

FEDOR SOLOGUB IN ENGLISH-LANGUAGE ANTHOLOGIES 1950-2023

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ABSTRACT

The works of the writer Fedor Sologub have appeared in English translation since 1913. Many of them were published in literary anthologies, a popular means for bringing aspects of a literature to readers who do not read the original language. Before 1950, Sologub was featured mostly in general collections, which usually portray him as Russia's quintessential decadent author. After 1950, in connection with increased interest in the Russian language, a more diverse range of anthologies was published, many of which were created by scholars with a background in Russian literature. Their portrayal of Sologub, as a result, often was more detailed and nuanced and explored aspects of his poetics beyond his "decadence". The anthologies themselves included many works that had not previously appeared in English, not only his poetry and prose, but also dramas and theoretical writings. Covering the years 1950-2023, this article discusses the major types of literary anthologies that feature Sologub and examines how they presented him to English-speaking audiences. Attached to the article are bibliographies of anthologies that include Sologub's works and of the translations that appear in them.

KEYWORDS: Sologub, Russian to English translation, Russian symbolism, decadence, literary anthologies, reception.

FEDOR SOLOGUB EN ANTOLOGIES EN LLENGUA ANGLESA 1950-2023

RESUM

Les obres de l'escriptor Fedor Sologub apareixen en traducció anglesa des de 1913. Moltes d'elles es van publicar en antologies literàries, un mitjà popular per apropar aspectes d'una literatura als lectors que no llegeixen la llengua original. Abans de 1950, Sologub apareixia principalment en col·leccions generals, que normalment el retraten com l'autor decadent per excel·lència de Rússia. Després de 1950, en relació amb l'augment de l'interès per la llengua russa, es va publicar una gamma més diversa d'antologies, moltes de les quals van ser creades per estudiosos amb formació en literatura russa. Com a resultat, la seva representació de Sologub sovint era més detallada i matisada i explorava aspectes de la seva poètica més enllà de la seva "decadència". Les mateixes antologies incloïen moltes obres que no havien aparegut anteriorment en anglès, no només la seva poesia i prosa, sinó també drames i escrits teòrics. Cobrint els anys 1950-2023, aquest article analitza els principals tipus d'antologies literàries que presenten Sologub i examina com el van presentar al públic de parla anglesa. A l'article s'adjunten bibliografies d'antologies que inclouen obres de Sologub i de les traduccions que hi apareixen.

PARAULES CLAU: Sologub, traducció del rus a l'anglès, simbolisme rus, decadència, antologies literàries, recepció.

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The works of the Russian symbolist writer Fedor Sologub (Fedor Teternikov, 1863-1927) began to appear in English-language translation in 1913 and were first collected in literary anthologies in 1915.¹ For a short period, Sologub was one of the most popular Russian authors in England, where many considered him the face of Russian modernism or the successor to popular previously translated authors such as Dostoevsky or Chekhov. In 1915, two collections of his stories appeared on the same day: *The Old House, and Other Tales* (translated and edited by John Cournos) and *The Sweet-Scented Name and Other Fairy Tales, Fables, and Stories* (translated and edited by Stephen Graham).² In 1916, Cournos translated Sologub's drama *The Triumph of Death* (Победа смерти), his novel *The Little Demon* (Мелкий бес; together with Richard Aldington), and *The Created Legend* (Творимая легенда).³

Interest in Sologub waned as English-speaking readers turned their attention to early Soviet literature, but his works continued to appear in anthologies from time to time. There was another surge in interest in Russian literature related to the Second World War, and Sologub appeared in several anthologies during the 1940s. Between the years 1915 and 1950, his poetry and prose appeared in no fewer than 22 English-language anthologies, many of which were republished several times.

During the 1950s, only one work by Sologub, the story "The White Mother" (Белая мама) appeared in English, in an anthology originally published in 1924 (Townsend 1952).⁴ After the launch of Sputnik-1 in October 1957, the number of students studying the Russian language increased dramatically, and Sologub benefitted from the corresponding surge in interest in Russian literature and culture.⁵ Two new translations of *The Petty Demon* (Мелкий бес) appeared in 1962, and the Russian text of the novel was republished in 1966.⁶ During this time, Ph.D. degrees were awarded to several Sologub scholars who, along with a few others, determined the directions of Sologub research in English, which included several book-length studies.⁷ While earlier anthologies mostly portrayed Sologub

¹ The present article is a continuation of Merrill (2022), which discusses Sologub in English-language literary anthologies for the years 1915-1950.

² See Стрельникова (2019) and Стрельникова & Сысоева (2020) for information on these anthologies and their reception.

³ Sologub's *The Created Legend* (Творимая легенда) is a trilogy, but Cournos translated only the first volume. Samuel D. Cioran published the first complete translation (Sologub 1979). To avoid any confusion, in this text the Russian title is provided every time a new English translation is mentioned. All referenced texts can be found in the appendices after the text.

⁴ All cited anthologies are found in Appendix A; page numbers are given in the body of the text.

⁵ See Kraemer, Merrill & Prestel (2020).

⁶ See Sologub (1962a, 1962b, 1966).

⁷ For dissertations see Bristol (1960), Kalbouss (1968), Barker (1969), Brodsky (1972), and Ivanits (1973). For examples of early scholarship see Field (1961, 1962), Kostka (1965), and Ronen (1968).

as an isolated decadent, these scholars explored new areas of his life and works and contributed to a better-rounded portrayal of him as a writer and central figure in the symbolist movement. For example, in 1971, Simon Karlinsky writes of “three key writers” who “thoroughly reformed” the Russian novel in the first decade of the 20th century but were ignored by Russia’s “neo-Chernyshevskians”. Karlinsky insists that “those who care about Russian literature were never in doubt” about the importance of these three: Andrei Belyi, Aleksei Remizov, and Fedor Sologub (Karlinsky 1971: 16).⁸

Before 1950, much of the work of compiling Russian literary anthologies was done by Russian emigres or by writers who taught themselves Russian or collaborated with native Russian speakers. These early anthologies mostly present Sologub as the consummate decadent who stood apart from all of his contemporaries in his hatred of life and praise of death. The works selected by the anthologies’ compilers mostly reinforce this view. After 1950, the picture changed. First, because of the number of his works that appear, many in English translation for the first time: the 46 post-1950 anthologies discussed here feature 85 poems, 62 prose works (stories and little fairy tales [сказочки]), two dramas, and numerous theoretical and critical works. Second, after 1950, literary specialists began participating in the creation of anthologies, meaning that their portrayal of Sologub in introductions and biographical sketches often became more nuanced and informed by scholarship. Certain of his works were translated and published repeatedly, leading to the formation of a small English-language Sologub canon.

This article focuses on book-length literary anthologies that feature Sologub’s work. The discussion and attached appendices do not include translations that appeared in journals.⁹ Those translations deserve separate treatment. The era from 1950 to the present sees many anthologies that, judging by the title and scope, could have included Sologub but do not.¹⁰ Omitting Sologub is not unusual; in a long article on “The Silver Age of Russian Poetry”, Luther (2014) devotes extensive space to Viacheslav Ivanov, Valery Bryusov, Alexander Blok, and Zinaida Gippius, but only mentions Sologub twice in passing. This lack of attention stems from the common opinion that Sologub stood alone and did not fit into existing literary movements, an attitude that earlier English-language anthologies took directly from Russian criticism.

Before 1950, Sologub’s works appeared almost exclusively in general Russian literature collections, but by 1960 they began to be published in several types of anthologies. There appear many dual-language books mostly intended

Major early books on Sologub include Hansson (1975), Rabinowitz (1980), and Greene (1986), and one in Russian, Селегень (1968).

⁸ For a detailed review of English-language criticism on Sologub from 1957 to 2006, see Anon. (2012).

⁹ For example, Kayden (1973) and Merrill (2000-2001, 2002).

¹⁰ For example, Proffer (1969), McKane (1985), and Masing-Delic (2011).

for students studying the Russian language. Several translators pay special attention to Sologub's poetry, whether on its own or alongside other poets, often placing him within discussions of the best way to "translate" a poem. Sologub's works also appear in specialized thematic collections and in a few that were devoted entirely to Sologub.

The years after 1950 did see some general literature anthologies. *50 Writers: An Anthology of 20th Century Russian Short Stories* (Brougher, Miller & Lipovetsky 2011) includes a new translation of Sologub's story "The Invoker of the Beast" (Призывающий зверя). According to the compilers, "Sologub was one of several modernist writers who felt something cataclysmic was coming" and his "mythologically shaped tale, 'The Invoker of the Beast' (1906), embodies the gravitation of Russian life toward 'symbolic suicide', toward self-destruction" (2011: 23-24).

Several general anthologies include previously published translations. For example, *Great Russian Short Stories* (Negri 2003) features the Cournos translation of "The White Mother". The editor does not mention Sologub by name in the collection's short introduction but argues that each story offers "an unvarnished portrait of the pre-Stalinist Russian character – painfully conflicted by greed, self-destruction, love, and hope", and that their authors "have been immortalized as the masters of modern Russian literature" (Negri 2003: vi). This same translation of "The White Mother" appears in *100 Great Short Stories* (Daley 2015) by the same publisher, Dover, which is known for low-cost editions of literary texts.

Online and on-demand publishing, assisted by sites such as Amazon, have given new life to some general Russian literary anthologies. A representative example is Thomas Seltzer's *Best Russian Short Stories* (1917), which includes Cournos' translation of Sologub's "Hide and Seek" (Прятки). This collection has reappeared in various forms in print and online. An exact copy has been sold electronically by vendors such as BiblioBazaar (2006) and Xist Publishing (2015). Seltzer's collection has been combined with others to create electronic books such as *The Giants of Russian Literature: The Greatest Russian Novels, Stories, Plays, Folk Tales & Legends* (Musaicum Books, 2019, 9408 pages), *The Great Classics of Russian Literature: 110+ Titles in One Volume* (e-artnow, 2019, 9410 pages), *Russian Legacy Boxed Set: The Greatest Russian Novels, Short Stories, Plays, Folk Tales & Legends* (e-artnow, 2019, 9650 pages), and *The Classics of Russian Literature: The Greatest Russian Novels, Short Stories, Plays, Fairytales & Legends* (Sharp Ink Publishing, 2022). This same version of "Hide and Seek" appears in a similar electronic book that combines other existing anthologies, *The Best Russian Plays and Short Stories by Chekhov, Dostoevsky, Tolstoy, Gorky, Gogol and Many More* (e-artnow, 2015). In 2008, Seltzer's anthology was reprinted as *Best Russian Short Stories: The Uncensored Edition*, with the second part of the title likely added to attract the attention of Western readers, who often associate Russia with censorship. The sheer number of such electronic publications and the ease with which they are created and distributed makes a complete bibliography difficult and potentially

repetitive. This article will not include electronic books, but instead mentions them as a phenomenon that deserves closer study. This article instead will focus on printed editions.

