principles

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<sup>10</sup>App., 1.39, p. 109.

<sup>11</sup>Krutikova, op. cit., p. 194

<sup>12</sup>Doroshkevych, op. cit., p. 145

were directly responsible for the decline in Turgenev's relations with Maria Markovich still requires verification.

### The Rupture

Various documents indicate that the liaison between Turgenev and Marko Vovchok did, indeed, deteriorate through 1864 to the point where all correspondence between the writers ceased. The last letter in their correspondence, dated June 8, 1864, is of a semi-official nature, devoid of the cordiality which characterized their previous epistolary relations.

P. Annenkov wrote about the gradual rupture saying: "Turgenev slowly grew unaccustomed to her and near the end of his life did not speak of her at all".<sup>13</sup>

It is quite probable that Annenkov is right. The relationship between Ivan Turgenev and Maria Markovich did not terminate abruptly, but merely diminished in its intensity through several years.

In 1864, Turgenev was already in Baden-Baden in company with Pauline Viardot, while Maria Markovich continued her literary work in Paris. Although their correspondence ceased, Marko Vovchok continued to visit Turgenev during her returns to France after 1867, revealing that a friendly attitude still existed between the writers, although their former relationship was not to be renewed.

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<sup>13</sup>Ibid., p. 144.

## CHAPTER V

### SUMMARY AND CONCLUSIONS

The literary relationship of Ivan Turgenev and Maria Markovich commenced before their personal meeting in St. Petersburg early in 1859. The names of the two writers were formally associated after the appearance of Turgenev's translation of Narodni opovidannja Marka Vovchka under the title Ukrainskie narodnye rasskazy Marka Vovchka in 1859. However, Turgenev's interest in Maria Markovich as a new contributor to Ukrainian and Russian literatures was stimulated shortly after P. Kulish's publication of Narodni opovidannja, in 1857.

The St. Petersburg period of Turgenev's association with Marko Vovchok continued from February until May 1859, after which Turgenev accompanied his "colleague" and her son to Germany. In the Russian capital, both writers acquired many mutual friends from among the "literary aristocracy" of Russia and Ukraine. During the frequent literary gatherings, they read each other's works as well as those of other Russian, Ukrainian, and foreign prosaists and poets. In the course of the St. Petersburg episode, Turgenev undertook the Russian translation of Institutka, which he completed in France and published in January, 1860.

After the joint departure from Russia, Marko Vovchok resided predominantly in Germany, while Turgenev returned to France - his natural habitat when abroad. Through the course of a whole year, the writers met several times, making short trips through Europe and visiting each other in Paris, Schwalbach, etc.

The writers' relationship abroad progressed through the regular correspondence they maintained in periods of physical detachment.

Turgenev representing the embodiment of "Western" enlightenment, widely recognized creative talent, and highly respected influence in Russia, was a determining force in the literary success of Maria Markovich. His role in the publication of her works during this period is of particular importance.

The second major period of the writers' mutual association began in Paris at the end of 1860, and continued until the termination of their relations in 1864. During this period their liaison reached its climax, and was characterized by major efforts on the part of Turgenev to establish the fame of Marko Vovchok in Russia, Ukraine, and abroad. His material support and intellectual guidance was an important contribution to Marko Vovchok's personal welfare and to the development of her "Weltanschauung".

Through 1863 the diverging interests of the two writers, the increasing self-sufficiency of Marko Vovchok, and Turgenev's continuous residence in Germany, began to undermine the foundation of their relations, resulting in its apparent dissolution through 1864.

### Conclusions

The objective of the preceding chapters has been to describe and to examine the relationship between Ivan Sergeevich Turgenev and Maria Aleksandrovna Markovich. Through the course of this study, due emphasis has been placed on the practical aspects of their association, as manifested in the intellectual and/or literary influence experienced by the two writers, mutually or individually.

The careful analysis of epistolary documents, and the presentation of the relevant material within the framework of the study reveal that, in the practical sense, Maria Markovich proved to be the more fortunate participant in this relationship. As a young debutante in the domain of "belles-lettres", Maria Markovich had a great deal to gain from the friendship and guidance the artistically mature, highly enlightened Turgenev so cordially offered her. In broad terms, the course of Marko Vovchok's life from 1859 until 1862 was almost directly regulated by Ivan Turgenev.

The study of the literary aspect of the relationship has revealed that Ivan Turgenev entered into a partnership with Maria Markovich as a result of his translation of Narodni opovidannja through which he personally introduced Marko Vovchok to the Russian reading public. This "seal of approval" granted by a man of Turgenev's stature and reputation at that time was almost a guarantee of recognition in Russia. The appearance of Institutka in Turgenev's translation resulted in a second triumphant association of the two writers in Russian literature.

It is noteworthy that Ukrainskie narodnye rasskazy is the sole work of Marko Vovchok appearing in 1859. The following year only one original Russian work, Chervonnyj Korol', appeared, the other works published in 1860 in Russian being Turgenev's translation of Institutka, and a translation of Dva syny. The success of these works stimulated Marko Vovchok's creativity in Russian literature, resulting in the appearance of three original works in 1861, and increasingly more through the following years.



Documents have revealed that Turgenev's role as critic, defender, and promoter of Marko Vovchok's works in Russian journals continued even after his activity as translator ceased.

It has been noted that Marko Vovchok passed through what may be referred to as a "transition" between her earlier "sentimental philanthropic" style and motifs of Narodni opovidannja and the more mature, realistic depiction of social problems as in Zapiski okhotnika and Zhivaja dusha. It is quite probable that the esthetic theories and thematics of Turgenev, as manifested in Nakanune and Ottsy i deti had some influence on the crystallization of Marko Vovchok's literary ideas, although no direct similarity between the works written during the relationship exists.

Indeed, the distance between the works of Turgenev and M. Markovich in the 1860's is vast. It was, perhaps, less so between Zapiski okhotnika and Narodni opovidannja, and still they may be compared only in their depiction of peasant life. Marko Vovchok was a woman and she remained a woman in her literature. Bazarov, on the other hand, could only have been created by a man -- a "hardened" man. The difference in age, sex, temperament, and experience was sufficient to inhibit the natural development of Marko Vovchok along "Turgenevian" lines.

An aspect closely related to Marko Vovchok's creative evolution is her intellectual development between 1859 and 1864. Turgenev's direct influence on intellectual matters appeared in his encouragement of Marko Vovchok to live and learn in Europe's cultural centres. Documents have shown that Turgenev frequently advised her to travel, to learn foreign languages and to read intensively the works of famous writers, including Shakespeare, Goethe, Homer, etc.

In Paris, Turgenev was directly responsible for M. Markovich's acquaintance with important figures in French literature. In this way he instilled in her an admiration for European and, in particular, French literature. In later years a considerable portion of Marko Vovchok's literary output included the translation of French works. She, like Turgenev, must be credited with introducing many French writers to Russia.

Through Maria Markovich and her works, Turgenev became acquainted with Ukrainian literature, learned the Ukrainian language, and became actively involved in the cultural activities of the "Ukrainian colony" in St. Petersburg. At that time he befriended Shevchenko, Makarov, Kartashevs'ka, and many other members of Ukrainian "literary aristocracy". His association with Marko Vovchok, however, provides the most striking example of literary cooperation and friendly relations between Ivan Turgenev and Ukrainian writers of the nineteenth century.

A P P E N D I X

The following pages contain a translation of all discovered letters exchanged between Ivan Turgenev and Maria Markovich. These letters appear in the present author's own translation from the Russian and are arranged in their chronological sequence according to their documented or deduced dates. This reciprocal arrangement has been suggested by André Mazon:

Il conviendrait, pour évoquer le dialogue, de publier cette correspondance en son entier, de telle sorte que chacune des lettres de Tourquénev fut accompagnée de la réplique de sa partenaire.<sup>1</sup>

The translation of these letters is based directly on their published Russian texts. In order to ensure the highest level of authenticity and the preservation, as closely as practicable, of the original style and tone, it was concluded that a literal translation would best fulfill these aims. Accordingly, the original punctuation, format, and structure of the letters have been preserved throughout.

As the correspondence between Ivan Turgenev and Maria Markovich has never, to the present writer's knowledge, been presented in any individual published source, it has been necessary to excerpt these letters from several collections, to subject the letters to a comparative analysis, and to chronological verification.

The problem of chronology was encountered considerably in the case of Maria Markovich's letters, the majority of which bear no indication of date. The task of dating these letters has been satisfactorily accomplished by N. Krutikova. The validity of the deduced dates, however,

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<sup>1</sup>André Mazon, "Marko Vovchok en Italie d'après ses lettres à Ivan Tourquenev," Juvylejnyj zbirnyk na poshanu M. Hrushevs'koho (Kiev: Ukraïns'ka Akademiïa Nauk, 1928), Vol. II, p. 826.

has been reassessed by the present author, and they have been found to be acceptable for the purposes of this study. The true or deduced date appears directly under each letter's serial number, with the date according to the Julian Calendar preceding the date by the Gregorian Calendar.

The sources for the letters appearing herein are:

Turgenev, I. S. Polnoe sobranie sochinenij i pisem v 28 tomakh.  
Moscow-Leningrad: Izdatel'stvo Akademii Nauk SSSR, 1961.

Literaturnoe nasledstvo. Vol. LXXIII. Moscow: Izdatel'stvo "Nauka",  
1964.

1

St. Petersburg,  
29 March/10 April 1859.

I am grateful to you, honourable Ivan Sergeevich, for your preface.<sup>1</sup> "Institutka" will be sent out to you in 3 days.

T. G. Shevchenko<sup>2</sup> sends his respects to you. He is opposing our going abroad, but the trip is almost decided upon already.

I have been ill all this time. I was down with something like the typhus, according to the doctor. If you manage to have some spare time, do not forget to write if you are well at present. My husband sends his hearty greetings. Until we see each other on April 20.

Your devoted,

M. Markovich

P.S. Did you happen to see Rutzen?<sup>3</sup> And is everything going well for you? If you know the address of Rutzen's sister, Tatarinova, then write it to me.

29 March, St. Petersburg.

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<sup>1</sup>Turgenev's Russian translation of Ukrainian Folk Tales of Marko Vovchok was preceded by a preface entitled "From the Translator".

<sup>2</sup>Taras Hryhorovych Shevchenko (1814-1861)--Ukrainian poet and close friend of M. Markovich.

<sup>3</sup>Nikolaj Karlovich Rutzen--mutual friend of Turgenev and M. Markovich from the Orlov Province.

2

Paris,  
10/22 May 1859.

Paris,  
22nd May 1859.

I am writing you two words, my dear fellow-traveller--merely to discover: how are you, where are you, what has become of you?--Write to me at once--here is my address: Rue Laffitte, Hôtel Byron, No. 17--a Paris. Have you found an apartment for yourself, how is your health, what is Bogdan doing, what news from Russia, has the Berliner appeared,<sup>1</sup> how do you like Dresden? I am taking the most ardent interest in all of this--because I have become sincerely fond of you; not in the same way as K.(ulish)--but no less strongly, though in a totally different manner. I promise to reply with a long letter, but for the time being--my head is in a whirl. I firmly clasp your hand, kiss Bogdan, and send my respects to the Reichels.<sup>2</sup> Your Iv. Turgenev.

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<sup>1</sup>"The Berliner" refers to Pantelejmov Kulish who left St. Petersburg undoubtedly hoping to see M. Markovich in Berlin.

<sup>2</sup>Adolf and Maria Reichel--close friends of A. I. Herzen.

3

Dresden,  
circa 14/26 May 1859.

I have been staying at No. 3 Johannisgasse for five days now and I intend to live here for a month and then move to Tarant. I received the first letters from Russia this morning. I am expecting Afanasij Vasil'evich in a week or two. I see Reichel every day. He has found me a teacher; a lesson will cost 5 groschen. My studies will begin in a few days. Bogdan cried a great deal over you, but now he is cheered up by his friendship with Sasha Reichel although he does not think of you without a sigh even now, and when he was told that he likes you for the oranges, he was deeply offended and replied that although he does like you for the oranges, he likes you as a man as well. He has a nurse-maid already, a German woman who is very kind and very good-natured. She is always telling me how glorious it was in the good old days but now... At that word she clasps her hands and begins to wonder why it is that life has become worse for people. Bogdan is now infinitely more obedient. Apparently you have accomplished that. K.(ulish) has not arrived, and has not even written so far. I have no idea where he could be. They often speak about you here. S. R.(Sofia Rutzen)<sup>1</sup> asks me whether you are a pleasant character, and if you are talkative. From Russia, they write that some sort of miraculous events took place, but what exactly, they neglect to say. I can only guess, but I can also be mistaken. Dresden reminds me of Koenigsberg, and I like it very much. I take many walks. I have been somewhat ill all the time. I shall begin my treatments tomorrow.

Tell me finally, are you in good health? You write nothing about that. How is your daughter? Will you stay long in Paris? How is life treating you there? Is everything going as you had hoped?

It is late already, and I am in a hurry to answer your letter today. Madame Reichel brought me your letter at four o'clock, and everything closes here at seven. Au revoir,

Your devoted,

M. Markovich

P.S. Write: Johannisgasse No. 3 or poste restante.

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<sup>1</sup>Sofia Karlovna Rutzen--sister to N. K. Rutzen.



4

Dresden,  
15...16/27...28 May 1859.

More news from Russia: Shevchenko, they say, is still angry with me for leaving. Polonskij<sup>1</sup> fell from a carriage and hurt his leg. He is already improving. A man need only be good and immediately some evil is ready to befall him. Motrja<sup>2</sup> is very bored. I have already received three letters from her here. K.(ulish) has disappeared without a trace--not a sign anywhere. Afanasij Vasil'evich writes that Krunevich<sup>3</sup> advises me to go to Vichy for two weeks, then to Ems for a month then to Ostende for six weeks, and to Switzerland for the winter. All this is certainly very good advice, but difficult for me to carry out. Are you in good health? Have you been to London? Do you expect to be in Dresden? When? I shall be awaiting your letter on Monday, but perhaps I shall be waiting in vain, since your head is in a whirl. How am I to understand this? Is it from happiness or from troubles, from worries? Bogdan remembers you often. The Reichels send their regards. Today, I began my treatments according to Shipulinskij's<sup>3</sup> instructions. And I heard of how you did not notice a certain lady, and began to rock her in a chair.

Farewell, Ivan Sergeevich. Tell me if you are well.

Your devoted,

M. Markovich

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<sup>1</sup>Jakov Petrovich Polonskij--co-editor of the journal Russkoe Slovo (Russian Word), 1858-60, in which Marko Vovchok's tales were published.

