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**The Unknown Correspondence between I.S. Turgenev
and O.D. Nelidova**

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INTRODUCTION

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The Turgenev-Khilkova (Nelidova)¹ correspondence consists of seventeen unknown and previously unpublished writer's letters. The letters are of various length, ranging from brief notes of several lines to detailed accounts. In the complete edition of Turgenev there are two letters to Khilkova (Nelidova): of January 19 (31), 1861 and of April 27 (May 9), 1861.² Consequently, the correspondence now totals nineteen letters of Turgenev. The correspondence covers the period from January of 1860 to March of 1868, with a considerable gap between May of 1861 and April of 1864.

The discovery of the previously unknown correspondence between Turgenev and Nelidova is important on several accounts. First, the letters shed new light on biographical data from the life of Turgenev; they pinpoint some of the vague dates and places. Second, in the letters we find answers to some textual questions from Turgenev's works. Third, the correspondence is interesting in connection with Turgenev's correspondence with other women in the 1860s (such as O.A. Novikova, E. F. Raden, M. A. Markovich, V. Ia. Kartashevskaiia, E. E. Lambert). Up until now, since there were only two known letters of Turgenev to Nelidova, this correspondent did not hold much interest for Turgenev scholars. The situation must change now: with the discovery of the new letters, Nelidova acquires a place of importance in the writer's biography. Rather than the mere recipient of a

¹ In 1862 O. D. Khilkova married A. I. Nelidov. From here on I will refer to her as Khilkova before 1862, and as Nelidova after 1862 and also in a general context.

² From here on the dates of the letters, where they are known or have been established, are given both in old and new styles. All references to the Turgenev letters are given according to: S. Turgenev. *Polnoe sobranie sochinenii i pisem*. M.-L.: Akademiia Nauk SSSR, 1960-68.

chance letter, the woman moves in the sphere of Turgenev's circle. The previously little-known fact that Nelidova was also a writer and a translator in her own right adds additional significance to the figure of the correspondent.

In December of 1865 Nelidova finished her novel *Mermaid*, which Turgenev read and recommended for publication in *Russian Herald* and *Notes of the Homeland*. The novel, nevertheless, has never been published and is most likely lost. In a number of letters Turgenev discusses the novel, while sharing with the young writer his ideas on literature and creative work in general, as well as his thoughts about contemporary writers and literary trends. One also finds in the letters a number of pointers and practical advice on literary craft.

For the sake of convenience I will enumerate each of the nineteen known letters of Turgenev to Nelidova (including the two previously-known letters from Turgenev's collected works) and provide the gist of their content. Many of the letters are not dated, or dated only according to the old or new calendar style.

The text of the letters clearly reveals that several letters were lost and never reached their addressee, or were later lost. For example, in his letter of October 19 (31), 1862, to Bodenstedt, Turgenev asked the German poet to inquire why he had not received a response to his latest letter to Khilkova. This letter to Khilkova did not survive. At least two pages are missing among the letters found in the Nelidova archives. Nevertheless, analysis of the letters' content makes it safe to assume that Turgenev's half of the correspondence with Nelidova is presented here almost in its entirety.

A chronological listing of the known letters of Turgenev to Nelidova:

1. January 28 (February 9), 1860. Moscow.

Turgenev writes to Khilkova in Dresden. The letter obviously opens the correspondence of the writer with the young admirer of his work. In the letter Turgenev talks about Dresden, his friends there (the Reichel family), and also about his plans for the spring and fall of 1860. The letter also mentions preparations for publishing the "papers" (memoirs?) of Olga Khilkova's father • Dmitri Aleksandrovich Khilkov, a hero of the war of 1812. Turgenev also informs Khilkova that he is sending her a copy of his novel "On the Eve."

2. January 19 (31), 1861. Paris.

Turgenev writes to Khilkova in Munich. The writer apologizes for his long silence and describes his life in Paris. He also apologizes for not recommending a book that she could translate. He inquires about Khilkova's life in Munich and mentions his trip there in 1838. Turgenev talks about his friends in Paris, and also his plans to return to Spasskoe in the spring of 1861. He thanks Khilkova for her photo.

3. March 5 (17), 1861. Paris.

Turgenev writes to Khilkova in Munich. The first half of the letter is devoted to describing the Manifesto of the abolition of serfdom. Turgenev has not seen the Manifesto himself and relates its content based on other people's accounts. In her letter, Khilkova had probably invited the writer to stop in Munich on his way back to Russia. The writer thanks her for this invitation and accepts it. He also sends his regards to Heyse and Bodenstedt.

4. April 19 (May 1), 1861. Paris.

Turgenev writes to Khilkova in Munich. It is a short note informing her that his departure from Paris is being delayed, and that he is departing on Friday for Munich, where he is planning to spend two days. He also asks Khilkova to inquire about a hunting dog.

5. April 23 (May 5), 1861. Munich.

Turgenev writes to Khilkova in Munich. The note is written from the hotel Goldener Hirsch, where Turgenev stayed, and is addressed to the hotel Marienbad, where the Khilkovs were staying. The writer inquires when he can visit Olga and her family.

6. April 27 (May 9), 1861. Berlin.

Turgenev writes to Khilkova in Munich. This is a short note in which the writer, on his way to Russia, sends his regards to the Khilkovs and his new German friends. He asks them to tell Bodenstedt that the latter will receive French translations

of Turgenev's works from Paris, and that, when in Russia, Turgenev will send him the works in the original.

7. April 6 (18), 1864. Paris.

Turgenev writes to Nelidova in Munich. The letter is written after a long interval, as a response to Nelidova's letter which had renewed the correspondence. Turgenev talks about the matter of his arranging his daughter's marriage. (Nelidova knew Turgenev's daughter Pauline). The writer promises to send Nelidova his story "Phantoms," and encloses a photo of himself. He shares with Nelidova his impressions of Russia and remarks concerning their mutual acquaintances.

8. July 14, 1864. Baden-Baden.

Turgenev writes to Nelidova in Heidelberg. This short note is a response to Nelidova's apparent invitation to a reading of her novel *Mermaid*, which she had been writing for some time. Turgenev promises to arrive in Heidelberg on the following day.

9. December 27 (January 8), 1865-1866. Baden-Baden.

Turgenev writes to Nelidova in Munich. The writer congratulates Nelidova upon completing her novel and asks her to send it to him, since in the near future he will be unable to visit Munich. He also writes about his health, his daughter, his villa being built in Baden-Baden, and about affairs in Russia. Turgenev recommends E. Quinet's book *La Revolution*.

10. February 28, 1866. Baden-Baden.

Turgenev writes to Nelidova in Munich. The writer discusses different possibilities for the publication of Nelidova's novel *Mermaid*. He offers to write a letter of recommendation to Katkov, and also gives practical advice as to the rewriting of the novel.

11. March-May, 1866. Baden-Baden.

Turgenev writes to Nelidova in Baden-Baden. A short note in which the writer informs his correspondent that he could not be present at the reading of the final part of her novel, yet knows it well enough to recommend it to M. N. Katkov for publication in *Russian Herald*.

11a. March-May, 1866.

A letter of recommendation to Katkov for the publication of Nelidova's novel. The letter lacks an ending.

12. July 7 (19), 1866. Baden-Baden.

Turgenev writes to Nelidova in Munich. The writer expresses his condolences concerning the illness of Nelidova's son, which had delayed her departure for Russia. He then discusses the possibility of publishing her novel in the *Notes of the Homeland*. He mentions his appending letter of recommendation to S. S. Dudyshkin (this letter is lost). Turgenev then discusses the plots that Nelidova had communicated to him in her letter, talks about literary trends and writers, and also gives the young writer some practical advice on writing.

13. November 22 (December 4), 1866. Baden-Baden.

Turgenev writes to Nelidova in Mikhailovskoe, her village in Orel province. The writer regrets Nelidova's lack of activity in the village and advises her to be patient. He informs her of his letter to P. V. Annenkov, in which he asked the latter to inquire about the decision to publish Nelidova's novel in *Notes of the Homeland*. Turgenev talks about his life in Baden-Baden and about his plans to travel to Russia (St. Petersburg and Spasskoe) in the winter-spring of 1867. He suggests that they meet.

14. February 8 (20), 1867. Baden-Baden.

Turgenev writes to Nelidova in Starnberg (near Munich). The writer tells about a fit of gout that occurred just before his intended departure for Russia. He talks about

the forthcoming change of the manager of his estate, a matter that would demand his presence in Russia, but he fears that his illness will make it impossible for him to reach his village and meet with Nelidova.

15. December 2, 1867. Baden-Baden.

Turgenev writes to Nelidova in Heidelberg. The beginning of the letter is lost. Turgenev mentions a hunting accident — he injured his knee and cannot walk. He intends to visit Nelidova later in Heidelberg, and sends her his novel *Smoke* and his story "Enough."

16. December 5 (17), 1867. Baden-Baden.

Turgenev writes to Nelidova in Heidelberg. This is a short note expressing his condolences concerning Nelidova's illness and informing her about his upcoming visit.

17. February 5 (17), 1868. Baden-Baden.

Turgenev writes to Nelidova, possibly in Munich. The writer discusses Nelidova's possible visit to Baden-Baden. He answers her questions about mutual acquaintances, and also talks about literary craft, advising the young author on practical matters.

18. February 27 (March 11), 1868. Baden-Baden.

Turgenev writes to Nelidova, possibly still in Munich. This is a short note in which the writer answers questions about church services during Lent, and prices at the local inn. He looks forward to hearing about Nelidova's new work.

19. March 4 (16), 1868. Baden-Baden.

Turgenev writes to Nelidova, again possibly still in Munich. This, too, is a short note in which the writer assures Nelidova that he will meet her at the railway station in Baden-Baden.

Three main topics become evident in the letters: the personal friendship between the writer and his correspondent; the part that Nelidova played in Turgenev's introduction to the members of the Munich circle of writers and poets, especially Friedrich Bodenstedt; and the role of Turgenev as literary mentor, helping the young writer with the reworking and publication of her novel.

A particular sort of relationship between Turgenev and Nelidova emerges from the letters. At the beginning of their correspondence, these are letters of a mature man, a mentor, to a young woman (Khilkova then was twenty-one years old). This is not an isolated case of the writer corresponding with young people, sometimes even with children. We can cite his correspondence with the son of his friend and neighbor I. P. Borisov-Petia. The case is similar here: the Khilkovs, too, were Turgenev's neighbors, living close to his estate of Spasskoe. By 1860, Olga had turned into a very good looking young woman, the evidence of which can be found in letters and diaries of Bodenstedt, Heyse and Turgenev himself. For the young Olga Khilkova, Turgenev was an idol with whose works she was fascinated. That is why in the first part of the correspondence (January of 1860 to April of 1861) one notices a certain assumed set of roles between the correspondents.

Turgenev accepts the role of mentor assigned to him whereas Khilkova acts in the letters as an impressionable and romantically attuned young woman. At the same time Turgenev's letters (as well as, we assume, the letters of his correspondent) bear a quite formal character: for example, in the letter of January 28 (February 10) of 1860, the writer sends Olga his novella *On the Eve*, yet asks her to give it first to her mother to read — to let her decide whether Olga may read it.

Turgenev's letters support the image of a singer of Russian nature and a connoisseur of the Russian soul, present in the mind of his young correspondent. Evidence of the first can be found in his words about his intended return to the native Mtsensk district that spring, when he says: "How very pleasant it will be for me to see once more this sweet old nonsense, than which there is, nevertheless, nothing better for our kind from the steppes. St. George's Day, nightingales, the

smell of straw and of birch buds, the sun and puddles along the road — that is what my soul thirsts for!" (Letter of January 19 (31) 1861). Evidence for the second can be seen in Turgenev's words from his letter of March 5 (17) 1861, where he relates to Khilkova the text of the upcoming declaration on the liberation of the serfs. The description of the text is almost word for word taken from the letter to Herzen of March 1 (13) 1861, yet in the letter to his young correspondent Turgenev adds: "God knows what I would have given to be present at the reading of the manifesto, not in Petersburg or in Moscow, but somewhere in a country church, to watch the faces of the moujiks and to listen to their thoughts . . ."

Letters of the second period are marked by a less formal style, an ease of expression, and a discussion of questions of a wider aspect. The writer speaks to his correspondent as an equal — in these four years Nelidova had become a married woman and a mother. Turgenev is not playing games with his correspondent anymore; he is more matter of fact in his descriptions and statements. For example, answering the question of what their compatriots want and what they are striving for, Turgenev who had just come from Russia, writes to Nelidova that "above all, they probably want money." And while describing the people, he points out "the red cheeks and big bellies of the drivers, the moujiks, and even the workmen" (Letter of April 6 (18) 1864).

Already in the first period of the correspondence a theme emerges that becomes significant in the letters of Nelidova to Turgenev of the second period, 1864-1868. In the letter of January 19 (31), 1861 Turgenev writes to Khilkova: "You reproached me justly in your letters for my useless waste of time." In response to the writer's complaints of "the dissipated conduct of my life" and inability to work, young Olga Khilkova reproaches him for his idleness. This theme continues in the letters of the second period, although at that time Turgenev does not take the rebukes as passively as before: "I deserve your kind reproaches less than in the past, since I have gotten down to work again, even though fairly sluggishly, and am writing a novel"³ (Letter of July 7 (19) 1866). Nelidova at times assumes a stern

³ At the time, Turgenev was writing *Smoke*.

motherly tone of voice with Turgenev, criticizing not only his way of life but also his works. Thus, in the letter of November 22 (December 4) 1866, the writer has to apologize for the story "Enough" that led his correspondent "into some confusion." He then talks about the story as written under the influence of a misanthropic mood, adding to this that he is now finishing an important novel (*Smoke*).

In the letters of the second period, Turgenev quite often finds himself in the situation of having to answer the rebukes of his correspondent for his lack of attention to her and absence of sincere, friendly feelings. In his letter of February 18 1866, the author writes that "regardless of my 'indifference to everything on earth,' I am sincerely attached to those 'friends of old' to whom you refer and in whose number you occupy one of the first places." In the letter of November 22 (December 4) 1866, he again tries to convince Nelidova: "my feelings toward you are most friendly, almost as if we were blood relations: you, it seems, are not quite confident in this, but that is a mistake." Concerning "feelings . . . too friendly, exactly those of a blood relative," the writer makes reference also in his letter of February 8 (20) 1867.⁴

In Friedrich Bodenstedt's diary⁵ we find an entry of December 25, 1862, which reads: "Today I received a letter from Turgenev from Paris. It seems that his love for Princess Olga is not as great as hers is for him." Nelidova, most likely, revealed to the German poet her vision of her relationship with Turgenev as one-sided, where her contribution to the relationship was much greater than his. It is possible that it was exactly this attitude of Nelidova (whether justified or not) that led to the cooling of their relationship. By early 1868 we find only several short notes discussing matter-of-fact issues of Nelidova's trip to Baden-Baden; and following her arrival in Baden-Baden (presumably in March of 1868), the

⁴ Turgenev seemed to have a similar problem with his other female correspondents at that time: in a number of letters he tries to convince them of his sincerity and amicability. (See letters to E. E. Lambert of February 14 (26), 1860, May 19 (31), 1861, March 26 (April 7), 1864; letters to V. Ia. Kartashevskaja of April 18 (30), 1860, July 12 (24), 1862; letter to N. N. Raset of January 6 (18), 1865.)

⁵ The Munich diary of Friedrich Bodenstedt (unpublished at present) is in the possession of Dr. Fritz Engelmann of Bonn.

correspondence ceases. Turgenev mentions Nelidova only once in a letter to Pauline Viardot, and the writer talks about her with irritation: "Mrs. Nelidova told you the same thing that she had told me, thus she is repeating herself? at her age? I am especially unclear as to her words regarding her touch on the organ, why on the third accord the sound comes out false? (she told me that)" (Letter of March 12, 13 (24, 25) 1868).

It would be unfair to put the entire blame for a cooling of the relationship between the correspondents on Nelidova alone. It seems Turgenev here is also a guilty party. In this case a parallel with another of the writer's correspondents may be pertinent— V. Ia. Kartashevskaja, with whom Turgenev had an extensive correspondence in 1859-1860. While constantly trying to convince Kartashevskaja that he valued her friendship dearly, Turgenev writes to his friend E. Ia. Kolbasin as early as 1861: "Where did you find an '*emancipe*' in Kartashevskaja? She is simply a piece of female flesh that I found at some time appealing" (Letter of August 8 (20) 1861).

The question about Nelidova's role in arranging the meeting in Munich where Turgenev met Paul Heyse and Friedrich Bodenstedt deserves more detailed attention. Partly this was dealt with in Horst Rappich's article "Turgenev i Bodenshtedt",⁶ yet the newly discovered letters of Turgenev to Nelidova, as well as two previously unknown letters — a letter of Bodenstedt to Khilkova of April 1861 (see p. xx) and a letter of Bodenstedt to Turgenev of December 31, 1861⁷ — shed new light on the issue.

At the beginning of the 1860s, Nelidova lived in Munich, first with her mother and sister, and then, after her marriage in 1862, with her husband, A. I. Nelidov, second secretary of the Russian embassy in Bavaria. Olga Nelidova was a member of the circle of writers and poets that gathered around Bavarian king Maximilian II. She was well acquainted with the famous German poet Paul Heyse — the organizer and the leader of the circle — and also with Friedrich Bodenstedt

⁶ Rappich, Horst, "Turgenev Bodenshtedt" in *Izparizhskikh arkhivov I.S. Turgeneva, kniga 2, series Literaturnoe nasledstvo*, Moscow, 1964.

⁷ The letter is in the Bavarian State library in Munich.

— a poet, translator, and Professor of Slavic Philology at Munich University. It becomes evident from the letters that Turgenev's visit to Munich was Khilkova's idea: in the letter of March 5 (17) 1861, the author says that he likes his correspondent's proposal about his trip to Munich. Further analysis of the letters shows that Turgenev does not start making plans for his trip to Munich (on his way to Russia) until he gets a firm answer from Khilkova as to whether she is going to be there at the time. Up until March of 1861 the writer intended to return to Russia by way of Turin and Geneva.⁸

From the Bodenstedt diary (entry for April 13, 1861) we learn that Olga Khilkova acquainted the German poet with Turgenev's novel *Nest of Gentlefolk*; Bodenstedt's letter to Olga details his impressions of the novel and his desire to translate it.⁹ The meeting between Turgenev and Bodenstedt took place on April 23 (May 5), on a Sunday. Turgenev arrived in Munich on Saturday evening, and on Sunday morning he wrote a note to the Khilkovs. On Saturday afternoon, Olga Khilkova and her brother¹⁰ took Turgenev to Bodenstedt's house. They all spent Sunday night at the Khilkovs (based on the Bodenstedt diary), and the next evening Bodenstedt invited Turgenev to his house, where the Munich cultural elite had gathered. Bodenstedt writes about the visit to Munich: "Turgenev really arrived on Saturday and visited me on Sunday with Prince Khilkov and his sister. There is not much to say about the Prince, but Turgenev is one of the most impressive and congenial people that I have ever met. We spent Sunday night together at the Khilkovs and last night at my house. I had also invited Sybel,¹¹ Kobell,¹² Melchior Meyr,¹³ and Carriere¹⁴— and also Liebig,¹⁵ who could not come."

⁸ For this see: the letter to K.K. Sluchevsky of April 19 (May 1), 1861, and the letter to A. S. de Sirkur of April 21 (May 3), 1861.

⁹ Bodenstedt never did translate the novel; Paul Fuch's translation of *Nest of Gentlefolk* (*Das adelige Nest*) came out in 1862 in Leipzig.

¹⁰ Most likely Grigorii.

¹¹ Heinrich Sybel (1817-1895), German historian and political leader.

¹² Frantz Kobell (1803-1882), poet and professor of mineralogy.

¹³ Melchior Meyr (1810-1871), poet, novelist and playwright, author of works of religious philosophy.

¹⁴ Maurice Carriere (1817-1895), poet and philosopher, professor of aesthetics.

Melchior Meyr left a more detailed account of the evening: "Evening at Bodenstedt's: were Turgenev (Russian landlord and writer), Sybel, Kobel!, and Carriere. Bakunin lives now in Siberia! -free! - Turgenev tells us about Russia and the state of peasants - serfs - who a long time ago owned the land. He remarks: "The Crimean war helped us a great deal - it liberated us from tsar Nicholas (that poor excuse for a great man) and allowed us to discover ourselves! - Retells his short stories. - Public life (fertile soil belongs to the commune. - Sybel: legal consciousness develops better under a system of private property!). Turgenev was in Paris-lecherous life of Prince Napoleon."¹⁶

It is understandable that the question of the liberation of the serfs dominated the discussion, since the liberation had taken place only two months prior. Turgenev's enthusiasm regarding this event is well-known (for example, see the letter to Khilkova of March 5 (17), 1861). The sentiment, obviously, was shared by the others present at the gathering.¹⁷ The conversation also dealt with Turgenev's works, though it is not clear which ones; and touched upon criticism of Prince Napoleon, the cousin of Napoleon III.