Several general anthologies that include Sologub focused on poetry. *An Anthology of Russian Verse, 1812-1960* (Yarmolinsky 1962) is a revised edition of *A Treasury of Russian Verse* (1949), which was a new edition of a book first brought out in 1921 (the Sologub content did not change). Yarmolinsky, for many years the head of the Slavonic Division of The New York Public Library, selected three poems by Sologub, “We are Weary” (Мы устали преследовать цели), “Austere My Verse” (Суровый звук моих стихов) and “The Devil’s Swing” (Чортовы качели). He clearly had his preferences; he included seven poems by Bryusov, 13 by Blok (a favorite of almost all English-language poetry anthologies) and none by Gippius. Repeating his words from the previous edition, Yarmolinsky describes Sologub as “a decadent of Baudelaire’s stripe” but allows that there are “moments, however, when earthly existence presents itself to the poet as a rung of ‘an endless ladder of perfections’. Yet his hosannas are less compelling than his blasphemies” (Yarmolinsky 1962: xxxii).

For *Two Centuries of Russian Verse: An Anthology* (Yarmolinsky & Deutsch 1966), Yarmolinsky was joined by his wife, the college instructor, writer, and translator Babette Deutsch. It is a revised and expanded version of *An Anthology of Russian Verse, 1812-1960* (Yarmolinsky 1962). In the introduction, Yarmolinsky writes that most of the poems were rendered into English verse by Deutsch, on the basis of prose drafts he prepared (Yarmolinsky & Deutsch 1966:viii-ix). To this anthology they added Sologub’s decadent “I Do Not Crave” (Я воскресенья не хочу), the only time this poem has appeared in English translation. To his introduction, Yarmolinsky attached a new note about Sologub after the Bolshevik revolution: in 1922, Sologub published “a little collection of frivolous bergerettes, a gesture of such complete disdain for the Zeitgeist as to be audacious. This was his last appearance in print” (Yarmolinsky & Deutsch 1966: xlviii).¹¹

For his *Twentieth-Century Russian Poetry: Silver and Steel* (Yevtushenko 1993), Yevgeny Yevtushenko selected one poem by Sologub (out of 1075 pages and 245 poets), “The Devil’s Swing”. The editors present Sologub solely as a decadent figure for whom the “evil and ugliness of the real world are beyond humans’ capacity for improvement”, leaving escape into dreams or art as their only option. They describe the content of Sologub’s poetry as “highly original and often profoundly disturbing” (Yevtushenko 1993: 11).

The large number of Russian literary readers for students of Russian published after 1960 reflects the increased interest in the Russian language in England and the United States. These books are based on the premise that students could learn the language through reading original Russian texts

¹¹ Yarmolinsky is referring to *Сбирка: Русские бергереты* (Petersburg, 1922), a book of 26 poems, which, however, was not Sologub’s last appearance in print in the Soviet Union.

accompanied by an English translation, so that they would not be distracted by looking up words in a dictionary. For example, when students opened *Russian Stories / Русские рассказы* (Struve 1961), they were told:

your eye will light upon two different languages. On the left-hand page you will find the authentic Russian text of a great short story by a representative master of the literature; on the right you will read a faithful English translation, so designed that each paragraph of the Russian text faces its English rendition. (Struve 1961: ii)

Like many editors of such dual-language collections, Struve marked stress to enable proper pronunciation, and provided a literal rendering of the Russian text, because he felt it was imperative that students be able to look at a Russian word or phrase and easily find its English equivalent. Reflecting heavy demand for Russian-language materials, Struve's book was published five times between 1961 and 1965.

Struve's *Russian Stories* was one of several readers for students that focused on prose. It includes Sologub's story "In Bondage" (В плену). Struve calls Sologub "one of the pillars of Russian Symbolism" and describes his prose style as "beautifully clear and balanced" (Struve 1961: 237). He mentions Sologub's decadence — "we are captives in this world of evil in which we are doomed to live forever vainly trying to escape" (Struve 1961: 237)— but without the negativity that was common among previous commentators. Struve also offered non-native readers an assessment of the relative difficulty of the included authors:

For those who are interested in this book primarily as a linguistic tool, it is suggested that the stories be read in the following approximate order of relative difficulty: Pushkin, Tolstoy, Chekhov, Sologub, Bunin, Turgenev, Zamyatin, Dostoevsky, Babel, Zoshchenko, Gogol, Leskov. (Struve 1961: vi)

Professors of Russian literature Maurice Friedberg and Robert Maguire included Sologub's story "A Little Man" (Маленький человек) in their *Bilingual Collection of Russian Short Stories, Volume Two* (Friedberg & Maguire 1965). Their goal was to give readers texts by authors such as Bryusov, Sologub, Vasily Rozanov, Aleksei Remizov, and Boris Pilnyak "that have not been available for decades in any Russian-language edition" (Friedberg & Maguire 1965: 7) and were "not readily available elsewhere in translation" (Friedberg & Maguire 1965: 8).

They were among the first compilers to provide a lengthy introduction to Sologub. They argue that, like other decadents,

he is strongly erotic, distrusts reason and faith but believes in intuition, shows no interest in social problems but is fascinated instead by cosmic good and evil, disregards the importance of justice in favor of an almost hypnotic contemplation of beauty and deformity, and stubbornly clings to a vision of the universe constantly in flux and hence always deceptive. (Friedberg & Maguire 1965: 17)

However, “Sologub was different from the other ‘Decadents’, in whom the death of the gods of reason produced despair; in Sologub it seemed to evoke joy” (Friedberg & Maguire 1965: 18). Here they echo Struve, who said that Sologub, despite being “one of the best of Russian Symbolist poets”, still “occupies a place apart from the other authors” (Struve 1961: x).

In “A Little Man”, Friedberg and Maguire saw

most of the ingredients of Sologub’s prose – a paranoid petty bureaucrat, the sexual fetish of bare little feet, the strong undercurrent of homosexuality ..., ordinary spoken Russian interspersed with the clichés of dime novels..., popular humor..., folklore..., and stuffy, ridiculous, Thurber-like characters. (Friedberg & Maguire 1965: 18)¹²

They suggest that Sologub’s hero Yakov Saranin could be regarded as the “last and most grotesque variant of the long line of unhappy clerks who have inhabited the pages of Russian literature for nearly a century” (Friedberg & Maguire 1965: 18-19).

There were anthologies that included more than one genre. For example, Cournos’ 1943 book *A Treasury of Russian Life and Humor* was republished in 1962 as *A Treasury of Classic Russian Literature*. In it, Cournos collected many of his Sologub translations; including three poems, two short stories, and, in the section labeled “Wit, Humor, and Satire”, 13 of Sologub’s little fairy tales.

Cournos writes about the challenges of translating from Russian. He argues that poetry is even more difficult to render into a foreign language than humor. He makes the interesting claim that “It is more difficult to translate Russian poetry into English than English poetry into Russian” and that some say “that Byron’s poetry... reads better in Russian than it does in English” (Cournos 1962: xix). He attributes this to the “rigid” nature of the English language, as opposed to “inflected” Russian and the fact that, in his opinion, Russian poets avoid “poetic language”, preferring to write with a “matter-of-factness” that is unique to Russian poetry (Cournos 1962: xix).

Two such hybrid (prose/poetry) anthologies were dual language. The first is *Fedor Sologub: Selected Stories / Федор Сологуб: Избранные рассказы* (Smith 1994). It includes dual-language versions of six stories, four of which previously had not been translated, three little fairy tales, and Maksim Gorky’s “Russian Fairy Tale III” (Русская сказка III). The literary texts are followed by three articles about Sologub: “The Starling and the Black Grouse: ‘Table Talk’ between Gorky and Sologub, 1900-1912” (Solomon Ioffe), “Fedor Sologub’s *Petty Demon* as a ‘Travesty’” (Marina Kanevskaya), and “The Unhappy Prince: Sologub’s ‘Dream on the Stones’” (Vassar Smith). Smith also combined poetry and prose in *F. Sologub. Consolation. A Story. Selected Verse / Ф. Сологуб. Утешение (Рассказ). Избранные стихи* (Smith 1997). The anthology is dominated by Sologub’s long

¹² James Thurber (1894-1961) was an American writer and cartoonist perhaps best known for his satirical cartoons published in the influential journal *The New Yorker*.

story “Consolation” (Утешение), which Smith interprets as entirely autobiographical. After the story, Smith provides parallel versions of 16 poems taken from various eras of Sologub’s career.

Sologub’s verse also appeared in several dual-language books of poetry. An influential early example is *The Penguin Book of Russian Verse* (Obolensky 1962). This anthology is part of the “Penguin Poets” series; according to the editor, the goal of the series was to “make the world’s finest poetry available to readers with some linguistic knowledge but without making them plod through each verse with a dictionary” (Obolensky 1962: vii). Therefore, Obolensky provided “plain prose translations” of each poem in a smaller font at the bottom of each page. This collection was popular; it was expanded in 1965, and then republished by Indiana University Press in 1976. In each subsequent edition the Sologub content did not change. Obolensky selected four poems, none of which had yet appeared in English, but all of which would reappear in subsequent anthologies: “What are our poor villages” (Что селения наши убогие), “God’s moon is high in the sky” (Высока луна Господня), “Wine and merry-making are forgotten” (Забыты вино и веселье) and an extract from “Don Quixote” (Дон-Кихот), “Don Quixote does not choose his paths” (Дон-Кихот путей не выбирает).

Like Obolensky, the editors of *The Garnett Book of Russian Verse* (Rayfield 2000) placed their translation at the bottom of the page in a smaller font that “emphasizes the subsidiary role of the English as a crib for translation, rather than as a text with equal rights to the reader’s mind” (Rayfield 2000: v). Because their collection is intended for students, the editors “tried to keep the translation transparent, so that the learner of Russian can see how a Russian phrase has resulted in the English” (Rayfield 2000: ix). At the same time, they

tried to make the English a readable, fluent, literate prose version of the original, to reflect abnormalities of register in the original without forcing the English reader mentally to re-edit the text”. Acknowledging that achieving both of these goals would be impossible, the editors state that “a genuinely equivalent version of a good Russian poem can be hoped for only from an adequate English poet. (Rayfield 2000: ix-x)

Rayfield and his assistants included 17 poems by Sologub. They connect Sologub’s poetics with his profession, arguing that the fact that he and his fellow poet Innokenty Annensky were teachers “led to some very pessimistic expressions of decadence”, as was the case with their Western schoolteacher “counterparts” (Mallarme, Verlaine, Matthew Arnold) (Rayfield 2000: xix). They begin with Sologub’s well-known decadent verses, such as poems from the cycle “Mair” (Звезда Маир), “The grey harpy” (Недотыкомка серая), “We are captive beasts” (Мы – плененные звери), and “The Devil’s Swing”. However, they quickly move on to later poems, including several of his Triolets (Триолеты) and eight poems from the 1920s. The editors ignore the opinion commonly found in Western anthologies that Sologub’s later works are not worth reading; instead

of dismissing them, as did many previous compilers, the editors explore these important verses.