<sup>2</sup>Motrja--a Ukrainian servant-girl to M. Markovich.

<sup>3</sup>Pavel Adamovich Krunevich and Pavel Dmitrievich Shipulinskij--St. Petersburg doctors whom M. Markovich consulted before departing for Germany.

5

Paris,  
19/31 May 1859.

Paris,  
31st May 1859.

I was just settling down to answer your letter, Dearest Maria Aleksandrovna, when I received another one from you. This is very kind on your part. Let us exchange letters frequently.

You tell me nothing about the arrival of your husband--and it is too difficult for you to rush from Ems to Vichy and to Ostende--and besides, nobody spends the winter in Switzerland, where the climate is quite severe due to the nearness of the snows. I advise you to take treatments in Dresden, according to Shipulinskij's method, and then to have a talk with Richter or Walther in six weeks. I am very glad that you have found yourself some lodging, and that Bogdan, whom I kiss for remembering me, has found himself a nurse-maid and a friend. Now you must get very busy with the German language. It is also pleasing to know that the Berliner has disappeared from the horizon--but it is impossible to escape the gossip of one's St. Petersburg friends. That is what friends are for, to gossip without discretion.

I found my daughter<sup>1</sup> well and saw her often. She has a very good nature, but still requires some polishing. Life itself will probably see to that. But at my age the head can spin--only from cares and a great many matters--from nothing else. My health is in order: tomorrow I am going to London, where I shall stay for three days--and from there back here again and directly to Vichy, where I shall stay for six weeks--until the end of July. But for the time being, write to me--to the Hôtel Byron.

Your one phrase about Polonskij indicates that you are in a somewhat gloomy state of mind. Do not allow this to take hold of you. You are susceptible to this--do not add burden to your shoulders: life is difficult enough without that. You are complaining about your health in your first letter; and I think that initially, you will not always be happy at a new place: just accept it, then like it.

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<sup>1</sup>Pauline (Pelageja) Ivanovna Turgeneva--natural daughter of Ivan Turgenev and a domestic seamstress, Avdot'ja Ermolaevna Ivanova, born in 1842. In 1850 Pauline was taken to Paris and placed in the care of the Viardot family, and of an English governess, Mme. Innis.

I have the ticket for your fur clothing in Koenigsberg; I shall return it to you in Dresden where I expect to be near the end of August --or I shall send it out. And you, if you do not mind, send me one copy of my translation of your tales--in the form of a letter or something; and I shall pay the costs here.--Have you begun to work?

I cannot remember, who was this woman that I rocked on the chair? Besides, it seems that you know me by now.

Farewell, I clasp your hand warmly, kiss Bogdan, and give my respects to the Reichels.--Have the Stankevich's<sup>2</sup> left?

Your devoted,

Iv. Turgenev

P.S. What were these events that took place in Russia?

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<sup>2</sup>Aleksander Vladimirovich Stankevich, a critic, and his wife, Elena Konstantinovna, were mutual friends of M. Markovich and Turgenev.

6

Dresden,  
beginning/mid June 1859.

Afanasij Vasil'evich has been in Dresden for three days already, and Dresden has appealed to him to a surprising degree. Here is the latest: Old Aksakov<sup>1</sup> has died. I remembered the prophesy you made on the way, that he would die soon. Polonskij has recovered already, Kulish has left for the Caucasus with his wife,<sup>2</sup> on a Volga steamboat. Sokolov<sup>3</sup> has gone to Little Russia, and from there he will be going to Crimea. Makarov<sup>4</sup> will be here at the end of June, and Belozerskij<sup>5</sup> upon returning with his family from the country in August, will publish a journal "Khata" (The Cottage), towards which all the Ukrainians living in St. Petersburg are totally in accord.

And you agree with me that there is no need to travel from Ems to Vichy, from Vichy to Ostende and so forth, and now even Afanasij Vasil'evich agrees that this is unnecessary.

My health is constantly worse, but I am continuing with the treatment, as Shipulinskij ordered. I heard at one time that if the medicine aggravates the illness at the beginning--then this is a sure sign of recovery. I have no idea how such a conclusion can be made, but at least I shall accept it for what it is, without philosophizing.

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<sup>1</sup>Sergej Timofeevich Aksakov (1791-1859)--Russian writer and close acquaintance of I. S. Turgenev since 1850.

<sup>2</sup>Aleksandra Mikhajlovna Kulish (nee Belozerskaja, 1828-1911)--Ukrainian writer under the pseudonyms "Hanna Barvinok" and "A. Nechuj-Viter".

<sup>3</sup>Ivan Ivanovich Sokolov--painter and professor at the Academy of Art in St. Petersburg.

<sup>4</sup>Nikolaj Jakovlevich Makarov (1828-1892)--Ukrainian intellectual, journalist and writer. He collaborated in the Sovremennik and was very favourably disposed to the literary works of I. S. Turgenev and M. A. Markovich.

<sup>5</sup>Vasilij Mikhajlovich Belozerskij (1823-1899)--Ukrainian publicist and journalist.

We are setting out for Tarant, to look for some accommodation there. I shall write you when and how this will be arranged. It seems that I have already told you about the Stankevich's, that they left two days after your departure to Kissingen and invited me to visit them. I would very much like to get at the German language as soon as possible, but the teacher has not come at all. In the meantime I have read the Memoirs of Princess Dashkova<sup>6</sup> and the "Prervannye rasskazy" (Interrupted Tales) of Iskander.<sup>7</sup> Tell me something about him, as you will surely be seeing him in London. I have begun to work, but the work is somehow poor and empty.

Bogdan remembers you and speaks of you often. The Reichel's send their regards. Afanasij Vasil'evich sends his deepest respects, is very grateful to you and esteems you highly, and asks that I tell you so.

Do not forget to send your new address.

Farewell, Ivan Sergeevich. May your troubles and cares vanish soon, and may you always be healthy, tranquil, and happy.

I am enclosing the book with this letter.

Your devoted,

M. Markovich

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<sup>6</sup>Reference is to The Memoirs of Princess E. R. Dashkova, Written By Herself.

<sup>7</sup>Iskander--pseudonym of A. I. Herzen, used in a collection of stories entitled Interrupted Tales, first published in London, in 1854.

7

Vichy,  
9/21 June 1859.

Vichy,  
21st June 1859.

I arrived here on the third day, Dearest Maria Aleksandrovna-- and I feel the need to have a little chat with you.--First of all, thank you for sending your book and for your letter, filled with all kinds of news, of which the most comforting is the fact that you are now with your husband.--So, Kulish has taken his wife on the Volga to the Caucasus--that is one on us!--This was not said for rhyme's sake-- but from sheer amazement. However,--he did a good thing--and may he have all the success. It is unfortunate that your health is not improving--and I have been sick also since coming to France; let us hope that all is for the better. The air is wonderful in Tarant! For the time being I am writing you to Johannishalle. Vichy is a grimy, mirthless little town--with French goat-like faces and French chatter everywhere; there is little joy in that: and thank heaven, there are few Russians here so far.

I have not settled down to work yet; but I began the translation of "Institutka" today.--You write that your work is also not getting along at all; and this is due to two reasons: because of lassitude and lack of inclination--or because one has entered [sometimes without knowing it] a new epoch of development, and still has not found new words--while the old ones are no longer suitable. May you go ahead peacefully and rightly: and I attribute, with your indulgence, the fact that the German tutor has not come yet--not to German unpunctuality, but to Little Russian--Great Russian laziness.

I have a fairly clean room in a fairly humble tavern--but the confounded street-organs are constantly howling, wailing, and whining under my windows.--My address--France, dép't de l'Allier, à Vichy, rue de Nismes, hôtel du Louvre. I shall be waiting for your letter and I promise to reply.

Give my respects to your husband, to the Reichels, and kiss Bogdan for me.--I went to London, spent a week there--and saw Herzen every day: he is healthy and in good spirits--his internal melancholy is not eating away at him as much as before: now he has an occupation. There is a powerful, vibrant, and glorious nature. I took a little khokhol, Kolbasin, to see him; and the former almost went out of his mind with delight.

Good-bye--that is, au revoir. Stay healthy, work, and try to carry the burden of life with less strain, for it lies still heavier on the back the more the back weakens.--I firmly clasp your hand.

Your devoted,

Iv. Turgenev

P.S. Timashev<sup>1</sup> is here from among the Russians! How captivating he is in his councillor's frock with some kind of multi-coloured little ribbons in his buttonhole!

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<sup>1</sup>Aleksander Egorovich Timashev--Russian aide-de-camp and founder of a police corps.

8

Dresden,  
13...14/25...26 June 1859.

We have found a tutor, and I am taking lessons together with S. Rutzen twice a week. Our tutor, a talkative elderly gentleman demonstrates and calculates on all five fingers the superiority of Germany and her merits before all other countries, and primarily that she has no doubt as to anything in the world and makes all decisions very freely and calmly.

We have seen Kavelin<sup>1</sup> and Goncharov.<sup>2</sup> We met Majkov.<sup>3</sup> Everyone asked me about you. Shevchenko writes me that he is not permitted to leave St. Petersburg and asks: is he not to hang himself? Kamenstskij<sup>4</sup> also writes that he has the urge to jump into the lake. He has little hope that K(ulish's) enterprise will go well, undoubtedly judging this by what K(ulish) has said to him, and he has written him from Tver' that he does not know himself where he will go. At present, I am doing a great deal of reading and walking. I get up at five o' clock, go out of the city, and then return after about three hours.

Bogden entered school here four days ago, and for the time being he still hurries off there and studies willingly. He has hung a ruler over his shoulder on a string, and has bought some chalk and a slate. My address is still the same. We are staying in Dresden another month.

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<sup>1</sup>Konstantin Dmitrievich Kavelin--Russian publicist, historian and anti revolutionary.

<sup>2</sup>Ivan Aleksandrovich Goncharov (1812 1891)--famous Russian writer, noted for his superb novel Oblomov.

<sup>3</sup>Valer'jan Nikolseovich Majkov--critic and journalist.

<sup>4</sup>Daniil Semenovich Kamenetskiy--collaborator of P. Kulish in the latter's publishing house in St. Petersburg and friend of the Markovich's.



Afanasij Vasil'evich sends his respects. The Reichels are all healthy and happy. How is your daughter? I am impatiently waiting for a portrait.

Your devoted,

M. Markovich

P.S. Perhaps you are writing to me so as not to deviate from the accepted rule of answering a received letter. Please, do not force yourself if you do not feel like answering. Do you think that I shall be offended? Certainly not.

9

Vichy,  
18/30 June 1859.

Vichy,  
30th June 1859.  
18

First of all, my amiable fellow-traveller, allow me to scold you for the assumption that I answer your letters out of a sense of duty: this sense has always been weak in me.--I am writing for my own satisfaction, and in order to receive replies--consequently, your "post-scriptum" is completely out of place. Nevertheless, the rest of the letter is very charming--and it made me happy: You are reading, taking walks, learning--and probably, working--this is all very good and commendable. The news from Russia is not very happy--but what is to be done?--You cannot alleviate that misfortune. Anyway, calm down: Sh(evchenko) will not hang himself,--Kul(ish)--will not shoot himself,--Kost(omarov)...<sup>1</sup> may perhaps jump into the lake--but, I repeat, what is to be done?--He lived by you and for you; and now that you are far away--life has become gloomy, shallow, trivial and dull; he is not of the type that are able to deceive their spiritual hunger, gorging themselves with some kind of extraneous food...One can only hope that he will reconsider before taking the plunge. In reality--every man is more or less miserable; he is not aware of this in youth--this why youth appears to be such a wonderful age.

Besides--I am babbling nonsense: youth is truly a wonderful thing. You should know that through yourself--you are young. Your very melancholy, your pensiveness, your boredom are all young. We, for instance, have a great deal in common; the only trouble is: you are young--and I am old. You are still introducing new sums to your account--while I am already adding up the total in mine. I am not complaining about that; each one's turn will come; "Blessed also, is the advent of darkness!"<sup>2</sup>--I have said all this only because I am glad to think that so much still lies before you;--God grant that you take full advantage of your own life!--Very few achieve this.

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<sup>1</sup>Mykola Ivanovych Kostomarov (1817-1885)--Ukrainian writer and historian.

<sup>2</sup>In the original Russian text, this is a quotation from Pushkin's Evgenij Onegin, Ch.6, St.XXI.

I shall be staying here for another two weeks--so answer me--if you wish--to this place. When I arrive in Paris, I shall definitely have photographic portraits taken of myself and my daughter--and I shall send them to you. Have you not visited Saxon Switzerland yet? Take a tour of it on foot with Afanasij Vasil'evich.--You, they say, are a master at walking.

So, the young cossack Bogdan is beginning to absorb the enlightenment of the German world? That is excellent. And do you remember Pukalo Pukalych?--You have an excellent little boy there. I remembered his cheerful bird-calls, when he was mimicking the Russian coachmen. At the sound of these cries, I immediately concluded two things--that he has the kindest heart [that is beyond all doubt] --and that he will be an artist; time will prove that, I hope.

The translation of "Institutka" is progressing slowly--but it is progressing; I shall send it to you in 2 or 3 weeks.--My own work has ceased completely somehow. The brainstormings are there--but nothing on the paper.

Au revoir, Farewell.--I send my regards to your husband, to the Reichels, to M-lle Rutzen; I kiss Bogdan and firmly clasp your hand.

Your devoted,

Iv. Turgenev.

10

Dresden,  
end June/beg. July 1859.

I have already finished with the treatments suggested by Shipulinskij, and I have been to see Richter.<sup>1</sup> The Reichels sent me to him. Richter ordered me to go to the springs without fail, and then to the seashore. He said that I could choose Pymont, Spa, Franzensbad, Schwalbach. I shall choose Schwalbach, as they say that it is less expensive there, and not far from Dresden. Tell me when you are leaving Vichy, and where you are going, so that I might contact you before your departure to Russia.

Afanasij Vasil'evich sends you his respects. Bogdan is also asking me to send his greetings. Reichel is healthy and in good spirits. His wife is a little preoccupied, the fair is here; and she is hustling about buying up everything. We shall be leaving for Schwalbach in a week and a half, not earlier, as we shall wait for Makarov so if you do not manage to answer me now, then write in Reichel's name, and he will send it over to me in Schwalbach. Tell me, how is life in Vichy?

Your devoted,

M. Markovich

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<sup>1</sup>Hermann Richter--a doctor in Dresden.

11

Dresden,  
end June/beg. July 1859.