Turgenev spent the next evening at the Khilkovs'; in Bodenstedt's diary entry for May 8 we read: "This morning Turgenev unfortunately left, but he promised to come back in the fall for a longer stay. We spent last night after the theater at Princess Khilkov's. I especially enjoyed his remarking on Emperor Nicholas as 'la facade d'un grand homme' (the facade of a great man)".¹⁸

The meeting of May 1861 was the beginning of the fruitful collaboration between Turgenev and Bodenstedt, who in the course of several years would be translating Turgenev's novels and short stories. Turgenev himself checked every

¹⁵ Justus Liebig (1803-1873), professor of chemistry and President of the Bavarian Academy of Sciences.

¹⁶ Melchior Meyr's diary is in the Bavarian State library in Munich.

¹⁷ Rappich mentions Bodenstedt's poem "To Alexander II" ("Turgenevi Bodenstedt," p. 334).

¹⁸ In his diary, Meyr recalls it as "Die Farce eines grossen Mannes! (The farce of a great man)." Since the two informants are talking about different evenings, it is possible that Turgenev used both of these phrases, or that one of them is recalled incorrectly.

translation; he considered the German poet to be an outstanding translator of his works. Heyse did not attend the soirée at Bodenstedt's house due to illness, but Turgenev saw him the next day (see Heyse's diary entry for April 25 (May 7) 1861).¹⁹

The correspondence between Nelidova and Turgenev may have resumed because at that time Nelidova was finishing her novel. The letters of 1864-1868 provide a good example of the cultivation of a young talent by a mature author. It has to be noted that Turgenev's attitude to Nelidova's creative work was not entirely serious: in response to the letter in which she informed Turgenev that she had started writing a novel, the writer states that he is not surprised, since "every woman either creates or writes her own love story" (Letter of July 14, 1864). The novel was finished in a year and a half: at the beginning of 1866, Turgenev congratulates his correspondent upon its completion.

Turgenev calls the undertaking (the writing of the novel) a heroic feat, demanding "much literary truth and feminine resoluteness" (Letter of December 27 (January 8) 1866). By this time he was already acquainted with the beginning of the novel (most likely in July of 1864 in Heidelberg), which he found interesting. By February of 1866, Turgenev knew the novel in its entirety, and he gave Nelidova practical advice as to its publication. He considers the novel worthy of publication and proposes, as possible publications, *Russian Herald* and *Notes of the Homeland* (Letter of February 28, 1866). It is significant that Turgenev is struck by Nelidova's "feminine resoluteness" to publish her novel "in present-day circumstances," clearly pointing out here the additional difficulties that arise for a woman who tries to assert herself in the predominantly male society of the literati. And even though Turgenev introduces Nelidova in his letter of recommendation to Katkov using her real name, in his letter to Dudyshkin he hides her gender. He also encourages the young woman to take a pseudonym.

It was on Turgenev's own initiative that he wrote letters of recommendation to two editors of Russia's leading literary journals. In his letter to M. N. Katkov (the

¹⁹ Paul Heyse's diary is in the Bavarian State Library in Munich.

editor of *Russian Herald*) he talks about "indubitable signs of genuine talent," "the warmth and liveliness of feeling" and also "the graceful simplicity of exposition." At the same time he writes about some shortcomings only natural for a beginning author that in his view do not diminish the value of the literary work.

It is hard to say how sincere Turgenev was in his critique of Nelidova's novel, even though he promises to be "extremely honest" (Letter of July 14, 1864). Most likely, Turgenev was deliberately downplaying *Mermaid's* considerable drawbacks. And, while acknowledging the author's peculiar position of establishing herself in the male-dominated society, Turgenev follows the same fallacy and approaches a woman's novel with less rigid critical criteria. There exist a number of detailed and highly critical responses of Turgenev to the works of such well-known Russian writers as Dostoevsky, Tolstoy, Fet, and Sluchevsky. In this context it seems unlikely that the evaluation of Nelidova's novel is objective, even taking into consideration the fact that this was the first work of a beginning author and that the author is a woman. After all, notwithstanding the positive letters of recommendation, the novel had never been published.²⁰

In his first remarks about the novel, Turgenev advises Nelidova to make only some insignificant changes: "to eliminate both tirades about fires" and "to remove the place where the hero, like Orlando Furioso, starts to break trees: it could bring a smile to the lips of the reader" (Letter of February 28, 1866). Yet in his future letters, when Turgenev gives his correspondent literary advice, he sounds increasingly critical. In his letter of July 7 (19), 1866, for example, Turgenev, evaluating some plots that Nelidova communicated to him (most likely, the plots of her future works), admits that they are not devoid of originality, yet points out that plot is not of the utmost importance in a literary work: "The question of literary style is not so much with the hare as with the sauce."

In this letter the writer speaks more frankly with his correspondent about

²⁰ The situation seems not unlike the one with Mrs. Patkul's novel, which was to be sent to Turgenev by E. E. Lambert; in his letter to her of August 6 (18), 1861 Turgenev says: "I anticipate receiving Mrs. Patkul's novel and will try to say something truthful about it, although this will likely be very difficult. Why would such a fine woman get involved in this business, which seems so unnatural for her!"

her literary work in general: "Gallicisms drop really quite often into your language, or else expressions that in general are irregular and lifeless in our colloquial speech. But here grammar will not help you: it is necessary to listen carefully, to take notice, and the main thing is to write, to write a lot; supply yourself with an unvarying rule: to express a clearly formed thought as precisely and simply as possible. Thank goodness, you do have the desire; and talent, if it is present, which there is no reason to doubt at this time, will manifest itself in its own time. To tell the truth, I am a little afraid of your "Zukunftsmusik"; here very easily and without your own awareness, one can lapse into a strained falsity of tune, or a madness *à froid*, of which can serve as an example one of your favourite authors, Mr. Ch. Nodier, a writer extremely (excuse me!) lifeless and prosaic, like almost all the French. In any case, Zukunftsmusik, while vague in content, demands perfection of form and skill (see Wagner)." In the letter of November 22 (December 4) 1866, Turgenev voices some doubt about the presence of talent in Nelidova's work: "I would wish it [the novel— A. V.] to be published: this would clarify matters for you yourself, if you could continue to go along this route; it is not completely clear to me myself, although all the probabilities exist. There is no doubt that you are very intelligent and that your mind possesses both gracefulness and originality: it remains to be ascertained of the presence of that which it is impossible to name: *das formende Element*."

It was more than a year after this letter before any mention of Nelidova's literary aspirations were mentioned in Turgenev's letters (as well as in Nelidova's, we can safely assume). And it is only once in the remaining letters that Turgenev raises the question of writing — in the letter of February 5 (17) 1868, as a response to Nelidova's confession that she is writing again. Here Turgenev gives her some practical advice, yet at the same time encourages his correspondent's literary activity primarily as a means of distraction that would help her overcome her physical and psychological problems: "I am very happy that you are working; perhaps this work will cure you, in any case it will provide you with a diversion — and at last it will determine your literary future. As to "details," which you wished to avoid, I can give you one piece of advice: cross out everything in descriptions

that seems very beautiful to you — and in psychological investigations, very subtle. When you are writing, it should seem to you that you are not running somewhere in a hurry — and that you are not marking time in one place — but rather, that you are taking a nice walk. However, all these pieces of advice essentially mean nothing. *"Jeder Vogel zu seiner Frist singt wie ihm der Schnabel gewachsen ist."*

Increasingly frank critical remarks about Nelidova's literary style, as well as growing doubts about the signs of literary talent in the young writer's works, were most likely both a cause and a consequence of the general cooling off of the relationship between the correspondents. Then again, in 1869 Nelidova had her third boy — Vladimir. It is not unlikely that her increased family duties prevented her from pursuing her literary career. So the end of the correspondence between Nelidova and Turgenev could have been due to a combination of the apparent cooling off of their relationship and the fact that the lives of Turgenev and Nelidova simply took different turns.

TRANSLATION

Irene Nelidow

1. January 28 (February 9), 1860. Moscow.

Moscow.

January 28 (February 9), 1860.

I am sending you, my dear princess, a copy of my new story, which has just been printed. (The issue of the Russian Herald in which it will appear has not yet come out.) I wanted to keep the promise I made to you, but I do not know if my package will please you, and if you should not first give it to your mother to read. You do this, and then, if you should find the time, let me know through your brother (I do not dare request a letter directly from you to me), what were your impressions?

I heard that you liked Dresden and that you are enjoying life there. This makes me happy. Dresden is a wonderful city, and very nice people live there. I know likewise that you got acquainted with Reichel. In any case, I am certain that you spent the winter better than I did: since as far back as the month of October, I have been unwell all the time: some kind of lingering nervous cough is tormenting me — and here I do not even leave the room. I arrived here two weeks ago in order to publish a story, and I came down with a cold.

Now I can only think about how to return to Petersburg, where several different projects demand my attention. In the spring I am going to the country, and in the autumn to Paris. By the way, your brother told me that you will probably not be in the country at all, so must our plans for the publication of your father's papers collapse?

My best regards, please, to your mother and sister, and accept for yourself my sincere wishes for all the best on earth.

Your devoted,
Iv. Turgenev

[2. January 19 (31) 1861. Paris*]

Paris.

19/31 Jan. 1861.

My dear princess,

Just how guilty I am with respect to you — this, I think is impossible either to say in words or to describe with a pen.** It remains for me to place my hopes in your generosity and ask for your forgiveness.

My silence is all the more unforgivable in that it does not justify itself either in strongly developed activity or in the dissipated conduct of my life. For the most part, I was sitting at home and not doing anything: even my new story progressed very little. These three months went by like smoke from a chimney: some kind of gray puffs run around and about, all as if different and yet the same. Such periods have already come upon me previously: I finally feel the need to pull myself together and emerge from this dozing, lethargic state. You reproached me justly in your letters with a useless waste of time.

Well — and you — how did you spend this time? Did you use it in a helpful way? (I blush at the thought that I was of no help to you in this case, did not designate to you a book that it would have been good for you to translate. Now it is already late — and probably you have already chosen an occupation for yourself.) How did you spend the first half of the winter in Munich? I was in this city long ago — so long ago that it is terrifying to say — in the year 1838: I was then extremely foolish (I say this very seriously), and even if I had genuine impressions that remained then, they managed to wipe themselves out long ago. With whom did you become acquainted — and, more important — what timbre did your life acquire? Artistic, musical-intimate — or simply touristic? I would want to learn about all this. How did your mother get on, and your sister, and what news came from your brothers?

I live here as if at home — surrounded by feminine elements; a few Russians and

I see each other, among whom is a most sympathetic being — Marya Alexandrovna Markovich (known under the name Marko Vovchok). I am beginning to get acquainted with new French people — but I find little taste for them — and I only think about my spring return to my beloved district of Mtsensk. How very pleasant it will be for me to see once more this sweet old nonsense, than which there is nevertheless nothing better for our kind from the steppes. St. George's Day, nightingales, the smell of straw and of birch buds, the sun and puddles along the road — that is what my soul thirsts for!

I do not have any kind of right to demand an immediate answer from you — but I would be very happy with one, and I can guarantee that I, in turn, would answer at once.

I send my greetings to all your family and I press your hand firmly. Thank you many times over for the photograph.

Until we meet again.

Yours faithfully,
Iv. Turgenev
Rue de Rivoli, 210

* Letter first published as #1028 To O.D. Khilkova in *Literaturni Arkhiv* vol.3, pages 214-217. Leningrad: 1951.

**A standard phrase used when telling fairy tales.

3. March 5 (17), 1981. Paris.

Paris.

5/17th March 1861.

My dear Princess,

I hasten to reply to your second letter, or else my conscience will truly torment me. The matter of emancipation is decided, and it seems, as much as possible, sensibly and liberally: the statutes of the drafting committee have almost all been accepted. The land allotment remains whole, with rights of redemption and guarantees of government; the transition period of time will continue for two years in all, after which the traditional free labor will already have been forbidden; debentures will be given only to those who have property on the quit-rent. A printed copy of a future edict is being circulated here, but there is absolutely no way to get hold of one: however, everything that I have now told you is completely true. The announcement will follow in a week. May God keep the Tsar in good health, who throughout all this has behaved in a masterly fashion and had to wrestle with enormous difficulties. God knows what I would have given to be present at the reading of the manifesto, not in Petersburg or in Moscow, but somewhere in a country church, to watch the faces of the moujiks and to listen to their thoughts . . .

Your suggestion to go through Munich pleases me very much; but for that I would also want to know how long you will remain there. Please pass along my greetings to Messrs. Bodenstedt and Heyse, and tell them that I did not in any way expect such a personal testimonial and this makes me all the happier with them. It goes without saying that I would have considered it an honor to be translated by such a writer as Bodenstedt. I haven't been in Munich for a very long time; would you believe that at that time I was very foolish and didn't understand anything; now they say that really, in many ways, it is the heart of Germany. Don't forget to write me how long you will remain there.

Here I live monotonously, and I work not too painstakingly; these days, however, are no time for literature. I strongly hope to see you in a few weeks, and until then, allow me to press your hand and ask you to give your mother and sister assurances of my sincere and friendly devotion.

Iv. Turgenev

4. April 19 (May 1), 1861. Paris.

Paris.

1st May 1861.

My dear Princess,

My departure from here was delayed a little, but now I hasten to inform you that, if God is willing, on Friday I leave for Munich, where I will stay no longer than two days. Incidentally, I have a favor to ask of you: could you tell Bodenstedt or someone else that I would wish very much to buy a superb setter, and would it be possible, before the time of my stay, to inquire about such a dog? I would be extremely grateful both to you and to whoever makes an effort toward this.

Good-bye; I press your hand and send my greetings to your family.

Iv. Turgenev

5. April 23 (May 5), 1861. Munich.

For Princess Olga Khilkoff Hotel Marienbad

I came here yesterday evening, dear princess, and since today is Easter Sunday —
So when will it be possible to visit you? Shouldn't I join you in going to church? What
time is Mass?

Your faithful Turgenev

I am staying at Goldene Hirsch.

[Translator's note: the letter is written on a sheet of paper with the handwritten return
address: Neues Hotel Havard Miinchen]

[6. April 27 (May 9), 1861. Berlin]*

Berlin.

9th May 1861.

My dear princess,

Today I arrived in Berlin, and today I also leave for Russia . I send my greetings to you, to all your family, and to new friends in Munich. Tell Bodenstedt not to be too surprised if they send him from Paris the translation of a few of my things (there, incidentally, "Mumu" and "The Inn") — I took care of this myself — since as of now I still have not sent him the original from Petersburg.

Be healthy and happy.

I press your hand in friendship.

Yours faithfully,

Iv. Turgenev

* Letter first published as #1073 To O.D. Khilkova in *Literaturni Arkhiv* vol.3, pages 214-217. Leningrad: 1951.

7. April 6 (18), 1864. Paris

Paris rue de Rivoli, 210.

Wednesday, 6th Apr. 1864.

Your letter, my dear Olga . . . imagine that, to my shame, I have forgotten your patronymic, and I am compelled, with embarrassment, to ask for your forgiveness. Your letter found me no longer in Baden and was sent on to me in Paris, where I came for a month for meetings with my daughter, who thanks you very much for thinking about her, and who has still not gotten married, despite an abundance of suitors. It is evident that the real one has not yet appeared. I will return to Baden at the end of this month and remain there for a long time. Indeed, we live so near each other that it would be nice for us to see each other. I would want this very much. Everything you tell me in your letter has touched me very much; it brings great happiness to deserve, in general, any affection (the word "to deserve" doesn't even quite belong here), and your affection all the more. I repeat: this moves me deeply and gladdens me, and I can assure you that this affection is mutual.

To my deep regret, I do not have one single copy of my "Phantoms," but I am writing to Baden in today's mail so that they will send you one from there. I don't think that this trifle will appeal to you very much: it is a row of descriptions, bound together in haste.

For almost a year and a half, I have done nothing — somehow the desire wasn't there. Now it seems that it is returning, and I will probably write something. I am also sending you a photograph en profil, which you asked for. I don't know if you will like it, but it seems to me that in it I represent myself as some kind of bellicose general.

My behavior in Russia does not at all deserve the epithet that you attach to it: my part was very easy, because, after all, there was nothing to hide. Your question about what our compatriots want and toward what they are striving is very hard to answer. Above all, they probably want money, of which there is absolutely none in Russia; throughout the whole time of my stay, I did not see either an imperial or a silver ruble,

and since they themselves truly do not know what they are striving for, it is all the more difficult for me to learn it from the outside. Even with all this, the general impression is not bad; incidentally, I was struck by the red cheeks and big bellies of the drivers, the moujiks, and even the workmen: and this was a good sign. Things are clearly moving toward the establishment of a constitutional monarchy: at any rate, the wind blows everywhere in that direction.

The definition of the character of T. made me laugh: it is so very true. I did not live until my 46th year in order to be so rudely at fault with people, and it is extremely easy to understand T. But he is polite and obliging.

What if you and your husband came to Baden, if only for a short week? You would not regret it, truly.

I press your hand in friendship and remain forever

Your devoted
Iv. Turgenev

8. July 14, 1864. Baden-Baden

Baden-Baden. Schillerstrasse, 277.

Thursday, 14th July 1864.

My dear Olga Dmitrievna,

Tomorrow at 12 or at 3 o'clock I will arrive in Heidelberg, and with the greatest pleasure will comply with your request, which surprised me much less than you suppose, since every woman either creates or writes her own love story. Yours interests me very much, and I promise you to be extremely honest. For the time being, I press your hand in friendship and remain

Faithfully your

Iv. Turgenev

9. December 27 (January 8), 1865-1866. Baden-Baden.

Baden-Baden. Schillerstrasse, 277.

Wednesday, 27th Dec. 1865.

My dear Olga Dmitrievna,

And so you have finished your novel! I rejoice and congratulate you, and at the same time I cannot help but notice that in present-day circumstances much literary truth and feminine resoluteness are needed in order to undertake and complete such a heroic feat. I would listen to your work with great pleasure. The beginning, I remember, interested me very much, but for me to go from Baden to Munich earlier than next February or March is absolutely out of the question. And that is why it will be necessary either to postpone this reading until that time period or for you to send me here your manuscript, which I will read attentively and send back carefully, and I promise you to express my completely conscientious opinion. Your handwriting is very legible and presents no difficulties of any kind.

There is nothing at all surprising in the fact that at this very minute you cannot have any other opinion concerning your work: that happens with every author. I am replying in a few words to each of your kind requests: I am in good health and am not writing anything; my villa will be ready in the summer and I will move there in September; my daughter is now well, but she had a slight misfortune: she miscarried. She is very happy with her husband; he is a fine man. I get news about Russia from the literary journals, which are probably also available to you; wailing from the village comes to me constantly, sincere or insincere it is hard to understand: most likely both. In Baden I am totally occupied with hunting and reading: incidentally, I recommend to you *La Revolution de E. Quinet*: it is a very long work.

For now, good-bye until March, and send me your novel if you can. I ask you to give my best regards to your husband, with whom to my regret I am not yet acquainted, and to accept the assurance of my sincere affection.

Iv. Turgenev

P.S. Give my regards to Bodenstedt.

10. February 28, 1866. Baden-Baden

Baden-Baden. Schillerstrasse, 277.

28th Feb. 1866.

My dear Olga Dmitrievna,

I am answering your questions: In my considered opinion, your work should be published, because it belongs exactly in the first category that you mention in your letter. Now comes the question, where and how to publish it? (Incidentally, speaking of publishers, I had in mind the publishers of literary journals.) It would be very good and appropriate in the *Russian Herald*, but Katkov is capricious. If you wish this, I will send you something in the nature of a letter of recommendation to him, which you will forward together with your manuscript. (His name is Mikhail Nikiforovich.) Do not set a price, but leave it to him: the first works of beginning authors are usually printed free. It is also possible to try to place "The Mermaid" in *Notes of the Homeland*; in that case, I can deliver your manuscript to my friend P.V. Annenkov, who has permanent relations with the editors of N. H. It seems to me necessary to rewrite your manuscript; I advise you to eliminate both tirades about fires. The bathing scene can remain, but I think it is necessary to remove the place where your hero, like Orlando Furioso, starts to break trees: it could bring a smile to the lips of the reader.