Four years after Obolensky, Vladimir Markov and Merrill Sparks included 12 poems by Sologub in their dual-language *Modern Russian Poetry* (1966). They placed the Russian original on the left-hand page and verse translations on the right, in the same size font. Markov and Sparks continued the trend of describing Sologub as Russia's arch decadent who saw the world as "somber and exitless", the only escape from which could be the "immoveable, death-beauty produced by the poet's solipsist imagination" (Markov & Sparks 1966: lvi). They feel that, despite his extreme decadence, "there is grandeur and a peculiar kind of perverse integrity in his poetry" (Markov & Sparks 1966: lvii). After his wife Anastasiya Chebotarevskaya committed suicide, Sologub "tried to divert himself by deceptively simple strains about shepherds and shepherdesses, but ended in complete disgust and depression" (Markov & Sparks 1966: lvii). The majority of their poems are his better-known decadent verses, for example "My ship began to sink beneath me" (Когда я в бурном море плавал), "All the world's ruled by the dragon" (Змий, царящий над вселенною), "I have enchanted all of Nature" (Околдовал я всю природу), "We are all captive beasts" (Мы плененные звери), and "The Devil's Swing". They also provided two of Sologub's later poems, "Thyrsis, neath willow shade" (Тирсис под сенью ив) and "Think of it and try to understand" (Вот подумай и пойми).

The next dual-language edition that includes Sologub's poetry is *Lyrics from the Russian: Symbolists and Others* (Maslenikov 1972). Oleg Maslenikov was born in Vladivostok in 1907 and in 1920 emigrated to the United States, where he was one of the first scholars to study the symbolist movement. In 1942, he defended his doctoral dissertation, *The Young Andrei Bely and the Symbolist Movement in Russia, 1901-1909*, and joined the Slavic Department at the University of California, Berkeley, where he remained until his death in 1972. Five years later, he published an encyclopedia entry on Sologub (Maslenikov 1947). In 1952, he published the book *The Frenzied Poets: Andrey Biely and the Russian Symbolists*, in which he mentions Sologub only a few times in passing.

Lyrics from the Russian appeared soon after Maslenikov's death, when it was published as a private edition by his wife Emily. It provides the Russian original on the left-hand page and an English translation on the right. Maslenikov chose eight poems, some exemplifying what he called Sologub's "well known 'Demonic' verse" ("When once I sailed the stormy oceans" [Когда я в бурном море плавал] and "The Devil's Swing") and others showing his "lesser known, purely lyrical side" ("I love my forest silence" [Люблю мое молчанье] and "The woods loom black along the shores" [Чернеет лес по берегам]) (Maslenikov 1972: iv).

Maslenikov tells readers that a faithful translation of a poem consists of "literal meaning, external structure, and the 'tone' of the original" (Maslenikov 1972: ii). The last point was vital for him; he emphasized that even the best literal

translations “somehow fail to transmit the mood, the ‘feeling’ of the original” (Maslenikov 1972: i). He alerts readers that he therefore retained some of the peculiarities of the Russian original even if doing so meant violating certain practices of accepted English versification (Maslenikov 1972: iii).

Like Maslenikov, translators who were also poets attempted to capture aspects of poetry in their translations. The first is Burton Raffel, who was a poet, translator, and professor of English perhaps best known for his translation of *Beowulf*. In 1971, he published *Russian Poetry under the Tsars: An Anthology*, in which he included four poems by Sologub: “My Grim Genius” (На серой куче сора), “Our Resurrection” (Что селения наши убогие), “We Can Die Together” (В поле не видно не зги), and “Song” (Люблю блуждать я над трясиною).¹³

Raffel’s biography of Sologub closely echoes those of previous compilers; Sologub was “the most profoundly pessimistic” of the symbolists, and in his works, there is a “schizoid split between the outer world and man’s own consciousness”, but his verse, while morbid in subject, is “graceful, craftsmanlike, melodious” (Raffel 1971: 179). Raffel does add a note not found elsewhere, that Sologub supposedly said that he was “burdened by life among other people” (Raffel 1971: 179).¹⁴ Overall, however, the quality of Raffel’s work is called into question immediately by the fact that next to his biography of Fedor Sologub he placed a portrait of the writer Vladimir Sollogub (1813-1882).

As a translator, Raffel speaks with great confidence; according to him, Vladimir Nabokov “badly mauled” his translation of “The Song of Igor’s Campaign”, a text Raffel had just translated.¹⁵ However, when speaking of his own method, Raffel remains vague:

the technical aspects of these translations are hard for me to discuss... basically, I have done what I have done because it seemed best to me, poem by poem; seemed to work best in English as a representation of what I saw as the poetic quality of the Russian. (Raffel 1971: xxvi)

Raffel wrote that Obolensky’s 1962 book was “useful” to him “in a variety of ways” (Raffel 1971: xxv). Raffel’s “Our Resurrection” is a slightly reworked version of Obolensky’s “What are our poor villages”. Raffel’s other three Sologub translations, however, are of poems that were appearing in English for the first time. Given that Raffel did not know Russian, it is likely that he received help understanding the sense of these poems, perhaps from Sidney Monas, professor of Russian at The University of Texas at Austin, with whom he was translating

¹³ Raffel was one of several translators who created titles for Sologub’s poems when they did not exist in the original. See Appendix B.

¹⁴ Raffel found this quote in Miliukov (1942: 56). On the same page Miliukov offers the common opinion that Dmitry Merezhkovsky and Nikolai Minsky were only “decadents in ideas”, whereas Sologub was a “decadent by nature”.

¹⁵ Raffel is referencing Nabokov (1960). His own translation is Monas & Raffel (1971), which he discusses in Raffel (1986).

“The Song of Igor’s Campaign” at this same time and who also was the general editor of the series that published *Russian Poetry under the Tsars*.

Reviews of *Russian Poetry under the Tsars* were not kind to Raffel’s “poetic” translations. As Michael Kandel (1972) points out, Raffel was part of the school that insisted that a “translated poem must be, before all else, viable poetry in its own right”. Kandel felt, however, that Raffel’s book was “bound to irritate scholars and serious students of Russian literature” because it is “dismal English poetry as assuredly as it is dismal translation” (Kandel 1972: 233). Similar sentiments can be found in other reviews.¹⁶

The next poet-translator of Sologub who deserves separate mention is Vassar W. Smith. He was the author of several satirical novels and many collections of original poetry. Smith also published—in his personal publishing house—several anthologies that include poetry by Sologub. For the most part these are small books, and in many of them the same translations repeat and the introductions sound similar. Unlike Raffel, he had an extensive background in Russian literature and in Sologub in particular; in 1993 he defended the Ph.D. dissertation *Fedor Sologub (1863-1927): A Critical Biography*, which featured many of the translations he published in his collections. He also translated Sologub’s novel *Bad Dreams* (Тяжелые сны) into English (Sologub 1978).¹⁷

Despite his extensive knowledge of Sologub, Smith usually did not provide much information about him. What he did write did not vary much from previous biographical treatments. For example, in *Russian Lyric Masters* (1990), Smith tells readers that in Sologub’s works there is “a pervading atmosphere of hideous pessimism rendered haunting by the author’s consummate verbal skill” (Smith 1990: vi). He repeats this idea in other words, for example: “Using conventional devices of rhyme and meter, Sologub was able to infuse his poems with arresting power through his vivid and often morbid imagery and musical mastery” (Smith 1990: vii), or “like Verlaine, Sologub in his own poems often orchestrates a somber, even morbid theme with exquisite musicality” (Smith 1996: 3). Here Smith repeats an opinion that early English-language anthologies borrowed from pre-revolutionary Russian criticism: Sologub was the most decadent of decadents thematically, but an extremely talented subtle stylist.

Smith’s bias toward Sologub is evident in all of his collections. For example, in his Foreword to *Russian Lyric Masters*, he devotes more space to Sologub than Alexander Pushkin, Mikhail Lermontov, Nikolai Nekrasov, and Blok combined. This small anthology, which is just over 30 pages long, contains ten poems by Sologub (of 24 total), three by Pushkin, one by Lermontov, two by Nekrasov, one by Osip Mandelshtam, and one by Sergei Esenin. In *Pushkin, Plus... Lyric Poems of Eight Russian Poets* (Smith 1991b), 14 of the 30 poems are by Sologub and only four by Pushkin.

¹⁶ See Tjalsma (1973) and Rickwood (1974).

¹⁷ For a discussion of the novel and the translation process, see Smith (1979).

In *Lermontov's Legacy: Selected Poems of Eight Great Russian Poets* (Smith 1996), Sologub again has more poems than the other featured poets, even one more than Lermontov himself. While this collection ostensibly is about echoes of Lermontov in the poetry of the other seven poets, Sologub is the only one about whom he writes in any detail. He devotes a long paragraph to echoes of Lermontov in Sologub's "Sinister Lullaby" (Жуткая колыбельная), "Moonlight Lullaby" (Лунная колыбельная) and a poem Sologub wrote right before his death, "Breathe a brief while more the heavy" (Подыши еще немного). Overall, Smith's collections create the impression that he added the other poets only to place Sologub in elite company.

Smith was so enamored of Sologub that in several of his anthologies he included related texts other than his original poems or prose. His *Двойной Сологуб / Sologub Twofold* (1991a) includes Sologub's translation of Oscar Wilde's "The Harlot's House" (Дом блудницы) and Paul Verlaine's "Il pleure dans mon Coeur" (В слезах моя душа). Smith justified republishing these texts by pointing out that verse translations are a "still little-acknowledged aspect of Sologub's poetry" (Smith 1991a: iii). For *Fedor Sologub: Selected Stories* (1994), Smith translated Gorky's "Russian Fairy Tale III", and he republished its ten short "Smertyashkin" poems (Смертяшкинские стихи) in *Lermontov's Legacy* (1996), accompanied by several textual notes.

Because Smith was a poet, it is not surprising that he used the "poetic" approach to translating poetry. He chose "Wind in the flues" (Ветер в трубе) "as an example of Sologub's masterful employment of sound in his versification" because nowhere "has the moaning of the wind been better reproduced" than in this poem (Smith 1990: vii). For Smith, a poet could not simply translate any other poet; he explained why he had not yet translated Vasily Zhukovsky, Evgeny Baratynsky, Afanasy Fet, or Anna Akhmatova:

It is not a matter of disdain or neglect on my part, just a continuing wait for that divine spark of inspiration that makes each work of poetic translation possible. (Smith 1996: 6-7)

Smith's personal poetic approach also drew negative reviews. In words similar to Kandel's review of Raffel's book, James Morgan starts his review of *Pushkin, Plus* and *Lermontov's Legacy* by blunting stating that "most translators struggle valiantly to mediate between the demands of poetry on one hand and linguistic fidelity on the other. Smith chooses neither" (Morgan 1998: 309). He criticizes Smith's inflexible insistence on replicating poetic features despite the immense differences between the languages, for example using the same number of syllables in each line of his English translation as found in the Russian original. He also questioned for whom Smith intended his books and the anthologies' "lopsided" bias toward Sologub.