If my last letter displeased you, forgive me.<sup>1</sup>

We shall be leaving for Schwalbach in about a week or ten days. Rutzen is here with his wife, but Makarov has still not arrived. I shall write you tomorrow and tell you about the machine Rutzen has invented,--now there is no time.

Your devoted,

M. Markovich

<sup>1</sup>Turgenev's letter which must have prompted this statement remains unknown.

12

Dresden,  
2...6/14...18 July 1859.

We are leaving for Schwalbach tomorrow, because Makarov will be here only in two weeks or maybe even a month. He is constantly unwell, and to tell the truth, he does not know himself when he will be leaving, but he writes that he will be abroad for certain this summer. Both Makarov and Belozerskij are wondering where you are and what you are doing. I wrote them that you are drinking mineral water in Vichy. Rutzen has left already. He placed an order for his machine. This machine is on sleigh runners, and will serve as a load carrier in winter. It travels one verst in an hour. I am unable to tell you about it better and more fully, and besides, this is all I heard myself. If you have the desire, write to Schwalbach poste restante and I shall write you my address once I know it. My work is progressing rapidly, and still it is quite unsatisfactory.<sup>1</sup> Nevertheless, I shall have to send it to Russia. I would like that you tell me first whether it is worthwhile. I shall do whatever you say.

I wrote you already that we have been to Roten, to Bastei, but I would go again on a tour of all Saxon Switzerland--but there is no time left. We have been in Tarant as well--it is very beautiful there. I have procured the verses which you read on the way to the Reichels. I have read Pushkin again, and each time, as I read, I see that I missed a great deal before. Bogdan has become a better boy. He remembers you and loves you, and is always trying to write you a long letter all by himself. He can read German already, not fluently, but he reads, and I never thought that he would learn so quickly. Perhaps it is because he has become fond of the teacher and the teacher of him.

I should like to spend some time in London, but I do not know yet how that will come about. Do not forget to write when you will be in Paris and then in Dresden, perhaps you will have the chance to come here. And please, do not feel embarrassed by your promise to come and by the wager you lost--if it is not on the way, just tell me where you will be, and whether the visit will interfere with your work and your affairs. I know you will always be truthful.

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<sup>1</sup>Reference is to M. Vovchok's Chervonnyj Korol' (The King of Hearts), published in the Russkij Vestnik (The Russian Herald), 1860, No. 3.

Shevchenko has gone to Ukraine. K(ulish) has written from Kazan' that he is leaving for Crimea. Afanasij Vasil'evich sends his hearty greetings. The Reichel's are well and happy. S. Rutzen has also become a little more cheerful. All send their best. I have visited the Academy of Singing twice, and I have been to the Catholic church and to the theater where they presented "Freischütz"--if they played it again, I would go once more, although the German men and women are constantly placing their hand on their breast, shaking their heads, and all act alike. I had a little booklet and understood everything. Bogdan enjoyed it very much, only he found that they took a long time in coming out from behind the coulisse, and he called them out. Write, are you well now?

Your devoted,

M. Markovich

13

Courtavenel,  
10/22 July 1859.

Courtavenel,  
10/22 July 1859.

Dear Maria Aleksandrovna--as you can see, I am no longer in Vichy, to which I am very grateful for the effect its water has produced upon me--and here it is the third day already, that I am at the country residence of my good acquaintances, about 50 versts from Paris, and I shall remain here for two weeks. Then I shall proceed to Paris in order to be present at my daughter's final examination--and very probably, in the middle of August, I shall accompany her to the Rhine banks for a week.--How pleasant it would be for us to meet there! Please write to me, without delay, where you will be at that time. My plan is as follows: here, until the beginning of August--from the 5th to the 15th of August on the Rhine or in Switzerland--then again around Paris until the 15th of September--and thence, through Berlin and [very likely] Warsaw to Moscow and to the country--until December. Inform me of your plan as well--my address is the following: à Mr. J. T. au château de Courtavenel, près de Rozoy--en-Brie [Seine et Marne].

With pleasure, I shall go wherever you may be--if only it were not too far from the Rhine--and you will have the occasion to get acquainted with my daughter, i.e., I wanted to say that she will have the occasion to get acquainted with you.

I rejoice at the latest news you have sent me.--Rutzen's invention has perplexed me to no end... After that, there will be a man who will invent a machine which carries the spoon to the mouth.--Your Bogdan is a bright boy--learning is no problem for him--and I am very glad that he remembers me.--I would read your work with great pleasure before you send it out to Russia; but as this is impossible, I can only give it my best wishes for the journey. The translation of "Institutka" is progressing; I shall bring it to you. Please excuse the slight tardiness; besides the damage is not great, as it is apparent that Kraevskij<sup>1</sup> will not want to place your tale in his journal earlier than December or November.--Read, read Pushkin: this is the most beneficial, the most healthy food for our brother, the man of

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<sup>1</sup>Andrej Aleksandrovich Kraevskij--editor of the journal Otechestvennye Zapiski (Notes of the Fatherland) in which both M. Vovchok's and Turgenev's works appeared.



letters; when we see each other,--we shall read him together.

By the way, where do you intend to spend the winter? Abroad or in St. Petersburg?--I shall be in St. Petersburg for the winter--but I am not that much an egotist to wish that you were there also--if that is harmful to your health. In addition, I must say that it is with great pleasure that I shall resume those long, long, and beautiful conversations, which took place between us during our journey. There is one discussion especially which has remained imprinted in my memory, which took place in the small coach between Kaunas and the border on a quiet, balmy, spring evening. I do not remember exactly what we were discussing, but the poetic sentiment of that night has remained in my soul. I know that that journey brought us closer to each other--and I am very glad of that.

How were the hot spells? I do not think it was milder where you are, in Germany.--Today is the first cloudy, cool day. I am sitting by the window, looking out onto the orchard. I wanted to continue my story,--and began to write to you.

Everything is silent all around: I hear the voices and footsteps of children [Mme Viardot has charming children]--and wild doves are cooing in the orchard--and a hedge sparrow is twittering; the wind is blowing in my face, and in my heart--almost the melancholy of old age. There is no happiness outside of one's family--and outside one's native land; everyone should sit on his own nest and spread roots in his native soil... What clings to the side of a strange nest?--We shall talk about this sometime.

I am glad for Shevchenko, that he has gone to Ukraine; I think--he will be happier there. Give my respects [in writing] to Makarov and Belozerskij; clasp your husband's hand for me and kiss Bogdan.--Farewell; I warmly clasp your hand and say: au revoir.

Your devoted,

Iv. Turgenev.

14

Schwalbach,  
15/27 July 1859.

In a week we shall be leaving Schwalbach for England, to Wight. I have been told to bathe on the seashore. We shall look in on Makarov in Aachen, and stay there three or four days. Write to me where I might expect you or meet you.

I do not know myself where we shall be going after Wight. Perhaps to Dresden for the winter, perhaps to Rome, or perhaps to Russia. We are as yet undecided, but soon we shall decide where to go. Today is the 27th of July. If we are delayed in leaving Schwalbach, then it will be by a matter of three days, not more. Write, when you will be leaving for certain. I often hear the mail horn at night here. The nights here are warm and quiet, but the days are stuffy, dusty, and noisy. No matter where you turn, the crowd is everywhere. Sometimes I remember your precepts and march directly into the crowd. Farewell, I cannot write more--I am in a hurry and my thoughts are incoherent for some reason. Au revoir.

Your devoted, M. Markovich.

15

Courtavenel,  
18/30 July 1859.

Courtavenel,  
30th July 1859.

I have just received your letter, Dearest Maria Aleksandrovna, and I am anxious to inform you of the following: I am free from the 3rd to the 15th of August--I do not know whether I shall be free later--and therefore I want to take advantage of that week to go to the Rhine and to see you.--But where will you be?--In Aachen, on the Ost-Neisse--God knows where! Write me quickly on this point--to Paris, rue Laffitte, hôtel Byron, where will you be on the evening of the 3rd or the morning of the 4th of August? According to your letter--in Schwalbach; I shall be there,--but I would like you to be there. I can also come to Aachen. Write quickly--should the need arise, send a telegramme. Au revoir.

Your

Iv. Turgenev.

P.S. Give my best to A(fanasij V(asil'evich)

16

Paris,  
20 July/1 August 1859.

Paris,  
1st August 1859.

Dear Maria Aleksandrovna

Just imagine that I cannot realize my plan to take a trip to the Rhine for a very insignificant, yet at the same time a most positive reason: here I find myself [due to a poor harvest and other reasons] with insufficient funds sent out from the country.--Never have I been so plagued by the absence of the vile metal. Nothing can be done; one must submit.--I expect that since my first letter, you have not remained in Schwalbach for any excessive time. However, I absolutely want to see you--at least in order to pay off my wager: so, listen: I am leaving on the 15/3rd of September for Russia--and no matter where you are I shall come to see you without fail. I shall have money then. I wrote to Katkov<sup>1</sup> today about sending me 1500 rubles cash. Therefore, I earnestly beg you: write to me immediately to Paris-poste restante--where you will be or expect to be on the 3/15th of September.--Besides, I hope that our correspondence will not discontinue until that time. Anyway, write quickly.

In any case, I have written a letter today--poste restante-- to Makarov in Aachen--in which I informed him about this.

Until we see each other soon; I warmly clasp your hand, send my respects to your husband, and kiss Bogdan.

Your,

Iv. Turgenev.

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<sup>1</sup>Mikhail Nikiforovich Katkov--editor of the journals Russkij Vestnik (The Russian Herald) and Moskovskie Vedomosti (The Moscow News).

17

Schwalbach,  
23 July/4 August 1859.

Your letter arrived during my absence. I was in Kissingen. I informed you today that I am waiting for you, and this same day I received your other letter telling me not to wait. We are leaving Schwalbach for Aachen on Sunday night, and today is Thursday. Tell me, should I expect you there, or where? Notify me, so as not to pass each other by. I shall wait wherever and as long as is necessary. And when do you expect to arrive?

Your devoted,

M. Markovich.

4 August

18

Schwalbach,  
25... 26 July/ 6...7 August 1859.

I received a letter from Makarov today, in which he writes that you are not coming. How am I to reconcile this letter with your last one to me? Tell me something definite, as much as something definite may be said in advance. They tell us that it is time to go to Wight. Will you be travelling through Warsaw or through Kaunas? How is your daughter? Are things going well for you there? If you write to me, then write to Aachen--poste restante--we are leaving tomorrow morning. Afanasij Vasil'evich sends you his respects. We need only say to Bogdan that we shall write to you, and he stops being obstinate and says: as soon as I become reasonable--then write. He remembers you very well. Good-bye.

Your devoted,

M. Markovich

P.S. Did you receive the telegrammes?

19

Courtavenel,  
1/13 August 1859.

Courtavenel,  
1/13th August 1859.

Dearest Maria Aleksandrovna--you are most dear--but permit me to scold you a little: firstly) You do not give the date on your letters secondly) You do not answer questions--and thirdly) you excuse yourself for writing often, while on the contrary, I would like you to write more, and more frequently.

And so, because I absolutely want to see you--I am repeating my question:

Where will you be from the 12th to the 20th of September in the new style?

No matter where you might be, I shall come and spend five days with you.

I am sending you this letter through Makarov, who, as you say, knows my address. And my address is: au château de Courtavenel, près de Rozoy-en-Brie [ Seine ét Marne ].

To a speedy reunion. My best to you and to A. V.-- and kisses to Bogdan.

Your,

Iv. Turgenev.

P.S. Write me your address.

20

Ostende,  
11/23 August 1859.

I answered all of your questions--you undoubtedly did not receive all of my letters. I wrote you to Paris, poste restante. We are leaving for England today. I do not know myself yet where we shall be bathing, whether in Ostende or on Wight. As soon as I find out I shall write to you.

I shall write you my address in two days, and then I shall tell you for certain where we shall be from the 12th to the 20th of September in the new style. Today is the 23rd of August. You write that you will spend five days with us; how am I to understand this? Five days, or from one to five?

Your devoted,

M. Markovich.



21

Ostende,  
16/28 August 1859.

We are staying in Ostende, rue Saint-Paul, hôtel de l'Agneau. If you have not changed your mind about coming, then tell me when you will be arriving. I would be able to prepare a room for you if I knew that it would be suitable for you. The room is clean, but somehow reminds one of the rooms along the road to Kaunas, and remember how you assailed them at that time. Today is the 28th of August.

Now that you have my address, write if you have a mind to do so, but I shall not write anymore today: I am overcome by various thoughts. There is a great deal to say, but needless for you to listen.

Your devoted,

M. Markovich.

22

Ostende,  
27 August/8 September 1859.

We are expecting you. If you are not frightened away by the wretchedness of the hôtel de l'Agneau, then come directly.

The letter which you wrote that you would send--has not arrived. Could it have been lost in the mail? Or, perhaps you forgot, or did not have time?

Today is already the 8th of September. If you write to me yet, do not forget to tell me something about your daughter.

Perhaps you did not send out the letter because you changed your plans, or postponed your departure?

Your devoted,

M. Markovich.

P.S. A(fanasij) V(asil'evich) sends his respects. Bogdan asks me to send his best to you.

23

Paris,  
6...8/18...20 September 1859.

Beat me, curse me, trample me underfoot, Dear Maria Aleksandrovna: I am a disgraceful villain--I shall not be coming to Ostende, but am going directly to Berlin, and from there I shall board the steamer in Schtettin [which leaves on Thursday] and then to St. Petersburg, Moscow, and the country--where I must appear, without fail, by September 20th, in our style!--I have even lost count of the times I have deceived you--I am as red as a lobster from shame at this moment; I even do not dare to beg your forgiveness. But please, be generous and write me: to the Orlov Province, the city of Mtsensk.--Where do you intend to spend the winter?--I shall be in St. Petersburg.

I am sending you the ticket for your coat which is still in Koenigsberg.

I shall turn the translation of "Institutka" over to Kraevskij--and I shall give the original to Belozerskij.--I am expecting two letters in my name to the hôtel de l'Agneau in Ostende.--Do me a favour and send them to my address in the Orlov Province.

It is shameful, terribly shameful--nothing else can be said. I hardly dare clasp your hand, to kiss Bogdan, and to give my respects to Afanasij Vasil'evich.--Come to St. Petersburg for the winter. We may be able to arrange a better living than last year's.

Oh, I am so ashamed! Au revoir.

Your,

Iv. Turgenev.

24

Dresden,  
end of Sept./beginning of Oct. 1859.

