Effect of "Yearbook of the Imperial Theatres" to Culture of the "Silver" Age Society

Yuliya Guschina¹, Liudmila Mikheeva²,a

¹Russian Scientific Research Institute of Cultural and Natural Heritage named after D.S. Likhachev, Moscow, Russia
²Department of Humanities, Russian State Specialized Academy of Arts, Moscow, Russia
Email: lira19lm@gmail.com
*Corresponding author. Email: Gushchina.j@gmail.com

ABSTRACT

The article reveals the role of the "Yearbook of the Imperial Theatres" as a special type of manifesto magazine, and the official edition of the Ministry of the Imperial Court. Led by S.P. Diaghilev, the "Yearbook" received recognition and distribution among the creative class of Russia. Diaghilev is one of the key persons in art culture inside and outside Russian in the early 20th century, which is a turning point. Diaghilev's friends and associates like A. Benois, L. Bakst, V. Serov worked with enthusiasm on the Yearbook. The Yearbook included materials highlighting the importance of the synthesis of arts in the theater, and the influence of art in and out of Russia. The Yearbook showed the readers the drama theater as it was, as well as choreography and opera, which was of great importance in organizing the cultural space of the Silver age.

Keywords: S.P. Diaghilev, "Yearbook of the Imperial Theatres", the synthesis of arts in the Russian culture of the "Silver" age

I. INTRODUCTION

Sergey Diaghilev (1872-1929) is one of the key persons of both Russian and global art culture in the early 20th century. He lived in a turning times when new artistic principles were being accepted on the cups of the 19-20th centuries. Diaghilev was in close coordination with the representatives of Russian and western creative class; their discussions were full of disputes in terms of traditions and innovations, ethics and aesthetics, as well as domestic and global in art. Diaghilev was a genius impresario, he inspired and arranged famous Diaghilev's "Ballets Russes" (1906-1929) and ran the best-known opera and ballet theatrical concern. Moreover, he was an essay writer, a critic and the publisher of "World of Art" and "Yearbook of the Imperial Theatres" journals.

We now focus on Dyagilev's publishing, editing, criticizing and organizing skills in reference to new type of outlet of the "Yearbook of the Imperial Theatres" (1899-1900 and another three supplements). He created a specific type of magazines called manifest-journals. Diaghilev was reasonably named as a leader who had managed to bring new ideas to the art as inspire and lug away young artists, writers and critics. It complied with the spirits of the Silver Age as the most exquisite times of the Russian art and cultural life in the early 20th century.

II. "YEARBOOK": THE OFFICIAL EDITION OF THE MINISTRY OF THE IMPERIAL COURT

The Yearbook managed by Diaghilev got recognition and circulation among creative class of Russia. Dyagilev carried out a series of reforms. First, he changed the issue period of the journal and that was "six winter month", when theatre life in Moscow and Saint-Petersburg was very active. He considered the Yearbook to be issued by installments during that period should have also had some articles about aesthetics and critics. Further, there meant to be dramatic works themselves and theater life reviews as well as the other resources about theatres. Secondly, Diaghilev improved the promotion of the magazine. So he suggested to put ads about new issue in crush-rooms of the Imperial theatres and put up photos of actors for sale, which helped major distribution of the magazine to the public. Diaghilev used his experience in the "World of Art" to organize the Yearbook. His friends and fellows (A. Benua and L. Bakst) were into the job looking for illustrations, creating decoration projects and studying archives. Together with Diaghilev, the artists prepared fonts, vignettes, and photographs to give these materials liveliness and expressiveness. In particular, the artist Valentin Serov made lithographic portraits of artists for the Yearbook.
Illustrated theater periodicals were widespread in Western Europe at the end of the 19th century. It was something like a chronicle of theatrical life. For Russia, it was a new business which was reflected in the Yearbook. Diaghilev wanted to present the readers with an illustrated chronicle. The publication was supposed to include the calendar of seasons of the capital's theaters, lithographs of scenery for plays, operas, ballets, full list of artists and their roles, information about theater schools and drama courses, biographies and obituaries, and theater announcements.