In a published response, Smith defends his poetic approach by referring to two well-known English versions of Pushkin's *Eugene Onegin* that caused great

debate among readers and critics, Walter Arndt's poetic translation (Pushkin 1963) and Nabokov's literal translation (Pushkin 1964). Smith argued that

prose translation per se destroys something integral and priceless in a work of poetry. Given the choice between Nabokov's and Arndt's translations as a resource to teach *Eugene Onegin* to American students, I would choose Arndt's any day. (Smith 1999: 197)¹⁸

Like Raffel, Smith does not talk about his own personal approach, preferring simply to defend the poet's right to "feel" the proper way to render poetry into another language.

Discussion of the translation of poetry continues to be raised in more contemporary anthologies. In *The Penguin Book of Russian Poetry* (Chandler, Dralyuk & Mashinski 2015), Robert Chandler argues that "there is no single correct approach to translation; translation is an art" (Chandler, Dralyuk & Mashinski 2015: xviii). He describes how in his own practice he has tried many types of verse forms but prefers "translations that use metre and rhyme – or at least hint at them – when the original uses metre and rhyme" (Chandler, Dralyuk & Mashinski 2015: xviii). Like Smith, Chandler adds that not all poems can be translated, and in fact "It is hard to predict which poems one will be able to translate and which not" (Chandler, Dralyuk & Mashinski 2015: xviii).¹⁹ For example, he "sadly" reports that often the subtlety of Annensky's (whom they consider the greatest of the symbolist poets) verse "defeated our attempts at translation" (Chandler, Dralyuk & Mashinski 2015: xviii). Because of such difficulties, "The number of pages given to a poet does not always reflect our estimate of his or her importance" (Chandler, Dralyuk & Mashinski 2015: xviii). The editors include only one poem by Sologub, but do not explain whether Sologub, in their opinion, is therefore untranslatable, or only slightly more important than Konstantin Balmont and Viacheslav Ivanov, who have no poems in the anthology (for comparison, Velimir Khlebnikov receives 28 pages).

That one work is "My boring lamp" (Скучная лампа моя зажжена), which they call Sologub's best short poem. They interpret it as one of Sologub's many works about the magic power of words, "only without the parody and perversity that characterizes most of his prose" (Chandler, Dralyuk & Mashinski 2015: 158). Sologub's original poem is ten lines long, but they omitted the first two lines, which include the title image: "My boring lamp is lit, / Again it torments my eyes" (Скучная лампа моя зажжена, / Снова глаза мои мучит она). It is not entirely clear why they made this small but significant cut; perhaps it was so Sologub would fit entirely onto one page (he is the only poet who receives only

¹⁸ The title of Smith's *Sologub Twofold* (Smith 1991a) is clearly intended to echo Arndt's well-known collection *Pushkin Threifold: The Originals with Linear and Metric Translations* (New York: E. P. Dutton & Co, 1972).

¹⁹ These words echo Yarmolinsky's explanation that their selection of poems was somewhat dictated by "the resistance of some texts to Englishing" (Yarmolinsky & Deutsch 1966: vii).

one page). The translation covers up the cut lines; the end of the Russian text reads

Allow me in one night Дай мне в одну только ночь
 To overcome my weakness Слабость мою превозмочь
 And in one perfect creation И в совершенном создании одном
 Forever burn with pure fire. Чистым навеки зажечься огнем.
 (Chandler, Dralyuk & Mashinski 2015: 158)

whereas the translation adds the words “eight lines”, which reflect the size of the translated text and cover up the loss of two lines:

allow me to transcend myself
 in one eternal prayer,
 to compose eight lines,
 whose flame burns clear.
 (Chandler, Dralyuk & Mashinski 2015: 158)

The translation strays from the poem’s literal meaning, but it reflects attempts to replicate some of its meter and rhyme (the second and fourth line rhyme, and regular meter is felt in certain lines), one of Chandler’s stated goals for poetic translation.

Sologub’s works appear in several thematic anthologies. Many of them include works from many literary traditions and are compiled by editors with no background in Russian literature, and perhaps therefore include little information about Sologub. Their themes, however, reveal much about ways Sologub was portrayed to English-speaking audiences. *The First Mayflower Book of Black Magic Stories* (Parry 1974) contains Sologub’s “The Invoker of the Beast” in the translation by Cournos.²⁰ Sologub is not mentioned in the volume’s short introduction, but as soon as readers open the book, they see the following warning:

The stories in this book are fiction, but Magic, Black or White, is real and is best left to experienced Magicians. Under no circumstances should the Reader attempt to carry out any of the rituals or invocations described in these pages. The Editor and Publishers will not be held responsible for the consequences in cases where this warning has been ignored.
 (Parry 1974: ii)

When this volume was republished in 1977 in the United States as *Great Black Magic Stories*, this warning was removed but the content remained unchanged. The only other Russian author in this collection is Madame Elena Blavatsky; it includes her story “The Ensouled Violin” (Ожившая скрипка). This was not the first time Sologub had been connected with Blavatsky and Theosophy; in 1916 the weekly magazine *Theosophical Outlook*, published in San Francisco by the

²⁰ In 1976, Parry’s collection was translated into German as *Raritäten aus des Teufels Küche* and Sologub’s “The Invoker of the Beast” appeared as “Der Beschwörer der schwarzen Bestie”.

Blavatsky Lodge of Theosophists, featured Graham's translation of "The Sweet-Scented Name" (Благоуханное имя).²¹

A similar collection is *The Black Magic Omnibus* (Haining 1976), which contains the same version of "Invoker of the Beast". This book claims to treat "black magic as it is being practiced around the world today", and its stories are prefaced by "recent newspaper and magazine reports" in order to emphasize their "factual nature" (Haining 1976: 4). In the case of Sologub, the editor provides the short note "Witchcraft in Russia" about a voodoo doll that supposedly caused Stalin's death (Haining 1976: 279).²²

Sologub also appeared in collections dedicated to fantasy stories. *Masterpieces of Fantasy and Wonder* (Hartwell 1989) contains only one Russian story, Sologub's "Turandina" (Турандина) in Graham's translation. In a short note about Sologub, Hartwell interprets the story as "a fable about how little power the fantastic has to change a contemporary personality" (Hartwell 1989: 111). This collection was republished in 1993 and 1994 without any changes.

Two of Sologub's works were included in *Worlds Apart: An Anthology of Russian Fantasy and Science Fiction* (Levitsky 2007), the poem "The Asteroid" and Friedberg's (1964) translation of "The Little Man". According to the editors, "Asteroid" is another of Sologub's expressions of man's metaphysical loneliness (Levitsky 2007: 296). "The Little Man", which they call a "masterpiece blending fantasy, social satire and literary humoresque", is the "final blow to the theme of the little man with which Russian literature had been obsessed over ever since Gogol's *The Overcoat*" (Levitsky 2007: 30).

Sologub's "The Kiss of the Unborn" (Поцелуй нерожденного) was included in *Coming to Terms: A Literary Response to Abortion* (Ebersole & Peabody 1994). Its publisher, The New Press, describes itself as "the first full-scale nonprofit American book publisher outside of the university presses" and claims to operate "in the public interest, rather than for private gain" (Ebersole & Peabody 1994: vi). As for the story itself, all the editors say is that it reflects the "old-world charm of Fyodor Sologub's Russia" (Ebersole & Peabody 1994: xvi).

Two anthologies that include Sologub are devoted to Russian poetry of the Silver Age, which spanned the end of the 19th century and the start of the 20th. Victor Terras, professor of Russian at Brown University, wrote *Poetry of the Silver Age. The Various Voices of Russian Modernism* (Terras 1998). It does not look like a traditional anthology, but instead contains complete translations of poems on every page, surrounded by detailed analysis. It includes 16 poems by Sologub, presented in thematic, not chronological order. Terras included new versions of poems that had been previously translated, such as "I put my spell on all of nature" (Околдовал я всю природу), "Dragon, ruler of the universe" (Змий,

²¹ *Theosophical Outlook*, 1916, 1(29), July 15, 229-230.

²² The editors claim that "Witchcraft in Russia" appeared in *Fate Magazine* in November 1963, but that issue contains no such note.

царящий над вселенною), “When sailing on a stormy ocean” (Когда я в бурном море плавал) and “The Devil’s Swing”. He also translated several for the first time, such as “The nocturnal matchmaker came” (Пришла ночная сваха), “Far from confining paved roads” (Вдали от скованных дорог), “I see a cradle over a grave” (Вижу колыбель над могилой) and “Don’t think that these are birches” (Не думай, что это березы).

Terras writes enthusiastically about Sologub and his poetry, and explores connections between him and other cultural figures. For example, he suggests the poem “Chained by heavy gravity” (Прикован тяжким тяготением) “smacks of Rudolf Steiner’s anthroposophy, which is not otherwise an important component of Sologub’s poetic world” (Terras 1998: 40-41), and that Sologub’s heliomachy “started the campaign of Russian modernism against the sun”, with examples from the poetry of Aleksei Kruchenykh and Boris Pasternak (Terras 1998: 42).

Another Silver Age anthology is *Russian Silver Age Poetry: Texts and Contexts* (Forrester & Kelly 2015). It includes new translations of three of his decadent poems: “We are beasts in a cage” (Мы плененные звери), “I was alone in my paradise” (Я был один в моем раю) and “After sating my eyes with the nudity” (Насытив очи наготю). The fourth poem is “Through a barely visible mist” (Сквозь туман едва заметный), about the historical and mystical significance of the city of Kostroma, where he spent the summer each year from 1916 until 1922.

Two anthologies focus on Sologub as a “decadent” figure. *The Dedalus Book of Russian Decadence: Perversity, Despair and Collapse* (Lodge 2007) includes new translations of three stories and twelve poems by Sologub.²³ Whereas most previous anthologies simply describe Sologub’s “decadence” as “morbid”, “satanic”, or “perverse”, in her introduction, Kirsten Lodge instead explores the many intersections between the decadent movement and art. For example, she interprets Volodya, the twelve-year-old hero of Sologub’s story “Light and Shadows” (Свет и тени), as an artist overwhelmed by the “unbearable sadness” he feels emanating from the —now alive— shadows that he himself has created (Lodge 2007: 11). She also explores parallels with important European decadent models, for example in her analysis of “The Poisoned Garden” (Отравленный сад):

The Beautiful Lady of this stylized tale is herself like the poisonous, carefully cultivated flowers of her garden, flowers that recall Des Esseintes’s attraction to horticulture and predilection for real flowers that appear to be artificial. This story demonstrates that Sologub shared with Oscar Wilde the decadent attraction to fairy tales as a genre divorced from reality. (Lodge 2007: 12)

²³ Dedalus is known for publishing translations of key decadent works —individual and anthologies of shorter works— from many countries.