I sent you the letter from Paris the same day I received it. Did the letter reach you? We shall remain in Dresden for two months, and then go to St. Petersburg. You asked where we shall be spending the winter. It appears that we shall be in St. Petersburg for the winter. I do not know if my letter will reach you still in the country, and where you are now--I have no idea. Tell me, are you in good health? How was the trip? And the arrival? When will you be in St. Petersburg? Write in Reichel's name. Farewell.

Your devoted,

M. Markovich.

25

Spasskoe,  
21 October/2 November 1859.

Village of Spasskoe,  
21st Oct 1859.  
2nd Nov.

If I were not to blame all around before you, Dearest Maria Aleksandrovna--then truly, I would scold you; how can you write such a short note such a great distance--as though we are living in the same city, and see each other every day?--On the other hand, it is very good that you remember me--and I am very grateful to you for that.

Not wanting to be subject to the same reproach I have just made, I shall tell you a few words about myself: this matter will be neither very interesting nor very joyful; and specifically--I have been here a month [or so]--and I have not left my room for three weeks; I have had a recurrence of the same illness which tortured me so in St. Petersburg; I not only cannot speak loudly, but can barely whisper, and I cough continuously--I cannot foresee the end of this abominable state. Consequently I see no one here, and I sit like a marmot in his lair. At least I have taken advantage of this imposed inactivity and have completed a large story for the "Russkij Vestnik". How I could have reflected my diseased state in it! As for the translation of "Institutka" [I blush writing these words]--I have already corresponded with Kraevskij: he will most likely place it in the first number of "Otech(estvennye) Zap(iski)" for the next year, as a capital work; by the way, he will have it around the second week in November; I shall either bring it personally to St. Petersburg at that time--or send it if my illness does not permit me to leave my Thibaides.

I cannot tell from your letter whether you have decided to spend the winter in St. Petersburg--or not. Come, really; I feel that we shall spend this winter pleasantly,--I am afraid that both of you, or the three of you [no, not three--Bogdan will be happy anywhere] might yearn for home, being abroad.

You write me nothing about your health--actually, you do not write about anything; I hope that it is good, and that both your husband and Bogdan are well also. Give my best to them, and to the whole Reichel family, and to the Madonna of Dresden.--Stay healthy, happy, work and come here. I say au revoir, and warmly clasp your hand.

Your devoted,

Iv. Turgenev.

26

St. Petersburg,  
6/18 January 1860

St. P-burg,  
6th January 1860.

Dearest Maria Aleksandrovna, I hesitated in answering your dear letter from Heidelberg<sup>1</sup> until now, as I wanted to inform you at the same time of the publication of "Institutka". It has been placed in no. 1 of "Otechestvennye Zapiski" and will appear in a day or two. Snegirev<sup>2</sup> nipped at it properly--but we were able to print it nevertheless. It constituted 2 3/4 sheets--at 150 rubles per sheet- which comes out to a little over 400 rubles. As Kraevskij gave you 300 rubles earlier, I, having received the remaining 100 rubles after the appearance of the book, quickly gave them to Belozerskij, who will send them to you.--He is, insofar as I know, your correspondent in financial matters.

So--you are wintering abroad...It is a pity--but so be it. Besides, it is good and beneficial to your health, and that is the prime consideration.--I think that it will be good in all respects for Bogdan to live in a German city, with German children for a while.

Everything here is as of old--and new at the same time. In a few days there will be a reading for the benefit of our Society<sup>3</sup> of which you are a member ; by the way, I am reading an article entitled: "D. Kikhot i Gamlet" (Don Quixote and Hamlet). There are unusually many well-wishers;--we shall see what sort of success it will be. Right after the reading I am going to Moscow--for the printing of my new story in "Russkij Vestnik".<sup>4</sup>--My health is still in some sort of strange

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<sup>1</sup>This letter from Heidelberg as well as at least one other letter from there has not been discovered.

<sup>2</sup>Ivan Mikhajlovich Snegirev--censor on the Moscow Censorship Committee, 1828-1855.

<sup>3</sup>Turgenev refers to the "Society for Aiding Indigent Literati and Scholars".

<sup>4</sup>Turgenev's new story is Nakanune (On The Eve).

state: I do not cough inside--but barely I stick my nose outside--I burst out in something like the whooping-cough. I do not know how I shall ever make it to Moscow in such cold weather.

I see the local Little Russians--though not as often as last year--especially Shevchenko. They say he has written some unsuccessful poem.

It is not good--that you are working so little and perhaps it is good as well; it means that you are acquiring new impressions. Read Goethe, Homer, and Shakespeare--this is the best of all. You must have mastered the German language by now.

I am going abroad in the summer--perhaps we shall meet somewhere; write me a few words about your plans for the future.--I firmly clasp your hand, give my respects to your husband and kiss Bogdan. Farewell, all of you.

Your devoted,

Iv. Turgenev.

P.S. I am not prepaying my letter--do not prepay yours either--they arrive sooner thus.

P.S. My address is the same: On the Bol'shaja Konjushenna at the house of Weber.

27

St. Petersburg,  
20 March/1 April 1860.

St. Petersburg,  
20th March 1860.  
1st April

Goodness, gracious, speaking in the Biblical language, you must not write the kind of letters you are writing. Dearest Maria Aleksandrovna! No indication of date, year, place--and in all, some five, six little lines, as though you never have a free minute! This is truly disconcerting--and you must refrain from this bad habit.

I am answering your questions by points:

1.) The delivery you asked me to make to Mme Pisareva<sup>1</sup> was, due to my illness, [I spent a most miserable winter--went almost nowhere--now my throat's turn tortures me] handed over to Belozerskij. He was not able to find Mme Pisareva for a long time, and when he found her address--she had already gone to Moscow--and her son has really gone mad. The result of all this, was that Belozerskij retained your money [138 Rubles if I am not mistaken]--and will send them to you in a few days.

N.B. He has a new-born son.

2.) I have sent your story--"Chervonnyj Korol" (The King of Hearts) to Katkov--having stipulated 150 rubles per sheet, and he has already answered me that he has sent you the money in advance, from which I concluded that he is in contact with you and knows your address.--The story itself [it seems that I have already written you about that]--did not appeal to me: it is not well thought out--as though you were in a hurry, and at the same time the language is too slipshod and mottled with Little Russianisms.

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<sup>1</sup>Varvara Dmitrievna Pisareva--aunt to M. Markovich and mother of the critic Dmitrij Ivanovich Pisarev.



3.) I am leaving here in April, and shall be in Paris at the beginning of May. Write me there--poste restante--where you will be at that time, and I shall visit you without fail, all the more because I shall probably be sent to Ems. I am leaving together with N. Ja. Makarov, who is being sent to Aachen again--Annenkov is also going abroad.

4.) I often see Shevchenko and Kartashevskij. There are various rumours about Kulish: he has published an almanac entitled "Khata" (The Cottage) where, by the way, he has placed your story "Chary" (Charms).

5.) My story--"Nakanune" (On The Eve) has probably reached you. Many people are reproaching it--a few praise it highly. I myself am not totally satisfied with it. My second story entitled "Pervaja Ljubov'" (First Love) will appear in "Biblioteka dlja chtenija" (Library for Reading) in a few days. I shall bring you a reprint of it.

Besides that, everything is as before. I send my friendly greetings to your husband; and kiss Bogdan.--To seeing you soon, God granting.

Your devoted,

Iv. Turgenev.

28

Lausanne,  
3/15 May 1860.

I expect to be in Paris in a week--write me where you are staying. Write to me in Lausanne, poste restante.

M. Markovich.

15 May

29

Paris,  
9/21 May 1860.

Dearest Maria Aleksandrovna--you wrote me on the 15th that you are going to Paris in a week--and I received your letter only today--the 21st. Consequently, I doubt whether you will be in Lausanne when my letter arrives, but nevertheless, I am writing you there, in any case.--I am staying here at rue Laffitte, Hôtel Byron--and shall be in Paris until the 29th, and then go to London--I need not say how glad I shall be to see you and to shake hands with you and your husband. Au revoir: and farewell.

Your devoted,

Iv. Turgenev.

Paris,  
21st May 1860.

30

Lausanne,  
11/23 May 1860.

I am a week late for Paris and shall arrive later. I intend to leave on Sunday [today is Wednesday]. I shall be in Paris for a few days. I shall barely find you there if you are leaving for London on the 29th, as you write. I shall ask for you at the Hôtel Byron. If you do leave on the 29th, then leave "Nakanune" for me, poste restante.

M. Markovich

31

Lausanne,  
12...13/24...25 May 1860.

I wrote to you "poste restante"--perhaps you will not receive that letter soon, so I am writing another.

I intend to leave for Paris on Sunday [27 May] and I shall probably not find you there--leave "Nakanune" in my name "poste restante".

M. Markovich

32

Paris,  
16/28 May 1860.

I arrived today. Tell me when you are able to come.-- I shall be waiting.

M. Markovich

Hôtel Bretenil, rue du Dauphin.

33

Soden,  
26 May/7 June 1860.

Soden,  
near Frankfurt-on-Main,  
7th June 1860.

I arrived here last night, Dearest Maria Aleksandrovna--and checked in to the Hôtel de l'Europe, consequently my address is: Soden, près de Francfort sur le Main, hôtel de l'Europe. I am not writing you this because I expect to see you here or in Schwalbach [I have developed strong doubts], but so that you will know where to write me.

I have a quiet little room with a view on green hillocks. It poured last night--and even today the weather is not too good--but the air is wonderful here.

Our meeting in Paris left me with the most pleasant memories. I hope that it will not be worse in Schwalbach, if only there is Schwalbach.

Did the photographs turn out?

Au revoir; give my regards to your husband and kiss Bogdan for me. Do not forget to have my two books delivered to me! Once again, au revoir.

Your devoted,

Iv. Turgenev.

34

Soden,  
6/18 June 1860.

Soden,  
18th June 1860.

Dearest Maria Aleksandrovna, your letter [i.e. telegramme] is, as usual, very obscure. You write: "if my money has been received in Schwalbach," but how can I possibly find that out? It certainly is not written on the walls--and foreigners are forbidden to speak at the post office without a passport. Therefore, I am just sending you 300 francs to Berne--according to your wish. I hope that this will be enough.--Come to Frankfurt--and then take the train from there to the first station, Höchst--and from Höchst the coach to Soden--and in 20 minutes you are in Soden. Or, if you are afraid to make this detour, let me know as soon as you come through Schwalbach--and I shall come out to meet you. I am no longer living at the Hôtel de l'Europe--but in the house of August Weber--it is only a few steps from here--and anyone will direct you to it.

To seeing you soon, I firmly clasp your hand.

Your,

Iv. Turgenev.

P.S. Those 300 francs are being sent to you in a package--there is no other way.

35

Schwalbach,  
circa 12/24 June 1860.

I shall arrive in Soden on Tuesday morning.

M. Markovich.

36

Schwalbach,  
13/25 June 1860.

If I do not arrive in Soden this evening at 7 o'clock, then  
I shall arrive tomorrow on the first morning train.

M. Markovich.

37

Soden,  
17/29 June 1860.

Soden,  
Friday, 29th June 1860.

I am writing you as I promised, Dear Maria Aleksandrovna, although I have received nothing from Makarov so far--I hope that you arrived safely in Heidelberg and that my letter finds you well under way to Schwalbach; I hope that you will not forget your promise and will stop by in Soden, if at all possible. Our trip<sup>1</sup> has left me with the most pleasant impression, and I feel that the ties of friendship, which bound us together last year, have become stronger yet.--Do not forget that you promised your landlady to be back in 4 days; and being overdue, all you need now is for her to rent the rooms to somebody else.

I found everything in its former state in Soden. No. 1 is so delightful<sup>2</sup> but alas! departing tomorrow.--Poor Tolstoj has taken a turn for the worse, but I received a letter from my daughter from which I learned that Viardot's son, thank heaven, is better now... He is out of danger, but on the other hand, I learned from that same letter about the death of N. I. Turgenev's three-year-old daughter, whom he worshipped. Death, like life, will not give up its right.

Did you also find everything in order in Heidelberg?--Give my regards to Afanasij Vasil'evich, and kiss Bogdas'.--Also, remember me to Hofman: I used to take lessons in Greek from him.

So, until we see each other soon, I warmly clasp your hand and remain

Your devoted,

Iv. Turgenev.

P.S. On Tuesday morning I am going to Ems where I shall stay until Wednesday noon.

---

<sup>1</sup>This trip took place on 26 June 1860 from Soden to Schwalbach.

<sup>2</sup>In this subtle turn of phrase, Turgenev is undoubtedly referring to a young lady occupying the first suite.

38

Soden,  
3/15 July 1860.

Soden,  
15th July 1860.  
Sunday.

Dearest Maria Aleksandrovna, I wrote to you yesterday--and am writing today--not because I have made any changes in my plans--but because I suddenly remembered that I had written: Schlangenbad instead of: Schwalbach on yesterday's letter.--Thus, if you have not received my letter--then know that I cannot come to you--but beg you to leave for Mainz the day after tomorrow, on Tuesday night, and to stop in at the Rheinischer Hof--where I shall be staying also.--We shall spend the night in Mainz, and the following morning, on Wednesday, we shall sail for Bonn on the boat [which leaves at 6 A.M.]--and from there we shall go to Aachen, where I shall leave you.--Makarov and Kartashevskoja have already been informed by me.--Should there be, contrary to expectation, no rooms in Rheinischer Hof--then inquire at Hellischer Hof or Holländischer Hof.

So--for certain--until our seeing each other the day after tomorrow in Mainz [I shall arrive there at 10 o'clock.] I gathered from your silence that you are well and already in Schwalbach.

Your,

Iv. Turgenev.



39

Courtavenel,  
9/21 July 1860.

Courtavenel,  
21st July 1860.

I arrived here today, darling [I almost wrote; dearest--but "darling" is more appropriate and more just] Maria Aleksandrovna-- and I am writing to you as I promised. My trip ended quite safely; I found my daughter well--but I had to pay a debt of hers of 500 francs-- for which I scolded her properly--and now I find myself in the same house to which I came for the first time 15 years ago--and in which I left a great deal of my life. How my heart used to beat, how my breath came short when I used to drive up to it--and now everything has calmed down--and about time! I intend to be here 10 days--and no longer [these three words speak of new times already]--and then I am going to the Isle of Wight--and I am telling you in advance that I shall never forgive you if you do not come there.--Write me how life is in Schwalbach and whether N. N. visited you--and is the job of self-consumption and self-drilling progressing?<sup>1</sup>--Has another good-for-nothing wench of Kitarra's type attached herself to you--and is that Weinberg woman continuing to burn you up?--How is your work getting along? Write about all of these things, though briefly, but intelligibly,<sup>2</sup>--And please, give the date, and do not write on scraps of this type.<sup>2</sup>

---

<sup>1</sup>Turgenev's tone is sarcastic here as he refers to the state of M. Markovich's conscience with respect to her relationship with Aleksandr Vadimych Passek.