The Yearbook was the official publication of the Ministry of the Imperial Court. The first issue was dedicated to the theatrical season 1890-1891. It contained materials from the past year. The publication consisted of two parts: the first was an overview of the activities of the Imperial Theaters, and the second was the lists of artists and theatrical repertoire.

The first editor of the Yearbook of 1892-1898 was a member of the Directorate of the Imperial Theaters, A.E. Molchanov. Seven tomes and fifteen supplements were released. Apart from the repertoire, there was a list of pieces with an indication of how many times this or that piece was performed; theatres' reviews (separately for Moscow and St. Petersburg) — opera, drama, and ballet. Further, there was information about the troupe staff and changes of the staff. Articles about leading artists and their anniversaries were published. The illustrations were based on the performances. However, in general, the amount of publication was poor in presentation and did not find a response among theatergoers.

Under the leadership of Diaghilev, a cold official publication (Vestnik) was turned into a luxurious art magazine.

III. THE "YEARBOOK" BEFORE DIAGHILEV

Even before Diaghilev's leadership of the Yearbook, the Directorate of the Imperial Theaters revised the concept of the publication and included a review of literature on theater and music, having provided a bibliographic overview. Afterwards they concluded that theatrical and dramatic literature had been in poor condition. The author of the review, N.M. Lisovsky, spoke of the need to create a theatrical society with a special theatrical magazine, where the issues of theatrical and musical art would be scientifically developed. Even before Diaghilev, there was an idea to create a supplement to the Yearbook. Three separate application books had been released. It was assumed that there would be coverage of historical and literary activities.

Nevertheless, before Diaghilev, the Yearbook hadn't have profit, and it caused a loss even. The director of the Imperial Theaters, Prince Volkonsky, tried to take actions to reduce the cost of publishing. When Diaghilev was appointed as the editor of the Yearbook, Volkonsky proposed him an idea of reorganizing the publication. Diaghilev worked in the position just for a year and a half, and he prepared what had not been done before, as well as a new tome for the season of 1899-1900 including three supplements. Diaghilev really became an innovator. He not only stated the facts of theatrical life, but also analyzed them. He was engaged in mass educational activities as he did it before in the magazine World of Art.

Apart from the anniversary overviews of artists activities, large analytical articles were published on the problems of drama, scenography, history and theory of dance. In other words, the magazine became a kind of tribune where all interested people could pose important questions to the public. The appearance of the book also changed: coated paper, photos of artists covered with thin sheets of tissue paper elegantly patterned, theatrical costumes and scenery been demonstrated as well. Artists L. Bakst and M. Dobuzhinsky created original headpieces, vignettes; the form of presentation of materials was varied, as well as the pictorial range. For the anniversary of the Russian theater and its founder Fyodor Volkov, a large analytical article by P. Morozov was published, dedicated to the 150th anniversary of the theater in Yaroslavl. The article was illustrated with engravings, as well as the program of the ballet The Refuge of Virtue, in which Volkov himself took part. The publication included portraits made by V. Serov, scenery for the ballet Sleeping Beauty.

Yearbook of the Imperial Theaters, season 1899-1900 was published under the editorship of S.P. Diaghilev (Appendix 1,2,3, also edited by S.P. Dyaghilev).

Part 1 was dedicated to the jubilee of the Russian theater, namely the 150th anniversary of the theater in Yaroslavl, founded by Fyodor Volkov.

Let us also note the materials of the Yearbook about I. A. Vsevolozhsky (an outline of his artistic activity is given in the article by E. Ponomarev).

I.A. Vsevolozhsky was the director of the Imperial Theaters. His works: sketches for costumes for the spectacular ballet Magic Pills (1885).