Lodge also discusses the power of art, about which Sologub was “optimistic” because the artist’s will was omnipotent and “capable of transfiguring reality” (Lodge 2007: 12).

The goal of the anthology *The Birth of the Body: Russian Erotic Prose of the First Half of the Twentieth Century* (Lalo 2013) is to enrich the reader’s knowledge of Russia’s erotic prose, which was already somewhat familiar to readers through certain key works such as *The Petty Demon* (Lalo 2013: xi). It includes a translation of the post-revolutionary version of Sologub’s “The Tsarina of Kisses” (Царица поцелуев). Lalo argues that “Sologub’s complex eroticism goes well beyond decadent ‘erotomania’ and ‘soft pornography’” (Lalo 2013: 69) and that his exploration of sexuality was developed further by younger contemporaries such as Ivan Bunin, Alexander Kuprin, and Nabokov. Lalo selected “The Tsarina of Kisses” despite the fact that it is “curiously devoid” of the sadistic and masochistic erotic imagery found in most of Sologub’s other works (Lalo 2013: 69). Instead, the novella “seems to echo a number of texts, including *The Book of Thousand and One Nights*, Pushkin’s tales, and Gogol’s Ukrainian stories” (Lalo 2013: 69).

Two thematic anthologies feature excerpts from *The Petty Demon*. The first is *Out of the Blue: Russia’s Hidden Gay Literature. An Anthology* (Moss 1997). According to Kevin Moss, in his novel, Sologub writes about “a schoolteacher’s sado-masochistic tendencies and his lust for his young male pupils” (Moss 1997: 127). As evidence, Moss provides two selections from the novel. First is the opening of Chapter XII, in which Peredonov watches boys at church and decides to visit Sasha Pylnikov at home, where Kokovkina defends him from Peredonov’s accusations. The second is Chapter XIII, in which Peredonov tells the school’s director Khripach that Sasha is a girl dressed as a boy, then repeats the same story to his colleagues and students.²⁴

Utopias: Russian Modernist Texts 1905-1940 (Kelly 1999) includes a short scene from Chapter II of *The Petty Demon*.²⁵ Peredonov comes home and suspects that Varvara wants to poison him. He says he will marry her only after the (essentially fictitious) princess arranges a promotion for him. Then he spits in her face. The editor named this selection “Jam Turnovers and a Slanging Match” and placed it in the section of the anthology called “Altercations and Provocations”. Kelly says that Sologub can be “considered one of the most important symbolists” and also “an heir to nineteenth-century realist writers such as Dostoevsky and Ostrovsky” (Kelly 1999: 369). Similarly, Peredonov’s “nearest ancestors are minor characters in Dostoevsky, such as Rakitin in *The Brothers Karamazov*” (Kelly 1999: 115).

²⁴ Moss took his selections from Cioran’s translation of *The Petty Demon* (Sologub 1983): Chapter XII (122-127) and Chapter XIII (132-138).

²⁵ See Sologub (1983: 43-44).

Before 1950, only Sologub's poetry and prose appeared in English-language anthologies, and little was written in English about Sologub's works for the theater. In 1916, in addition to translating *The Triumph of Death*, Cournos wrote an article about Sologub as a dramatist; 15 years later Frank Chandler (1931) placed Sologub in the larger context of European modernist theater. After 1960, interest in Sologub's theatrical works began to grow; Andrew Field wrote an important overview of Sologub's theater, followed 15 years later by an article by Daniel Gerould, who was also the first to translate Sologub's programmatic article "The Theater of One Will" (Театр одной воли) into English.²⁶

Over the span of five years, three new translations of "The Theater of One Will" were published (Senelick 1981, Peterson 1986, Green 1986). All three appeared in specialized volumes on symbolist theater or theory and were published by scholars at scholarly presses, clearly intended for specialists, most likely the greatly increasing number of graduate students and professionals studying Russian literature as interest in Russian again increased during the 1980s. These volumes tended to have more detailed analysis of the symbolist context and of the individual texts included. Senelick, for example, describes how Sologub's theory of the One Will makes actors subservient to the will of the playwright and traces likely influences from Goethe, Maeterlinck, and Meyerhold. He is not afraid to object where he detects inconsistencies in Sologub's theory, for example, when he argues that

there is a central contradiction in Sologub's scheme: these hieratic poses and carefully subordinated performers are supposed to co-exist with the free expression of childhood's make-believe, so that the spectators can merge with the spectacle as they did in their youthful sports. It is difficult to reconcile this playfulness – which sounds much like Evreinov's and Andreev's concept of theater in life – with the frigid and constrained behavior of mannequins. (Senelick 1981: xlviii-xlix)

Green argues that Sologub's "Theater of One Will" is "perhaps Russian Symbolism's most ambitious attempt to formulate a coherent theatrical aesthetic" (Green 1986: 146). Alongside his translation of "The Theater of One Will", Green published a new translation of *The Triumph of Death*. He argues that Sologub's dramatic works "do not quite reach the level of his best fiction and poetry", but nevertheless show "an impressive mastery of the theatre and a hard, ironic brilliance" (Green 1986: 144). Five years later, Green and Katsell (1991) published *Vanka the Steward and Jehan the Page* (Ванька ключник и паж Жан) in *The Unknown Russian Theater. An Anthology*, which contains works that "somewhat mysteriously" had remained unknown in the English-speaking world (Green & Katsell 1991: 7). Like many critics, they read the play's parallel French and Russian scenes as contrasting: the Russian side features "coarse lechery", while the French scenes "breathe an air of refined chivalry" (Green & Katsell 1991: 12). While they did not translate Sologub's play *Nocturnal Dances* (Ночные пляски),

²⁶ See Field (1962), Gerould (1977), and Sologub (1977).

they speak highly of it as “another playful excursion into *style russe*... which bristles with facetious anachronisms and literary ‘in’ jokes” (Green & Katsell 1991: 12). Since 1991, no dramatic works by Sologub have appeared in anthologies, but his short play *Loves* (Любви) was translated in a literary journal (Merrill 2002b).

As was the case with Sologub’s works for the theater, after 1950 articles about Sologub or by him also appeared in more specialized anthologies intended for readers with a serious interest in Russian literature. In *A Soviet Heretic: Essays by Yevgeny Zamyatin* (Ginsberg 1970), Mirra Ginsburg presented “Fyodor Sologub”, which Zamyatin read at the Sologub 40th anniversary celebration on February 11, 1924.²⁷ Alongside the translation, she published a reproduction of Yury Annenkov’s 1921 portrait of Sologub.

Field (1971) combined pieces from two articles by Alexander Blok, “Fedor Sologub’s Works” (Творчество Федора Сологуба) and “Irony” (Ирония), to create “Alexandr Blok on Fyodor Sologub”. As he says, “the main portion is from the essay on Sologub; the section on irony is in the conclusion” (Field 1971: 309). Field provides a short, standard biography of Sologub, which he ends with the note that “The legend about Sologub, who possessed an extraordinarily subtle sense of humor, is that he was never seen to laugh during the course of his entire life” (Field 1971: 297).²⁸

After initially appearing in English in 1972, Zinaida Gippius’ article “Peredonov’s Little Tear (What Sologub Doesn’t Know)” (Слезинка Передонова [То, чего не знает Ф. Сологуб]) was published in two anthologies.²⁹ First, it appeared in *The Silver Age of Russian Culture: An Anthology* (Proffer & Proffer 1975), which consisted mostly of works from the first ten issues of the journal *Russian Literature Triquarterly* (This collection also has Cioran’s translation of Sologub’s “The Poison Garden”).³⁰ Gippius’ article reappeared in *The Russian Symbolists: An Anthology of Critical and Theoretical Writings* (Peterson 1986) with a few changes: Peterson shortened the title and translated the Russian quotes into English (they had remained in Russian in the first publication).

Sologub is mentioned several times in *Nikolai Gumilev on Russian Poetry* (Lapeza 1977). It includes Gumilev’s reviews of Sologub’s *The Fiery Circle*

²⁷ Zamyatin’s essay was first published as “White Love” (Белая любовь) in 1925 in the collection “Современная литература” (Leningrad, Mysl’) and was republished in 1955 in “Лица” (New York: Chekhov Publishing House).

²⁸ While Field’s “legend” fits the “aloof and decadent” portrayal of Sologub, this is yet another story about Sologub that is not true; several contemporaries recall Sologub’s quirky sense of humor and loud, high-pitched laughter.

²⁹ Gippius’ article was first translated into English by Sharon Leiter (Gippius 1972). For analysis see Masing-Delic (1978).

³⁰ This anthology and the journal *Russian Literature Triquarterly* were published by Ardis Press, which was founded in 1971 by Carl Proffer and Ellendea Proffer, professors at the University of Michigan. Ardis published, in Russian and in English translation, works that had been censored or banned in the Soviet Union.

(Пламенный круг, 1908), the first and fifth volumes of his *Shipovnik Collected Works* (1910), and the thirteenth volume of his *Sirin Collected Works, Pearl Luminaries* (Жемчужные светила, 1914). This collection also includes a translation of Gumilev's unfinished article "Leaders of the New School (K. Balmont, Valery Bryusov, Fyodor Sologub)" (Вожди новой школы [К. Бальмонт, Валерий Брюсов, Федор Сологуб]).³¹

One of the best-known contemporary critical works about Sologub is Dolinin's "Detached. (Toward an Understanding of the Psychology of F. Sologub's Works)" (Отрешенный. [К психологии творчества Ф. Сологуба]). Stanley Rabinowitz translated and published it in *The Noise of Change: Russian Literature and the Critics (1891-1917)* (Rabinowitz 1986). He considers this article important because while Sologub usually faced hostile criticism, Dolinin treats him with a "rare objectivity and sympathy" (Rabinowitz 1986: 21). Rabinowitz posits that Dolinin saw what others did not:

Dolinin's great contribution lies in his ability to convey the genuineness and seriousness of Sologub's decadence, to recognize how accurately (and, usually, how successfully) Sologub translates his private mythology into art, producing a body of work which is as absorbing as it is idiosyncratic. (Rabinowitz 1986: 21)

Rabinowitz insists that most critics failed to see that Sologub's writing never suffers from the "cheapness and sensationalism" of writers such as Mikhail Artsybashev, the author of the scandalous novel *Sanin*. He questions Dolinin's decision to see *The Petty Demon* and its main character Peredonov as only an autobiographical representation of Sologub's own psychological state, but otherwise considers this article mandatory reading for all interested in Sologub.