<sup>2</sup>A drawing of a ragged scrap of paper follows this statement.

My address is as I have already told you: Paris, poste restante. N.B.  
Do not succumb too much to the influence of the Polish element!

Be happy, healthy and free--free from yourself--this is the most  
necessary freedom--and I, as I love God, remain<sup>3</sup>

Your devoted,

Iv. Turgenev.

P.S. I am not prepaying the letter, as this is such a stupefied place,  
that they do not know how much it costs to the Nassavian Duchy.

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<sup>3</sup>In the original text, Turgenev's phrase is written in Polish  
thus: "jak Boga kocham, jestem".

40

Courtavenel,  
20 July/1 August 1860.

Courtavenel,  
1st August 1860.

What is the meaning of this, my sweet Maria Aleksandrovna? Three days I have gone to Paris and hoped to find at least a little note from you; but there was nothing at the post office.--Did you receive my letter? I wanted to hear from you so much--because I am not giving up all hope about the Isle of Wight. I am going there next Monday, the 6th of August, and shall spend three days in London--and I shall invariably be on Wight on the 10th.--Write to me immediately--I beg you--a couple of words poste restante to Paris. Surely this will not exhaust you, even though I am not N. N.<sup>1</sup>--I am leaving Courtavenel on Saturday, the 4th.

Did you see Kovalevskij<sup>2</sup> in Ems and what was the result of your meeting?

Listen-write without fail--even if it be a few words.

Au revoir.

Your devoted,

Iv. Turgenev.

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<sup>1</sup>Unquestionably Aleksandr Vadimych Passek.

<sup>2</sup>Egor Petrovich Kolalevskij--chairman of the "Literary Fund".

41

Schwalbach,  
21 July/2 August 1860.

I am ill, and it is difficult for me to write to you by myself. I do not know yet when I shall come to the Isle of Wight, or if I shall be coming at all; but if I do not come, there is nothing for which to forgive me or not to forgive me; I would very much like to come. My life in Schwalbach is ever the same as before. It rains often. I am exactly the same as I was. [I am adding, on my part, that Maria Aleksandrovna is very pale. N. Makarov. I have seen N. N. There are no other new acquaintances here.] Kitarra<sup>1</sup> has gone to London. She hopes to meet you there. She did not go to Switzerland, because all her travelling companions squandered their money. I saw Weinberg<sup>1</sup> often and she left today. My work is not going at all, as I am ill. I have been to Heidelberg; I saw many Poles there. I rode there and back with nothing but Poles. Annenkov<sup>2</sup> was at my place in Schwalbach while I was in Heidelberg, and by mistake he received a note which was not to him, but he did not receive the one written to Mainz. I wrote to Mainz, on July 27th, I think. He did not wait for me and left. If you see him, give him my regards. Give my respects to Aleksandr Ivanovich and to all the others. And do not forget Baratynskij<sup>3</sup>. Give my love to your daughter. Write; are you well, how is life? Have I written well this time? When I am well, I shall write myself, only send me your address. When I improve, I would go to Wight immediately, but I must wait for some money, and I do not know when they will be sent out.

M. Markovich.

21 July/2 August 1860. Schwalbach.

P.S. Write as before to Schwalbach.

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<sup>1</sup>Reference is probably to the wives of M. Ja. Kitarra and J. I. Weinberg.

<sup>2</sup>Pavel Vasil'evich Annenkov (1812-1887)--famous critic and writer.

<sup>3</sup>Evgenij Abramovich Baratynskij (1800-1844)--Russian poet greatly admired by I. S. Turgenev.

42

Paris,  
25 July/6 August 1860.

Paris,  
6th August 1860.

My God, my God, my dear God, there can be no patience with you, Dearest Maria Aleksandrovna! The incomprehensibility of your actions is beyond the understanding of the most daring minds!--First of all--how is it that you are suddenly so ill that you cannot even write by yourself? And why does Nikolaj Jakovlevich not add from himself how and for how long he has come to Schwalbach?--And why are you pale after seeing N. N.?--And what is this mystery about Annenkov and this nonsense with the letters?--And how is it that you are not going to the Isle of Wight, as though millions were needed for such a trip?--And why are you not doing anything?--And what in the world are we to do without you on Wight? And will you be messing about with the Poles for long? All these questions present themselves to my mind at the same time--and I am in no position to answer them.

As for me, I am leaving for London tomorrow, and shall be seeing Herzen, and probably Annenkov,--and having discussed collectively--we shall send you the collective and definitive letter--before our departure to Wight. And until that time, you stay in Schwalbach--and stop being ill.--What nonsense: to be ill in the place which is supposed to cure you!!

I clasp your and Makarov's hand, and still say: au revoir.

Your devoted Iv. Turgenev.

43

Schwalbach,  
circa 29 July/10 August 1860.

I read your letter and went to the woods to think. Why are you attacking everyone in such a way? There is nothing to do but go to the woods again and think. I have been ill, and therefore I did not write to you personally. Makarov was with me, so I asked him to do it. Previously I went to Heidelberg and remembered that Makarov might possibly arrive during my absence--so I wrote him a few words--to wait and send a telegramme--but Annenkov arrived sooner than he told me he would; and they gave him my note. I had written Annenkov to Mainz--he probably did not enquire at the poste restante. I would like to go to Wight, but no money has been sent to me. Who is saying that millions are needed for this trip?--Everything costs money. I have already written to Belozerskij again, so I shall wait for the money and then come. I think that I shall be setting out in two weeks. You realize that I must settle my affairs here.

What then is so incomprehensible to you? Tell me where you are staying and where to write to you. Will you be long on Wight?

M. Markovich.

44

Ventnor,  
1/13 August 1860

Ventnor,  
13th August 1860.  
Monday.

Dearest Maria Aleksandrovna.

I have been here since yesterday--and today I have moved into a charming cottage on the seashore. The weather, as if on purpose, is wonderful--and this island is charm itself--I cannot describe it! Trees, flowers, cliffs, the smell of new-mown hay and of the sea--in a word--pure splendour! From among the Russians, we have here the most aimiable Rostovtsev,<sup>1</sup> with whom I was overjoyed--and Kruze.<sup>2</sup> Annenkov did not come, but stayed in London. Herzen has rented a house, not on the Isle of Wight, but on the coast of England, in Bournemouth, thus:<sup>3</sup>

He has an abyss of empty rooms, and he invited me to stay with him, but I was afraid of his hubbub--and I wanted to be "a big boy".-- I am certain that he will be inviting you--but I am pointing out, in parentheses, that I have a spare room for which I am paying, but do not need. Write me at least in a few words, how is your health--and what are your plans?--Am I really not going to see you?--Here is my address: Isle of Wight, Ventnor, Rock Cottage. I shall be impatiently waiting for your letter. The weather is becoming excellent.--I firmly clasp your hand and say: Come. Just get sufficient money for the crossing, and do not worry about the rest.

Your,

Iv. Turgenev.

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<sup>1</sup>Nikolaj Jakovlevich Rostovtsev--mutual friend of Turgenev and Herzen.

<sup>2</sup>Nikolaj Fedorovich Kruze--member of the Moscow Censorship Committee.

<sup>3</sup>A sketch of the southern coast of England with the relative position of the Isle of Wight follows in the letter. Places indicated are Portsmouth, Bournemouth and Ventnor.

45

Schwalbach,  
9/21 August 1860.

I intend to leave on Saturday, if I receive the money from Makarov--I have already written to him. Today is Tuesday--write to me here and tell me, as closely as possible, the best way to travel to Ventnor.

Did you receive the telegramme from Sonechka Rutzen, in which she enquires about Garcia? Did you answer her? She is anxious for the reply. Why do you write me the kind of letters the last one was, and for what am I to blame?

M. Markovich.

21st August.

46

Schwalbach,  
10/22 August.

I expect to be travelling through Ostende, unless Makarov devises a better route. I shall spend a few hours in Aachen, and make no other stops until London. I shall write to you from Aachen, or from here a day before my departure, so that you will know when to be in London. Write to me to Aachen, in Makarov's name.

Perhaps I shall be going to Russia from England--I do not know yet. I shall have to speak to you. You will be in Ventnor until the first of September--that is to the 12th in the old style--I shall spend no less than two weeks there, or maybe three, and then I shall already know where I shall be going, to Russia or not. I must speak to you and see you. Au revoir.

M. Markovich.

22nd August.



47

Schwalbach,  
11...12/23...24 August 1860.

I have not received any money from Makarov, but still, perhaps, I shall be leaving for Wight one of these days. I am now awaiting news from Heidelberg. Perhaps I shall be some three days late. Tell me, will you be on Wight for long? Write to me in Schwalbach, so as not to pass each other by. I must see you and speak with you. Should you have to leave soon, unexpectedly, send me a telegramme telling me where you will stop--I shall come there. It seems that you are afraid to travel through Calais, so you will be coming through Ostend<sup>e</sup>, and if you stop off along the way, tell me--and I shall come there. Makarov is leaving to break off Shevchenko's engagement--write to me in Schwalbach.

If you do not stop anywhere along the way, write to me from Paris upon arriving there, and tell me where you are staying and where to write you. If I leave for Russia soon, I shall try to come to Paris to see you and speak with you.

Will you still judge me as never being able to foresee anything? The whole letter is written in any case, and perhaps we shall be seeing each other on Wight.

M. Markovich

48

Ventnor,  
12/24 August 1860.

Ventnor,  
Friday,  
24th Aug. 1860.

Dearest Maria Aleksandrovna,

Yesterday I received your letter--in which you ask me to inform you about the way to Ventnor; but if you are leaving on Saturday, i.e., tomorrow, then it is physically impossible for my letter to reach you in time. Still, I am writing in any case--and I am writing to Makarov in Aachen at the same time. Here is the way to go: leave London on Monday--or on Tuesday at 11:30 to Portsmouth, where you will arrive at 1:52. I shall be waiting for you there--and we shall go to Ventnor together. You must leave from Waterloo Station in London, and stop at the Hotel de l'Europe or Sablonniere in Leicester Square: they speak French there. If you do not reach Portsmouth on Monday--then leave on Tuesday at 11:30--and I shall be waiting for you again. Annenkov is my guest here--but he is leaving, and cannot wait for you. I am staying here until the 1st of September.

Au revoir. What did you find unpleasant in my letter?--In any case, I beg your forgiveness and clasp your hand.

Your devoted,

Iv. Turgenev.

49

Schwalbach,  
13/25 August 1860.

My money is in Dresden already, and I have written to have it sent to me in Heidelberg. I am leaving for Wight on Thursday. Au revoir.

M. Markovich.

P.S. If possible, I shall leave on Tuesday. Today is Saturday.

50

Ventnor,  
15/27 August 1860.

Ventnor,  
27th Aug. 1860.

"Serez-vous encore Angleterre--viendrai samedi"--thus began the telegramme you sent, Dearest M(aria) A(leksandrovna)--"Sine sene viendrai apes negonsteez vue"--thus it continued--and plunged both myself and Annenkov into an oppressive melancholy of perplexity.--This is what it means to write illegibly when presenting the draft! We referred to Champollion<sup>1</sup> for help, and interpreted this hieroglyphic thus:

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<sup>1</sup>Jean F. Champollion (1790-1832)--French Egyptologist who initiated the deciphering of hieroglyphics. Turgenev here is being sarcastic.

Si ne serez, viendrai après--repondez moi. In any case, the sad fact of your not coming remained indubitable. On Saturday--1st September not the 12th of September in the old style,--but the 20th of August -- I am leaving England, as I wrote you, and shall be in Paris on the 4th and 5th. After that, if you wish to see me--as much as I wish to see you, come to Paris, where I shall be staying at the Hôtel Byron, rue Laffitte until the 10th or at least the 9th--as hunting begins on the 10th. Do me a favour and take all the appropriate measures--and if you have no money, then write about this to Ventnor--you still have time--and I shall send some out to you.--Do not go to Russia, not having seen me. I do not want to say: Good-bye--but au revoir--and clasp your hand.

Your devoted,

Iv. Turgenev.

51

Schwalbach,  
beg/end August 1860.

I shall write to you from Aachen to tell you when I shall be coming to Paris. If I do come, I will be very soon.

Did I say that there was something unpleasant in your letter?

M. Markovich.

P.S. If I am in time to receive your letter to Aachen--then write to me in the name of N. Ja. (Makarov). I shall be in Aachen perhaps a day.

52

Ventnor,  
20 August/1 September 1860.

Ventnor,  
Saturday, 1st Sept. 1860.

I am leaving for London tomorrow, Dear Maria Aleksandrovna, and from there, on Tuesday night, I am leaving for Paris, where I shall stay through Wednesday, Thursday, and Friday. On Saturday, I am going to the country to Viardot. If possible, come to Paris on one of these three days. I shall be staying, as before,--at rue Laffitte, hôtel Byron.

I am saving your foreseeing letter, as something unusually fantastic: you can give a great deal of money only to one who is in a position to understand what you yourself intend to do--and what you expect from another. You appear to me in the form of an obscure Sphinx, about whom equally incomprehensible telegrammes flash incessantly.

Joking aside, I earnestly wish to see you, although I have almost lost all hope in that respect. If for some reason you are unable to come to Paris, then write to me at the above address.

I amiably clasp your hand, and still say: au revoir.

Your devoted,

Iv. Turgenev.

53

Aachen,  
end August/beginning September 1860.

I confused September with August, and I am confusing you letter after letter--forgive me. I was rereading your letter only today--and I saw that I was mistaken. I have been in Aachen two days already. I am expecting Afanasij Vasil'evich from Schwalbach tomorrow, and we shall leave for London, I mean Wight.

So far as I can see, Makarov is feeling better today than he was yesterday, but he is still very sick. And you, are you well? How is your work?

Your devoted,

M. Markovich.

P.S. If you have the notion to write to me, then write to Aachen, in Makarov's name, to be delivered to me: he will send it.

54

Courtavenel,  
31 August/12 September 1860.

Courtavenel,  
Wednesday, 12th Sept.

Telegrammes and you--you and telegrammes, Dearest Maria Aleksandrovna,--are inseparable, like love-birds. [Love-birds are those little green parrots with orange beaks that cling to each other in a dolefully-friendly way, sitting on one little perch]. At the very moment of my departure from the Hôtel Byron, I was brought a telegramme in your name, which I immediately sent off to you. What did this message contain?--Who sent it--and what exactly--a threat, a promise, new tidings? or is it merely a friend enquiring: "Êtes à Paris? Négonstees apes mue."<sup>1</sup> If you, as a consequence of this telegramme, are leaving for Ireland, or for Portugal, or if you are going to take up residence on some tower--let me know--for this is worrying me.