There, it seems to me that's all. I will await your decision. I don't know if I will be going to Munich this spring; but if I do not manage to see you before your long journey, I ask you to be sure that, regardless of my "indifference to everything on earth," I am sincerely attached to those "friends of old" to whom you refer and in whose number you occupy one of the first places.

Your truly faithful

Iv. Turgenev

11. March-May, 1866. Baden-Baden

Friday at 7 in the evening.

My dear Olga Dmitrievna — there is simply no way I can come to you this evening, and I will therefore miss the pleasure of hearing the end of your story. But I know it so well that I can recommend it to Katkov in good conscience — I will try to deliver to you in person my letter to him tomorrow before your departure at half past nine. In any case, I press your hand firmly and wish you all the best.

Your faithful

Iv. Turgenev

11a. March-May, 1866. (to Katkov)

Most honorable Mikhail Nikiforovich, the story that you receive along with this letter comes from the pen of a young lady, my good friend. This is her first attempt, and to start her life in the world of letters in your respected journal would be a genuine honor for her. I have no doubt that, once you have read this story, you will find in it, together with several imperfections characteristic of inexperience, indubitable signs of genuine talent, and you will appreciate the warmth and liveliness of feeling with which it is imbued, and likewise the graceful simplicity of exposition. By placing this work in the *Russian Herald*, you will encourage a budding talent and, I dare think, give pleasure to your readers. Personally, I will be truly grateful to you.

It remains for me to add that the author would be pleased to receive at least a small remuneration, since to some extent she is in want of money.

Knowing all the love that you have for our literature. . . .

(second page missing)

12. July 7 (19), 1866. Baden-Baden.

Baden-Baden. Schillerstrasse, 277.

7/19th July 1866.

My dear Olga Dmitrievna,

I saw your handwriting with genuine pleasure: your continuing silence made me assume that you had returned to Russia a long time ago. I deeply regret the reason for your delayed departure, but now, as you write, the health of your baby has improved, and I sympathize genuinely with you. I hope that, regardless of these times of war, you will reach home safely, and I ask you to give me news about yourself, even if only now and then.

I would have given you a letter to my friend P. V. Annenkov with the greatest willingness but he left Petersburg as long ago as the month of May, and has settled in Kiev until the autumn. I regret this even more, since my letter to S. S. Duduishkin, one of the editors of *Notes of the Homeland*, must, against my will, carry some kind of official imprint, as I do not have with him the kind of relationship I have with Annenkov

However, he is a good and obliging man. You can get his address at the editorial offices of *Notes of the Homeland*, and it is absolutely necessary to have the manuscript copied, because, in the shape it was in when I had it, it was difficult to read. I enclose a letter to Duduishkin.

As to the pseudonym, it seems to me that it should be something very simple, and one should not be afraid to use letters of the alphabet. O. D. N., or perhaps Nestor, seem better to me than Qak or Li.Qn.

The plots you have communicated to me are not lacking in originality, to the extent that one can judge them: but the question of literary style is not so much with the hare as with the sauce. Gallicisms drop really quite often into your language, or else expressions that in general are irregular and lifeless in our colloquial speech. But here grammar will not help you: it is necessary to listen carefully, to take notice, and the

main thing is to write, to write a lot; supply yourself with an unvarying rule, to express a clearly formed thought as precisely and simply as possible. Thank goodness, you do have the desire; and talent, if it is present, which there is no reason to doubt at this time, will manifest itself in its own time. To tell the truth, I am a little afraid of your "Zukunftsmusik;" here very easily and without your own awareness, one can lapse into a strained falsity of tune, or a madness *à froid*, of which can serve as an example one of your favorite authors, Mr. Ch. Nodier, a writer in essence extremely (excuse me!) lifeless and prosaic, like almost all the French. In any case, Zukunftsmusik, while vague in content, demands perfection of form and skill (see Wagner).

Your whole letter is so full of such good and touching candor that I hasten to answer you in the same way. I deserve your kind reproaches less than in the past, since I have gotten down to work again, even though fairly sluggishly, and am writing a novel. But my literary activity has nothing in common with happiness, which you wish for me in such a friendly way, and which I certainly enjoy to some degree: I look on talent as on the voice of a singer: life would not be lost along with it.

And now permit me to press your hand firmly and to wish you all the best in the world. I would be very happy if I knew for sure that you would never doubt my sincere respect and friendship.

Your Iv. Turgenev

P.S. Tell Duduiskin how and where to answer you, since, as you see, I did not reveal your gender. Money, I think, is hard to expect on a first occasion.

13. November 22 (December 4), 1866. Baden-Baden.

Baden-Baden. Schillerstrasse, 277.

22nd November/ 4th December 1866.

Dear Olga Dmitrievna,

I am answering your letter immediately, and I only regret that your address is not put down fully enough ("Mikhailovskoe village"), and I am forced to take a chance at sending my reply to Novosil — this is especially distressing to me, because perhaps you will not receive these words and will rebuke me for my forgetfulness. It can't be helped — I place my hope on the off chance.

Indeed, it is as you say; life is a very difficult thing, especially in the young years, when you feel the need, and even the duty, to take action, while here one must sit with one's hands in one's lap and wait for something that does not depend on us — an excruciating situation! Nowhere does one encounter this as often as in Russia, and I imagine vividly how at times it must be dreadful for you! You do not write me if you will remain in the country for long, but I assume you will be there for a fairly long time. What to say to you by way of consolation? To advise patience, to point out family and home occupations and joys, all this is perfectly clear to you yourself; so I limit myself to pressing your hand firmly and in friendship, and I reassure you in sincere sympathy — a human being can often do nothing more for another human being. I can further add that "Enough" has led you in vain into some confusion: it was written several years ago, under the influence of a misanthropic mood: it may be that such a fragmentary thing should not have been published, a thing in which personal depression was reflected too strongly; besides, this mood has passed, and the best proof of that lies in the fact that I am finishing a fairly important novel, and that this novel will probably appear in the March edition of the Russian Herald . Some will laugh at me, but I believe that one cannot make firm and unalterable promises, and *qui a bu, boira*.

Incidentally, yesterday I wrote at once to Annenkov about your story and asked

him to inquire about it and also to see to it that it appears in *Notes of the Homeland*. I would wish it to be published: this would clarify matters for you yourself, if you could continue to go along this route; it is not completely clear to me myself, although all the probabilities exist. There is no doubt that you are very intelligent and that your mind possesses both gracefulness and originality: it remains to be ascertained of the presence of that which it is impossible to name: das formende Element.

I live peacefully and quietly in Baden, I often go hunting, I work, I read. I chose this small town, and I will probably pile up my bones here. My house is ready, but I will not go over there earlier than in the spring. But first I will go to Russia. At the end of January I will be in Petersburg, and in March at home in the country. Won't we see each other? If it will not be too troublesome, I promise to come to you. And I ask you to let me know whether this letter has reached you.

I am a prompt correspondent, and I will answer you in turn. Besides, my feelings toward you are most friendly, almost as if we were blood relatives: you, it seems, are not quite convinced of this, but that is a mistake. And so, until we meet again; these words are better than farewell. Do not worry and do not be disturbed, and may all the best surround you!

I press your hand firmly and remain

Your sincerely faithful

Iv. Turgenev

14. February 8 (20), 1867. Baden-Baden

Baden-Baden Schillerstrasse, 277.

8/20th Feb. 1867. Wednesday.

I am answering your letter immediately, my dear "niece." It found me still here, due to fairly unpleasant, for me, circumstances: to be precise, I happened to have an attack of gout in my feet, yes, gout, and also some kind of pernicious and chronic case of it: it will soon be 8 weeks that I haven't been able to walk, even with the help of a thick cane, and I sit motionless on the sofa. And meanwhile, never, perhaps, have I experienced such an urgent need to be in Russia. I am not speaking only of the fact that this stupid illness delays the appearance of my thing in the *Russian Herald* — although from a financial point of view even this is sensitive for me — but I need, absolutely need, to be on my own estate, where I have undertaken a change of estate manager. Matters demand my departure, but the gout says "Don't try that with me, my friend! Sit quietly!" And I, against my will, sit quietly and wait for something to turn up. A man suffers against his will when it is impossible to do anything else.

This same illness, which I don't even dare to scold (God forbid! It would hear — it would become angry), will possibly prevent me from visiting you, since the time earmarked by me for my stay in the country will turn out to be too short. In any case, I assure you, I will most certainly make an effort to visit you, even if only for a day or two, so as to have a little talk with you about why "geht schlecht, sehr schlecht" with you. My feelings toward you are too friendly, exactly those of a blood relative, not to offer you all the help one can get from sincere and well-meaning advice, but I am about as capable of that as I am of growing 20 years younger. On the contrary, I have a premonition that the fruits of my Muse will become more bitter and sharp each year, so that toward the end even the devil would not put them in his mouth. Even now, loving souls can end their reading relationships with me. I promise them a little pleasure, and the same goes for me; but I will write, so long as they will pay money. And when the

demand for my goods ceases, so also my scribbling will cease.

I am very pleased to hear that you are healthy and cheerful; I cannot say the same about myself; I exported from Russia the gout that up to now torments me and prevents me from going hunting.

Allow me to reproach you for one habit — although a common one among all Russians — specifically, about the unsatisfactory display of your address. Where is this Starnberg? To be on the safe side, I will write: near Munich, but perhaps it is in Pomerania, and willy-nilly I will appear in your eyes as a careless correspondent. I greet you in friendship and press your hand.

Your faithful

Iv. Turgenev

15. December 2, 1867. Baden-Baden

(first page missing)

... one should not think about it. Last winter gout attacked me, and this winter another disgusting thing has happened. To be specific: three weeks ago I stumbled while hunting and at first did not notice anything; but later my knee swelled up and it became impossible for me to walk. So that since then I lie with my leg stretched out and do not move. Now I am feeling better-but it will not be possible for me to move anywhere in less than three weeks or a month. You do not write me, — for how long did you move to Heidelberg? In any case, I hope that we will see each other before your departure from there.

I am sending you at your request an individual edition of "Smoke"-and "Enough." In "Smoke" I added and restored something rejected by Katkov censorship — incidentally, a biographical sketch of General Ratmirov (on page 47). Let our patriots be even more angry at me.

And so, dear O. D., until we meet again, perhaps in Heidelberg, perhaps here. Good luck; I press your hand firmly.

Your faithful

Iv. Turgenev

P.S. I am living in the same place where I have lived up to now; but the number has changed, and from 277th it went to 7th.

16. December 5 (17), 1867. Baden-Baden

Baden-Baden. Schillerstrasse, 7.

Tuesday, 17th Dec. 67.

My dear Olga Dmitrievna, in answer to your letter, I hasten to inform you that in all probability I will leave for Heidelberg the day after tomorrow and I will have the pleasure of seeing you. I am very sorry about the illness that has overtaken you, and I advise you to be more careful, although I hope that all this will soon pass.

In friendship I press your hand and say good-bye.

Your faithful

Iv. Turgenev

17. February 5 (17), 1868. Baden-Baden

Baden-Baden. Schillerstrasse, 7.

Monday, 17th Feb. 1868.

My dear Olga Dmitrievna,

Your letter found me here right before my departure for Paris, where I will have to stay for about a week. To my regret, I cannot give you any kind of answer to the question you raise concerning Prince Gorchakov: the Menshikovs are not living in Baden this winter, and those few Russians with whom I am acquainted have no idea about the prince.

I am very sorry that you are in poor health (incidentally, your illness is not as rare as you think) — and I am very happy that you are working; perhaps this work will cure you, in any case it will provide you with a diversion — and at last it will determine your literary future. As to "details," which you would have liked to avoid, I can give you one piece of advice: cross out everything in descriptions that seems very beautiful to you and in psychological investigations, very subtle. When you are writing, it should seem to you that you are not running somewhere in a hurry — and that you are not ground down in one place — but rather, that you are taking a nice walk. However, all these pieces of advice essentially mean nothing. "Jeder Vogel zu seiner Frist singt wie ihm der Schnabel gewachsen ist."

I will be very pleased to see you here. Just as I basically have no idea about when we part, so I cannot determine myself the time of your arrival; but in any case, with the exception of my short stay in Paris, I will certainly not leave here before May.

Be assured of my sincere friendship and affection,

Iv. Turgenev

18. February 27 (March 11), 1868. Baden-Baden

Baden-Baden Schillerstrasse, 7.

Wednesday, 11th March 1868.

My dear Olga Dmitrievna,

In fulfilling your wish I must inform you that:

- 1.) On the fourth (that is, on the next) week of the Great Fast, the service will be held every day, starting with Wednesday .
- 2.) From the enclosed leaflet, you will find that Zahringerhof requests 6 francs a day per person (small and large) and 3 per servant. They do have a flat, warm and dry, from which an American family just moved out; they ask for two days' advance notice without fail.

I hope that this information will be satisfactory to you — and that I will have the pleasure of seeing you in Baden and listening to your new work.

I press your hand in friendship.

Your sincerely faithful

Iv. Turgenev

19. March 4 (16), 1868. Baden-Baden

Baden-Baden.Schillerstrasse, 7.

Monday, 16th Mar. 1868

Dear Olga Dmitrievna, your commission will be executed, and I will try to meet you myself on Thursday at the railroad station.

Until a pleasant meeting.

Your faithful

Iv. Turgenev

APPENDIX

Letter from Friedrich Bodenstedt
to Princess Olga Dmitrievna Khilkova

translated by Irene Nelidow

Meine gnädige Prinzessin!

Am Montag früh wollte ich Sie abholen zu Piloty, wurde aber, als ich an die Luft trat dermassen von einem kalten Fieber geschüttelt, dass ich mich kaum aufrecht halten konnte, umkehren und mich ins Bett legen musste. Zwei Tage lag ich so fast ohne alles Bewusstsein, nur durch entsetzliche Schmerzen daran erinnert dass ich noch lebte. Diese Schmerzen rührten hauptsächlich von einer heftigen Halsentzündung her, welche auf die Gehörgänge affizirte und mich fast taub machte. Gestern konnte ich zum Erstenmal wieder durch Lesen mir ein wenig die Zeit vertreiben und las Turgenieffs Дворянское Гнездо zu Ende, wovon über die Hälfte (durch ein Versehen der Magd beim Aufräumen des Zimmers) unter einem Haufen Bogen der Сборник gerathen war, woher es geschah dass ich Sie neulich um die Fortsetzung bat. Jetzt, nachdem ich das Ganze kenne, bin ich so entzückt davon, dass ich manche Partieen, welche von ganz besonderer Schönheit sind, zum zweitemale lese, wie z.B. alles was den alten Lemm und die herrliche Lisa und ihr Verhältnis zu федор Иваныч betrifft. Bei der nächtlichen Unterhaltung des schmutzigen aber braven Михалевич und Лаврецкий habe ich gelacht wie Kind.

«Мы спим а время уходит; мы спим – позволь мне тебе заметить что мы вовсе не спим теперь,» - н.

Wenn sich ein guter Verleger dafür gewinnen lässt, werde ich die schöne Erzählung selbst übersetzen.

Ich möchte gar zu gern ein bisschen mit Ihnen plaudern; heute ist der erste Tag den ich ausser dem Bette zubringe; ausgehen darf ich diese Woche nicht: wären Sie nicht vielleicht so christlich und menschenfreundlich, heute nachmittag ein Stündchen zu mir zu kommen? Um gütige Antwort bittet.

Ihr ergebenster

F. Bodenstedt

Freitag 11 Uhr

My gracious Princess!

Early on Monday I wanted to pick you up in Piloty, but when I stepped outside, I was so shaken by a cold fever that I could hardly hold myself up, and had to turn around and take to my bed . Two days I lay thus almost without consciousness, (and) was only reminded by terrible pains that I was still living. These pains stemmed principally from a severe inflammation of the throat, which affected my auditory canals and made me almost deaf.

Yesterday for the first time I was again able to pass a little time by reading, and read Turgenev's "A Nobleman's Nest" to the end, half of which (through an oversight of the maid while cleaning the room) had gotten under a pile of sheets of the "Collections," whence it happened that I recently asked you for the continuation. Now that I know it in its entirety, I am so charmed by it that I am reading some parts which are of exceptional beauty for the second time, e.g., everything which concerns old Lemm and the delightful Lisa and her relationship to Fedor Ivanovich.²¹ I laughed like a child at the nocturnal conversation of the dirty but upright Mikhalevich and Lavretskii.

"We are sleeping and the time flies; we are sleeping — Please allow me to make an observation that we are not sleeping at all now" -etc.²²

If a good publisher can be found for it, I shall translate the beautiful story myself.

I should like very much to converse with you a little; today is the first day I am spending out of bed; would you perhaps be so Christian and kind as to come to me for a little hour this afternoon? Requesting a kind answer,

Yours most respectfully

F. Bodenstedt

Friday 11:30 o'clock

²¹ The central protagonist of *A Nobleman's Nest* is Fedor Ivanych Lavretskii

²² A line from *A Nobleman's Nest*.

COMMENTARY

Irene Nelidow

1. Commentary on letter of January 29 (February 9) 1860

Princess Olga Dmitrievna Khilkova was twenty-one years old at the time she received Turgenev's first letter in this series. She and her family, like quite a few members of the Russian nobility, spent part of the year in western Europe. The young woman had clearly shown her interest in Turgenev's work and must have looked forward eagerly to reading his latest novel.

This work, *On the Eve*, was published in 1860 in the January and February issues of the *Russian Herald*.²³ The title refers to the eve of the emancipation of the serfs by Tsar Alexander II, an event that occurred the following year. To Turgenev, this "eve" was the precursor of much to come in the future. He anticipated a new and different political and economic life in Russia. Loyal political opposition to the government would prove acceptable and appropriate.

On the Eve appalled and angered many members of the aristocracy. Even in fairly liberal circles, reaction to the novel was cool, and at first only young radicals heaped praise on the work. More than the feelings of the reading public was involved. Turgenev had often published material in the *Contemporary*, but a vicious and disdainful review in that periodical by N.A. Dobroliubov, one of its literary critics, caused him much anguish. The *Contemporary*, whose editor was N.A. Nekrasov, had initially held liberal views. But by the late 1850s, revolutionary critics on the staff, especially Dobroliubov and N.G. Chernyshevsky, were attacking both liberal writers and writers who owned land or belonged to the aristocracy. Soon after the appearance of Dobroliubov's review, Turgenev broke off all business relations with the *Contemporary*. Since *On the Eve* had been published in the *Russian Herald*, Turgenev arranged for his future work to appear there also.²⁴ Although Mikhail Katkov, its editor, was reactionary in the extreme, at least he did not inject his own views into material written by others.

²³ David Magarshack, *Turgenev: A Life* (London: Faber and Faber, Ltd., 1954), p. 199.

²⁴ Leonard Schapiro, *Turgenev: His Life and Times* (New York: Random House, 1978), pp. 158-159.

Given the strong reactions to this novel, Turgenev must have thought that it might distress the youthful Olga. His advice that she first have her mother read the story expresses understandable caution on his part. Yet his tone is low-key, and he soon moves on to other matters. Turgenev apparently had not revealed to Olga anything of the other stresses in his life at that time. His frustration over the cough that prevents his return to St. Petersburg "where several different projects demand my attention" gives no clue to the particular problem facing him. This problem was the jealous and paranoid attacks upon him by the writer Ivan Goncharov.

In 1859 Goncharov had written Turgenev to accuse him of stealing material for his novel, *A Nest of Gentlefolk*, from Goncharov's *The Precipice*. The success of *On the Eve* made Goncharov, already emotionally unbalanced, claim that Turgenev's entire new novel was only a bad copy of his own. Turgenev wrote Goncharov a letter demanding arbitration. The arbitration took place late in March 1860 (O.S.). The participants, including Turgenev's close friend P.V. Annenkov and several literary critics, concluded that both writers drew their themes and characters from similar backgrounds. Accordingly, both parties were excused of any wrongdoing.

Turgenev recognized that the arbitrators had not actually vindicated him. According to Annenkov,²⁵ he turned deathly pale, fell back in his armchair, and in a voice shaking with emotion, declared to Goncharov that their former friendship and business relations were over for good. He then left the room in a state of agitation.

Although Turgenev could not have predicted this unhappy outcome more than a month in advance, he certainly knew that matters with Goncharov were rapidly coming to a head. Yet, in writing Olga he mentions instead the pleasures of Dresden. There he probably knew the German musician Adolph Reichel through their mutual friend Alexandr Herzen, the Russian writer and revolutionary thinker.

