

Contents

Acknowledgments xi

Introduction: What's in a Title? i

Part I. Cultural and Social Terrains

1. Town and Country 13
 - Two Dots on a Map 14
 - The Seigniorial Abode 25
 - Slaves of Art 30
 - Provincial Space 40

Part II. Music of the Spheres

2. The Domestic Muse 53
 - The Russian Ear 54
 - Keys to Intimacy 57
 - Orpheus in the Salon 63
 - Serf as Musician 71
 - Out of the Forest: Glinka 84

viii *Contents*

3. In Search of a Concert Hall 88
 - Philharmonia and Capella 90
 - Evenings with the Orchestra 98
 - Listening Around the Empire 105
 - The Vanquishing Virtuoso 111
 - Out of the Pale: Rubinstein 121

Part III. Empire of Performance

4. Inside the Capital Stages 129
 - Imperial Playhouses 132
 - Front Office 135
 - Backstage Stories 141
 - Audience as Cast 152
 - A Crooked Mirror? 162
 - Theater in the Round 167
5. An Unfolding Drama 173
 - Actors at Work 174
 - The Terror and the Pathos 181
 - Theater of War 189
 - Innocence and Evil in Faraway Places 199
 - The Human Comedy 203
6. Playing the Provinces 221
 - Manorial Stagecraft 222
 - Serf as Actor 238
 - The Theatrical Circuit 243
 - Lives on the Road 257
 - Theater-Land 270

Part IV. Pictures at an Exhibition

7. Academic Vistas 283
 - House on the Embankment 284
 - Classes in Art 288
 - Of Gods and Heroes 296
 - The Art of Elevation 303
 - Seeing Art, Talking Art 315
8. Exploring the Interior 320
 - Counter-Academy? 321
 - Serf as Artist 332

Peasants on Canvas 343
A Provincial Gallery 358
Petersburg: Cityscape, City Folk 366
Photo Finish 372

Part V. Finale and Overture

9. When Did the Real Day Dawn? 383
Narratives of Awakening 384
Nationhood in Counterpoint 389
The Volga Generation 398
Mutiny on the Embankment 413
Arrivals, Departures 421
List of Abbreviations 427
Notes 431
Bibliography 501
Index 549

Illustrations follow page 280