If you are not leaving immediately, then give me your word, at least, that you will wait for my return to the apartment I found for you.

Are you working? Are you recopying the project in your spare time?

Au revoir--I aimiably clasp your hand. Kiss Bogdan, [although he is an urchin] for me.

Your devoted,  
Iv. Turgenev.

---

<sup>1</sup>Turgenev is humorously mimicking an illegible telegramme sent earlier by M. Markovich.



55

Paris,  
1/13 September 1860.

I have not seen more darling women than my neighbors for a long time--do you remember what they were singing when we came the first time? What charming, cheerful girls, and kind and intelligent as well. Why is it that we do not have such girls? They are Americans. If only you saw them from up close, for a while longer,--I would like you to see them. Their mother is with them--when she was young, she certainly must have been like her daughters--now she is ill, but she hampers no body; she is friendly, hard-working--and is always busy with something.

Bogdan was the first to get acquainted with them. I was sitting in my room one evening, working, when he runs in with a tall girl behind him, and another one following. If you only knew how pretty they look; what a pleasant smile they have. I cannot say which sister is lovelier,--they are both so lovely.

Besides that, Ivan Sergeevich, there is yet a girl from Portugal,-- she has a little moustache and is so plump that she resembles a mound, and she has large rings in her ears, with a lock on them--and I thought that the women were all beauties there. But her face is attractive; she is always laughing and is a fabulous raconteuse. At the dinner table she tells all about her world travels--she has been everywhere. She wears white and sky-blue silk dresses which do not appear to suit her moustache, but look good on her perhaps because she is very pre-occupied with the dress and very little with herself. There is also a Frenchwoman, well-dressed and bold--who looks about as though she wants to take something. She has a little daughter; pretty and also well dressed. That is all. They are expecting the landlady from the country this week. I am working and recopying your project.<sup>1</sup>

The telegramme contained namesday greetings. I did not send even one. There is still no answer from H(eidelber)g--today is Thursday.

Are you well now?

Your devoted,

M. Markovich.

P.S. I have just received the answer and the account. The account is large and the answer is saddening to me. Write me how you are and if you are well.

---

<sup>1</sup>M. Markovich is referring to the project of the "Society for the Expansion of Literacy and Basic Education", developed by Turgenev and other Russian intellectuals on the Isle of Wight.

56

Courtavenel,  
5/17 September 1860.

Courtavenel,  
17th Sept. 1860.

Dearest Maria Aleksandrovna,

I am very glad that you are pleased with your little nest; I noticed those two young ladies as soon as I entered the sitting-room--and their faces appealed to me--so that I thought then and there--these will make fine neighbors. And why we do not have such in Russia--or very little--is easily understood: all of our young ladies grow up in ignorance and in falsehood. They either succumb to their surrounding atmosphere--or rebel against it, with equally bad results.

I am also very glad that you are working--this is a good sign.--The account you received is not as terrible as you think--and after my arrival in Paris [in 10 days], all will be straightened out. So write there,--and if the letters from Heidelberg are saddening for you under the present circumstances--this is also in the order of things. Just wait a while--all will turn out.

I received a letter from Annenkov with an enclosed photograph for you. I am sending it to you. He is an excellent man and you have captured his soul.

Write to me when Delaveau<sup>1</sup> comes to see you and what he says to you concerning the boarding-school. Do you have any news about Makarov? Rostovtsev will probably drop in on you one of these days.

I am doing some hunting here, get terribly tired, and go to bed immediately after dinner, and in the morning, I transcribe the project. Please find out from Delaveau--is a copyist not to be found in Paris? It seems that the sexton at the church does this sort of thing.

Au revoir--I wish you health and happiness of spirit. I firmly clasp your hand and remain

Your devoted,

Iv. Turgenev.

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<sup>1</sup>Henri Delaveau--French critic and translator of Turgenev's works.

P.S. I am recopying, from Annenkov's letter, the route taken by the Kartashevikijs, which I would like you to pass on to Makarov immediately:

"They should travel by railroad until its very end, where Russian is spoken already. In Berlin, they should stay at the Hôtel de S. Pétersbourg, in which I have already given the proprietor notice in advance--it is inexpensive here and they speak French. From there, the proprietor will give them a recommendation to Koenigsberg, where they will have a talk with the proprietor of the tavern there, as to what to do in Stalupjany. But all along the way, there is no prospect for conversation for them--but only the prospect of sitting tight. Thus I left Cologne at 7:30 A.M. and at 9 P.M. I was already in Berlin. From Berlin, it is exactly the same to Koenigsberg with the help of a commissionaire, if they wish --and from Koenigsberg to Stalupjany which is already our own soil".

57

Paris,  
8/20 September 1860.

Thursday.

Makarov is here, and I passed on to him what you wrote an hour after your letter came; I looked for him for an hour, as he is constantly moving from one place to another.

An old woman and her daughter have come to live with us--and the daughter is not young either. The old woman is pale--sick or something--she almost never leaves her room, but the daughter is talkative, curious, and religious. She has such large and lively eyes. And I have never seen such a mouth as hers, it is so large. Another young Russian woman has arrived also. She sits only in her room, but always lies down in the common room.

The American girls are as sweet as ever. We see each other often--now one flies into my room, now the other. I am learning English from them. And sometimes I go to see them and listen to them myself. How sweet they all are.

I am working and recopying. Zeligowski<sup>1</sup> came to see me, and I have seen Rostovtsev. How attractive his face is, how attractive.

I have also received more letters, and all like the ones before.

When will you be here?

Your devoted,

M. Markovich.

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<sup>1</sup>E. D. Zeligowski (1816-1864)--Polish poet and active supporter of the movement for Poland's liberation.

58

Paris or Courtavenel,  
September 1860.

Dearest Maria Aleksandrovna! Do you wish to display your generosity and come over for a very tedious job? I am sending a coach for you and I count on your goodness.

Your devoted,

Iv. Turgenev.

Tuesday.

59

Paris,  
Sept/Dec. 1860.

Dear Maria Aleksandrovna--we are leaving for Fontainebleau at 12 o'clock--but even if you do not wish to come along, I must see you; come over here at 11:30--I shall not return until midnight and cannot come to you for supper.

Your devoted,

Iv. Turgenev.

Sunday.

60

Paris,  
Winter 1860/61

If you are coming over today, tell me, please.

M. Markovich.

Sunday

61

Paris,  
Winter 1860/61

Dear Ivan Sergeevich, when will you stop making promises and deceiving with your promises? I expected you all day, and all in vain, although your "without fail" was underlined. May God be your judge, but I shall come to you tomorrow morning.

Your devoted,

M. Markovich.

Sunday

62

Paris,  
17 February/1 March 1861

Paris,  
1st March new st.  
1861.

Dearest Maria Aleksandrovna,

You left today--and I am writing you this very day: I received a letter from your husband--and I reopened it because there was nothing on the envelope besides my address and the enigmatic letters M.M., which I noticed only too late; I am sending you this letter.--I was also brought a note--from whom would you think?--From Mme Passek. She asks me to come to see her in order to discuss an important matter: I wrote her that I would come tomorrow but I do not feel too well today. I sadly have a vague presentiment about what this lady is going to talk to me--but she will not get too much sense out of me--and will probably feel antipathy towards me. God be with her!

So--you will receive this letter in Rome. May God grant that you arrive safely, live safely in Rome, and return still more safely! Perhaps you did well in going... Let us think that you did well, as now it cannot be undone. Try, at least, to derive all possible advantage of your stay in Rome: do not swoon, sitting for hours side by side with your, among other things, dearest friends; keep both eyes open, learn, visit the churches and the galleries.

Rome--is a marvellous city: to a certain extent it can replace everything: society, fortune--and even love.

Give my respects to Eshevskij<sup>1</sup>, and to your companion Aleksandr Vadimych (Passek). Kiss Bogdan for me--and be healthy and happy. I firmly clasp your hand.

Your devoted,  
Iv. Turgenev.

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<sup>1</sup>Stepan Vasil'evich Eshevskij--historian and professor at the Kazan' and later of the Moscow universities.

63

Rome,  
end February/beg. March 1861.

Why did I not come here until now? It is not that I am happier in Rome, but something revives me here. It is beautiful here.

Have you seen the fountain near the entrance to the Villa Borghese-- among the trees? I do a great deal of touring, strolling and observing. I even dream of everything--the statues, flowers, paintings, ruins, and the blue sky. We went to the Colosseum with Eshevskij, and I climbed up to the very top, and from there to a window--and barely managed to come down.

I am not as impressed with St. Peter's as I was promised I would be--it is a veritable palace when you approach--and it is huge. Recently I wandered into somebody's courtyard, and I stood there for a long time--all the doors were closed--and not a soul around--only the flowing fountain and the blooming flowers.

Eshevskij knows everything here, and tells about all. He sends his respects. He was ill--but now he is better. I saw Botkin's<sup>1</sup> brother in the street--he has a becoming face. I did not write to him, nor did I invite him over, as Botkin told me to--how am I to invite him? And he is busy, very busy they say--he works a great deal. Eshevskij has found me a room, high and large, so it seems that we have become smaller; it is light and clean. We have paintings in gilded frames on the walls--there is a view of Naples with fish on both sides; some monks carrying a dying man, a hunt; Jupiter, Mars, and the Madonna. Marcus Aurelius with one arm stands before the mirror. We have a bust of an old man, and of a young woman, a pretty, dark-eyed girl comes to clean up--she is always smiling. Life is inexpensive here.

How are the Trubetskoj's<sup>2</sup> Are they well? Do not forget to tell me about them. Give them my regards. I have received a letter in which I am told that I will soon be receiving some money--this letter was

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<sup>1</sup>Vasilij Petrovich Botkin--writer on Western European Literature, Philosophy and Music. His brother, Mikhail, was a painter residing in Italy at that time.

<sup>2</sup>Prince Nikolaj Ivanovich Trubetskoj and his wife Anna Andreevna.



written at the beginning of February, and I have not received any money yet. Please enquire whether all of my letters<sup>3</sup> have been sent out to me from Mme Borionne. Have you returned Borodin<sup>3</sup> his watch? Write me about that. My respects to yours. Are you well? I hope that you are.

Your ever devoted,

M. Markovich.

1861. Rome.

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<sup>3</sup>Aleksandr Porfir'evich Borodin(1833-1887) -famous Russian composer and chemist.

64

Paris,  
20 February/4 March 1861

4th March  
1861.  
Paris.

I wrote you a furious letter on the third,<sup>1</sup> Dearest M(aria) A(leksandrovna) for which you are probably very angry with me. Actually, I exaggerated--otherwise there would be no effect. But the basis of my letter is just--and you, having thought it over, will be convinced yourself that you must not continue along that path.--However, each has his own mind.

I am enclosing a new letter from your husband.

Well, how do you like Rome?--Do not be angry with me and write me a little word.

I clasp your hand,

Iv. Turgenev.

P.S. I send my respects to Eshevskij and Passek.

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<sup>1</sup>This letter remains undiscovered. However, the issue in question is undoubtedly M. Markovich's relationship with A. V. Passek.

65

Rome,  
24 February/8 March 1861.

You are too quick in blaming. How can you change so in one day? If I were to write everything that I heard, how many letters would I have had to write since the time that I met you. Very, very many letters. Just now I remembered what many have said: "He is not an evil man, although he can be made to do anything". "He can be made to do anything, although he is a good man". Or is this true? I ask you nonetheless-- tell me, is this true?

Do you remember when you said: "What is a good, honest man?" "What is a villain?" "What is truth--what is not? Actually, it is all the same". But I think that there is a difference, and, truly, a great one--you should not mock and talk thus, just because you have always been heard out and trusted in everything. Otherwise, you will be sorry later, as you were sorry about O. Angry, no, I am not angry. I did not expect anything of this sort, not at all.

I shall show the letter to A(leksandr) V(adimych). He is truly a good and truly an honest man--he will give me an answer. Farewell.

Your devoted,

M. Markovich.

8 March. Rome.

66

Rome,  
beg./middle March 1861.

Tell me, have you returned Borodin his watch? I always think that perhaps they have not given it to you, and I was unable to tell Borodin anything. Please write me about this and also whether an edition of "Osnova" came in your name. If you received it, then send it here, with the portrait of Aleksandr Ivanovich which he sent me--the portrait should be taken from Ol'ga. There is also a letter for me at the Paris poste restante--send that letter here.

Katkov will send me the money to Paris.--Is it better to exchange it in Paris and to send the change here, or to exchange it here? Tell me. Give my regards to all of yours. Are you in good health? Is life going well? How are Pauline's marriage plans? When are you setting out for Russia?

Your ever devoted,

M. Markovich.

P.S. Are the Trubetskoj's well? Write me about them and give them my best. How is Botkin? Eshevskij told me that his brother received a letter from Paris, in which they say that Botkin is ill, that he has brain palsy. E(shevskij) sends you his regards and is well. Tell me about yourself, are you well?

67

Rome,  
20 March/1 April 1861.

I have no such friends who would speak unkindly of you, do you really not know that? I may have heard about you, but I would never stop to listen. When I wrote to you, I was not blaming you, I was merely asking you. If I spoke of A(leksandr) V(adimych) as being a good and honest man, why did you understand this to mean that you are bad? If I thought so, I would have written "and you are not". One should either be silent, or speak directly, one or the other. Accept my words exactly as they are spoken--without ambiguity and sincerely.

Are you well? How are yours? Is there going to be a wedding? When and where are you going? How are the Trubetskoj's? I have not received a letter from him yet. How is Botkin? Mme Innis<sup>1</sup> forgot to give me the address of her acquaintance--I want her to send it to me--and I shall visit her acquaintance and fulfill her request.

E(shevskij) sends his deepest respects. Farewell.

Your devoted,

M. Markovich.

1 April. Rome.

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<sup>1</sup>Mary Innis--English governess of Pauline Turgenev.

68

Naples,  
4/16 May 1861.

16 May.

I received your letter in Rome, saying that you are leaving for Russia in a week.--I thought that you had already left; and then another letter came from you to Naples, three weeks after the first, saying that you are leaving tomorrow. When shall I see you now? You write that you do not know. You write that you are devoted to me, and always will be; but actually, I am more devoted to you than you are to me, and if forever, then forever.

M. Markovich

P.S. Write to Rome poste restante.

69

Naples,  
6/18 May, 1861.