²⁵ Magarshack, p. 205

The Khilkovs had no permanent commitment to living in Dresden, so they probably found it enjoyable for a winter vacation. We do not know the date of the death of Olga's father, Prince Dmitri Alexandrovich Khilkov, but Turgenev's interest in working on the publication of his papers is understandable. Prince Khilkov, born in 1789, was almost thirty years older than Turgenev. A hero at the Battle of Borodino against Napoleon's army in 1812, he had been awarded the Cross of St. Vladimir by a grateful sovereign. After retiring from active duty in 1816 with the rank of colonel, he became a lieutenant general in 1826, in charge of a division at Tula. In 1827 he held the position of governor of Tula.²⁶ In addition to local government records, his papers may have included interesting material on the war against Napoleon.

Because Princess Praskovia Dmitrievna Khilkova was ten years older than her sister Olga, she might have seemed the obvious person to work on her father's papers. But Praskovia is only mentioned in letters by others when she, her mother, and Olga are attending the same event or taking a walk together. She played no significant role in Turgenev's life.

Prince Grigorii Dmitrievich Khilkov, nearly four years older than Olga and on friendly terms with Turgenev, had his own responsibilities at this time. As the new head of the Khilkov family, he was assuming his deceased father's role in running the estate and handling family business.

Olga seems to have been the family member with the intelligence and initiative to share with Turgenev a rather demanding task. In working on the publication of her father's papers, she may have been motivated by a combination of her love for him and her desire to face a new challenge. The latter trait becomes more obvious in subsequent letters from Turgenev.

²⁶ Nikolai Ikonnikov, *La Noblesse de Russie* (Paris: 1958), p. 310.

2. Commentary on letter of January 19 (31) 1861

Turgenev wrote at least four letters to Olga Dmitrievna during the period January 31 — May 9, 1861 (N.S.). This is the first of the two that have already been published.

Turgenev spent the winter of 1860-1861 in Paris, less for pleasure than to help his eighteen-year-old daughter Paulinette start a new and more adult life.

In 1842 Turgenev had had an illegitimate daughter, christened Pelageia, whose mother was a seamstress on the Turgenev estate at Spasskoye. Turgenev's mother, Varvara Petrovna Turgeneva, a domineering, intolerant, and almost chronically angry woman, had fired the seamstress on learning of her pregnancy.²⁷ Accordingly, Turgenev moved the woman to a small apartment in Moscow for the birth of her child. Although his mother later allowed the little girl to live at Spasskoye, she treated her harshly and with contempt.

During the year following Pelageia's birth, Turgenev met the woman who was to become both the one true love of his life and the most important person in it. This was the opera singer Pauline Garcia Viardot. Viardot's husband Louis was also to become his good friend.

So much has been written about this unusual "ménage à trois" that I shall not discuss it here. But by 1850, Turgenev felt he had to remove his daughter from his mother's vicious influence and he appealed to Pauline Viardot for help. She volunteered at once to raise Pelageia with her own children on the Viardot estate at Courtavenel, about 35 miles from Paris. Living with the Viardots, Pelageia came to be called Paulinette. At first, the child may have been happy in her new home. But as the years passed, she came to resent Pauline Viardot deeply, in part because she disliked the nature of her father's relationship with this woman.

²⁷ "Varvara Petrovna spent her life in a state of furious jealousy and was constantly flying into rages." Henri Troyat, *Turgenev* (New York: E.P. Dutton, 1988), p. 3.

During a visit to England in the summer of 1860, Turgenev engaged a Mrs. Mary Innis to be Paulinette's governess, and he arranged for them to live in an apartment in Paris. At eighteen, his daughter was of marriageable age. Although longing to return to Russia, Turgenev considered it his duty to provide for Paulinette honorably and carefully.

Turgenev's letter from Paris to Olga Dmitrievna indicates a kind of lethargy born probably of boredom and frustration. His guilt feelings seem to stem from not having replied to a previous letter from her. Yet he is now addressing Olga more as an adult than he did in his first letter, nearly a year before. We learn that she had abilities as a translator, although no details are given. Turgenev, however, continues with questions about her current occupation. He shows a genuine interest in learning specifically how her life is developing and wishes to know if she has spent the first months of winter in a helpful way. At the time, the Khilkovs were living in Munich when not at home on their estate at Mikhailovskoe.

In this letter, Turgenev expresses no active complaints about life in Paris. The mention of his "new story" refers to *Fathers and Children*. His true emotions erupt, however, when he writes of his longing to see once more his "beloved district of Mtsensk," the district containing his estate at Spasskoye. Spasskoye was about 25 miles from Mikhailovskoe (in the district of Novosil), so Turgenev includes Olga when he mentions "our kind from the steppes." He knows she will understand. Indeed, his evocation of his love for his true home reads almost like poetry.

Finally, Turgenev thanks Olga for a photograph, but we do not know what it represents. A single posed portrait of her? A group portrait of the Khilkov family? A special scene in Munich? We can only guess.

3. Commentary on letter of March 5 (17) 1861

Although Turgenev was in Paris, rather than on his estate at Spasskoye, when Tsar Alexander II's manifesto liberating the serfs was announced on 19 February 1861 (O.S.), March 3 (N.S.), he experienced enormous joy on learning the news. He had received the information in a telegram sent by his close friend Pavel V. Annenkov.²⁸ A special service held in the Russian Orthodox church on the rue Daro to celebrate the event caused him to break into tears.

Turgenev held high hopes for the future of the serfs. These hopes had already led him to draw up an elaborate scheme for a system introducing elementary public education in Russia. But his scheme represented only an ideal. The terms of the manifesto freed the serfs from the personal power of the landowners. The serfs were to be given individual plots of land for which they would have a "temporary obligation." In return for the land, they would either repay the estate owners on an annual basis (somewhat like paying dues) or they would work for their former owners as possessors of their own plots. These terms, however, covered only a two-year period.

The details of the manifesto were actually far more complex than Turgenev outlines in this letter to Olga Dmitrievna. The emancipation statutes contained twenty-two specific and different laws, covering different categories of bondsmen. Of these, the two largest groups consisted of the serfs and the state peasants. The latter lived and worked on state-owned land. They belonged to village communes responsible for paying taxes and performing other duties for the state.

After the manifesto, disappointment set in fairly quickly among the serfs. The land allotments they received as free men were smaller than the land they had farmed as serfs working for estate owners. Following the two-year "temporary obligation," an elaborate

²⁸ Schapiro, p. 176.

system of payments and repayments among the government, the estate owners, and the former serfs proved unworkable. For one thing, the payments required from the former serfs were far too high, and the payment period was to last forty-nine years.²⁹ But Turgenev could not have anticipated these developments, and the joy he expresses is undiluted.

Although Turgenev sends his greetings to Bodenstedt and Heyse, he has not yet met either of them. Friedrich Bodenstedt (1819-1892) was a German poet, critic and translator whose work was already known and respected in European literary circles. Fluent in a number of languages, Bodenstedt had been professor of Slavic languages at the University of Munich between 1854 and 1858. In 1858 he resigned this position in order to become a professor of early English literature at the same university. From then on, he focused his academic life mainly on translating the works of Shakespeare. Bodenstedt had read relatively little of Turgenev's work: two German translations of *A Huntsman's Sketches* and a Russian edition of *A Nest of Gentlefolk*. In fact, he had read the latter in a special edition published by Glazunov in 1859 and belonging to Olga Dmitrievna. She had lent the book to her German friend,³⁰ and it may be that the "personal testimonial" Turgenev mentions in this letter represents praise for this novel from the two writers.

Paul Heyse (1830-1914) was the author of a large number of novellas and plays. Also a translator, he specialized in the works of Italian poets. In 1910 he became the first German to receive the Nobel Prize in Literature.

According to Rappich, Bodenstedt "undoubtedly knew the Russian author well from the accounts of O.D. Khilkova, who harbored a deep respect for Turgenev. Bodenstedt knew in advance that Turgenev intended to visit Munich, and he awaited his arrival."³¹ The two authors were indeed about to meet, later that spring and through the Khilkov family.

²⁹ Michael T. Florinsky, *Russia: A Short History* (London: The Macmillan Company, Collier-Macmillan Ltd., 1969), pp. 302-303.

³⁰ Horst Rappich, "Turgenev and Bodenstedt," in *Liturnoe Nasledstvo* (Moscow: 1964), p. 350.

³¹ Rappich, p. 333.

It is amusing that in two letters to Olga Dmitrievna, written only six weeks apart, Turgenev makes the same point about what he calls his foolishness in Munich as a young man. In October 1838, the year he mentions in his letter of 19/31 January 1861 to Olga, he had enrolled as a student at the University of Berlin. But in May of that year he had left Russia to go to Germany. He had completed his undergraduate studies in 1837 at the University of St. Petersburg. With no academic commitments in Germany between May and October, he may well have traveled in that country as a self-confident young *bon vivant*. At the age of nineteen, he was probably looking for fine restaurants, cafés, and theaters. Thoughts of the intellectual life of Munich may never have entered his mind.

As in his previous letter to Olga Dmitrievna, Turgenev mentions the monotony of Parisian life. But in pointing out to her that “these days are no time for literature,” he reveals how much his thoughts and emotions are focusing instead of the emancipation of the serfs.

4. Commentary on Letter of April 19 (May 1), 1861

This letter is the first one in the series to reveal Turgenev's lifelong passion for hunting. His love of nature and wild animals never prevented him from delighting in long walks through the countryside to shoot partridge or rabbits. Having a good hunting dog was, of course, vital to this pursuit. Turgenev kept detailed records of his achievements in the field, from which one can recognize his excellent marksmanship.³² His short visit to Munich represents a stopover on his return to Russia, where he clearly wished to resume hunting as soon as possible.

As Bodenstedt was to write later to M.I. Semevsky, "It was a great joy for Ivan Sergeevich to encounter in Munich a family from Russia with whom he soon made friends. This was Princess Khilkova, with her two daughters, Pelageia³³ and Olga, with whom I often got together, and who, thanks to an excellent education and a happy outward appearance, generally enjoyed great popularity and respect from their acquaintances in Munich, where they spent several years following their return from a trip to Italy."³⁴

Bodenstedt's diary entry for May 7, 1861, states: "Turgenev indeed arrived on Saturday and was at my place on Sunday, together with Prince Khilkov and his sisters. There is nothing in particular to say about the prince, but on the other hand, Turgenev is one of the most imposing and pleasant people I have ever met. Sunday evening we called on the Khilkovs together and yesterday evening we went to my place; I also invited Sybel, Kobell, Melchior Meyer and Carrière, and also Liebich, who, however, could not come."³⁵ Bodenstedt's own diary entry clearly covers several days. Saturday must have been May 4

³² Troyat, p. 45.

³³ [Translator's Note.] The name Pelageia does not correspond to the name of the same person found in other sources. Ikonnikov, in *La Noblesse de Russie*, lists another daughter, Praskovia Dmitrievna, born in 1828. A finely-drawn portrait in my possession is identified on the back as being that of Praskovia Khilkova. In a careless moment, Bodenstedt may have confused two similar-sounding names.

³⁴ *Russkaya Starina* (vol. 5, 1887), p.471.

³⁵ Rappich, p. 333.

and Sunday May 5, the date of the Russian Orthodox Easter in 1861. "Yesterday evening," then refers to Monday, May 6. Sunday may also have been the date of Bodenstedt's first meeting with Prince Grigorii Dmitrievich Khilkov. The latter was living mainly in Russia, where he acted as arbitrator at the emancipation of the serfs at Novosil, the district containing the Khilkov estate, Michailovskoe.

5. Commentary on note of April 23 (May 5), 1961

Although Turgenev's brief note to Olga Dmitrievna, sent by hand, is undated, it must refer to Easter Sunday of 1861, given the dates in Bodenstedt's diary. Turgenev, basically an agnostic, attended church services only rarely. His note does not imply that he himself plans to go to church, but rather that he wishes her to know he has arrived in Munich. In the Eastern Orthodox Church, the date for Easter is calculated by a different method than that used in the western churches. At times the dates coincide, but the Orthodox Easter usually follows the western Easter by a few weeks. Since, in the Russian Orthodox Church, Easter is celebrated on Saturday evening and the service lasts past midnight, Turgenev must have known he had already missed the principal service.

The Khilkovs would probably have attended the Easter service at the old Salvatorkirche in Salvatorplatz. Built in 1494 as a cemetery chapel attached to the Roman Catholic cathedral, in 1829 it became a place of worship in Munich for Eastern Orthodox Christians.³⁶

³⁶ *Blue Guide, Germany* (New York: W.W Norton & Company, Inc., 1987), p.93.

6. Commentary on letter of April 27 (May 9), 1861

Although Turgenev's letter of May 1 to Olga Dmitrievna stated that he would be in Munich for no longer than two days, in fact he remained there for several days more. Arriving on Saturday, May 4, he must have left for Berlin on May 8. Perhaps meeting Bodenstedt for the first time and making the acquaintance of several of his friends stimulated Turgenev to arrange to get to know some of them a little better.

A footnote to this letter in *Literaturni Arkhiv* remarks that Turgenev asked his daughter Paulinette to send Bodenstedt the French translations of his work. The first of two collections that he requested from her contained the story *Mumu*, while the second contained *The Inn*. But among the works of Turgenev translated into German by Bodenstedt and published in two volumes (*Turgenev's Erzählungen*), one finds neither of the above stories.³⁷

Following Turgenev's letter of May 9, 1861, almost three years' worth of correspondence is missing. Turgenev's next known letter to Olga Dmitrievna is dated 6th April 1864. Evidence exists, however, that both parties remained in touch with each other, sometimes mainly through mutual friends. Writing to Bodenstedt from Paris on 10/22 December 1861, Turgenev inquires "Is the Khilkov family still in Munich? If they are, please be so kind as to remember me to them."³⁸

In a long letter to Turgenev, dated Christmas 1861, Bodenstedt writes "Starting a detailed discussion [of your literary works] would have to occur too far in the future for me at present, all the more because at this minute I do not have them in my hands: two volumes are with Princess Olga, who has already reread them for the hundredth time. . . Princess Khilkova is again spending the winter in Munich. . . I will carefully convey your

³⁷ Letter #1073, *Literaturni Arkhiv*, vol. 3 (Leningrad: 1951), p. 217.

³⁸ *Polnoe Sobranie Sochinenie i Pisem* (Moscow-Leningrad: 1962-1963) Vols. IV-VI, I.S. Turgenev *Pisma*, vol. IV, p.311.

greetings, although at the Khilkovs you have no need for reminders of yourself, given the fact that Princess Olga speaks and thinks only of you, and also reads only you [your work]."³⁹

In response, Turgenev writes "Be so kind as to send me the address of the Khilkovs; I would very much like to renew my correspondence with them. Princess Olga is a person as charming as she is well-bred, and I truly hope that she can find a man capable of understanding her and making her happy."⁴⁰ The letter, written in French, is dated Paris, 29 December 1861.

Writing to Bodenstedt from Paris on 12/24 February 1862, Turgenev ends his letter "I also beg you to pay my respects to the Khilkoff [the French spelling] family."⁴¹

In the spring of 1862, Princess Olga Dmitrievna Khilkova was married in Munich to Alexander Ivanovich Nelidov, an attaché at the Russian legation in Bavaria. Yet marriage did not seem to interfere seriously with Olga Dmitrievna's interest in Turgenev and his work. Writing to Bodenstedt from Paris on 19/31 October 1862, Turgenev asks him to transmit a message to her:

"If you see Mrs. Nelidoff, tell her that I am awaiting an answer to the letter I wrote her from Baden. At the same time, I sent her a copy of my most recent novel — *Fathers and Children*. Ask her for it, if you would be interested in reading it — or else I will send you a copy from here."⁴²

About a week later (25 Oct./6 Nov. 1862), Turgenev is writing Bodenstedt chiefly about the novels and short stories he hopes Bodenstedt will translate into German. He ends

³⁹ "Letters of Friedrich Bodenstedt" in *Literaturnoe Nasledstvo* (Moscow: 1964).

⁴⁰ *Polnoe Sobranie*, vol. IV, p. 319.

⁴¹ *Polnoe Sobranie*, vol. IV, p. 339.

⁴² *Polnoe Sobranie*, vol. V, p. 62. A footnote to this letter states that Turgenev's letter from Baden-Baden, mentioned above, has not yet been found.

with the request, "Give Mrs. Nelidoff my regards, if you see her."⁴³ In the same vein, a letter from Turgenev to Bodenstedt, dated 4/16 Nov. 1862, concludes with the message, "I beg you to give my best regards to Mr. and Mrs. Nelidoff."⁴⁴ By the end of 1865, however, Turgenev had still not met Alexander Nelidov. It is not clear just how or when they did meet.

Several reasons exist for the apparent lack of active correspondence between Turgenev and Olga Dmitrievna in 1863. Olga's first child, Dmitri Alexandrovich, was born on March 19, 1863, in Munich. That same year, her husband was posted to Athens as second secretary of the Russian legation in Greece. As a fairly recently married woman, a new mother, and the wife of a member of the diplomatic corps living in another country, she had to deal with a new set of responsibilities. Turgenev, however, had not forgotten her. A letter from Bodenstedt to Turgenev, dated Munich, 10 May 63, ends with the promise: "I will convey your greetings to Mrs. Nelidof [sic] just as soon as my terrible headaches permit me to call on her. So far, we have not seen each other since she gave birth."⁴⁵

A letter from Turgenev to Bodenstedt, dated 25 Jan./6 Feb. 1864 in St. Petersburg and sent to Munich, ends with the words "Give my very best regards to Mrs. Nelidova and to Heyse. . ."⁴⁶ In 1864, Alexander Nelidov was second secretary of the Russian legation in Bavaria; from 1865 through 1870, he served as first secretary of the same legation. In one sense, therefore, Olga Dmitrievna was almost back home. Her earlier years in Munich had enabled her to establish many friendships there, and she had no need to search for new acquaintances.

Much had happened in Turgenev's life during the period following his letter of May 9, 1861 to Olga. By then, he had already known Count Leo Tolstoy for six years, but the two

⁴³ *Polnoe Sobranie*, vol. V, p. 66.

⁴⁴ *Polnoe Sobranie*, vol. V, p. 72.

⁴⁵ "Letters of Friedrich Bodenstedt."

⁴⁶ *Polnoe Sobranie*, vol. V, p. 446.

differed totally in almost all their ways. Their relationship quickly became one of quarrels, apologies and reconciliations, with still more quarrels to come in a short time. When Turgenev returned to Spasskoye in May 1861, he had completed what was to become his best-known work, *Fathers and Children*. An invitation to Tolstoy to dine at Spasskoye and examine the unpublished manuscript led to the final furious quarrels that were to end the relationship between the two authors. On May 27, 1861, Turgenev wrote Tolstoy a polite but uncompromising letter that effectively terminated the friendship. From then on, the two men did not see each other for seventeen years.

Turgenev completed *Fathers and Children* at Spasskoye on July 30, 1861 (O.S.). Published in the February 1862 issue of the *Russian Herald*, the novel immediately stirred up violent criticism from all sides. Turgenev had hoped to show how the usual gap of understanding between generations was widening more and more. On the one hand, the younger men, personified by Bazarov, his protagonist, were abandoning their former liberalism for scientific materialism and fierce opposition to authority and to the established order of values. Love, religion, and tender feelings were to be held in contempt. Turgenev used the word "nihilism" to define this new philosophy. He depicted the fathers, on the other hand, as remaining true to the ideal of justice and to their love of literature and the arts. But the sons see them as, at best, useless and totally uncomprehending, even though the fathers try to reach out to them.

Few of Turgenev's readers understood what he was trying to say. Some conservatives praised him, but many attacked him for being too lenient on the young. Students, on the other hand, interpreted Bazarov as the representative of a personal attack on all of them. They burned photographs of Turgenev in public, insulted him at meetings, and accused him of total betrayal. They could not see that Turgenev, in fact, was deeply fond of this Bazarov he had created. Even his literary friends with leftist views condemned *Father and Children* as poorly written propaganda. Life in Russia was becoming intolerable for Turgenev, and in August 1862 he left for Baden-Baden, where his beloved Pauline Viardot and her family were spending the summer. A three-month stay with them helped revive him.