Vsevolozhsky drew sketches for many productions: 1) for ballets (Sleeping Beauty, Bluebeard, Cinderella, The Nutcracker), 2) for historical and fantastic ballets (A Vain Precaution, Esmeralda, Raymonda), 3) for extravaganza ballet dances in operas.[1]

IV. DIAGHILEV AND HIS FELLOW ARTISTS

The article by N. Bozheryanov is dedicated to the decorator Gonzago. Italian, originally from Venice,
Peter (Pietro) Gonzago (1794; set 1831). Through the history of decorative painting in Russia, the materials prepared by Gonzago were presented, who is a professor, the greatest decorator in Russia.

It is noteworthy that Diaghilev mentioned materials showing his understanding of the importance of the synthesis of arts in the theater, as well as the mutual influence of Russian and foreign art. Considerable attention was paid to the St. Petersburg ballet and opera and everything was followed by a large number of photographs. The readers were introduced to the work of P.P. Gnedich, the actress Maria Savina, as well as the anniversary of the Bolshoi and Alexandrinsky Theaters. Articles by art critics about the history of decorative painting in Russia were interesting. Diaghilev decided to separately give information about the St. Petersburg Imperial Theaters - on the left side, and on the right - about Moscow ones. It was indicated what exactly would be given: ballet, opera, drama; date, day of the week, and ticket prices. [2]

The content of the supplements had also been changed. For example: the first appendix contained an article by the critic A. Koptyaev A.K. Glazunov as a Ballet Composer, and the second appendix included a large study of the ballet critic V.Y. Svetlova Historical sketch of ancient choreography. That was the first professional work on the history of dance; the third appendix contained a list of ballets staged in St. Petersburg. Thus, Diaghilev pursued not only educational goals, but also practical ones, which were aimed at the payback of the publication. These goals were achieved, and for the first time in a long time, the publication brought, albeit small, but profit. All reviewers noted that the design of the publication had been changed for better: an elegant cover, vignettes, fonts, and designs of scenery made by P. Gonzago. Critics said that the edition was luxurious, much better than the previous art editions, and called the Yearbook one of the few magnificent Russian albums. Frankly, there were also negative reviews related to the fact that the Yearbook was even called a branch of the World of Art magazine; nevertheless, the biographies of the artists, their portraits, episodes from the history of the Russian stage, memoirs, and little things of theatrical antiquity gave the Yearbook the significance of a kind of historical and literary manual. Nikolay II approved the publication in a new form and expressed his pleasure. [3]

A new tome of the Yearbook was being prepared for 1901, but a conflict was developed between Diaghilev and Volkonsky. They discussed preparations for the production of L. Delibes' ballet Sylvia. Artists-associates of Diaghilev (A. Benois, Lev Bakst, E. Lancere, V. Serov, K. Korovin) were actively engaged in the creation of scenery, making sketching. Volkonsky refused to give an official order that the production of the ballet was entrusted to Diaghilev; he demanded that everything should have been agreed in advance, under the strict control of the Directorate of the Imperial Theaters.

Volkonsky, as a director, knew about that, but being a civil person. He believed that an official message should have appeared in the Journal of Orders, that was not the case, so Volkonsky canceled Diaghilev's direction of the ballet production. Although, Volkonsky promised that this was purely formal, and Diaghilev would be able to calmly continue his work. After that, however, he canceled the direction of Diaghilev's staging part of the ballet, citing the dissatisfaction that could arise in the theater. Diaghilev submitted his resignation letter.

By the order of the Directorate of the Imperial Theaters, a printing house of the Department was created (1888), which was called the Printing House of the Imperial St. Petersburg Theaters. The printing house printed evening programs of performances, tickets, forms, and an intradepartmental publication appeared — the magazine order, which came out every two or three days. There was information about theaters schedule, performances, rehearsals, as well as about the attendance of performances by tsars; librettos of operas and ballets were also published. The main products of the printing house were posters. [4]

In the late 1880s, theatrical archives were put in order, and the centenary of the Moscow Imperial Theaters was celebrated. On December 20, 1890, the writer P.P. Gnedich submitted to the director of the Imperial Theaters Vsevolozhsky a petition for the publication of a private theatrical almanac entitled Yearbook of the Imperial Theaters. The program of the Yearbook included: a calendar of the season of St. Petersburg and Moscow theaters, photos of plays, operas, ballets, a complete list of artists with the designation of roles, a general outline of the seasons, information about the theater school and drama courses, biographies and obituaries, a bibliographic department, and theater announcements.