I am still in Naples. Here is what happened: Katkov sent me money, and some money was also sent out to someone called Mil'kovich. Mil'kovich himself is in Constantinople, but his friend and the post office confused our names--and I was left with Mil'kovich's letter, and mine went to Constantinople. Now I must wait until it returns. I met Dobroljubov here, and I see him everyday. He is quite a fine man, and does not think about how good he is, and reminds no one of it.

I formerly heard about Nekrasov<sup>1</sup> that he is not a good man, a hopeless case, and I never believed that a man who talks as he does can seem bad, and now I hear otherwise, good things about him. I was disturbed for a long time that he parted with you because of a grudge, so they said, and it could have been a simple misunderstanding. Such things happen often, and often they are irreparable. What can you say about all of this? Eshevskij has already left for Munich, and sends his respects. Passek was here; he was ill, and also sends his respects. Borodin was here also. I saw him every day and we visited the shores of Baiae, climbed Vesuvius, and went to Herculaneum together. Botkin [the one in Rome] is well and working.

And what are you doing now? Have you finished your work? Will you be staying long in the country, and where will you go? If you see Annenkov--give him my best. How is Makarov? He is either angry, or too lazy to write to me. If you see him, pass on my greetings and tell me if he is well.

Farewell, Ivan Sergeevich, I want to know if you are well and how things are going--tell me.

Your devoted,

M. Markovich.

18 May, Naples.

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<sup>1</sup>Nikolaj Alekseevich Nekrasov (1821-1877) poet and editor of the "Sovremennik" and later of the "Otechestvennye Zapiski".

70

Village of Spasskoe,  
22 May/3 June 1861.

Spasskoe,  
22nd May 1861.

My Lord God,--or--as messieurs the khokhols say--My dear God!--what an incorrigible woman you are--Dearest Maria Aleksandrovna! How can you write from Italy to Russia a note of 5 lines, which make very little sense to boot. Judge it yourself: your letter took 18 days in arriving--so this letter should not be in your hands any earlier; this means that it will arrive at the end of June in the new style--and at that time there is usually not one foreigner in Rome because of malaria--and you will not be there--yet you want me to write to you in Rome, poste restante.--I shall do this, although I know for certain that any letter will be lost. Not a word about where you intend to go from Rome, about where you expect to spend the summer--whether you will return to Paris for your things, what your companions are doing, whether you are still in company, etc. Truly, just for spite, I should write you a letter of your own kind--then you would realize how pleasant it is.

Nevertheless, even in your note there is a kind word--you say that you are devoted to me forever. This means a great deal--but I believe you, although you are not without craft, as you yourself know. As for my devotion to you--there is no doubt; but besides that sentiment, I feel something else, quite strange, which often makes me want to have you near me--like in my little Parisian room--remember? When I think of our talks at that time--I must confess that you are a most singular creature--and very difficult to figure out. At least--it is unclear to me to this day how to understand all that took place and under which heading to refer it. During our meeting\* I shall tell you the supposition at which I arrived--as being the most probable--though not too complimentary for me.

Now I shall tell you briefly what I intend to do: Until the 3/15th of August, or perhaps even until the 15/27th, I shall be in the country: I am concluding my novel, arranging my affairs with the muzhiks, establishing a school, etc. Then I am going to Baden, where my daughter together with Mme Innis will be waiting for me, and perhaps we shall travel through Northern Italy together--and from mid-September, to Paris again--I would be very grateful if you told me your plan.

\* When and where this will be is completely unknown.



But I guess you are not a free agent... and on what and on whom you depend--is a mystery to me.

I saw Belozerskij and others in St. Petersburg [Annenkov is married--a charmingly dear fellow].--I received 4 numbers of "Osnova", from which I was able to conclude that there is nothing in the world greater than the Little Russian race--and that especially we, the Great Russians, are nothing but rubbish and worthless rabble. And we Great Russians merely stroke our beards, chuckle, and think: let the children play while they are still young. When they mature, they will be wiser. But now, they are still drunk with their own words. And their journal is on such glorious paper--and Shevchenko is such a great poet...Enjoy, enjoy yourselves, dear children.

We had a late spring here--and suddenly it burst out--like gunpowder--with all kinds of greenery, flowers, and grass. You will not find this abroad. But it is bad for an old man, with a mouldy heart in his breast, to lounge about under these golden linden trees... Oh well! It will soon be worse yet.

Farewell,--try to write a little more to the point--to the same address, of course. I clasp your hand--and do something else to which, as it were, you never used to reply.--Kiss Bogdan, about whom you said not a word to me--and give my best--if there is someone to accept it.

Your,

Iv. Turgenev.

71

Paris,  
8/20 July 1861.

20 July  
Paris.

Why should you not believe that I am devoted to you if it is true. I am devoted to you constantly and faithfully. You are dearer to me than many, many, many people, but evidently, I am not fond of you because there was a time when you seemed less worthy, and even then I was fond of you nonetheless. But please, be more worthy. I arrived in Paris and went to Mme Borionne's, but Mme Borionne is suing the railroad--and everyone has left her.--This is all I heard myself, and can tell you nothing more. I had to look for another house in which to stay--and it was difficult, but I found one. I am now staying at Mme Wachi's. She is also French, married to an Italian. I shall be in Paris for two months, and then I plan to take a trip to England for three weeks.

The state of my affairs has improved, as they say, because Chernyshevskij<sup>1</sup> has been handling them. I have never seen him, but all considering, he must be an extremely fine man. Kozhanchikov<sup>2</sup> is buying the rights to the book--so I shall have money--and I think I shall repay what I owe.

Eshevskij is in Russia already--and I am expecting a letter from him. Dobroljubov<sup>1</sup> is also in Russia. I am expecting a letter from him, and I recently received one from Borodin, and I see Aleksander Vadimovich (Passek) every day.

I met Kitarra while passing through Geneva. She now paints pictures faster than Rubens, and she wants to make some changes in painting. While drawing a perspective, she is unable to talk,--becomes

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<sup>1</sup>Nikolaj Gavrilovich Chernyshevskij(1828-1889) and Nikolaj Aleksandrovich Dobroljubov(1836-1861)--famous literary critics and revolutionary socialists. Both were instrumental in arranging the publication of Marko Vovchok's works in Russia.

<sup>2</sup>D. E. Kozhanchikov published Turgenev's translation of the "Ukrainian Folk Tales of Marko Vovchok" in 1859. The book referred to in this letter is "Novye Povesti; Rasskazy" (New Stories and Tales) published in 1861.

mute, and she assures me that whenever there is a perspective, there is also speechlessness. You must know about Kitarra--then know this.

I am now awaiting Makarov's arrival here. I want to see him very much. I hurried here hoping to catch Aleksander Ivanovich (Herzen) but he was no longer here. I shall see him in England.

When am I going to see you? When are you going abroad for certain? When I know this for certain, I shall tell you definitely when I shall go in two months, because I shall go to wherever I might find you.

I am presently working and reading a great deal. I finished Boileau yesterday--do not be angry. I also have Thier's history now. And many other books.

Bogdan is healthy and happy.

Well, good-bye for now.

Your devoted,

M. Markovich

P.S. Tell me where to write to you. Write to me to Paris, poste restante. Your letter was sent over here; I received it yesterday. If there is anything else to tell you--I shall do that later.

72

Paris,  
26/28 August 1861.

You are accusing me unjustly and without cause, of my merely wanting to say sweet nothings--but I only told you what I intended to do. I wrote that in two months I shall be wherever you are in order to see each other.--If you were in Baden, I would pass through Baden, or if you were still in Spasskoe, then we would see each other in Orel--as I must pass through Orel in order to get into Little Russia. Why do you think that I must borrow money from M(akarov)? I did not mean that; I wanted to repay what I owe him, and I wrote to him recently, explaining that he should take the money for my work from Beloz(erskij).

And how am I to blame that the landlady's name is Wachi? I live at this Wachi's, 107 rue de Chaillot, near the Champs Elysees.

What do you see wrong in this? What have I to fear here? When I have something to say, I say it, and when I have nothing to say, I say nothing- and whether I say something, or not, I am not afraid. Even if I do not like to talk much, I equally do not like to bother concealing this or that like a treasure. This is all, so far as concerns me, but I speak out or am silent about others according to their wishes, insofar as I am able. Write me when you will be arriving, on the day of your arrival--and I shall meet you at the railway.

You are like a tom-cat.--Do not meow at the people who like you.

Your devoted,

M. Markovich.

P.S. Please write when you are coming.

28 August. Paris.

73

Village of Spasskoe,  
25 August/6 September 1861.

25th Aug. 61.  
6th Sept.

Dearest Maria Aleksandrovna, having received this letter, go to Botkin and tell him that I wrote him a very long letter and gave it to Benny,<sup>1</sup> who is unknown to you, to take to the post office in Mtsensk; but this youngster lost it on the way. Oh well,--I will have to say in person all that I wrote, which I hope to do very soon--as I am leaving the day after tomorrow, and will stop almost nowhere. Thus, expect me soon, unless I perish along the way. I hope that you have written me poste restante to Berlin.--Au revoir, and I clasp your hand.

Your devoted,

Iv. Turgenev.

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<sup>1</sup>Artur Ivanovich Benny--an English subject, journalist and collaborator of Herzen.

74

end of September/beginning of October 1861.

Ivan Sergeevich, the doctor's wife wishes to attend your "reading soiree"--so please send her an invitation, -do not forget. Trub(etskoj) asks you this as well. Tell me when, at what time to come over--do not forget this either. Please reply immediately.

M. Markovich.

75

Paris,  
fall/winter 1861-62.

Ivan Sergeevich. Do not worry about my affairs, and do not worry Trub(etskoj), or anyone else with them.

Your devoted,

M. Markovich.

76

Paris,  
27 April/9 May 1862.

I am feeling better, and am leaving on Sunday morning.--I would like to say good-bye to you, so come over tomorrow morning.--I have sent Kavelin his letter:--and as for the Countess Salias' letter, I am sending it to you with a commissionaire which will cost me 1 fr.50c -- because I have forgotten the address of that virtuous lady.--I ask you to deliver the letter without delay. --Au revoir.

Your devoted,

Iv. Turgenev.

Friday morning.

77

Paris,  
Spring, not later than 20 May/  
1 June 1862.

Dear Maria Aleksandrovna, I most sincerely recommend to you the bearer of this letter, the Czech poet Fric, and my good friend. He greatly desires to make your acquaintance--and I am certain that you will like him. He is a good friend of M. A. Bakunin.

I clasp your hand and say au revoir.

Your

Iv. Turgenev.

Sunday

P.S. You should speak to him either in French or in Little Russian. They say that your language is very close to the Czech.



78

Moscow,  
4/16 June 1862.

Moscow,  
4th June 1862.

Dearest Maria Aleksandrovna, I did not write from St. Petersburg, as I wanted to be able to have a talk with Katkov and to let you know the results of it.--So here is the result: "Russkoe Slovo" (Russian Word) which, it appears is financially not too strong, has taken "Projdi Svet" (The Vagabond), which will be published in the May edition, and they have promised to send you the money immediately; and Katkov, not without hesitation and difficulty, has taken "Pustjaki" (Trifles) and "Skripka" (The Fiddle), but he will not hear of 200 rubles cash (not to mention 250) and does not offer more than 150. I took it upon myself to agree--as otherwise it would mean being left without other recourse; but if this sum seems too paltry to you, then write to the editors of "Russkij Vestnik" (Russian Herald), feeling no embarrassment that some money (300 rubles cash) will be sent out to you in advance, then Katkov will charge that to my account--and I to yours. This is already arranged between us. In any case you will receive 300 rubles--and you can decide yourself what to do.

I will not write about St. Petersburg, about the literati, etc.--there is no time. I shall write from the country.--I happened to be travelling with Nekrasov from Petersburg to Moscow and between us, like Nozdrev and his friends--nothing. We talked, laughed-- but the abyss between us remained just the same--and thank heaven.

He, however, is disturbed by the general hostility towards "Sovremennik", increased a thousandfold by the latest developments.

I am repeating again in bidding you adieu: stay out of Russia! However, I warmly clasp your hand and say: au revoir.

Your devoted,

Iv. Turgenev.

N.B. I have sent a letter from St. Petersburg to Mme Butkevich<sup>1</sup> whose manuscript I sold with difficulty to M. Serno-Solov'evich<sup>2</sup>-- and that mortal sent her 150 rubles cash--to the following address: Montmorency, rue Laboureur, 10. She has apparently moved there. Find out for certain if she received all of it-- and let me know for certain, not putting off the reply.

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<sup>1</sup>Sofia Mikhajlovna Butkevich--writer of children's stories. Pseudonym--S. Butashevskaja.

<sup>2</sup>Nikolaj Aleksandrovich Serno-Solov'evich--collaborator in the Sovremennik and owner of a bookstore in St. Petersburg.

79

Paris,  
20 June/2 July 1862.

2 July 1862  
Paris

Dear Ivan Sergeevich

Butkevich received her money and has already gone to Geneva. You did a kind and generous deed in sending her the money. I have known for a long time what you are doing for me. Are you well? You had not written for a long time and I was afraid that you might be ill again, or that something might have happened to you on the way or in St. Petersburg. I have not received any money from Katkov yet, but I wrote him that I do not agree. Everyone advised me against the offer. If he does not send the money, it is not so serious now. "Russkoe Slovo" will send me some, and this is how it happened: Pisemskij<sup>1</sup> arranged for Soldatenkov<sup>2</sup> to buy the publishing rights from me--the money will be sent in advance. Pis(emskij) is well, has been to London, and is bored everywhere. I see him frequently--and now he is living with some young Polish composer. I saw the Trub(etskoj's) visited them, and we spoke about you there. They are very fond of you. Kavelin has gone to Ems to see his wife, and will not be back for a week. The Countess Salhias is in Spa and writes that her daughter is marrying a fine man called Zhukov. I now have two new acquaintances--one is from Nezhin, the other from Georgia. Your secret condemner [the same one who once condemned you loudly for your shortcomings] came to see me and is more comical yet; he sits there and acts as though he hears nothing, as though he was absorbed in thought--then suddenly, as though returning to reality: "What, what? Oh, excuse me, I was thinking--I am preoccupied...what, what?" Or, suddenly, he begins to blink--he blinks and blinks--as though he had strained his eyes from being so preoccupied. And at times, he gives people such a mournful look. He seems like those who prepare for some feast, but the feast does not please them, only rings in their ears. When I am alone, I am able to think, to worry, and to grieve, but when I listen to these conversations, it becomes wearisome--everyone speaks about himself, and when they start on someone

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<sup>1</sup>Aleksej Feofilaktovich Pisemskij (1812-1881)--writer and close acquaintance of I. S. Turgenev.