Meantime, Turgenev's revolutionary friend, the author Alexandr Herzen, had been living in London as an emigre and editing a literary journal, *The Bell*. Right from the start, the Russian authorities had condemned *The Bell* as seditious. Turgenev, while relaxing in Baden•Baden, read several articles in this journal with which he totally disagreed. He started to prepare a written rebuttal to Herzen's populist and Slavophil ideals, but asked Herzen not to reveal his name in the publication. Before Turgenev had time to complete his article, however, the Russian authorities suspected something and forbade him to submit anything at all to *The Bell*. Accordingly, he showed Herzen his written pages but gave him none of them. A subsequent political debate between Turgenev and Herzen escalated into a rift between them in May 1862. But the matter did not end there.

In the summer of 1862, a messenger from Herzen carrying to Russia banned books and letters had been arrested by the Russian secret police at the Austro-Italian border. Turgenev's name had been mentioned in a considerable number of the letters. The government viewed him as a friend of Herzen's emigre group, and he became implicated in the trial known as the "Case of the Thirty-Two," the term used to define this group. In January 1863, during a visit to Paris, Turgenev received an official request to appear before a senate committee in St. Petersburg and answer charges that he was helping Herzen and his allies. Panicked at first, Turgenev petitioned Tsar Alexandr II to send him a questionnaire, on the grounds that he could not leave Paris for health reasons. His appeal was granted, and on March 22, 1863, he sent his replies to the questionnaire back to the senate. But his answers proved inconclusive and inadequate in the eyes of the committee. After three more postponements due to illness, Turgenev finally appeared before the senators in January 1864. Although he was called on to testify several times, the committee members were polite and cordial on every occasion, thus giving him hope. Before the end of January, he was fully exonerated and allowed to leave the country.⁴⁷

⁴⁷ Yarmolinsky, p. 229.

7. Commentary on letter of April 6 (18) 1864

It is not surprising that Turgenev had forgotten Olga's patronymic. Before her marriage, he had had no reason to use it. She was born Princess Olga Khilkova, and Turgenev's early letters to her had addressed her simply as "My dear princess." Now she was Mrs. Nelidova, to be addressed as Olga Dmitrievna. "Princess" was not a royal title, and Olga had married another member of the Russian aristocracy, whose roots went back to a boyar family of the sixteenth century. Turgenev's forgetfulness suggests two things: that this may have been his first letter to her in the two years since her marriage, and also that he had not known her father well, if at all. His first letter in this series (dated February 9, 1860) expressed his willingness to work with Olga on the publication of her father's papers. This may indicate that he considered the papers themselves to be of real interest. Had he known Prince Dmitri Alexandrovich Khilkov even slightly, he would have remembered his given name, the source of Olga's patronymic.

Turgenev had always wanted his daughter Paulinette to have a happy life, even though, partly because she was born out of wedlock, he had never wanted her to live with him. Paulinette was now twenty-two years old, and it was time for her to get married. Turgenev had engaged a kind and socially respectable matchmaker to find her a husband, but he also wanted to stay in touch with these proceedings.

In this letter to Olga Dmitrievna, Turgenev's mention of his "behavior in Russia" must refer to the dignified manner in which he had testified before the senate earlier in the year. She had surely learned about the whole matter and, equally surely, admired him all the more for his courage and honesty. In recent years, Turgenev had received only scant support from many he had thought were his friends. Olga Dmitrievna's expressions of affection must indeed "have moved [him] deeply and gladdened" him.

Turgenev's short story, *Phantoms*, appeared in the first issue of *Epoch*, a new literary

journal published by Dostoevsky.⁴⁸ The narrative bore little resemblance to any of Turgenev's previous works. A combination of fantasy, deep pessimism, and even self-despising, it was not a "trifle," as he tells Olga. Indeed, the story seemed to reflect his personal disappointment in himself and his own life. Critics have generally agreed that *Phantoms* did not represent Turgenev's writing at its best. Yet on 1/13 June 1864, Turgenev wrote to Bodenstedt ". . . I have just received a letter from Mrs. Nelidova from Kissingen: she speaks to me at length about you and, among other things, about your intention to translate my most recent work, "Phantoms."⁴⁹

Since Turgenev had spent relatively little time in Russia in 1863 or early 1864, he could not have evaluated the condition of the serfs, "our compatriots," in any detail. In stating that "things are clearly moving toward the establishment of a constitutional monarchy," he expresses more hope than the political situation warranted. As mentioned here earlier, the emancipation of the serfs also created serious new problems for them. A large number of agrarian disturbances erupted not long after emancipation was declared. Turgenev may have been thinking about a new law, enacted in January 1864, that established the so-called *zemstvo* system. This system provided institutions of self-government, *zemstvo* assemblies and boards, at both the district and the provincial levels. Although the *zemstvos* helped to meet the needs for education and medical treatment, the voting system was weighted heavily in favor of the gentry.⁵⁰ Russia remained an autocracy; it did not become a constitutional monarchy.

Although Turgenev wrote this particular letter from Paris, he had already established his permanent residence in Baden-Baden. Early in 1863, the Viardot family had moved from Courtavenel to Baden-Baden. Turgenev visited Baden-Baden in May 1863 and decided to settle there also. He rented a furnished apartment with the intention of buying land and building a villa. In 1864, following his exoneration in his senate trial on January

⁴⁸ Troyat, p. 85.

⁴⁹ Rappich, p. 340.

⁵⁰ Nicholas V. Riasanovsky, *A History of Russia* (New York: Oxford University Press, 1984) pp. 374-376.

28, he soon returned to Baden-Baden. The Viardots had moved there in part because Pauline's voice was starting to deteriorate, and she decided to leave the Paris Opera.⁵¹

⁵¹ Schapiro, p. 191.

8. Commentary on letter of July 14, 1864

This letter marks the first time that Turgenev mentions any original writing by Olga Dmitrievna. Olga's story is probably a work in progress, because Turgenev's next letter, written in December 1865, congratulates her on finishing her novel. The Nelidovs must have been taking a summer vacation in Heidelberg, since their residence was still in Munich. It is amusing to speculate on what Turgenev has in mind when he states that "every woman either creates or writes her own love story. " Is this an either /or situation?

A few weeks earlier, in June 1864, Turgenev had bought a seven- or eight-acre piece of land in Baden-Baden. He planned to build a rather elaborate villa, complete with a small theater, large, airy rooms, and a terrace. Pauline Viardot had started giving music lessons to both children and adults; one purpose of the theater was to enable her to mount performances of any kind she wished.

This building project was to prove both more time-consuming and far more expensive than Turgenev had anticipated. In terms of cost, he soon realized that he did not have the money to pay for it. Accordingly, he instructed his uncle, Nikolai Turgenev, who managed his estate at Spasskoye, to sell all the land he could and at any price.⁵² Turgenev's uncle actually managed the estate poorly and in an inefficient way. Turgenev himself visited Spasskoye so rarely that he was slow to realize that he was entitled to government compensation as a former serf owner. Such compensation had been one of the terms of the Emancipation Act, but Turgenev had probably not read all the details of these new laws.⁵³

⁵² Troyat, p. 86

⁵³ Schapiro, p. 194.

9. Commentary on letter of December 27 (January 8), 1985-1866

In Russia, as in western Europe, a female author had to overcome many obstacles in order to get her work published. Here, Turgenev shows at once that he fully recognizes the difficulties facing Olga Dmitrievna. His active encouragement and his promise to read and evaluate her manuscript must have cheered her considerably. As will be evident in later letters, he does indeed criticize her work very directly, although never in an unkind way.

It is unclear why Turgenev found it "out of the question" to travel the 170 miles from Baden-Baden to Munich for the next two or three months. Perhaps he simply could not afford to take the trip. At this time (and frequently in the years to come), Turgenev was dealing with serious financial problems. Most of his funds were going to the construction of his new villa, whose costs far exceeded his expectations.

The wedding of Turgenev's daughter Paulinette had also proved to be a major expense. Paulinette had finally found the man she wanted to marry. Gaston Bruere, a glass manufacturer, struck Turgenev as a responsible person, and he was happy for his daughter. The marriage took place in Paris on February 25, 1865, but Turgenev had been obliged to ask the Viardots to lend him the money for her dowry.⁵⁴

Although Turgenev tells Olga that he is "not writing anything," he had in fact begun the actual writing of *Smoke* just a month earlier. *Smoke*, another major novel, was not published until 1867. Turgenev had first conceived the plot and characters in 1862, but he worked on the novel only intermittently before November 1865.⁵⁵

Turgenev also makes no mention here of his short story *Enough*, which had been published in 1865 as a new work in his *Collected Works*. *Enough*, subtitled *Fragments from the Notes of a Dead Artist*, expressed absolute and total despair. Yet here Turgenev's writing

⁵⁴ Troyat, p. 86

⁵⁵ Yarmolinskȳ, p. 397

lacked vitality; it seemed flat and incapable of describing genuine sorrow. The story was too personal and too subjective for the writing to carry weight. *Enough* received bad press in Russia, and even Turgenev's friends could find little good to say about it.⁵⁶

Turgenev's reference to "wailing from the village" seems to indicate that he now had a more realistic view of the impact on the serfs of the Emancipation Act of 1861. He no longer has thoughts of the "constitutional monarchy" that he envisaged in his letter of 6 April 1864.

In recommending that Olga Dmitrievna read Quinet's *La Revolution*, Turgenev reveals that he can still appreciate radical views, even those he cannot share. Edgar Quinet (1803-1875) was a French political activist and historian who made a genuine contribution to the developing tradition of liberalism in France. At the age of seventeen, he gave up the Protestant faith of his mother and was attracted to German philosophy, although Prussian militarism alarmed him. His growing radical opinions also alienated him from Roman Catholicism. As a professor at the College de France in Paris, he lectured against Roman Catholicism and presented his theory that religions were the determining forces in society. The university fired him in 1846. Two years later, Quinet manned the barricades in the February Revolution that brought down King Louis-Philippe and established the Second Republic. But in 1852, when Napoleon III came to power as Emperor, Quinet was banished from France. He fled to Switzerland, where he remained until 1870. In 1865, he wrote *La Revolution* in which he sympathized with the use of force against an all-powerful church. Turgenev had probably just finished reading this book when he recommended it to Olga Dmitrievna. As he said, it was indeed a very long work, and it called for an intelligent and interested reader. In believing that *La Revolution* would appeal to Olga Dmitrievna, Turgenev indicates that he and Olga shared some sophisticated views that he probably did not share with many other twenty-seven-year-old women.

Although Turgenev sends his best regards to Olga's husband, whom he has not yet met, he

⁵⁶ Schapiro, p. 208

makes no mention of the birth of her second son. Ivan Aleksandrovich Nelidov was born in Munich on July 28, 1865, so he was still only five months old at the time of Turgenev's letter. But it seems likely that Turgenev had already sent Olga Dmitrievna a message about Ivan's birth through one of their mutual friends.

10. Commentary on letter of February 28, 1866

Two months after his most recent letter, Turgenev has clearly made a serious effort to evaluate Olga Dmitrievna's novel, *The Mermaid*. The letter from Olga to which Turgenev refers is probably lost, so we do not know into what categories she had suggested placing her work. Most likely, she saw her novel as the product of a new and imaginative author. At any rate, Turgenev considers her work worthy of publication, because he recommends two publishers with whom he has already established business relationships. In calling Katkov "capricious," Turgenev does not reveal his thorough dislike of this man. As mentioned here earlier, Katkov was a true reactionary in his political views, but he did not impose these views on his authors. Annenkov, in contrast, was a dear and lifelong friend. More than a year before his death, Turgenev appointed Annenkov as his trustee and literary executor.

Olga Dmitrievna has evidently written an unusually dramatic work. Turgenev shows his complete honesty toward her in advising her to rewrite her novel. With two tirades about fires and a hero who starts to break trees, this new author needs to calm down a little. Turgenev's reference to Ludovico Ariosto's early-sixteenth-century epic poem *Orlando Furioso* (Orlando the Frenzied) indicates that Olga has indeed created a most forceful hero. Ariosto's Orlando is the glorious and powerful leader in a war between Christians and pagans, whose passionate love for Angelica spurs him on mighty deeds. Olga's hero, on the other hand, needs to come down to earth.

The year 1866 was a relatively quiet one for Turgenev. He worked intermittently on his novel, *Smoke*, but could not fully rid himself of the depression to which he was so often prone. Very sensitive to the critical opinions of others, he felt deeply wounded by the many attacks on his work, especially the attacks on *Fathers and Children*. Constantly short of money, he continued to worry about the mounting cost of building his villa. He was also starting to believe that his creative life had ended, that he no longer had a literary future of

any kind.⁵⁷

Olga Dmitrievna had probably become aware of his mood, but had failed to understand it. In mentioning his "indifference to everything on earth," she seems to have interpreted these words as a loss of feeling and concern for her. Hence his reassurance that she occupies one of the first places among his "friends of old."

Olga Dmitrievna 's "long journey" almost certainly referred to her planned visit to her family's home at Mikhailovskoe (in Novosil), about twelve hundred miles east of Munich. But Turgenev's letter of 7/19 July 1866 reveals that her younger son, Ivan, not yet one year old, has been ill and that his illness has delayed his mother's departure for Russia for about four months.

⁵⁷ Troyat, p. 87

11. Commentary on note dated only Friday, 7 in the evening

In his letter of 27 December 1865, Turgenev had stated that his visiting Munich would be out of the question for the next two or three months. His letter of 28 February 1866 mentioned that he did not know if he would be going to Munich in the spring. The same letter also advised Olga Dmitrievna to rewrite sections of her manuscript.

It seems likely, therefore, that early in the spring of 1866 Olga Dmitrievna took the fairly short trip from Munich to Baden-Baden to spend a few days reading her revised novel to Turgenev. We know that her younger son, Ivan became quite seriously ill in the spring of 1866. Accordingly, we must assume that he was still healthy when Olga Dmitrievna left home for a few days. Turgenev's Friday evening mention of Olga's departure at half past nine the next day also suggests that she stayed only briefly in Baden-Baden.

Turgenev's expression of regret that he will miss hearing the end of her story implies that he has heard everything up to the end. Indeed, as he says, he "knows it so well that [he] can recommend it to Katkov in good conscience." So Turgenev has made the *Russian Herald* his first choice for Olga's novel, as he more or less indicated in his letter of February 28.

11a. Commentary on undated letter to Mikhail Katkov (second page missing)

Mikhail Nikiforovich Katkov (1818-1887), editor of the *Russian Herald*, belonged to the small but influential group whose ultranationalistic policies had an effect on late-nineteenth-century government policies. Strongly anti-Semitic, Katkov was also among those who fomented militant nationalism at all levels of society. This nationalism accepted Russian Orthodoxy as the only religion. It led to the persecution not only of Jews but of Roman Catholics, Protestants, and Muslims as well.

These ultranationalists did not represent either the nobility or the upper levels of the bureaucracy, and at first their influence was minor. But a Jewish woman, Jessie Helfman, was one of the participants in the murder of Alexander II in 1881. This fact greatly strengthened the influence of the anti-Semites in government affairs.⁵⁸ In 1866, the year of this letter from Turgenev, Katkov and his allies held relatively little power. Although it has already been mentioned here that Turgenev heartily disliked Katkov, he obviously could not predict the range of Katkov's activities in the years to come.

The last page of Turgenev's letter to Katkov is missing here, but Turgenev has already expressed what he had in mind. He does not try to heap praise on Olga Dmitrievna's "story," and he points out its deficiencies. While appealing to Katkov's interest _____ in discovering a talented new writer, Turgenev also mentions the personal gratitude he will feel when Olga's novel appears in the *Russian Herald*.

Turgenev's suggestion that the author receive "at least a small remuneration" is probably made to help disguise Olga's identity. She was not in need of money, and Turgenev had already told her not to expect it on her first try.

⁵⁸ Florinsky, pp. 301-317

12. Commentary on letter of July 7 (19), 1866

Olga Dmitrievna's "continuing silence" probably reflected in part her need to care for her younger son, Ivan, who had been ill for several months. (See commentary on letter of 28 February 1866.) Here Turgenev is quick to express his concern and sympathy for Olga, who must also keep an eye on three-year-old Dmitri. Although she undoubtedly had a nurse to help with the boys, her duties as wife and mother cut down on her time for letter writing.

In mentioning "these times of war," Turgenev had in mind the Austrian-Prussian war of 1866. It took place in June and July, concluding with a Prussian victory. The armistice was signed on August 2, 1866. Bavaria fought on Austria's side, and so Turgenev's mild anxiety about a friend leaving Munich, the capital of Bavaria, for Russia was understandable. Although the trip probably would not have required passing through Austria, the travelers might possibly have spent some time in a war zone.

From Turgenev's advice on the procedure Olga Dmitrievna should follow in submitting her novel to *Notes of the Homeland*, we can assume that Mikhail Katkov rejected it for publication in the *Russian Herald*. Olga's decision to use a pseudonym indicated her desire not to be identified as a woman. Turgenev's letter of 27 December 1865 had already expressed his admiration for the "literary truth and feminine resoluteness" that a female author needs and that Olga displays. In Russia, as in western Europe, women writers commanded little respect from publishers. The contemporary English author Mary Ann Evans wrote under the name George Eliot, while in France the novelist Amandine Aurore Lucie Dupin used the pseudonym George Sand.

The "enclosed letter" to Duduishkin is not contained in this file.

In advising Olga Dmitrievna to choose a simple pseudonym, Turgenev makes two suggestions: her own initials or Nestor. Nestor, a monk in a Kiev monastery who died ca.

1115, was known as a Russian chronicler. He had written biographies of two early Russian saints, Boris and Gleb, and his name may have become almost the symbol of a writer. One of Olga's suggestions for her pseudonym, "Oak," must have seemed fairly logical to her. She was to inherit, in the 1890's, the estate of Khoutor Duby (The Oak Farmhouse), a part of the large property at Mikhailovskoe.

"Zukunftsmusik," a word still in use in German, means daydreams or pipe dreams. Turgenev's reference to Charles Nodier (1770-1844) ties in well with this word. Nodier was the first of the French Romantic writers. Although his books enjoyed great popularity in the nineteenth century, later generations of readers have found them too illusory or fantastic. Yet Nodier paved the way for such later Romantic authors as Victor Hugo (1801-1885).

Turgenev's mention of his writing a novel refers to *Smoke*, which he had started in November 1865 but worked on only sporadically.

Even today, Turgenev's advice to Olga Dmitrievna on the essentials of good writing could almost be required reading for both students and experienced writers. To comment on this section of the letter would be to do it disservice.

As for Olga Dmitrievna's "kind reproaches," one finds them mentioned in several of Turgenev's letters. She seems to have kept urging him to buckle down and write. Although Turgenev was prone to severe depression, he never spells this out in his letters to Olga Dmitrievna.

13. Commentary on letter of November 22 (December 4), 1866

Here, a rather frustrated Turgenev mentions at once the inadequacy of Olga Dmitrievna's return address. Mikhailovskoe village was in the district of Novosil, in the province of Tula. Olga Dmitrievna's brother, Prince Grigorii Dmitrievich Khilkov, had served as arbitrator in the procedures involving the emancipation of the serfs at Novosil during the early 1860s. So it is tempting to assume that those in charge of the mail at Novosil must have known that the prince lived at Mikhailovskoe, and would have delivered a letter to his sister there. But Turgenev makes no such assumption, so the local postal system may have operated in ways we do not know. Turgenev's next letter to Olga (8/20 February 1867) expresses almost exactly the same complaint about her return address in Starnberg. Perhaps Turgenev's passion for accuracy in a mailing address reflected some unhappy experiences with lost letters.

Turgenev's ability to understand and empathize with the feelings of a young woman twenty years younger than he becomes readily apparent in this letter. While never rejecting his native Russia, Turgenev always felt more at home in western Europe. When he visited his estate at Spasskoe, he was free to do as he wished, most likely to go hunting, his favorite sport. No family members required his care. Yet he could appreciate the situation of a twenty-eight-year-old mother of two small boys, obliged to give up her friends and the stimulating life of Munich for an isolated life in the country.

Enough, already discussed in connection with Turgenev's letter of 27 December 1865, had not actually been mentioned by him in previous letters to Olga. The story's expression of complete and unremitting despair could hardly have cheered an already despondent Olga. Written at intervals between 1862 and 1864, *Enough* consists of fourteen paragraphs of remembrances of a deeply unhappy life.⁵⁹ Its theme is the helplessness of human beings and all other living creatures in the face of Nature, which is both creative and

⁵⁹ Schapiro, p. 208.

destructive. Nature cannot be resisted and nothing will survive, so why continue to live? Best simply to say "Enough!"

Turgenev easily recognizes Olga's "confusion" on reading this story and wants to reassure her that it does not represent his current state of mind. He admits that his own emotions were reflected too strongly when he wrote *Enough*.