Illustrative material was of particular importance, so the photographs were taken very carefully. Photo development store by K.A. Fischer prepared portraits of artists and playwrights. Clichés of drawings were performed by Viennese and St. Petersburg firms, and then everything was passed into the hands of Golike and Vilborg. The first editor was A.E. Molchanov.

The Yearbook began to target a wide audience, articles on literature reviews, theater and music, bibliographic reviews were published, and the Yearbook became a kind of an important manual for private and provincial entrepreneurs (sets, costumes). [5]

Historical and scientific material occupied an important place. Over time, the content of Yearbooks...
began to grow, and A.E. Molchanov had the idea of creating supplements. A subscriber could receive four books instead of one in a year, while the Yearbook was not yet a periodical, although it was often referred to as a magazine covering theater problems that contributed to the development of domestic theatrical thought.

V. YEARBOOKS REVIEW

Here is a review of the Yearbooks: the season 1897-1898, editor A.E. Molchanov; issue No. 4, 1909, issue No. 5, 1909. This 25-page Yearbook presented the repertoire of separately St. Petersburg and Moscow Imperial Theaters. Which contained in the part of St. Petersburg were Mariinsky, Alexandrinsky and Mikhailovsky, and in the part of Moscow, there were information about Bolshoi and Maly theatres. The repertoire was presented from August 17, 1897 to May 5, 1898, and even the ticket price was indicated. For example, at the Mariinsky Theater - Eugene Onegin, Life for the Tsar; ballets Sleeping Beauty, Mikado's Daughter, Coppelia; in Alexandrinsky there were plays – The Inspector General, Dowry, Krechinsky's Wedding; at the Mikhailovsky Theater, there were Romeo and Juliet, and Tartuffe. In Moscow theaters, the Bolshoi was mentioned with the operas "Ruslan and Lyudmila", "The Queen of Spades", such ballets as "Giselle", "Esmeralda", "Pharaoh's Daughter"; at the Maly Theater, there were Wolves and Sheep, Thunderstorm, Mad Money.