Peterson (1986) brought Sologub's "Speech about Symbolism" to English-speaking readers; Sologub read it at a public debate (alongside Georgii Chulkov and Viacheslav Ivanov) about contemporary literature that took place at the end of January 1914. Sologub speaks of the historical development of symbolism, its deep links with the revered classics of Russian literature, and of the leading role it should play in Russian culture. Like many, however, Peterson did not share Sologub's optimism, arguing that "it was obvious to most people concerned that Symbolism was not in fact going to predominate as a world view or even regain its former prominence as an artistic method" (Peterson 1986: 14).³²

The anthology *Russian Silver Age Poetry: Texts and Contexts* (Forrester & Kelly 2015) includes the first half ("Circle of Demons" [Круг демонов]) of Sologub's "Poets' Demons" (Демоны поэтов). In this key work, Sologub describes his theoretical views of poets, Dulcinea and Aldonsa, and lyric poetry and its attitude toward the world. The compilers, however, did not include the

³¹ Gumilev's article was first published by Gleb Struve (Струве 1953).

³² Peterson is also the author of *A History of Russian Symbolism* (Amsterdam: John Benjamins Publishing, 1993).

article's second part, "The Old Devil Savelich" (Старый черт Савельич), meaning that English-speaking readers see only the first half of Sologub's argument.

Several anthologies were devoted exclusively to English translations of Sologub's short prose. In 1974, Greenwood Press published a facsimile copy of Cournot's *The Old House, and Other Tales* (1915) without any changes (it had previously been republished in 1928). In 1975, Greenwood did the same with Cournot's *The Created Legend* (1916) and Yarmolinsky's 1917 translation of *The Shield*, of which Sologub was one of three editors.

In 1977, Professor of Russian and Sologub scholar Murl Barker published *The Kiss of the Unborn, and Other Stories*. Barker points out that eight of the collection's 15 stories already existed in English, but he felt they needed to be translated anew because the existing translations were dated and hard to find. Barker chose those stories he felt were most representative of Sologub from 1894 to 1913, a wider time range than found in Cournot or Graham's collections. Barker dismisses Sologub's work after 1913 as artistically inferior and therefore not worth translating.

More than most previous treatments of Sologub, Barker attempts to go beyond existing portrayals of Sologub and show he was more than the consummate decadent:

He shares with his predecessors an intense concern for man and the world created by him. At the core of his philosophy is a rejection of reality, a reality he depicts as bestial; for it is the creation of those dark forces, the demonic in man. But at the same time, Sologub exalts the energy within each individual, one's creative will, which is capable of creating escapist worlds of beauty, legends, and miracles. (Barker 1977: vii)

Barker suggests that Sologub's works are relevant for the United States of the 1970s:

Looking to the recent past, I can see interesting parallels between Sologub and our now wilted flower children of the sixties: rejection of rigid rules of conformity; reaction against stifling establishments; a horror of wanton violence; experimentation in and expansion of life styles; and a charmingly naïve striving for an impossible dream. (Barker 1977: vii-viii)

Barker's introduction to Sologub is arguably one of the most detailed and most well-rounded that was available in English at the time.

The most recent anthology of Sologub's short prose is *Fyodor Sologub. To the Stars and Other Stories* (Fusso 2023). Professor Susanne Fusso included new translations of 13 stories and 15 little fairy tales. Some had been previously translated, such as "The White Dog" (Белая собака), "In Captivity" (В плену), and "In the Crowd" (В толпе), but others appeared in English for the first time, such as "The Sixty-Seventh Day" (День шестьдесят седьмой), "The Two Gotiks" (Два Готика) and several little fairy tales.

Fusso wrote a balanced and well documented introduction to Sologub's life and works that uses up-to-date sources and touches upon several neglected areas, including his relationship with Chebotarevskaya, whom she properly labels a "compelling figure in her own right" (Fusso 2023: xvii), and their activities on behalf of art and writers after the revolution. Discussing Sologub's short prose, Fusso touches upon many important themes, for example children and their key role and connection with escapism; she calls "In the Crowd", about the death of innocent children, "perhaps the pinnacle of Sologub's art in the genre of short prose" (Fusso 2023: xxii). She sees Sologub's particular type of symbolist mythopoesis (жизнетворчество) in several stories such as "Death by Advertisement" (Смерть по объявлению), "The White Dog", "The Saddened Fiancée" (Опечаленная невеста), and "The Lady in Shackles" (Дама в узах). She demonstrates how nudity is central to "Beauty" (Красота) and "The Sixty-Seventh Day". Fusso acknowledges Sologub's "decadence" but ends on a far more optimistic note than previous commentators:

Sologub has been braver than the knight: he has told us in these stories what he has learned from hideous life, but he has also told us what the enchantment of art and language has helped him to create. (Fusso 2023: xxv)³³

These words capture Sologub's complexity well. Hopefully Fusso's 2023 collection will be the start of a new wave of interest in Sologub in English.

The era after 1950 witnessed continued interest in the life and works of Fedor Sologub. He appears in a wide range of literary anthologies, including editions for those studying the Russian language, specialized thematic volumes, and books dedicated solely to him. Many previously untranslated works appear in English, including some for the theater and critical articles. As more scholars studied him, some new anthologies provided detailed and more well-rounded portrayals of Sologub, while others still echoed clichés from the years before 1950. The content of these anthologies allows us to begin to speak of an English-language Sologub "canon". Several of his poems appeared in three different translations during these years: "God's moon is high in the sky" (Высока луна Господня), "Don Quixote does not choose his paths" (Дон-Кихот путей не выбирает), "When sailing on a stormy ocean" (Когда я в бурном море плавал), "Breathe a brief while more the heavy" (Подыши еще немного) and "I was alone in my paradise" (Я был один в моем раю). There has been even greater interest, it appears, in two of his classic "decadent" poems: "We are all captive beasts" (Мы плененные звери) was translated five separate times, and "The

³³ Fusso is referring to the knight in "Death Taken Captive" (Плененная смерть), who captures Death itself, after which people stop dying. The knight goes to Death and asks what it wants to say in its own defense; Death only says that Life will speak for itself. Life begins to say such ugly and dishonest things that the disappointed knight releases Death, and people began to die again, including, eventually, the knight himself.

Devil's Swing" (Чортовы качели) seven. Sologub's "Light and Shadows" (Свет и тени) is his only story to be translated three separate times since 1950, while translations of other stories were republished at least three times, including "The Little Man" (three), "Hide and Seek" (three), "The White Mother" (four), and "The Invoker of the Beast" (four). "The Theater of One Will" also appeared in anthologies in three different versions, all within the years 1981-1986. His novel *The Petty Demon*, pieces of which also appeared in anthologies, must be included in any discussion of a Sologub "canon", because three translations of it have appeared since 1960, and the book is often included in Russian literature classes. Much of Sologub's work, however, remains untranslated and inaccessible to English-speaking audiences who do not know Russian.

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Appendix A: English-Language Anthologies Including Works by Fedor Sologub 1950-2023		
Anthology	Publication information	Previous or subsequent editions
Barker 1977	<i>The Kiss of the Unborn, and Other Stories</i> . Translated by Murl G. Barker. Knoxville: University of Tennessee Press.	
Brougher, Miller & Lipovetsky 2011	<i>50 Writers: An Anthology of 20th Century Russian Short Stories</i> . Translated by Valentina Brougher and Frank Miller, with Mark Lipovetsky. Boston: Academic Studies Press.	
Chandler, Dralyuk & Mashinski 2015	<i>The Penguin Book of Russian Poetry</i> . Edited by Robert Chandler, Boris Dralyuk, and Irina Mashinski. With introductory notes to the individual poets by Robert Chandler and Boris Dralyuk. London: Penguin.	
Cournos 1962	<i>A Treasury of Classic Russian Literature</i> . Edited, with an Introduction by John Cournos. NY: Capricorn Books.	Originally published in 1943 as <i>A Treasury of Russian Life and Humor</i> (NY: Coward-McGann).
Cournos 1974	<i>The Old House, and Other Tales</i> . Translated by John Cournos. Westport, CT: Greenwood Press.	Reprint of 1915/1916, 1928.
Daley 2015	<i>100 Great Short Stories</i> . Edited by James Daley. Mineola, NY: Dover Publications.	
Ebersole & Peabody 1994	<i>Coming to Terms: A Literary Response to Abortion</i> . Edited by Lucinda Ebersole and Richard Peabody. NY: The New Press.	
Field 1971	<i>The Completion of Russian Literature: A Cento</i> . NY: Atheneum.	
Forrester & Kelly 2015	<i>Russian Silver Age Poetry: Texts and Contexts</i> . Edited and Introduced by Sibelan E. S. Forrester and Martha M. F. Kelly. Boston: Academic Studies Press.	
Friedberg & Maguire 1965	<i>A Bilingual Collection of Russian Short Stories, Volume Two</i> . Edited, translated and introduced by Maurice Friedberg and Robert A. Maguire. NY: Random House / <i>Русские рассказы: Русские и английские тексты</i> . Редакция, перевод, и предисловие Мориса Фридберга и Роберта А. Магуэра. Нью-Йорк: Издательство «РЭНДОМ».	

Fusso 2023	<i>Fyodor Sologub. To the Stars and Other Stories.</i> Translated by Susanne Fusso. NY: Columbia University Press.	
Ginsburg 1970	<i>A Soviet Heretic: Essays by Yevgeny Zamyatin.</i> Edited and Translated by Mirra Ginsburg. Chicago: University of Chicago Press.	
Green 1986	<i>The Russian Symbolist Theatre: An Anthology of Plays and Critical Texts.</i> Edited and translated by Michael Green. Ann Arbor, MI: Ardis.	Republished 2013 as <i>The Russian Symbolist Theater: An Anthology of Plays and Critical Texts</i> (NY: Abrams Press).
Green & Katsell 1991	<i>The Unknown Russian Theater. An Anthology.</i> Translated and Edited by Michael Green and Jerome Katsell. Ann Arbor, MI: Ardis.	
Haining 1976	<i>The Black Magic Omnibus.</i> Edited by Peter Haining. NY: Taplinger Publishing.	
Hartwell 1989	<i>Masterpieces of Fantasy and Wonder.</i> Compiled by David G. Hartwell. With the assistance of Kathryn Cramer. Garden City, NY: Doubleday Book and Music Clubs.	Republished 1993 and 1994 (NY: St. Martin's Press).
Kelly 1999	<i>Utopias: Russian modernist texts 1905-1940.</i> Edited by Catriona Kelly. NY: Penguin Books.	
Lalo 2013	<i>The Birth of the Body: Russian Erotic Prose of the First Half of the Twentieth Century: A Reader.</i> Translated and edited by Alexei Lalo. Boston: Brill.	
Lapeza 1977	<i>Nikolai Gumilev on Russian Poetry.</i> Edited and translated by David Lapeza. Ann Arbor, MI: Ardis.	
Levitsky 2007	<i>Worlds Apart: An Anthology of Russian Fantasy and Science Fiction.</i> Edited and with commentary by Alexander Levitsky. Translated by Alexander Levitsky and Martha T. Kitchen. NY: Overlook Duckworth.	
Lodge 2007	<i>The Dedalus Book of Russian Decadence: Perversity, Despair and Collapse.</i> Edited by Kirsten Lodge. Poetry translated by Kirsten Lodge. Prose translated by Margo Shohl Rosen with Grigory Dashevsky. Gardena, CA: Dedalus.	
Markov & Sparks 1966	<i>Modern Russian Poetry. An Anthology with Verse Translations.</i> Edited and with an Introduction by Vladimir Markov and Merrill Sparks. London: Bobbs-Merrill.	Published in the U.S. in 1967 (Indianapolis: Bobbs-Merrill).