The important novel he is finishing is *Smoke*, which was to be published in the March 1867 issue of the *Russian Herald*. Turgenev had mentioned this in his letter of 7/19 July 1866. In saying "Some will laugh at me. . ." he reveals that he has not forgotten the open hostility shown by many to both *On the Eve* and *Fathers and Children*. Turgenev, acknowledged even by his enemies to be the most gentle and generous of men, could never fully understand the viciousness of many of his critics. Here the main difficulty lay in his ability both to understand and to portray both sides of an issue. He never had a spiteful word for any of his critics, although he could be, and often was, deeply hurt. The French words "qui a bu, boira" translate as "he who has drunk will drink [again]." Perhaps he meant that those who had already read his novels would also read this new one.

All along, Turgenev has been trying to help Olga Dmitrievna publish her novel. Now he has written to his friend Pavel Annenkov, and he expresses his own desire to see her work in print. Yet he is totally honest with Olga. Although the publication of her novel would provide her with helpful momentum to keep on writing, Turgenev admits he cannot be certain that she has the qualifications to become a first-rate writer. It remains to be seen if she has "the shaping element" (the translation of the German "das formende Element").

Turgenev had already established a pattern of not revealing to Olga any of the truly distressing events in his own life. When he states that his house is ready but he will not move in until the spring, he gives no reason for this. Perhaps he would have felt humiliated if he had told her, but the truth was that he simply had no money with which to buy furnishings of any kind. His uncle was doing a terrible job of managing his estate at Spasskoye, so he could not order money from home. The cost of building his new villa was

vastly greater than he had expected and, to put it bluntly, he was broke. But he does not want to upset Olga by writing about his own personal difficulties.

Again, Turgenev ends his letter on a warm and affectionate note. He hopes to see Olga before too long, he does not want her to worry, and he wants them to remain in touch. Most of all, he wants her to keep in mind that he is as fond of her as a member of her family could be.

14. Commentary on letter of February 8 (20), 1867

Just as Turgenev had previously told Olga Dmitrievna that his feelings toward her were those of a blood relative, so here he reinforces the point by addressing her as "my dear 'niece'." There is no reason to question the lengthy attack of gout that renders him helpless, but the reader should keep in mind that Turgenev had long had a reputation as a hypochondriac.⁶⁰ Other than suffering from recurrent periods of gout, Turgenev incurred no major illnesses before his death in 1883 of cancer of the spinal cord.

Turgenev's uncle Nikolai Nikolaevich, who had managed the estate at Spasskoye since the mid-1850s, was proving more and more incapable of handling administrative matters. Furthermore, he placed no faith in the emancipation of the serfs, and did all he could to stymie his nephew's orders concerning the specific allocations of land to the former serfs. His mismanagement at Spasskoye had been the reason why, over the years, Turgenev had received so little income from his estate. Late in 1866, Turgenev decided to pension off his uncle and replace him with one N. A. Kishinsky, an estate manager recommended by his friend Annenkov.

Unfortunately, Uncle Nikolai had come to think of himself as the owner of Spasskoye, and he believed that his nephew Ivan was mistreating him. Kishinsky arrived at Spasskoye in January 1867, but Nikolai Nikolaevich refused to leave. He had temper tantrums and fits of weeping, locked himself in his room, called Kishinsky a nihilist, accused Turgenev of ruining him, and paid no attention whatsoever to letters from his nephew. In March 1867, after a visit to Moscow, Turgenev set out for Spasskoye to settle things once and for all. En route, however, he had an attack of bronchitis that today would be called psychosomatic. But it caused him to return to Moscow for his recovery. Once recovered, he left for Baden-Baden, and in May he asked his uncle, in very clear terms, to leave the premises.

⁶⁰ Yarmolinsky, pp. 137, 162.

One could say that Nikolai Nikolaevich had the last word. In 1856, Turgenev had given his uncle two promissory notes for 10,500 rubles each, to be presented only after his own death. This agreement, however, had never been put in writing. When Nikolai Nikolaevich finally left Spasskoe, Turgenev discovered that he had already presented one of the promissory notes and also imposed a lien on the property. In addition, he was demanding 6,000 rubles, which, he claimed, represented his children's capital spent on the estate. In all, he was insisting on payment to him of 28,000 rubles. After lengthy negotiations in which Turgenev's friend Borisov helped him, Nikolai Nikolaevich agreed to accept 20,000 rubles as final payment. Turgenev was left deeply in debt. To make matters worse, Kishinsky had to inform him that the estate was in such a shambles that it could not generate income for quite some time.⁶¹

Estate matters had not yet reached this unhappy conclusion when Turgenev wrote to Olga, but he does make it clear to her that he must be at Spasskoye just as soon as possible and the reason why. Yet he focuses on his wish to see her, even if only for a short time, to try to provide the friendly support she needs. We do not know if Olga herself had used the German expression "geht schlecht, sehr schlecht" in her letter to Turgenev, or if he chose it as his own understanding of her state of mind. The translation, that "things are going badly, very badly" sounds like an appeal for help.

Although Turgenev wishes to do whatever he can to encourage Olga, his own self-doubt becomes apparent here for the first time. He fears that his writing will become so sharp and bitter that no one will choose to read his work. When he has alienated all his readers, he will then cease to write. He does not realize that his presentation, through his characters, of both or all sides of a conflict has angered many readers. His novels have no clearly good or clearly evil people, and he himself espouses no special political cause. There is no one either to hate or to cheer for. Perhaps that was why he was often accused of being a Westernizer, not a true Russian, an accusation that pained him deeply.

⁶¹ Yarmolinsky p. 263.

This particular letter does not appear to have been written all at the same time. Shortly after Turgenev has expressed his hope to have a little talk with Olga Dmitrievna to learn why things are going badly for her, he states his pleasure in learning that she is healthy and cheerful. In addition, he again mentions his gout, but as if for the first time. Yet the letter itself contains no page breaks. Perhaps Turgenev was interrupted while writing and finished the letter in haste at a later time or date.

Turgenev complains once more about the inadequacy of Olga 's return address, much as he did in his previous letter (22 Nov./4 Dec. 1866). But his ignorance of even the existence of Starnberg should not be surprising. As he had informed Olga Dmitrievna in his letter of 5/17 March 1861, he had not visited Munich since his student days in 1838. Starnberg, only fifteen miles south of Munich, had not been on his itinerary.

Yet Starnberg, located on the Starnberger See, Bavaria's second largest lake, was one of Europe's first resort towns. It became popular among the Bavarian nobility in the seventeenth century, when the Elector Ferdinand Maria and his wife gave lavish parties for hundreds of guests aboard their ship on the lake. Starnberg and its beautiful surroundings inspired members of the aristocracy to build elaborate summer homes there. Starnberg remains today an active and attractive tourist resort.⁶²

⁶² *Fodor's Germany* 1993 (New York: Fodor's Travel Publications, Inc.), p. 118

15. Commentary on letter of December 2 1867

Although the first page of this letter is missing, the letter itself contains enough information for accurate chronological placement in terms of this correspondence. Turgenev is writing from Baden-Baden, and his postscript indicates that he is living in his usual apartment, which has been renumbered. *Smoke*, published in March 1867 in the *Russian Herald*, has been in print long enough for reader reactions from many quarters.

The first complete sentence in this letter refers to Turgenev's attack of gout "last winter" and states that "this winter" he injured his knee badly while hunting. The next letter in this series is dated 5/17 December 1867, so "this winter" probably refers to a date in November [or early December] 1867.

At the time, Olga Dmitrievna's husband Aleksandr held a diplomatic post at the Russian legation in Munich, and she and her two sons were visiting Heidelberg that winter. The beauty of Heidelberg, a holy mountain site for the Celts in the pre-Christian era, had attracted for centuries artists in all fields. Boasting one of the oldest universities in Europe, Heidelberg continues to appeal to students and tourists. Since Heidelberg is located only about forty miles from Baden-Baden, Turgenev probably found the trip there easy, both in terms of time and of cost.

Turgenev had encountered much resistance to *Smoke* from Mikhail Katkov, the editor of the *Russian Herald*. Although *Smoke* was set in Baden-Baden, all its characters were Russians. In addition, the novel was a *roman à clef*, with each portrayal depicting a real and fairly well-known person. The principal characters fell into two groups: stingy, reactionary, and self-absorbed members of the aristocracy, and young radicals who scorned European culture and practically worshipped Slavic mysticism as a cult. Turgenev believed that both groups were in the process of demolishing Russia. *Smoke* represented his best effort to urge that individual Russians drop their loyalties to

destructive ideals and, instead, work together to create civilization in Russia. Potugin, the protagonist in *Smoke*, plays only a small part in its love-triangle plot; rather, he acts as a stand-in for Turgenev's personal views.

Katkov, ever the reactionary, was appalled and angered by the way in which Turgenev's representations of army generals and a woman of the nobility strayed so far from any customary ideal. He wanted drastic changes in the manuscript, but succeeded only in a few minor cases. As Turgenev points out here to Olga Dmitrievna, he restored from Katkov's cuts the biographical sketch of General Ratmirov, a self-satisfied snob, based on an actual military officer.

The title *Smoke* came from the unhappy ruminations of the hero, Litvinov, who has just learned that the married woman he loves and who had agreed to elope with him, had changed her mind. On the train from Baden-Baden to Russia, he observes smoke from the locomotive being blown and swirled around on the platform. "Smoke, smoke. . ." he tells himself. Everything in the world, including human life and activities, and especially everything Russian, somehow rushes around and yet never really changes. Nothing is ever truly accomplished.

Smoke received immediate rejection from all sides. Conservatives resented Turgenev's unflattering depiction of the nobility. Slavophiles accused him of attacking his own country, and radical students viewed him as a doddering, out-of-touch old man. (Turgenev had not yet reached the age of forty-nine.)

We know from Turgenev's letter to Katkov in this series that he had recommended the publication of Olga Dmitrievna's novel in the *Russian Herald*. Katkov must have rejected her manuscript, because Turgenev's letter of 7/19 July 1866 to Olga advised her that the editor of *Notes of the Homeland* might wish to publish her work. We do not know if she ever met Katkov. But she clearly knew that Turgenev's beliefs and philosophy were opposed to those of Katkov, and she was also aware of the degree of hostility toward Turgenev that *Smoke* had generated. When he writes here "Let our

patriots be even more angry at me," he hints at the deep hurt he is suffering from the accusations hurled at him. But he knows too that Olga understands and sympathizes with him.

It is interesting that Olga has asked for copies of both *Smoke* and *Enough*. Turgenev's letter of 22 Nov. (4 Dec.) 1966 had acknowledged that *Enough* had led her in vain into some confusion, and that he was suffering from depression when he wrote it. Yet she still wishes to have her own copy.

Smoke did result in one satisfying event. In 1862, Turgenev had temporarily ended his friendship with Aleksandr Herzen, the Russian revolutionary living in exile, although he had never totally rejected him. In May 1867, he renewed contact with Herzen and sent him a copy of *Smoke*. Herzen's reply to Turgenev was less than flattering—he found Potugin's speeches boring—but the ice between the friends had been broken. Their correspondence resumed once more.

Smoke also contributed to the fairly dramatic ending of another relationship, one that had never actually been close. Fyodor Dostoevsky had always envied Turgenev his charm and his social position, even though Dostoevsky's literary journal *Epoch* had published Turgenev's *Phantoms*. But at times Dostoevsky's feelings toward Turgenev verged on paranoia, and he attacked *Smoke* in print with all the venom at his command. On July 10, 1867, however, Dostoevsky was visiting Baden-Baden, and he decided to call on Turgenev. Almost at once, Dostoevsky taunted Turgenev about the poor reviews of *Smoke*. Turgenev, who found Dostoevsky's Slavophile attitude extremely annoying, told him that poor reviews did not bother him. The verbal fight that ensued marked the end of any kind of future relationship between the two authors.

16. Commentary on letter of December 17, 1867

This note confirms Turgenev's plans for his visit to Heidelberg and expresses the pleasure he anticipates on seeing Olga Dmitrievna. We have no information about the illness that apparently is troubling her. Turgenev's advice that Olga be more careful provides no clue, because if she had contracted a contagious disease such as influenza, it is difficult to see how being more careful could help her. The concept of allergies was not introduced into medicine until 1906, so being "careful" could not have meant avoiding certain foods, drugs, or pollens. Turgenev's statement of hope that Olga's illness will soon pass suggests that no chronic condition is involved.

17. Commentary on the letter of February 17, 1868

In none of the letters in this series does Turgenev reveal, much less discuss, any of his own sorrows or anxieties. He has touched once on his need to make money, but almost as if in passing. Yet at the time of this letter he had been in such several financial straits that was obliged to sell his still unfinished villa in Baden-Baden to Louis Viardot, the husband of his beloved Pauline. He completed the sale on January 27, 1868, only three weeks before writing to Olga Dmitrievna, but he makes no mention to her of this important event in his life, the loss of his own home. On April 17, 1868, he moved as a rent-paying tenant into the villa he had been building so carefully.

Although we have seen in several of Turgenev's earlier letters to Olga Dmitrievna sarcastic comments about the French in general, by early 1868 Turgenev had made close friends with a number of French writers. Prominent among these was Gustave Flaubert, whom he had first met at a literary dinner in 1863. Turgenev's work had always been admired in France, and the French were praising *Smoke* at a time when Russians of every political view were rejecting it. The reason for the particular trip to Paris that Turgenev mentions here, however, must have been strictly business. He was in no position to spend money for pleasure only.

We know nothing about Olga Dmitrievna's question concerning Prince Gorchakov. The Gorchakovs were an old family of the Russian nobility, and several family members had held prominent positions as statesmen and foreign envoys. Olga may have been referring to Prince Aleksandr Mikhailovich Gorchakov, born in 1798. Growing up in St. Petersburg in a cosmopolitan atmosphere, Gorchakov entered the diplomatic service in 1817. He later served in several Russian embassies in western Europe and was appointed foreign minister in 1856. In 1866 Tsar Aleksandr II named him imperial chancellor. He retained both these positions until shortly before his death in 1883, in Baden-Baden. During the 1860s, he was active in conducting diplomacy with France and Prussia. Prince Aleksandr Gorchakov might well have been visiting Baden-Baden in 1868, but so also might other princes of the Gorchakov family.

Despite Turgenev's second reference to Olga Dmitrievna's poor health (see his letter of 17 December 1867), we still know nothing about her illness. More important is the fact that she is writing once more. Although *The Mermaid*, the story she completed in 1866, found no publisher, it is clear that she has not abandoned her literary hopes. As in the past, Turgenev provides the writing advice Olga needs, in addition to his personal support. The German saying he quotes can be translated as "Every bird sings in its own time as its beak grows." Perhaps a way of saying "Your time will come too."

That Turgenev had "basically no idea about when we fast" is not surprising. Although he refers here to Christian fasting during the forty days of Lent, he had little interest in the customs of the Church and did not pretend to be a regular church-goer. The unusually beautiful Russian Orthodox Easter service might well have appealed to Turgenev's love of music and pageantry, but he did not find Easter itself particularly significant.

**Correspondence between I. S. Turgenev and O. D.
Nelidova**

Preparation of the text by
Anatoly Vishevsky

1

28 января (9 февраля) 1860г. Москва.

Москва.9 го февраля 1860.¹

Посылаю Вам, любезнейшая княжна, экземпляр моей новой повести, которую только что отпечатали: - (№ Русского Вестника, в котором она явится ещё не вышел).² - Я хотел сдержать данное мною Вам обещание - но не знаю, понравится ли Вам моя посылка - и не следует ли её дать прочесть сперва Вашей матушке.³ Вы так и сделайте - а потом, если удосужитесь, дайте мне знать через Вашего брата⁴ - (письма от Вас прямо ко мне я не смею просить) - какое было Ваше впечатление?

Я слышал что Вам Дрезден нравится и что Вам живётся там хорошо. Это меня радует. - Дрезден прекрасный город - и люди живут там хорошие.⁵ Я знаю также, что Вы познакомились с Рейхелем.⁶ - Во всяком случае - я уверен, что Вы провели зиму лучше нежели я: Я с самага Октября месяца всё нездоров: какой-то неотвязный, нервический кашель мучит меня - и здесь я не выхожу из комнаты.⁷ Я приехал сюда две недели тому назад⁸ для того, чтобы напечатать повесть⁹ - и простудился. - Теперь я только думаю о том, как бы вернуться в Петербург,¹⁰ где у меня затеялись разные дела, требующия моего присутствия. Весной я еду в деревню - а на осень в Париж.¹¹ Кстати, мне Ваш брат сказывал, что Вы в деревне едва ли будете -

и наши планы издания бумаг Вашего батюшки должны
рушиться?¹²

Поклонитесь, пожалуйста, от меня, Вашей матушке и сестре
- и примите от меня искреннее желание Вам всего лучшего на
земле.

Преданный Вам,
Ив. Тургенев

* 2

19 (31) января 1861г. Париж.

Париж.

19/31-го янв. 1861.

Любезнейшая княжна,

Как я перед Вами виноват - этого, полагаю, ни в сказке сказать, ни пером описать невозможно. Остаётся мне возложить упование на Ваше великодушие и попросить у Вас извинения.

Моё молчание тем более непростительно, что оно не оправдывается ни сильно развитой деятельностью, ни рассеянно проведённой жизнью. Я большей частью сидел дома и ничего не делал: даже новая моя повесть очень мало подвинулась.¹ Эти три месяца прошли как дым из трубы: бегут, бегут какие-то серые клубы, всё как будто различные и в то же время однообразные. Этакое полосы уже прежде находили на меня: чувствую наконец потребность встряхнуться и выйти из этого полусонного, летаргического состояния. Вы спрavedливо упрекнули меня в Вашем письме в бесполезной трате времени.

Ну - а Вы - как провели это время? Употребили ли Вы его полезным образом? (Я краснею при мысли, что я Вам не помог в этом случае, не назвал Вам книги, которую бы хорошо было Вам перевести. Теперь уже поздно - и, вероятно, Вы уже выбрали себе занятие). Как Вы провели первую половину зимы в Мюнхене? Я в этом городе был давно - так давно, что страшно вымолвить - в 1838-м году:² я был тогда глуп до крайности (это я говорю

очень серьёзно), да если б у меня и остались тогда дельные впечатления, они теперь уже давно успели бы изгладиться. С кем Вы познакомились - и, главное - какой timbre получила Ваша жизнь? Художественный, музыкальный - интимный - или просто туристский? Мне всё это хотелось бы узнать. - Что поделывала Ваша матушка и сестра и какие известия приходили от братьев?

Я здесь живу домом - окружённый женским элементом,³ вижу с немногими русскими,⁴ из которых самое симпатичное существо - Марья Александровна Маркович (известная под именем Марка Вовчка).⁵ Начинаю знакомиться с новыми французами - но мало нахожу в них вкуса - и только думаю о возвращении весной в возлюбленный Мценский уезд. То-то мне будет приятно увидеть снова эту старую дребедень, лучше которой всё-таки нет ничего для нашего брата, степняка. Егорьев день, соловьи, запах соломы и берёзовых почек, солнце и лужи по дорогам - вот чего жаждет моя душа!

Я не имею никакого права требовать немедленного ответа от Вас - но я был бы очень им обрадован и могу поручиться, что в свою очередь ответил бы тотчас.

Кланяюсь всем Вашим и крепко жму Вашу руку.
Благодарю Вас много раз за фотографию.

До свидания.

Преданный Вам
Ив. Тургенев.

Rue de Rivoli, 210.

* 3

5 (17) марта 1861г. Париж.

Париж.

5/17 го Марта 1861.

Любезнейшая Княжна,

Спешу ответить на Ваше второе письмо, а то совесть меня совсем замучит. Дело об эманципации решено - и кажется, по мере возможности благоразумно и либерально: положения редакционной комиссии почти все приняты. - Надел остаётся полный с правом выкупа и обеспечением правительства; переходное время будет продолжаться всего два года, после которых уже барщина не допускается; облигации выдаются только тем, у которых имение на оброке. - Здесь ходит по рукам напечатанный экземпляр будущего указа - но его никак поймать нельзя:¹ впрочем, всё что я Вам сейчас сказал - совершенно верно. Объявление последует через неделю. Дай Бог здоровья Царю, который во всём этом деле вёл себя мастерски и должен был бороться с громадными затруднениями.² - Я бы Бог знает что дал, чтобы присутствовать при чтении манифеста - не в Петербурге или в Москве, а где-нибудь в сельской церкви, посмотреть на лица мужиков, послушать их толки....