There was a section on free performances for pupils of the capital's educational institutions, as well as a performance for the formation of the Fund for the issuance of grants to students at the drama courses of the St. Petersburg Theater School. The performances of the French theaters and the Berlin Lessing Theater were mentioned separately. A significant place was occupied by the benefit performances of famous actors, for example, the ballerina F.S. Kshesinskaya, the dramatic actress Vasilyeva. The repertoire included performances in favor of the Russian Theater Society (for example, the opera Huguenots, and the ballet Cinderella). At the Bolshoi Theater, one of the performances was in favor of the Shelter for Aged Artists and their families (the tragedy Mary Stuart). For a whole month both in St. Petersburg and in Moscow, there were free performances for the capital's educational institutions. The Bolshoi and Maly Theaters of Moscow hosted performances in favor of the Iveron Community of Red Cross Sisters of Mercy. In St. Petersburg, concerts were held in favor of the disabled. There were free performances in favor of the Society for the Care of the Weak and the Convalescent. In May, there was a performance both in St. Petersburg and in Moscow in favor of people affected by crop failure. All this suggests that the Russian Theater Society showed real concern for those who needed it: disabled people, students, and elderly artists. And there were a lot of performances of the kind. A large section of the "Yearbook" presented a list of plays performed on the stages of the Imperial Theaters, indicating how many times these performances had been performed. Dramas, operas, ballets, performances prepared by French actors, separately in St. Petersburg and Moscow, were placed in a separate section. Much attention was paid to the list of the Imperial Theaters, indicating in which performances certain actors took part. The main directors, tutors, prompters were listed. Chorus girls were on a separate list. The ballet troupe was presented on eight pages, with the indication of the first choreographer Marius Petipa. High-quality drawings, screensavers, vignettes are unusually good, which could not fail to attract the attention of readers. The French drama troupe was presented in detail. Orchestras in different theaters were included in a separate section. In the decoration department, both decorators and their assistants, and stage operators, as well as the lighting department, props, wardrobe and dressing room were indicated. A list of the personnel of the Theatrical Directorate (separately St. Petersburg and Moscow offices) was presented. A medical unit with staff and doctors on duty was designated. In terms of volume, this was 1/4 part of the Yearbook. Further in the Yearbook there was a review of the activities of the imperial scenes. About 1/3 of the collection was dedicated to the Russian Drama Theater. Plays were indicated, annotations were given briefly, a list of characters and performers as well as incredibly interesting photos, scenery, photos of actors in costumes, edited by the authors like F.S. Kozachinsky were presented. The comedies by Moliere (The Imaginary Sick, Tartuffe), and the comedy of Gogol The Inspector General were presented. In the Yearbook, even the distribution of roles was indicated, drawings were made from photographs, for example - the artist F.S. Kozachinsky drew from a photograph. The Ballets rubric revealed the well-known ones that have survived to this day (Cinderella, Raymonda, The Little Humpbacked Horse), as well as those that were described in detail in the "Yearbook", but, unfortunately, have not survived in the repertoire of modern ballet theaters, for example - Mikado's Daughter, Stars. 20 pages were devoted to the Imperial Theater Schools: ballet department, drama courses, indicating how many students and pupils had been admitted, separately in St. Petersburg and Moscow. We may examine what roles were performed at the exams, who and where was assigned to the service from among the graduates. At the end of the Yearbooks there was a list of the staff of teachers and employees in the Imperial Theater Schools.

The Yearbook ended up with a theater and literary cabinet at the Directorate of the Imperial Theaters, which specified the procedure for submitting plays by authors to the Directorate. The plays shown were those
approved by the committee. The latest material was dedicated to the 25th anniversary of the artistic activity of the singer Antonina Ivanovna Abarinova on the Imperial stage.

VI. YEARBOOKS ABOUT CHEKHOV AND OSTROVSKIY

In the content, there were memories of the famous Russian playwright A.N. Ostrovsky, nearest tasks of the Maly Theater indicated, the resumption on its stage of Ostrovsky's dramatic chronicle Dmitry the Pretender and Vasily Shuisky. Student performances in the Mikhailovsky Theater were analyzed as well as critical notes on the production of Shakespeare's play The Tempest; also there was an interesting article about forgotten Russian dancers (for example, about M.V. Korneeva), a new heading called Impressions of the season about the Alexandrinsky theater, and about the drama theater of Efros. The reader could get acquainted with the activities of the Munich Theater of Artists, as well as with the chronicle of foreign literature about the theater. And an extensive list of bibliography was presented. Photos of the Grand Duke Konstantin Konstantinovich in the role of Don Caesar were presented as an appendix.

Issue 5 for the same year presented materials about the last two meetings with Anton Pavlovich Chekhov, an unpublished letter to Meyerhold, and analysis of the production of R. Wagner's opera "Tristan and Isolde" at the Mariinsky Theater, with costumes of actors. The reader would see the reasoning about the era and style in the production of this opera. The first production of Ostrovsky's drama "The Thunderstorm" was covered. In the section, Artistic Applications sketches of costumes for the opera Tristan and Isolde were mentioned, as well as the scenery of the artist K. Korovin for the play Uncle Vanya by Chekhov. The most successful roles played by famous actors were considered, for example - Maria Savina and Nikolai Khodatov, Maria Domasheva and Alexander Petrovsky in Chekhov's play Ivanov, as well as staging of the play The Ideal Husband by O. Wilde.

Let us refer to the Appendix of the Yearbook № 2 for the season 1899-1900. The title Historical Sketch of Ancient Choreography, written by Valerian Svetlov, art critic and theorist of choreography, is of interest to us. This extensive essay was the first serious theoretical work on choreography, which was devoted to the history of the emergence of the art of dance. The author himself singles out two large sections in the essay: the first is pre-antique choreography, the second is antique.