Maslenikov 1972	<i>Lyrics from the Russian: Symbolists and Others</i> . Translated by Oleg A. Maslenikov. Berkeley, CA: Private edition.	
Moss 1997	<i>Out of the Blue: Russia's Hidden Gay Literature. An Anthology</i> . Edited by Kevin Moss. Introduction by Simon Karlinsky. San Francisco: Gay Sunshine Press.	
Negri 2003	<i>Great Russian Short Stories. Dover Thrift Edition</i> . Edited by Paul Negri. Mineola, NY: Dover Publications.	
Obolensky 1962	<i>The Penguin Book of Russian Verse</i> . Introduced and Edited by Dmitrii Obolensky. London: Penguin.	Republished 1965. Republished 1976 as <i>The Heritage of Russian Verse</i> (Bloomington: Indiana University Press).
Parry 1974	<i>The First Mayflower Book of Black Magic Stories</i> . Edited by Michel Parry. Frogmore, St Albans, Herts, Great Britain: Mayflower Books.	Republished in 1977 as <i>Great Black Magic Stories</i> . Edited by Michel Parry (NY: Taplinger Publishers).
Peterson 1986	<i>The Russian Symbolists: An Anthology of Critical and Theoretical Writings</i> . Edited and Translated by Ronald E. Peterson. Ann Arbor, MI: Ardis.	
Proffer & Proffer 1975	<i>The Silver Age of Russian Culture: An Anthology</i> . Edited by Carl Proffer and Ellendea Proffer. Ann Arbor, MI: Ardis.	
Rabinowitz 1986	<i>The Noise of Change: Russian Literature and the Critics (1891-1917)</i> . Edited and Translated by Stanley Rabinowitz. Ann Arbor, MI: Ardis.	
Raffel 1971	<i>Russian Poetry under the Tsars: An Anthology</i> . Translated, and with an Introduction and Notes, by Burton Raffel. Albany: University of New York Press.	
Rayfield 2000	<i>The Garnett Book of Russian Verse. A Treasury of Russian Poets from 1730 to 1996</i> . Edited by Donald Rayfield with Jeremy Hicks, Olga Makarova and Anna Pilkington. London: The Garnett Press.	
Seltzer 2008	<i>Best Russian Short Stories: The Uncensored Edition</i> . Compiled and edited by Thomas Seltzer. Seven Treasures Publications.	
Senelick 1981	<i>Russian Dramatic Theory From Pushkin to the Symbolists. An Anthology</i> .	

	Translated and edited by Laurence Senelick. Austin: University of Texas Press.	
Smith 1990	<i>Russian Lyric Masters</i> . Translated by Vassar W. Smith. Whitby, Ontario: The Plowman Printing House.	
Smith 1991a	<i>Двойной Сологуб / Sologub Twofold. Russian Lyric Poems of Fedor K. Sologub with Verse Translations by Vassar W. Smith</i> . Palo Alto, CA: Zapizdat Publications.	
Smith 1991b	<i>Pushkin, Plus... Lyric Poems of Eight Russian Poets</i> . Edited and Annotated with parallel verse translations by Vassar W. Smith. Palo Alto, CA: Zapizdat Publications.	
Smith 1994	<i>Fedor Sologub: Selected Stories / Федор Сологуб: Избранные рассказы. Russian Text with Parallel English Translations of Eight Short Stories and Fables by Fedor Sologub. A Lampoon by Maxim Gorky. Research Papers on Fedor Sologub</i> . Collected and Introduced by Vassar W. Smith. Palo Alto, CA: Zapizdat Publications.	
Smith 1996	<i>Lermontov's Legacy: Selected Poems of Eight Great Russian Poets, with Parallel Text in English Verse Translation</i> . Compiled, Translated and Introduced by Vassar W. Smith. Palo Alto, CA: Zapad Press.	
Smith 1997	<i>F. Sologub. Consolation. A Story. Selected Verse. / Ф. Сологуб. Утешение (Рассказ). Избранные стихи. Bilingual Edition, Russian and English</i> . Translated and with an Introduction by Vassar W. Smith. Barbary Coast Books.	
Struve 1961	<i>Russian Stories / Русские рассказы. A Bantam Dual-Language Book</i> . Edited by Gleb Struve. Translations, critical introductions, notes and vocabulary by the editor. NY: Bantam Books.	Republished 1963, then three times in 1965 as part of the Bantam Language Library.
Townsend 1952	<i>Short Stories by Russian Authors (Everyman's Library 758)</i> . Translated by R. S. Townsend. NY: E.P. Dutton and Co.	First published in 1924, republished 1929, 1934, 1943, 1960, 1967, and 1975.
Washington 2009	<i>Russian Poets. Everyman's Library Pocket Poets</i> . Edited by Peter Washington. NY: Alfred A. Knopf.	

Yarmolinsky 1962	<i>An Anthology of Russian Verse, 1812-1960</i> . Edited by Avrahm Yarmolinsky. Garden City, NY: Anchor Books.	Revised and expanded edition of <i>A Treasury of Russian Verse</i> (NY: Macmillan, 1949).
Yarmolinsky & Deutsch 1966	<i>Two Centuries of Russian Verse: An Anthology</i> . NY: Random House. Edited, with an Introduction and Notes, by Avrahm Yarmolinsky. Translations from the Russian by Babette Deutsch.	Revised and expanded version of Yarmolinsky 1962.
Yevtushenko 1993	<i>Twentieth-Century Russian Poetry</i> . Selected and with an Introduction by Yevgeny Yevtushenko. Edited by Albert C. Todd and Max Hayward (with Daniel Weissbort). London: Fourth Estate.	Published in the United States in 1993 as <i>Twentieth-Century Russian Poetry: Silver and Steel</i> (NY: Doubleday).

Appendix B: Translations of Fedor Sologub's Poetry in English-Language Anthologies 1950-2023		
Title / first line (date written; date of first publication in Russian)	English title / first line	Published in
«Ангельские лики» (1898; 1904)	"Angels' shining faces"	Smith 1990, Smith 1991a, Smith 1991b
Астероид / «В путях надмарсовых стремлюсь вокруг солнца я» (1918; 1922)	The Asteroid / "Beyond the course of Mars, I race around the Sun"	Levitsky 2007
«Благословляю, жизнь моя» (1893; 1893)	Praise of Sorrow / "O my life"	Cournos 1962
«В лес пришла пастушка» (1921; 1921)	"In the forest straying"	Smith 1997
«В окне моей темницы» (1887; 1997)	"To the window of my cell"	Lodge 2007
«В поле не видно ни зги» (1897; 1897)	We Can Die Together / "The field is coal black"	Raffel 1971
	"Darkness pitch-black grips the fields"	Smith 1990, Smith 1991a, Smith 1991b
«Вдали от скованных дорог» (1902, 1905)	"Far from confining paved roads"	Terras 1998
«Ветер в трубе» (1898; 1904)	"Wind in the flues"	Smith 1990, Smith 1991a, Smith 1991b
«Вижу зыбку над могилой» (1896; 1897)	"I see a cradle over a grave"	Terras 1998
«Воздвигнет мне царство» (1895; 1997)	"For me alone my living dream"	Lodge 2007
«Восставил Бог меня из влажной глины» (1896; 1903)	"God made me from damp clay"	Terras 1998
«Вот подумай и пойми» (1926; 1955)	"Think of it and try to understand"	Markov & Sparks 1966
	"Now think and understand"	Rayfield 2000

«Всё, чего нам здесь не доставало» (1898; 1904)	"Everything we lacked here"	Rayfield 2000
«Высока луна Господня» (1905; 1905)	"God's moon is high in the sky"	Obolensky 1962
	"The Lord's moon is high"	Rayfield 2000
	"God's moon is high"	Lodge 2007
«День только к вечеру хорош» (1913; 1913)	The Kharkov Triolet / "Day's only lovely when approaching eve"	Smith 1997
«Дни за днями...» (1898; 1975)	"Day in, day out..."	Smith 1996
Дон Кихот / «Бессмертную любовью любит» (1920; 1920)	Don Quixote / "Only he loves with immortal love"	Rayfield 2000
«Дон-Кихот путей не выбирает» (1922; 1923)	"Don Quixote does not choose his paths"	Obolensky 1962
	"Don Quixote does not choose his paths"	Terras 1998
	"Don Quixote does not choose paths"	Rayfield 2000
«Еще томительно горя» (1898; 1901)	"The stifling day was harsh and hot"	Washington 2009
«Живы дети, только дети» (1907; 1907)	"Only children still are living"	Smith 1996
Жуткая колыбельная / «Не болтай о том, что знаешь» (1913; 1913)	Sinister Lullaby / "What you know, you don't go blabbing"	Smith 1996, Smith 1997
«За плохое знание урока» (1910; 1997)	"Because she hadn't studied hard"	Lodge 2007
«Забыты вино и веселье» (1897; 1903)	"Wine and merry-making are forgotten"	Obolensky 1962
	"Wine and merriment are forgotten"	Rayfield 2000
Звезда Маир / «Звезда Маир сияет надо мною» (1898; 1904)	Mair / "The star, Mair, shines in the sky above me"	Markov & Sparks 1966
	"The star Mair shines over me"	Rayfield 2000
«Злое земное томлень» (1896; 1897)	"Evil and earth-bound languor"	Maslenikov 1972
«Змий, царящий над вселенною» (1902; 1906)	"All the world's ruled by the dragon"	Markov & Sparks 1966
	"Dragon, ruler of the universe"	Terras 1998
«Каждый год я болен в декабре» (1913; 1914)	"Every year I am ill in December"	Rayfield 2000
«Когда я в бурном море плавал» (1902; 1903)	"My ship began to sink beneath me"	Markov & Sparks 1966
	"When once I sailed the stormy oceans"	Maslenikov 1972
	"When sailing on a stormy ocean"	Terras 1998
Колыбельная песня. Себе самому / «Просыпаюсь рано» (1896; 1900)	Lullaby to Myself / "Early I awaken"	Smith 1997