Предложение Ваше поехать через Мюнхен мне очень нравится; но для этого я хотел бы знать, сколько времени Вы ещё там останетесь. - Передайте пожалуйста мой поклон гг. Боденштедту³ и Гейзе,⁴ и скажите им, что я никак не ожидал

такаго личного отзыва и тем более им обрадован. - Нечего и говорить что я почёл бы за честь быть переведенным таким писателем, каков Боденштедт.⁵ - Я очень давно не был в Мюнхене; поверите, я в то время был очень глуп и ничего не смыслил; теперь, говорят, что, действительно, во многих отношениях, - сердце Германии.⁶ Не забудьте написать мне, сколько времени Вы ещё там останетесь.

Я здесь живу однообразно - и работаю не слишком и усердно; впрочем теперь не до литературы. - Сильно надеюсь увидеть Вас через несколько недель, а до тех пор позвольте пожать Вам руку и попросить Вас передать Вашей матушке и сестре уверение в моей искренней и дружеской преданности.

Ив. Тургенев.

4

19 апреля (1 мая) 1861г. Париж.

Париж.1 го Мая 1861.

Любезнейшая Княжна,

Выезд мой отсюда немного замешкался - но теперь спешу Вас уведомить что, если Бог даст, я в Пятницу отправляюсь в Мюнхен, где пробуду не более двух дней. - Кстати, у меня есть до Вас просьба: не можете ли Вы через Боденштедта или кого-нибудь другаго сказать что я бы желал очень купить -- превосходную легавую собаку - и что нельзя ли ко времени моего проезда осведомиться о таковой?¹ Я был бы крайне благодарен и Вам и тому, кто в этом похлопочет.

До свидания; жму Вам руку и кланяюсь Вашим.

Ив. Тургенев.

* 5

23 апреля (5 мая) 1861г. Мюнхен.¹

Flein Furstin Olga Khilkoff.

Hotel Marienbad.

Я вчера вечером сюда приехал, любезная Княжна - и так как сегодня Светлое Воскресение - то когда к Вам можно? - Не поехать ли и мне с Вами в церковь? В котором часу обедня?

Преданный Вам

Ив. Тургенев.

Я остановился в Goldene Hirsch.

[Записка написана на бумаге с тиснением:

Neues Hotel

Havard

Munchen]

* 6

27 апреля (9 мая) 1861г. Берлин.

Берлин.

9-го мая 1861.

Любезнейшая княжна,

Я сегодня приехал в Берлин и сегодня же отправляюсь в Россию. Кланяюсь Всем, всему Вашему семейству и новым мюнхенским приятелям. Скажите Боденштедту, чтобы он не слишком удивлялся, если ему пришлют из Парижа перевод моих некоторых вещей (там между прочим «Муму» и «Постоялый двор») - это я распорядился ¹- пока я ещё не выслал ему оригинал из Петербурга.

Будьте здоровы и веселы.

Жму Вам дружески руку.

Преданный Вам

Ив. Тургенев.

7

6 (18) апреля 1864г. Париж.¹Париж.

rue de Rivoli, 210.

Среда, 6 го Апр. 1864.

Ваше письмо, любезнейшая Ольга представьте, что я к стыду моему, забыл как Вас по батюшки, и принуждён с смущением просить у Вас извинения. - Ваше письмо не застало меня уже в Бадене и было прислано ко мне в Париж, куда я приехал на месяц - для свидания с дочерью, которая очень благодарит Вас за память, и которая всё ещё не вышла замуж, не смотря на обилие женихов. - Видно, настоящий ещё не явился. - Я возвращаюсь в Баден в конце этого месяца и останусь там на долго. Действительно мы так друг от друга близко живём, что надо бы свидеться. Я бы очень этого желал. Меня очень тронуло всё что Вы говорите мне в Вашем письме; великое счастье - заслужить вообще всякую привязанность - (слово: «заслужить» даже не совсем тут у места) - а Вашу - и подавно. - Повторяю: это меня очень трогает и радует и могу уверить Вас что эта привязанность - взаимная.

К крайнему моему сожалению у меня нет ни одного экземпляра моих «Призраков»;² но я с нынешней же почтой пишу в Баден, чтобы Вам оттуда выслали.³ Не думаю, чтобы эта безделка Вам очень понравилась: это ряд описаний, связанных на живую нитку. - Я почти полтора года ничего не делал - охоты

как-то не было. Теперь она, кажется, возвращается и я, вероятно, напишу кое-что. Посылаю также карточку en profil, которую Вы спрашивали. Не знаю, понравится ли она Вам, но по моему, я на ней представ[и]лся каким-то воинственным генералом.

Мои поступки в России вовсе не заслуживают того эпитета, который Вы им придаёте: роль моя была очень легка, потому что и скрывать то было нечего.⁴ - На вопрос Ваш - о том, чего хотят и к чему стремятся наши соотечественники - отвечать очень трудно. Прежде всего они вероятно хотят денег, коих совершенно нет в России - я во всё время моего пребывания там не видел ни империала, ни серебряного рубля, а так как они сами хорошенько не знают, к чему стремятся - то со стороны узнать это ещё труднее. - Со всем тем общее впечатление - не дурное; меня между прочим поразили красная щёки и толстые животы извозчиков, мужиков и даже работников: а это знак хороший. - Дело явно идёт к установлению монархического демократизма: впрочем этим ветром повсюду веет.

Определение характера Т.⁵ заставило меня смеяться: до того оно верно. - Я не дожид до 46и лет чтобы так грубо ошибаться в людях - а Т. весьма легко понять. Но он любезен и услужлив. -

Что бы Вам с Вашим мужем хоть на недельку приехать в Баден? - Вы бы не раскаялись, право.

Дружески жму Вам руку и остаюсь навсегда

преданный Вам

Ив. Тургенев.

* 8

14 июля 1864г. Баден-Баден.

Баден-Баден.

Schillerstrasse, 277.

Четверг, 14 го Июля 64.

Любезнейшая Ольга Дмитриевна,

Завтра в 12 или в 3 часа я прибуду в Гейдельберг и с величайшим удовольствием исполню Вашу просьбу,¹ которая меня гораздо меньше удивила чем Вы полагаете - так как каждая женщина либо делает - либо пишет свой роман. Ваш меня очень интересует - и обещаю Вам быть правдивым до крайности. - Пока - дружески жму Вам руку и остаюсь

преданный Вам

Ив. Тургенев.

9

27 декабря (8 января) 1864-1865гг. Баден-Баден.

Баден-Баден.

Schillerstrasse 277.

Среда, 27 го Дек. 1865.

Любезнейшая Ольга Дмитриевна,

И так Вы окончили свой роман!¹ Радуюсь и поздравляю Вас и не могу в то же время не заметить - что при нынешних обстоятельствах нужно много литературной веры и женской решимости чтобы предпринять и окончить подобный подвиг. С великим удовольствием прослушал бы я Ваше произведение - начало, помнится, меня очень заинтересовало² - но выехать из Бадена в Мюнхен раньше будущего февраля или Марта решительно не в состоянии. И потому придётся либо отложить это чтение до той эпохи - либо переслать мне сюда Вашу рукопись, которую я прочту внимательно и отошлю аккуратно - при чём обещаю Вам высказать своё мнение вполне добросовестно. - Почерк Ваш очень чётко и никаких не представляет затруднений.

Ничего нет удивительного в том, что Вы в эту минуту не можете иметь никакого иного суждения о Вашем труде: это случается с каждым сочинителем.

Отвечаю в коротких словах на каждый из Ваших любезных вопросов: - Я здоров и не пишу ничего; Villa моя будет готова летом и я в Сентябре туда перебираюсь;³ дочь моя теперь здорова

- но с ней было маленькое несчастье: она выкинула.⁴ - Она очень счастлива с своим мужем; он прекрасный человек.⁵ - Известия из России я почерпаю из журналов, которые вероятно и Вам доступны; а из деревни постоянно несутся вопли - искренние или неискренние - разобрать трудно: должно быть со всячинкой. В Бадене я исключительно занят охотой и чтением: рекомендую Вам между прочим *La Revolution de E. Quinet*: это очень большая вещь.⁶

А за сим - до свидания в Марте - и присылайте мне Ваш роман если можете. - Прошу Вас передать мой поклон Вашему супругу, с которым я к сожалению моему ещё не познакомился и примите уверение в искренней моей привязанности.

Ив. Тургенев.

P. S. Боденштедту поклонитесь от меня.

10

28 февраля 1866г. Баден-Баден.

Баден-Баден.

Schillerstrasse 277.

28 го Февр. 1866.

Любезнейшая Ольга Дмитриевна,

Отвечаю на поставленные Вами вопросы: По моему добросовестному мнению, печатать Ваше произведение следует, потому что оно именно принадлежит к тому первому разряду, о котором Вы говорите в Вашем письме. - Теперь предстоит вопрос, где и как напечатать? (Кстати, говоря об издателях, я имел в мыслях издателей журналов.) - В Русском Вестнике было бы очень хорошо и прилично, но Катков капризен. Если Вы этого желаете, я Вам пришлю что-то в роде рекомендательного письма к нему, которое Вы и отправите вместе с рукописью.¹ (Его зовут Михаилом Никифоровичем.) Цену Вы не назначайте, а предоставьте ему -: первая произведения начинающих авторов обыкновенно печатаются даром. - Можно также попытаться поместить «Русалку» в «Отечественных Записках»; в таком случае я могу доставить Вашу рукопись приятелю моему П. В. Анненкову, который находится в постоянных связях с редакторами О. З.² Переписывать Вашу рукопись, кажется, что нужно; советую выкинуть обе тирады о пожарах. Сцену купанья можно оставить - но я полагаю нужно устранить то место, где Ваш герой, как Орlando Фурioso, начинает ломать деревья:³ оно может вызвать улыбку на уста читателя.

Вот, кажется, всё. - Буду ждать Вашего решения. - Не знаю, соберусь ли я в Мюнхен нынешней весной;⁴ но если мне не удастся увидеть Вас перед Вашим большим путешествием - прошу Вас быть уверенной, что не смотря на моё «равнодушие ко всему на свете» - я искренно привязан к тем «старинным друзьям», о которых Вы упоминаете и в числе которых Вы занимаете одно из первых мест.

Душевно Вам преданный

Ив. Тургенев.

* 11

Февраль 1866г. Баден-Баден.

Пятница.

В 7 вечера.

Любезнейшая Ольга Дмитриевна - я никак не могу придти к Вам сегодня вечером, и потому лишон удовольствия выслушать конец Вашей повести.¹ Но я на столько её знаю; что могу добросовестно рекомендовать её Каткову - я постараюсь доставить Вам лично моё письмо к нему завтра до Вашего отъезда в 1/2 10 го.² Во всяком случае жму Вам крепко руку и желаю всего хорошаго.

Преданный Вам,

Ив. Тургенев.

* 11a

Март-апрель 1866г.¹

Почтеннейший Михаил Никифорович, повесть, которую Вы получите вместе с этим письмом, принадлежит перу одной молодой дамы, моей хорошей знакомой. - Это первый ее опыт - и начать своё литературное поприще в уважаемом Вашем журнале - было бы для нея истинным почётом. - Не сомневаюсь в том, что прочитав эту повесть, Вы, рядом с некоторыми недостатками, свойственными неопытности, найдёте в ней несомненные признаки истинного дарования и оцените теплоту и живость чувства, которым она проникнута а также и изящную простоту изложения. - Помещением этаго произведения в «Русском Вестнике» Вы ободрите начинающий талант и, смею думать, доставите удовольствие Вашим читателям. - Лично, я буду Вам искренно благодарен. -

Мне остаётся прибавить что сочинительнице было бы приятно хотя небольшое вознаграждение, так как она до некоторой степени нуждается в деньгах.

Зная всю любовь, которую Вы питаете к родной словесности
[...]²

* 12

7 (19) июля 1866г. Баден-Баден.

Баден-Баден.

Schillerstrasse 277.

7/19 го Июля 1866.

Любезнейшая Ольга Дмитриевна, с неподдельным удовольствием увидал я Ваш почерк: Ваше продолжительное молчание заставляло меня предполагать, что Вы давно уже воротились в Россию. - Я очень сожалею о причине замедлившей Ваш отъезд - но теперь, как Вы пишете, здоровье Вашего малютки лучше¹ - и я искренно Вам сочувствую. Надеюсь, что Вы, не смотря на нынешнее военное время,² благополучно достигнете родных пределов - и прошу Вас давать хоть изредка о себе весточку.

С величайшей готовностью дал бы я Вам письмо к приятелю моему П. В. Анненкову - но он уже с Мая месяца оставил Петербург - и до осени поселился в Киеве. - Я тем более сожалею об этом, что письмо моё к С. С. Дудышкину, одному из редакторов Отечественных Записок, поневоле должно носить некоторый официальный отпечаток, так я не нахожусь с ним в таких отношениях, как с Анненковым. - Впрочем он хороший и услужливый человек. Адрес его Вы узнаете в редакции «Отечественных Записок» - а рукопись непременно надо отдать переписать, потому что в том виде, в каком она была у меня, читать её затруднительно. - Письмо к Дудышкину я прилагаю.³

На счёт же псевдонима - мне кажется - что следует что-нибудь очень простое и букв пугаться нечего. - О. Д. Н. или, пожалуй, Нестор - по моему лучше Дуба или Льва.⁴

Сообщаемыя Вами сюжеты, сколько можно судить о них, не лишены оригинальности: но в литературном стиле - вопрос не столько в самом зайце, сколько в соусе. - В языке Вашем действительно довольно часто попадаются галлицизмы - или обороты нашей вообще неправильной и неживой разговорной речи. Но тут Вам грамматика не поможет: надо прислушиваться, замечать, а главное писать, много писать - поставьте себе неизменным правилом - как можно точнее и проще выразить ясно-сознанную мысль. Благо - охота у Вас есть; а талант, коли он есть в наличности - в чём - пока - нет причин сомневаться - в своё время выскажется. Признаться, я боюсь немного Вашей «Zukunstsmusik»⁵ - тут очень легко и незаметно для самого себя можно впасть в напряжённую фальш - или в безумничанье а froid⁶ - чему может служить примером один из Ваших любимых писателей, г. Ш. Нодиэ,⁷ писатель в сущности до крайности (извините!) безжизненный и прозаический - как почти все французы. Во всяком случае Zukunstsmusik, при неопределённости содержания, требует совершенства формы - мастерства - (см. Вагнера.)

Всё Ваше письмо исполнено такой хорошей и трогательной откровенности, что и я спешу отвечать Вам тем же. - Я меньше прежнего заслуживаю Ваши любезные упрёки - так как я - опять - хотя ещё довольно вяло - принялся за работу и пишу роман.⁸ - Но литературная моя деятельность ничего не имеет общего со

счастьем, котораго Вы так дружелюбно мне желаете - и которым я действительно до некоторой степени пользуюсь: я смотрю на талант как на голос у певца: жизнь не пропадает вместе с ним. -

А теперь позвольте мне крепко пожать Вашу руку и пожелать Вам всего хорошаго на земле. Я очень был бы рад, если б наверное знал, что Вы никогда не усумнитесь в моём искреннем уважении и дружбе. Ваш Ив. Тургенев.

P. S. Вы назначьте Дудышкину⁹ - как и куда отвечать Вам - пол Ваш я, как Вы видите, не выдал. - Денег, я полагаю, на первый случай ожидать трудно.

13

22 ноября (4 декабря) 1866г. Баден-Баден.

Баден-Баден.

Schillerstrasse 277.

4 го Декабря 1866.

22 го Ноября

Милая Ольга Дмитриевна, отвечаю немедленно на Ваше письмо - и только сожалею о том что адрес Вами выставлен слишком неполный («село Михайловское»)¹ - и я принуждён пускать мой ответ на удачу в Новосиль - это мне по тому особенно неприятно, что Вы пожалуй не получите этих строк и будете упрекать меня в забывчивости... Нечего делать - возложим надежду на авось!

Действительно, как Вы говорите: Жизнь вещь претрудная, особенно в молодая годы - когда чувствуешь потребность - и даже обязанность действовать - а тут приходится руки складывать и выжидать что-то, что не от нас зависит - мучительное положение! - Нигде оно так часто не встречается как в России - и я живо представляю себе, как Вам под час должно быть жутко! Вы мне не пишете долго ли Вы останетесь в деревне - но я предполагаю что Вы попали туда на довольное время. - Что же сказать Вам в утешение? Присоветовать терпение - указать на семейныя, домашния занятия и радости - всё это Вам самим хорошо известно; ограничусь тем что крепко и дружески пожму Вам руку и уверю Вас в искреннем участии -

человек часто ничего больше не может сделать для другого человека. Могу ещё прибавить, что «Довольно» напрасно привело Вас в некоторое смущение: оно было написано несколько лет тому назад,² под влиянием мизантропического настроения: быть может, не следовало печатать такую отрывочную вещь, в которой слишком сильно отразилась личная унылость; при том же это настроение прошло - и лучшим тому доказательством служит тот факт, что я оканчиваю довольно важный роман, и что этот роман вероятно появится в Мартовской книжке Русского Вестника.³ - Надо мной посмеются, но верю - никаких твёрдых и непреложных обещаний давать нельзя - и - qui a bu - boira.⁴

Кстати, я вчера же написал Анненкову о Вашей повести, и попросил его осведомиться о ней - а так же озаботиться о появлении ея в Отеч. Записках.⁵ - Я бы желал, чтобы её напечатали: это бы разъяснило Вам самим, можете ли Вы продолжать идти по этой дороге; мне самому оно не совсем ясно, хотя все вероятности есть. - Нет сомнения что Вы очень умны и что в Вашем уме есть и грация и своеобразность: остаётся убедиться в присутствии того что нельзя называть: *das formende Element*.⁶

Я живу спокойно и тихо в Бадене - часто хожу на охоту, работаю, читаю. Я облюбил это местечко - и вероятно тут и кости сложу. Дом мой готов - но перееду я туда не раньше весны.⁷ Но прежде съезжу в Россию. В конце Января я буду в Петербурге - а в Марте у себя в деревне.⁸ Не увидимся ли мы? Если не слишком будет затруднительно, обещаюсь приехать к Вам. А Вас прошу дать мне знать, дошло ли до Вас это письмо. Я

корреспондент аккуратный - и отвечу Вам в свою очередь.
Притом же мои чувства к Вам самая дружелюбная, почти
родственная: Вы, кажется, не совсем в этом убеждены - но это
напрасно. И так, до свидания; это слово лучше чем прощайте. -
Не беспокойтесь и не волнуйтесь - и да окружит Вас всё хорошее!
- Крепко жму Вашу руку и остаюсь

Душевно Вам преданный
Ив. Тургенев.

14

8 (20) февраля 1867г. Баден-Баден.

Баден-Баден.

Schillerstrasse 277.

8/20 го Февр. 1867. Середя.

Отвечаю немедленно на Ваше письмо, любезнейшая «племянница». - Оно застало меня ещё здесь в следствие довольно для меня неприятного обстоятельства: а именно - со мной случился припадок подагры в ноги - да, подагры, да ещё какой-то злокачественной, хронической: вот скоро 8 недель, как я не могу ходить даже с помощью палки и сижу неподвижно на диване..¹ А между тем никогда, может быть, не предстояло мне такой безотлагательной необходимости быть в России. Не говорю уже о том, что эта глупая болезнь отсрачивает появление моей вещи в Русском Вестнике - хотя с денежной точки зрения и это для меня чувствительно - но мне нужно, непременно нужно быть у себя в деревне - где я затеял перемену управляющего..² Дела требуют моего отъезда - а подагра говорит: «Шалишь, голубчик!. Сиди смирно!» - И я, по неволе, сижу смирно - и жду у моря погоды. - Человек поневоле терпит, когда другого ничего сделать нельзя.

Та же самая болезнь, которую я даже бранить не смею - (чего добраго! услышит - разсердится) - быть может, помешает мне посетить Вас, так как время предназначенное мною на пребывание в деревне - окажется слишком коротким. Во всяком

случае я, уверяю Вас, всенеп. постараюсь к Вам съездить - хотя бы дня на два, чтобы побеседовать с Вами о том, почему Вам «geht schlecht, sehr schlecht.»³ Чувства мои к Вам слишком дружественны, - именно родственны - чтобы не предложить Вам всю ту помощь, какую можно почерпнуть из искренних и благонамеренных советов. Но я столь же способен на это, как и на то, чтобы помолодеть 20 и годами. Я напротив, предчувствую, что плоды моей Музы с каждым годом будут становиться более горькими и терпкими, так что под конец их сам чорт в рот не возьмёт. - Любвеобильные души могут уже теперь прекратить свои читательския сношения со мною. - Удовольствия я им обещаю мало - да и себе тоже; - но писать буду, пока будут платить деньги. - А прекратится спрос на товар - и моё сочинительство прекратится.