An analysis of the Yearbooks convinces us that the struggle between different trends and trends in Russian theatrical life took place with a particular focus on Russian drama theater in its classical form, applying to both traditions and repertoire. In particular, a lot of attention was paid to Gogol and Ostrovsky (Yearbook 1897 - 1898). During the season (1897-1898), 239 performances were staged, including in two St. Petersburg theaters - Alexandrinsky and Mikhailovsky - Gogol's comedy The Marriage was staged, and at the opening of the season at the Alexandrinsky Theater - Gogol's comedy The Inspector General, staged in the new form (scenery and costumes).

Let's go back to the Yearbooks. A significant place in them is occupied by the memoirs of critics, journalists about meetings with famous playwrights, as well as unpublished letters. So, in the 5th issue of 1909, the memoirs of E.P. Karpova Two last meetings with A.P. Chekhov. Memories are very pleasant and personal. The first meeting gives us an idea of the young Chekhov, when the author of his memoirs met him at performances, in literary circles, and simply in conversations. Karpov wrote that the closer he got to know Chekhov, the more sympathetic and kindred he became to him. Another meeting in June 1902 in Moscow reveals to us another Chekhov, who came to the apartment of Vera Feodorovna Komissarzhevskaya. Chekhov was seriously ill, it was hard for him to breathe, his body was hunched over, haggard, grayish-pale face, and painful fatigue.

P.A. Rossiev presented some sheets of a notebook in the 5th issue of the Yearbook of 1909, having called them Near the theater. He talked about the Oryol City Theater, where Pyotr Mikhailovich Medvedev was the entrepreneur, in whose troupe Strepetova, Savinova, Ivanov-Kozelsky played. He talked about the magazine Artist and the anniversary of the great Maria Ermolova. In the second part of the notes, he talked about the Oryol Theater after Medvedev, about some of its (theater) declines. The notes were mostly subjective and reflect the tastes of a contemporary in the early 900s. Interestingly, the Appendix advertised the following magazines: Russkaya Starina (historical journal), the weekly journal Life's demands (Bulletin of Culture and Politics), Igrushka (a monthly children's illustrated magazine for middle-aged children), and, of course, Yearbook of the Imperial Theaters with detailed annotations.

The cover of this issue itself was made by the artist Lev Bakst, the vignettes - by Dobuzhinsky, zincographic works - based on the artists' sketches and photographs.

VII. REFORMS IN THE "YEARBOOK" AND THEIR EVOLUTION

Diaghilev and the artists of the world of art close to him have been actively fighting for the renewal of the scene since the end of the 90s. In general, that was included in Volkonsky's reform plans. At first,
Diaghilev believed that all these innovations should have been tested in the Yearbook.

Diaghilev decided to bring to mind, to publish the unfinished by Molchanov (his predecessor) Yearbook of the season 1898-1900. World Artists under the leadership of A. Benois began work on the next issue. In February 1901, a gorgeous volume was prepared in a luxurious binding and was presented to the king directly to the royal box. Evaluation by contemporaries was ambiguous, innovations and the artistic side of the almanac evoked a positive response, but there were fears that the Yearbook might lose its face and turn into a branch of the World of Art magazine.

As for the literary materials, they were recognized as weak: the articles were mainly of an anniversary character or repeated those that had already been read to students at the Alexandrinsky and Mikhailovsky theaters in lecture courses.

In February 1901, P.P. Gnedich was appointed editor. The Yearbook has completely lost its original face. The public did not want to read the descriptions of premieres, benefit performances, decorations, and anniversaries, nor the world of art was already working on the illustrations: P.P. Gnedich did not have time to properly prepare the publication for publication. He was chronically behind the reporting season. The number of subscribers dropped to 200. The magazine was often checked for reports, estimates, etc. The offended Gnedich resigned.