<sup>2</sup>K. T. Soldatenkov--a Moscow publisher.

else,--their speech is lifeless, in spite of the sound and the fury. Sometimes I have the desire to see and to hear you. They say that you are indifferent to everyone, but I called you this myself more than once, and I dislike indifference to everything, but it is better with you than with the others.

I am writing you all that I can and, if you wish, I shall write much more. Tell me about yourself as soon as possible. Farewell, I am always truly devoted to you and love you always.

M. Markovich.

80

Village of Spasskoe,  
10/22 July 1862

10th July 1862

22

Spasskoe.

Your letter, Dearest Maria Aleksandrovna, took a whole twenty days in coming here, which makes me believe that it spent some time lying somewhere in a corner. You tell me nothing of your intentions: but I guess that you are staying in Paris--and I am glad; you know my opinion so far as your trip to Russia is concerned. I am glad that I was able to be of service to Mme Butkevich, and I hope that she will fare better in Geneva than she did in Paris.--I regret your refusal to Katkov; you have probably been aware for some time now of the fate of the journals in which you participated: it seems that there is no hope for their revival; this goes especially for "Russkoe Slovo". But now that you, due to Soldatenkov's offer, will have money--the misfortune is not too great.

As for young Pisemskij--give him my respects, and tell him to consider his trip more from a hygienic point of view. I dare think that your new Nezhin-Georgian friends will not erase your old friends completely from your memory; however, in that respect, you are an exception to the general rule--and are as steadfast in your attachments--as you are unsteady in the general course of life. I can say about myself that I am well,--I went hunting unsuccessfully, and somehow managed to settle my business--and now I am dreaming about my departure, which will take place, God granting, earlier than I thought; I shall be in Paris at the end of September.

I have not managed to write anything--and I have the general feeling that the literary vein in me is drying up: I shall hardly appear on trial again before the judgment of criticism and of the public; I have had my fill of the din and racket created by "Ottsyideti" (Fathers and Sons). I shall tell you sometime, if I do not forget--the impressions I experienced during my last stay in Russia; how I was struck by hands I would clasp,--and how I was caressed by hands I would flee like the plague, etc. In general, my deity has produced a strange effect upon me: I see that the wheel has rolled ahead safely--but to be present when it begins to bounce over the stones, or sink into the mire--that is not for me. It is sufficient for me to know

that it has gone forward.--I shall no doubt find you still in Paris,  
is that not so?

As I, while passing through Moscow, shall be taking from Katkov those two stories of yours that I left with him--write me what I am to do with them. But do not address your letter here--as I shall no longer be here--but to St. Petersburg, to Serno-Solov'evich's bookstore on the Nevskij Prospekt--to be delivered to me.

Well, I wish you health and happiness--and amicably clasp your hand. I know that you are disposed towards me, and you must know that I am attached to you. Give my best to Passek and to my other acquaintances who bear me no malice, and kiss Bogdan for me, who I hope is still studying and conducting himself excellently.

Your devoted,

Iv. Turgenev.

81

Baden-Baden,  
11/23 August 1862.

23rd Aug. 1862.

I arrived here two days ago, Dearest Maria Aleksandrovna. I was told in St. Petersburg, in S(erno-)Solov'evich's office, that two letters, which arrived in my name, were sent off to Spasskoe--God knows why! This was quite annoying. Give me a little news about yourself until I receive them here. What are you doing, where are you, and where do you expect to be? It seems that things are not going too well for you. I shall be in Baden for about a month--or 6 weeks; but as I am not satisfied with my present lodging,--write to me poste restante. Mme Butkevich did not wait for her money, and went to Geneva--and now she is demanding it from S(erno-)Solov'evich, who is in prison, and the money is lying or wandering around, God knows where! Oh, woman, woman, you race of hens! It is truly my lot to have to put up with you. Katkov was telling me in Moscow that he has sent 300 rubles cash in your name, although he does not agree to pay you 200 rubles per sheet. Have you received this money? Write me immediately.

I hope that you are healthy and safe; I amicably clasp your hand and remain

Your devoted,

Iv. Turgenev.

82

Paris,  
circa 13/25 August 1862.

Dearest Ivan Sergeevich

You constantly bring me joy.--I know for certain now that you are alive and well. Mme Butkevich wrote me that you had died, and that this appeared in the newspaper--and that same day I received your letter from Spasskoe, but I was still disturbed.--You could have died later, as your letter was sent off before the news of your death appeared. I wrote you once to St. Petersburg--and then I wrote again, but I discovered that Serno-Sol(ov'evich) was in prison, and I did not send the letter off--so I am sending it now. Today's letter from you has calmed me down. Stay alive, stay in good health, and always be happy. Tell me, who was it that gave you a cold welcome, and who was glad at your arrival in St. Petersburg? Remember, you wrote that friendly hands beat you, and hostile ones caressed you?

I am remaining in Paris, although I would prefer to go somewhere in Germany where it is quieter and fresher, but this is impossible. I even thought of St. Germain, but this is impossible as well. I have received the money from Katkov. I gave Sokolov the manuscripts to sell--he is doing this now. When he sells them, he will return Katkov the money--his three hundred rubles.

It is stuffy and dusty here--write me how it is there--tell me about the greenery, the water, and the coolness.

Farewell, Write to rue de Chaillot.

Always your devoted,

M. Markovich.

P.S. What should we do with Butkevich, and how can we get her the money? Is her book published? When will you be coming here? I have Mickiewicz<sup>1</sup>--you must read every word of his.

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<sup>1</sup>Adam Mickiewicz (1798-1855)--famous Polish romantic poet.



83

Baden-Baden,  
15/27 August 1862.

Baden-Baden  
27th Aug. 1862.  
Amalienstrasse No. 337.

I am still alive for the time being, Dearest Maria Aleksandrovna, and I am grateful for your interest. I am not deriving any particular satisfaction out of life, but neither do I see any need to shorten it. Besides, that is not up to us.

Mme Butkevich's money has been sent in her name to Montmorency, rue Laboureur, 10. At least this was the address I gave Serno-Solov'evich. Write her about this, and have her enquire at the post office in Geneva, what is to be done, that is, what formality should be taken to contact the Parisian post office and receive the money. Could I have expected that she not waiting for my reply, would rush out of Paris? Her book is being printed, but when it will appear--is still unknown. Passek, in all probability, is in Paris; let him busy himself with this, go to the post office, etc.

I have no desire at all to harp about my novel, about what they said in Russia, etc. This is all long past for me. I intimated in my letters to you that vile generals praised me--and the youths cursed me. But that wave has rolled by--and what is done--is done.

It is fine here: green, sunny, fresh, and beautiful. There are many Russians--but all of higher flight--and therefore of lower worth--and I avoid them. I see the Viardot family,--and am happy for the time being. My room is quite good, with a balcony. I do not know whether I shall be working. I shall come to Paris at the end of September, and shall see you there.

My room is still the same, rue de Rivoli, 210. Incidentally, be kind enough to go down there and ask the proprietress, Mme Ricci, whether she received a letter from me, in which I asked her to save all books, journals, and letters received in my name and to pay for them, should there be need .

Farewell,--I clasp your hand and remain your devoted

Iv. Turgenev.

84

Paris,  
16/28 August 1862.

Dearest Ivan Sergeevich

I shall go to see Mlle Ricci tomorrow, and I shall tell her and ask her about all that you have written. I shall pass your words on to Butkevich. Tell me, where is Benny and what is he doing? Will he be here, and how soon? First of all, I should have asked--is he well and at liberty? Please write me everything you know about him, and write without delay, do not procrastinate. His brother sends you his respects. Kavelin and the Trubetskoj's as well. I have told you already that I saw Bakunin<sup>1</sup>--he visited me. He remembered you and said: give him my best--he is an old friend. I have a great deal to read now, and I have such things that I read and cannot stop. Several times I wanted to send something for you to read. Farewell for now. Please write about the things I have asked you, about Benny, and write a little more about yourself. I beg you.

I am always happy with your letters.

Your devoted,

M. Markovich

28 August

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<sup>1</sup>Mikhail Aleksandrovich Bakunin (1814-1876)--publicist and anarchistic ideologist. The friendship between M. A. Bakunin and I. S. Turgenev dates back to university days.

85

Baden-Baden,  
19/31 August 1862.

Baden,  
Amalienstrasse, No. 337  
31st August 1862.

Dearest Maria Aleksandrovna, Benny has now burst into flame for you just like in former times, remember?--Zeligowski. Let us have Zeligowski! Let us have Benny! Here is Benny--if you please. On the day that I passed through St. Petersburg, he came to see me with his usual tensely-secretive and convulsively-calm look [to which I, by the way, attribute a great portion of the disgraceful rumours which circulated and circulate on his account] and, having talked with me--I was already in bed--he disappeared. Although a storm brewed up on the occasion of his article about Herzen--he not only remained unscathed-- but also disclosed to me that he is preparing to take the journal into his hands more fully, and that, to top it off, the whole foreign division has been placed at his disposal. It must be admitted that there is something odd in that fact--that an English subject, a friend of Herzen--is publishing a paper in St. Petersburg...but that is between us. If the St. Petersburg administration is so blind, it is not up to us to open its eyes. But I still have faith in Benny's honour and straightforwardness.

Give my regards to his brother, the Trubetskoj's, to Marianna, to whom I wrote recently. I do not want to talk about myself. Some news came today to the effect that Garibaldi has been captured and wounded. "No, there is no justice, even above",<sup>1</sup> -Salieri was right. And what can I say about myself? That I am well -and that, in addition, life becomes more indifferent to me with each hour. There is nothing new nor pleasant in that.- How did you happen to see Bakunin? What, did he only come to Paris and return to London--or did he travel further? And where exactly?--I am ready to read Mickiewicz with you, with pleasure--but you have no need of me. But, if I am wrong, all the better. Farewell. I clasp your hand.

Your devoted,

Iv. Turgenev.

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<sup>1</sup>Turgenev is quoting the words of Salieri from Pushkin's play "Mozart and Salieri".

P.S. Are you really reading Polish all the time. I met a Little Russian here who would be happy to tear us Russians apart with his teeth--and it is ecstatic about the Poles. How happy you could be. Unfortunately he is as stupid as...as Prince P. V. Dolgorukov.<sup>2</sup> I cannot find a stronger comparison.

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<sup>2</sup>Prince Petr Vladimirovich Dolgorukov--Russian aristocrat and emigre who edited journals exposing the court of the Romanovs.

86

Paris,  
21-22 August/2-3 September 1862.

Dearest Ivan Sergeevich.

Benny has not burst into flame, and his mother is on the brink of tears, not knowing where he is and what has happened to him. I shall tell her that, according to your news, he is in St. Petersburg, safe and sound. You can trust him--he is honest and trustworthy, although they say he is strange, and his strangeness, they say, lies in the fact that he never confides his thoughts and intentions to anyone. I heard all of this from his mother, and I saw him, as you know, only once and I noticed the restraint in him. But is it true that he never tells anyone anything? What about his letters to you?

Bakunin was over here--he came from Paris for a week and left for London again, but no further. I shall give your regards to all whom you wish, when I see them. Yes, I am reading Polish, but there really is nothing like Mickiewicz. There are many good thoughts and good sentiments, and without poetry. I have read the Persian poet Saadi--have you read him perchance? He is completely unique--here are virtually unseen flowers, it appeared to me--they bloom differently, with a different blossom. When you come, we shall read Mickiewicz--I am willing. What do you mean that I have no need of you? I do need you. I have many fine things, and I am saving them to read to you. What are you reading? Write me.

Tell me, dearest Ivan Sergeevich, what sort of man is Bakunin?--You know him well, and I must get to know him. You may tell me exactly what you think, you know that.

Farewell. When do you expect to be in Paris? M-lle Ricci told me that she received your letter and is saving all your books and letters.

It is peaceful where you are, yet you have found a man who, you say, is ready to tear you to pieces, and here, all the Russians wash themselves every morning with the prospect of pummelling someone or other. There is so much noise, such loud shouts from all directions, but there is a little goodness--just a little bit.

Your ever devoted,

M. Markovich.

87

Baden-Baden,  
16/28 September 1862.

Baden-Baden,  
28th September 1862.  
Amalienstrasse, 338.

Dearest Maria Aleksandrovna, I have not written for a long time, i.e., I have not answered your letter for a long time--I beg your gracious pardon. Besides, there was nothing of special importance to tell you. Your friend Vasilij Botkin arrived here recently, and is leaving with me for Paris, where we expect to be about the 15th of October. I shall be very glad to see you.

I read nothing, do nothing; I eat, sleep, take walks--and am fairly well. I even think very little. Decidedly--this is more peaceful. You cannot think anything out--and you will not think up anything new.

What sort of man is Bakunin, you ask? I painted a fairly true portrait of him in "Rudin": now he is Rudin, not killed on the barricades. Between us: there is pure rubble. He will putter about for a while yet, and try to elevate the Slavs--but nothing will come of that. I feel sorry for him--it is a heavy burden--the life of an agitator grown old and played out. This is my frank opinion about him--but do not tattle.

I recently visited your Heidelberg. Fine, it is an interesting town. When I leave here, I shall spend two days there, and have a look at the wild Russian youth.

Au revoir--farewell. I kiss--"your sweet lips"--on paper you will not get angry.

Your devoted,

Iv. Turgenev.

P.S. Give my regards to the Trubetskoj's and to Marianna, when you see them. Well, did the prince return from Russia?

88

Paris,  
2nd half October 1862.

Dearest Maria Aleksandrovna, I am unwell and must sit at home,--  
come over in the evening--we shall read a little of Mickiewicz.

Your

Iv. Turgenev.

Monday.

89

Paris,  
27 May/8 June 1864

211 Avenue de Nevilly

Forgive me for not answering for such a long while--for I was  
either sick, or there was no time.

I have given the book which you sent me and the words that you  
wrote to Apollinaria Prokof'evna Suslova.<sup>1</sup> She wishes to tell you that  
she left the book and went out herself without seeing you, because she  
was afraid of disturbing you, having misunderstood you and thinking  
that you said to bring the book, but not to come herself. Her present  
address is: Versailles, rue Mademoiselle 19, Chez M-me la Comtesse de  
Salhias. She said that she would be very happy if you wrote to her.  
Good-bye. Be healthy and happy.

Your devoted,

M. Markovich.

8th June 1864. Paris.

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<sup>1</sup>A. P. Suslova--writer and close friend of F. M. Dostoevskij.

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