Мне весьма приятно слышать, что Вы здоровы и веселы; - не могу сказать того же о себе; я из России вывез подагру, которая до сих пор меня мучит и не даёт мне охотиться.

Позвольте попенять Вам за одну - впрочем общую всем Россиянам привычку - а именно за неудовлетворительное выставление адреса. - Где это - Starnberg?⁴ - Пишу на всякий случай: - близ Мюнхена - а может быть - он в Померании - и я по неволе попаду в Ваших глазах в неисправные корреспонденты.

Дружески Вам кланяюсь и жму Вам руку.

Преданный Вам
Ив. Тургенев.

* 15

20 ноября (2 декабря) 1867г. Баден-Баден.¹

[...] о ней думать нельзя. - Прошлой зимой на меня напала подагра; а нынешней зимой другая гадость приключилась. А именно: три недели тому назад я на охоте оступился и с начала ничего не заметил; а потом колено у меня распухло и стало невозможно ходить.. Так что я с тех пор лежу с протянутой ногою и не двигаюсь. - Теперь мне полегчило - но раньше трёх недель или месяца мне никуда двинуться нельзя будет. - Вы мне не пишете, на сколько времени Вы переселились в Гейдельберг? Во всяком случае я надеюсь что до Вашего отъезда оттуда мы увидимся.

Посылаю Вам по Вашему желанию отдельное издание «Дыма»⁴ - и «Довольно».⁵ В «Дыме» я прибавил кое-что и возстановил выкинутое Катковской цензурой - между прочим биографический очерк генерала Ратмирова (на стр. 97^Й).⁶ Пускай ещё больше посердятся на меня наши патриоты.

И так, любезная О. Д. - до свидания быть может в Гейдельберге, быть может, здесь. - Будьте здоровы; крепко жму Вам руку.

Преданный Вам

Ив Тургенев.

P. S. Я живу там же где жил до сих пор; - но Номер переменялся - и - из 277 Го попал в 7 Й.⁷

16

5 (17) декабря 1867г. Баден-Баден.¹Баден-Баден.

Schillerstrasse, 7.

Вторник, 17 го Дек. 67.

Любезнейшая Ольга Дмитриевна, в ответ на Ваше письмо спешу уведомить Вас, что, по всем вероятиям, я послезавтра отправляюсь в Гейдельберг - и буду иметь удовольствие Вас видеть.² Весьма сожалею о постигшей Вас болезни и советую быть осторожней, хотя и надеюсь, что всё это пройдёт скоро.

Дружески жму Вам руку и до свидания.

Преданный Вам

Ив. Тургенев.

17

5 (17) февраля 1868г. Баден-Баден.¹Баден-Баден.

Schillerstrasse, 7.

Понедельник, 17 го Февр. 1868.

Любезнейшая Ольга Дмитриевна, письмо Ваше застало меня здесь перед самым моим отъездом в Париж, где мне придётся пробыть с неделю.² К сожалению, я не могу дать Вам никакого ответа на предложенный Вами вопрос о Князе Горчакове:³ Меншиковы⁴ нынешней зимой не живут в Бадене - а те немногочисленные Русские, с которыми я знаюсь, не имеют понятия о Князе Г.⁵

Мне очень жаль что Вы нездоровы (впрочем Ваша болезнь не так редка, как Вы полагаете)⁶ - и я очень рад что Вы работаете; авось эта работа Вас вылечит - во всяком случае она послужит Вам развлечением - и определит наконец Вашу литературную будущность. На счёт «подробностей», которых Вам бы хотелось избегать, могу Вам дать один совет: вычёркивайте всё, что в описаниях Вам покажется очень красивым - а в психологических изысканиях - очень тонким. Когда Вы пишете, Вам должно казаться, что Вы не бежите куда-то в попыхах - и не толчётесь на одном месте - а так - гуляете. Впрочем все эти советы в сущности ничего не значат. - «Jeder Vogel zu seiner Frist singt wie ihm der Schnabel gewachsen ist».⁷ -

Мне очень будет приятно увидеть Вас здесь. - Так как я в сущности не имею понятия о том, когда у нас бывает пост, то и не могу себе определить время Вашего приезда; но во всяком случае, за исключением отлучки в Париж, я до Мая отсюда ни ногой.

Примите уверение в искренней моей дружбе и привязанности,

Ив. Тургенев.

* 18

27 февраля (11 марта) 1868г. Баден-Баден.¹Баден-Баден.

Schillerstrasse, 7.

Среда, 11 го Марта 1868.

Любезнейшая Ольга Дмитриевна, в исполнение Вашего желания имею Вам сообщить:

1.) На четвёртой (т.е: на будущей) неделе Великого Поста служба будет каждый день начиная с Среды.

2.) Из прилагаемого листка Вы узнаете что Zähringerhof просит по 6 франков в день с персоны (малой и большой) и по 3 с слуги. Квартера есть у них, тёплая и сухая, с которой кольцо что съехало Американское семейство; просят они дать им знать непременно за два дня. -

Надеюсь что эти известия покажутся Вам удовлетворительными - и что я буду иметь удовольствие видеть Вас в Бадене и послушать Ваше новое произведение.²

Дружески жму Вам руку.

Искренно Вам преданный

Ив. Тургенев.

19

4 (16) марта 1868г. Баден-Баден.¹Баден-Баден.

Schillerstrasse, 7.

Понедельник, 16 го Мар. 1868.

Любезная Ольга Дмитриевна, поручение Ваше будет исполнено, и я постараюсь самолично встретить Вас в Четверг, на Железной дороге. -

До приятного свидания.

Преданный Вам,

Ив. Тургенев.

Notes:

1

¹ Turgenev is using the new calendar here. The letter was written on Thursday, the 28th of January according to the old calendar, since he says that he had arrived to Moscow two weeks before.

² Turgenev is sending Nelidova his novel *On the Eve*, which came out at the beginning of February 1860 in the first issue of the journal *The Russian Herald (Russkii vestnik)*. Most likely Turgenev is sending a hand-written copy or the proof sheets of the novel, since he was supposed to get them on Wednesday, January 20 (February 1; see the letter to P. V. Annenkov of January 16 [28], 1860). The off-prints are mentioned for the first time on February 5 (17), 1860 (see the letter to E. Ia. Kolbasin of February 5 (17), 1860).

³ Khilkova, Elizaveta Grigor'evna, nee Princess Volkonskaia, was traveling in Europe with her two daughters, Olga and Pelageia.

⁴ Here Turgenev probably means Grigory (1836-1885), who was a master of ceremonies at the court, and a major horse breeder.

⁵ Turgenev lived in Dresden from September 16 (28) to October 14 (26), 1840, while he was studying philosophy in Germany. He also made short visits to the city in 1842, 1847, and 1858.

⁶ Reichel, Adolph (1817-1897), German musician and a friend of A. I. Hertsen. His wife, Maria Reichel (1822-1916), was a governess of Hertsen's children. The Reichels lived in Dresden.

⁷ Turgenev had remained at home since January 25 (February 6), for at least a week, until February 2 (14) (see the letter to N. V. Sushkov of January 31 (February 12), 1860).

⁸ Turgenev stayed in Moscow from January 15 (27) to February 8 (20), 1860. He lived at the house of his friend I. I. Maslov, at the Udelnaia Kontora (District office), Prechistinsky Boulevard (see his letter to P. V. Annenkov of January 16 (28), 1860). Maslov was the head of this government office.

⁹ "On the Eve" (see Note 2).

¹⁰ During his return to Petersburg on February 9 (21), Turgenev travelled in a mail car, because it was the warmest car in the train (see the letters to E. E. Lambert and A. N. Ostrovsky of February 5 (17), 1860).

¹¹ Turgenev never made it to the village: on April 24 (May 6), 1860 he left for Europe where he stayed until April 30 (May 12), 1861.

¹² Dmitry A. Khilkov, the father of Olga, was a hero of the Napoleonic war of 1812. None of his memoirs are known to have been published.

2

¹ The novel *Fathers and Sons* (*Ottsy i deti*).

² Turgenev visited Munich in the summer of 1838, when he was travelling around Europe prior to beginning his studies at Berlin University.

³ Since the end of 1860, Turgenev lived with his daughter Pauline and her governess, Maria Innis.

⁴ Here Turgenev means, among others, V. P. Botkin, N. I. Trubetskoy, N. I. Turgenev, N. A. Kochubey and his wife, and M. A. Markovich.

⁵ Marko Vovchok (Maria Aleksandrovna Markovich, 1834-1807) was a Ukranian and Russian writer. Turgenev and Vovchok were friends and corresponded between 1859 and 1862.

3

¹ Turgenev received a copy of the document from P. V. Annenkov in Russia sometime between March 7 (19) and March 13 (25), 1861.

² In a previous letter to A. I. Hertsen (February 10-12 [22-24], 1861) Turgenev mentions P. P. Gagarin, A. M. Kniazhevich, and A. M. Gorchakov as major opponents of the reforms.

³ Bodenstedt, Friedrich (1819-1893), German poet, translator, and professor of Slavic and English literatures. From 1854 to 1866 he lived in Munich, where he was a professor in the Department of the History of Slavic literatures.

⁴ Heyse, Paul (1830-1914), German writer, the head of the "Munich Writers' Circle."

⁵ Between 1861 and 1865 Bodenstedt translated and published in German newspapers and magazines a number of stories by Turgenev. He also compiled a two-volume edition in 1864-1865: *Erzahlungen von Iwan Turgenjew*. Besides Turgenev, Bodenstedt translated into German such Russian writers as Pushkin, Lermontov, Koltsov, Tiutchev, and Fet. For more about Bodenstedt, see: Rappich, Horst "Turgenev i Bodenshtedt," 333-354, in *Iz parizhskikh arkhivov I. S. Turgeneva*, kniga 2, series: *Literaturnoe nasledstvo*, M., 1964.

⁶ Maximilian II (1811-1864), king of Bavaria, was a patron of the arts and literature. Maximilian II organized a circle of writers, and was himself one of its members. The circle was headed by the famous German writer Paul Heyse, who moved to Munich in 1854 on the invitation of the king.

4

¹ It is unknown whether Turgenev bought a dog. In the past he had bought hunting dogs in Germany (e. g., Flambo in Darmstadt: see the letter to A. A. Fet of June 29, July 9 (July 11, 21), 1860).

5

¹ Olga Khilkova married in 1862, at which time her surname became Nelidova. Since the correspondence between Turgeneva and Nelidova started in 1860, the note must be written between 1860 and 1862. Turgenev visited Olga Khilkova in Munich in 1861, and the Orthodox Easter in 1861 falls on May 5 (17), which corresponds to Turgenev's visit.

6

¹ Turgenev asked his daughter Paulina to send Bodenstedt *Scènes de la vie russe* (1858), a series of two consecutive volumes, to his address in Munich: 38, Karlstrasse (see the letter to her of April 22 [May 4], 1861). He also mentions this in his letter to Nelidova (see the letter to her of April 27 [May 9], 1861) where he singles out two stories: "Mumu" from the first book and "Postoialyi dvor" ("An Inn") from the second. Bodenstedt received all the books soon after Turgenev's departure from Munich. He discusses the plans for translation and publication of Turgenev's stories in his first letter to

the writer of December 13 (25), 1861 ("Pis'ma Fridrikha Bodenshtedta" [pp. 303-332], in *Iz parizhskikh arkhivov I. S. Turgeneva*, kniga 2, series: *Literaturnoe nasledstvo*, M., 1964, pp. 306-311).

7

¹ This letter must have been written on the 6th of April old style: as of March 24 (April 5), as is clear from his letter to Annenkov, Turgenev did not know if the issue of the journal *Epoch* had come out; (it actually came out at the end of the month of March). On April 8 (20) the journal was already out, but Turgenev did not have it in Paris, since in a letter to P. A. Pletnev he promises to obtain a copy for him from Baden-Baden (see the letter to him of April 8 (20), 1864). So the letter to Nelidova has to be dated April 6 (18) 1861.

² The story came out in the first issue of the journal *Epoch*, published by F. M. and M. M. Dostoevsky at the beginning of 1864.

³ The letter, presumably to Pauline Viardot, is not known.

⁴ Here Turgenev means the favourable outcome of his interrogation by the Senate in connection with the "Case of the 32" on January 7 (19) 1864 and January 13 (25) 1864. The "Case of the 32" was an investigation of an allegedly anti-government conspiratorial group of officials associated with the revolutionary society "Zemlia i volia" ("Soil and Freedom") and Hertsen's journal "Kolokol" (*The Bell*). Turgenev was not part of this conspiracy, yet he knew several of the suspected participants: Hertsen, N. P. Ogarev, M. A. Bakunin, A. I. Nichiporenko, M. L. Nalbandov, N. A. Serno-Solovyovich, and the Marquis N. A. Traverse. For a while, due to the numerous

postponements requested by Turgenev, it was rumored that he would never go to St. Petersburg to testify before the Senate Committee, and would remain in permanent emigration.

⁵ The identity of T. is unknown.

8

¹ Most likely Nelidova asked Turgenev to advise her on the novel *Mermaid (Rusalka)*, which she was writing at the time. It is unknown whether there was a reading of the excerpt or a discussion of the plot between the two.

9

¹ Turgenev mentions Nelidova's novel for the first time in his previous letter, of July 14, 1864.

² Turgenev most likely read the beginning of the novel in Heidelberg, in July of 1864.

³ Turgenev moved to his new house ("villa") only on April 5 (17) 1868.

⁴ Pauline Turgenev had her first miscarriage at the beginning of October of 1865.

⁵ Gaston Bruere, the husband of Pauline Turgenev, was the manager of a glass factory in Rougemont belonging to S. de Nadaillac.

⁶ E. Quinét's book *La Révolution* came out in 1865. It dealt with the situation in contemporary Europe, and the ruinous influence of catholicism on European revolutions. Turgenev sent a copy of the book to Annenkov, saying that it was "a big substantial work" (это большая, капитальная вещь; see his letter of December 20 [January

1], 1866), and "a remarkable book" (замечательная книга; see his letter, again to Annenkov, of January 17 [29], 1866).

10

¹ Most likely, Nelidova decided not to wait until March to see Turgenev in Heidelberg, and went to Baden-Baden to read him her novel.

² Evidently Turgenev did not fulfil his promise: in the following letter, of February 28, 1866, he offers to send Nelidova a letter of recommendation to Katkov, the editor of *The Russian Herald*. It can be assumed that Nelidova gave Turgenev her novel before leaving Baden-Baden for closer examination.

11

¹ See the following letter.

² The editors of the *Notes of the Homeland* were S. S. Dudyshkin and A. A. Kraevsky.

³ Here Turgenev means the hero of Ludovico Ariosto's epic poem *Orlando Furioso*. The poem is an example of the spiritual and artistic tendencies of the Italian Renaissance.

⁴ Turgenev did not visit Munich in the spring of 1866.

11a

¹ This letter of recommendation, not having a separate letterhead, is obviously an addendum to a letter to Nelidova. It could have been sent together with letter # 11, or with another unknown letter sometime between March and May of 1866.

² The last part of the letter of recommendation is missing.

12

-
- ¹ Probably Nelidova's second son, Ivan (born in 1865).
- ² The letter was written during the Prussian-Austrian war (began 17 [29] June 1866, ended with the Prague peace treaty on August 23, 1866). Communications in Europe were not badly affected by the war: Turgenev writes to Baroness Rashett in June of 1866 that "the communications are absolutely free" (сообщения совершенно свободны; see his letter to her of July 17 [29], 1866).
- ³ The letter of recommendation to Dudyshkin is unknown.
- ⁴ "Dub" could have come from the name of the family estate (Duby); "Nestor" -- the name of the monk-chronicler in Alexander Pushkin's *Boris Godunov* (a connection with the monk's apprentice Grigory Otrepev, the future tsar-imposto and an ancestor of the Khilkovs, is also possible).
- ⁵ Germ. : building castles in the air.
- ⁶ Fr.: cold, calculating, without real passion.
- ⁷ Nodier, Charles (1780-1844), French writer important for his influence on the French Romantic movement, author of a number of masterfully written fantastic short stories in the style of E. T. A. Hoffmann.
- ⁸ Turgenev was writing the novel *Smoke* (Дым).
- ⁹ Dudyshkin died unexpectedly on September 16 (28) 1866. It is likely that he never read the novel.
- # 13
- ¹ Khilkova's village in the Novosil district, Orel province.

² The first version of the novella was finished in 1862. The final version came out in the collection of Turgenev's works published by the Brothers Salaev in Karlsruhe in 1865, v. 5.

³ Turgenev probably is talking about the novel "Smoke."

⁴ Fr. : let what happens happen.

⁵ This letter to Annenkov is not known. In April of 1867 Turgenev wrote to Botkin asking him to find out from Kraevsky if the novel had been rejected. Botkin writes (in the letter of April 23 (May 5), 1867) that both Annenkov and he had inquired about the novel, and that it had been rejected. Nevertheless, Botkin did not retrieve the novel, since he had no instructions to do so.

⁶ Germ.: the forming element.

⁷ The house on Tirtgartenstrasse 3 had some problems due to poor design and construction by architect Olive (see the letter to Pauline Bruere of April 17 (29), 1867). Turgenev moved into the house only in April of 1868. Due to a lawsuit brought by his uncle and the former manager of his estate, N. N. Turgenev, Turgenev was forced to sell his new house to the Viardots and then rent the place from them (see the letter to A. A. Fet of February 12 [24], April 12 [24], 1868).

⁸ Due to illness Turgenev arrived in Petersburg only in March of that year. He never made it to his village.

14

¹ Turgenev had an attack of gout while travelling to Strassburg in early January of 1867 which lasted until his departure from Russia in March (see the letters to A. M. Zhemchuzhnikov of January 4 [16], 1867, and to Theodore Storm of January 8 [20], 1867).

² At the end of 1866 Annenkov recommended to Turgenev N. A. Kashinsky, previously the manager of the Tver estates of General-Adjunct P. N. Ignatev. Turgenev saw Kashinsky for the first time in Petersburg on February 27 (March 11) of 1867 and immediately appointed him manager of his estate instead of his elderly and inefficient uncle. Kishinsky was fired for theft in 1876.

³ Germ.: goes badly, very badly.

⁴ Turgenev was probably right: Nelidova most likely spent time at a resort in Starnberg near Munich. Other Starnbergs in Germany are of a lesser importance.

15

¹ The date is based on the letter to Ludwig Pietsch of November 20 (December 2), 1867, where Turgenev mentions exactly the same lapse of time (three weeks) as having passed since his unfortunate hunting incident. In the letter to I. P. Borisov of November 18 (30), 1867 Turgenev gives the exact day of the incident - October 30 (November 11), 1867.

⁴ *Smoke* was published by the Brothers Salaev in Moscow in 1867 at the beginning of November (old style).

⁵ "Dovol'no" (Enough") came out in volume five of Turgenev's collected works in the middle of 1865, but it is not known whether the writer sent Nelidova this volume or just an off-print of the story.

⁶ Besides the biography of general Ratmirov, Katkov also removed from the novel all mention of the Tsar's connection with the heroine Irina, and a number of phrases that could be read as allusions to certain officials.

⁷ The change of numbers in Turgenev's address happened on May 9 (21), 1867.

16

¹ Tuesday corresponds to December 17 old style.

² It is not known whether Turgenev visited Nelidova in Heidelberg.

17

¹ Monday corresponds to February 17 old style.

² Turgenev was in Paris between March 2 (24) and 17 (29), 1868.

³ Turgenev is probably talking about Prince M. D. Gorchakov (1798-1883), then Minister of Foreign Affairs of Russia and the direct superior of A. I. Nelidov.

⁴ Probably V. A. Menshikov (Prince, died in 1893), and his wife, neighbours of Nelidova in Orel province.

⁵ In his letter to P. V. Annenkov of June 16 (28), 1868, Turgenev mentions: V. P. Botkin, E. N. Feoktistov (wife), M. S. Korsakov (Governor-General of East Siberia), N. A. Miliutin, N. V. Khanykov. Other than Botkin, who is mentioned in Turgenev's letters of February, it is unknown which of these people were still in Baden-Baden at the time, and which possible new arrivals the writer associated with.

⁶ The nature of Nelidova's illness is unknown,

⁷ Germ.: every bird in its season sings according to the length of its beak (everyone is doing things the best he/she can).

18

¹ Wednesday corresponds to March 11 old style.

² It is unknown what new work by Nelidova Turgenev mentions here.

19

¹ Monday corresponds to March 16 old style.