Questions arose: for whom the Yearbook was published, what were the ways of its development, its place among other theatrical publications. Librarian of the Central Theater Library P.P. Schenck said that the Yearbook could not and should not be an artistic and literary publication, because its main purpose was to serve as a professional report, giving a complete and accurate picture of the activities of the imperial theaters, without decorating the tables of living rooms with its luxury.

The theatrical public was interested in the critical articles on theatrical activity. The idea of an extraordinary personality like S.P. Diaghileva P.P. Schenck was rejected.

The censor of dramatic works at the Main Directorate - Baron N.V. Osten-Drisen accepted the post of the editor in the "Yearbook". The magazine was already distinguished by its eclecticism, but there was a question: should the Yearbook remain dry and protocol-like - like Senatskiye Vedomosti or Government Gazette?

Over the past 10 years, interest in the theater has noticeably increased in Russian society. At the same time, the demand for printed works devoted to the theory and practice of performing arts had been increased as well. Looking closely at various currents of theatrical idea, interpreting them animatedly, society, however, did not find an organ that would objectively and comprehensively, exclusively from an artistic point of view, illuminate issues related to theater. The place that was once occupied in literature by the Pantheon magazine, and later by the Artist, has remained vacant to this day. [6]

N.V. Osten-Drisen believed that the Yearbook should reflect the imperial scene as an academician of the performing arts, but with the fact that it is on the imperial stage that theatrical searches and innovations should be focused and rethought.

VIII. CONCLUSION

The reform of the magazine was still unsuccessful, the team did not work out, the cooperation of directors, actors, and artists did not work out. Meyerhold, N.K. Yakovlev, Sumbatova-Yuzhina and no one else wrote for the magazine. The writers also felt uncomfortable in the Yearbook.

To fill the volume of the journal, Osten-Drisen had to publish fragments of huge works (for example: the monograph by V.N. Vsevolozhsky-Gerngross on theater education in Russia since the 17th century).

There was nothing to print. The artistic part fell into decay. Trouble with the artists E.E. Lanceray, M.V. Dobuzhinsky was on issues of style (vignettes, screensavers), in the financial part: the situation was critical, the price increased. Osten-Driesen was forced to liquidate copies of the magazine that had not been sold over the past years (they were simply scattered around the Alexandrinsky Theater and the theater library). They began to be distributed free of charge.

In May 1916, P.P. Gnedich applied to the Cabinet of Ministers with a request to allow him to use the archives of His Majesty Directorate. He would like to focus on the work of Ostrovsky, the Meiningen tour. His Majesty's office gave permission.

After the February Revolution, the idea of renewing the Yearbook arose again. A.A. Pleshcheev wrote about that. There was an idea of passing the publication to private hands. However, the October Revolution took place.

In 1918, under the People's Commissariat for Education, the Collection of Historical and Theatrical Sections began to be published, very similar to the Yearbook. P.P. Gnedich reached A.V. Lunacharsky. The last agreed as he wanted to fill the gap from 1915 to 1918. The Yearbook was completely sold out, even those in the storerooms and basements.

In 1920, the reformed Yearbook was prepared for publication. Artist M.P. Bobyshev released the cover.
but there was a paper crisis. In 1922, the Appendix book was published.

The 1922 edition had put an end to the history of the Yearbook.

References

[1] Krasovskaya V. M. "Russian ballet theater of the early twentieth century" in 2 volumes. Volume 1 L. Art 1971, P. 315
[2] Diaghilev S.P. and modern culture. Materials of the international symposium "Diaghilev Readings". Perm, 2014.
[3] Korolev D. G., "Essays on the publishing history and distribution of theatrical books in Russia of the 19th-early 20th centuries". St. Petersburg, 1999, P. - 155
[4] Korolev D. G. P. 164.
[5] Korolev D. G., P. 168; RGIA, F. 472, Op. 48, p. HR. 773. L. 102-104.
[6] Shestakov V.L. Russian Silver Age: A Belated Renaissance. SPb.: Aleteya, 2017. - 186 p.