Колыбельная себе / «Чадом жизни истомленной» (1921; 1975)	“Overpowered by life’s vapors”	Smith 1997
«Короткая радость сгорела» (1896; 1897)	“My joy flared up briefly and vanished”	Maslenikov 1972
«Кругом насмешливые лица» (1921; 1921)	“Around are mocking faces”	Rayfield 2000
Лихо / «Кто это возле меня засмеялся так тихо?» (1893; 1895)	Evil / “Who is it chuckling so quietly here at my side?”	Maslenikov 1972
Лунная колыбельная / «Я не знаю много песен, знаю песенку одну» (1907; 1907)	Moonlight Lullaby / “Not a lot of songs do I know; in my mind one song I keep”	Smith 1991a, Smith 1991b, Smith 1996, Smith 1997
«Любви неодолима сила» (1921; 1921)	“The power of love is unconquerable”	Rayfield 2000
«Люблю блуждать я над трясиною» (1902; 1908)	Song / “I like to wander along the marsh”	Raffel 1971
«Люблю мое молчанье» (1896; 1903)	“I love my forest silence”	Maslenikov 1972
«Мне страшный сон приснился» (1895; 1897)	“This nightmare came upon me”	Smith 1990, Smith 1991a, Smith 1991b
«Муж мой стар и очень занят, все заботы и труды» (1916; 1921)	“My old husband’s always busy with some government affair”	Smith 1991b
«Мы плененные звери» (1905; 1906)	“We are all captive beasts”	Markov & Sparks 1966
	Captive Beasts / “We are wild beasts held captive”	Smith 1990, Smith 1991a, Smith 1991b
	“We are captive beasts”	Rayfield 2000
	Captive Beasts / “We are captive beasts”	Lodge 2007
	“We are beasts in a cage”	Forrester & Kelly 2015
«Мы устали преследовать цели» (1894; 1896)	We are Weary / “We are weary of steering a course”	Yarmolinsky 1962, Yarmolinsky & Deutsch 1966
«На Ойле далекой и прекрасной» (1898; 1904)	“In distant beautiful Oile”	Rayfield 2000
«На серой куче сора» (1895; 1897)	My Grim Genius / “Near a dusty fence”	Raffel 1971
	St. John’s Wort / “On gray rubbish heaps abiding”	Smith 1997
«Насытив очи наготою» (1904; 1905)	“After sating my eyes with the nudity”	Forrester & Kelly 2015
«Не думай, что это березы» (1897; 1975)	“Don’t think that these are birches”	Terras 1998
«Не наряд тебя красит, о, нет!» (1893; 1997)	“What makes you beautiful? Not your dress”	Lodge 2007
«Не трогай в темноте» (1905; 1907)	“Do not touch in the darkness”	Smith 1997

«Недотыкомка серая» (1899; 1904)	"The grey harpy"	Rayfield 2000
«Нет словам переговора» (1922; 1922)	"No, the spells, once they are spoken"	Smith 1997
«О, злая жизнь, твои дары» (1904; 1910)	"O evil life, your gifts"	Lodge 2007
«О смерть! Я — твой. Повсюду вижу» (1894; 1910)	"Death. I am yours, throughout all nations"	Smith 1990, Smith 1991a, Smith 1996
	"O death! I am yours. Everywhere I see"	Lodge 2007
«Околдовал я всю природу» (1902; 1904)	"I have enchanted all of Nature"	Markov & Sparks 1966
	"I put my spell on all of nature"	Terras 1998
«Плещут волны перебойно» (1911; 1912)	"Sea waves' intermittent splashing"	Smith 1991a, Smith 1991b
«По жестоким путям бытия» (1890; 1895)	Compensation / "I roam in the cruel paths of life"	Cournos 1962
«Под одеждою руки скрывая» (1896; 1896)	The Spartan / "With his hands hidden under his clothing"	Smith 1990, Smith 1991a, Smith 1991b, Smith 1997
«Подыши еще немного» (1927; 1942)	"Breathe a brief while more the heavy"	Smith 1996, Smith 1997
	"Breathe a little till you choke"	Terras 1998
	"Breathe the earth's heavy air"	Rayfield 2000
«Пой по-своему, пичужка» (1925; 1975)	"Sing your song, little bird"	Rayfield 2000
«Порой повеет запах странный» (1900; 1908)	"At times there comes a strange smell wafting"	Markov & Sparks 1966
«Прикован тяжким тяготением» (1901; 1907)	"Chained by heavy gravity"	Terras 1998
«Приподняла ты темный полог» (1898; 1904)	"You raised the veil of night"	Lodge 2007
«Пришла ночная сваха» (1905; 1922)	"The nocturnal matchmaker came"	Terras 1998
«Пришла опять, желаньем поцелуя» (1908; 1911)	"You've come again, for the last time, exciting"	Terras 1998
«Пройдут все эти дни, вся жизнь совется наша» (1913; 1914)	"All these days will pass, all our life will be wound up"	Rayfield 2000
Простая песенка / «Под острями» (1905; 1905)	A Plain Little Song / "Under their lances"	Smith 1990, Smith 1991a, Smith 1991b
Пылающий конь / «Там за рекою» (1898/1915; 1915)	The Flaming Red Horse / "Dreadful the glow"	Smith 1997
«С тех пор как тебя полюбил я» (1894; 1910)	"Since I fell in love with you"	Lodge 2007
«Сквозь туман едва заметный» (1920; 1975)	"Through a barely visible mist"	Forrester & Kelly 2015
«Скучная лампа моя зажжена» (1898; 1902)	"Now the dull light in my lamp starts to rise"	Markov & Sparks 1966

	"Once more the tiresome lamp gives forth its light"	Smith 1990, Smith 1991a, Smith 1991b
	"My tedious lamp is alight"	Lodge 2007
	From "My boring lamp"	Chandler, Dralyuk, & Mashinski 2015
«Смерть и сон, сестра и брат» (1889; 2006)	"Death and sleep, sister and brother"	Lodge 2007
«Суровый звук моих стихов» (1899; 1904)	Austere My Verse / "Austere my verse: therein are heard"	Yarmolinsky 1962, Yarmolinsky & Deutsch 1966
«Там, где улицы так гулки» (1911; 1913)	City Scene / "Quietly walks the country maiden"	Smith 1997
«Тирсис под сенью ив» (1921; 1921)	"Thyrsis, neath willow shade"	Markov & Sparks 1966
Тихая колыбельная / «Много бегал мальчик мой» (1906; 1907)	Lullaby / "Baby, you've run such a lot"	Markov & Sparks 1966
	Soft Lullaby / "Playing barefoot in the dust"	Smith 1997
«Туман не редет» (1892; 1896)	"The fog won't clear"	Terras 1998
«Хнык, хнык, хнык!» (1916; 1916)	"Boo-hoo-hoo!"	Smith 1997
«Холод повеял в окно» (1898; 1898)	"In through the window a chill"	Smith 1990, Smith 1991a, Smith 1991b
«Чернеет лес по берегам» (1898; 1902)	"The woods loom black along the shores"	Maslenikov 1972
Чертовы качели / «В тени косматой ели» (1907; 1907)	The Devil's Swing / "Beneath a shaggy pine"	Yarmolinsky 1962, Yarmolinsky & Deutsch 1966
	The Devil's Swing / "Above the noisy river"	Markov & Sparks 1966
	The Devil's Swing / "Above the noisy river"	Maslenikov 1972
	The Devil's Swing / "Beneath a shaggy fir tree"	Yevtushenko 1993
	The Devil's Swing / "In shaggy firs' shade over"	Smith 1997
	Devil's Swing / "In the shade of shaggy pinetrees"	Terras 1998
	The Devil's Swing / "In the tangled fir-tree's shade"	Rayfield 2000
«Что мы служим молебны» (1902; 1904)	"What's the point of prayer service"	Smith 1991a, Smith 1991b
«Что селения наши убогие» (1901; 1903)	"What are our poor villages"	Obolensky 1962
	Our Resurrection / "Do they matter, our miserable villages? Space"	Raffel 1971
«Эллиптической орбитой» (1926; 1975)	"The nimble earth races"	Rayfield 2000
«Я был один в моем раю»	"In my Eden I was alone"	Cournos 1962

(1905; 1907)	"I was alone in Paradise"	Smith 1991a, Smith 1991b
	"I was alone in my paradise"	Forrester & Kelly 2015
«Я воскресенья не хочу» (1900; 1905)	I Do Not Crave / "I do not crave for resurrection"	Yarmolinsky & Deutsch 1966
«Я испытал превратности судеб» (1919; 1921)	"I've lived through the vicissitudes of fate"	Markov & Sparks 1966
	"Many vicissitudes of fortune I have met"	Terras 1998
«Я сам закон игры устави́л» (1922; 1924)	"I fixed the rules of the game myself"	Terras 1998

Appendix C: Translations of Fedor Sologub's Prose in English-Language Anthologies 1950-2023		
Title (date of first publication in Russian)	English title	Published in
Белая мама (1898)	The White Mother	Townsend 1952, Cournos 1974, Negri 2003, Daley 2015
Белая собака (1908)	The White Dog	Cournos 1974
	The White Dog	Fusso 2023
Будущие (1905)	The Unborn	Cournos 1962
	The Future Ones	Fusso 2023
В плену (1905)	In Bondage	Struve 1961
	In Captivity	Fusso 2023
В толпе (1907)	In the Crowd	Barker 1977
	In the Crowd	Fusso 2023
Венчанная (1913)	She Wore a Crown	Barker 1977
Глаза (1905)	Eyes, Eyelings, Stare-Eyes	Cournos 1962
Голодный блеск (1907)	The Gleam of Hunger	Cournos 1962, Cournos 1974
Дама в узах (1912)	The Lady in Bonds	Barker 1977
	The Lady in Shackles: A Legend of the White Nights	Fusso 2023
Два Готика (1906)	The Two Gotiks	Fusso 2023
День шестьдесят седьмой (1908)	The Sixty-Seventh Day: A Novella	Fusso 2023
Дрова (1913)	Fuel	Cournos 1962
Жало смерти (1903)	The Sting of Death: The Story of Two Boys	Lodge 2007
Злой мальчик и тихий мальчик (1905)	The Bad Boy and the Quiet Boy	Fusso 2023
К звездам (1896)	To the Stars	Fusso 2023
Капля и пылинка (1913)	A Marriage	Cournos 1962
	The Drop of Water and The Speck of Dust	Fusso 2023
Конный стражник (1907)	The Mounted Policeman	Smith 1994
Красногубая гостья (1909)	The Red-Lipped Guest	Barker 1977
Красота (1899)	Beauty	Barker 1977
	Beauty	Fusso 2023
Лампа и спичка (1905)	The Lamp and the Match	Fusso 2023
Лучишка в темничке (1906)	The Sun-Ray in the Dungeon	Fusso 2023

Лягушки (1913); [published in 1905 as «Лягушка»]	The Frogs	Smith 1994
Маленький человек (1905)	A Little Man	Friedberg & Maguire 1965, Levitsky 2007
	The Little Man	Smith 1994
Мелкий бес [selections] (1905)	Selections from <i>The Petty Demon</i>	Moss 1997
	<i>The Low-grade Demon</i> / “Jam Turnovers and a Slanging Match”	Kelly 1999
Мечта на камнях (1912)	The Dream on the Stones	Smith 1994
Милый паж (1906)	The Beloved Page	Barker 1977
Молот и цепь (1913)	The Hammer and the Chain	Fusso 2023
Обидчики (1905)	Bullies	Fusso 2023
Обруч (1902)	The Hoop	Cournos 1974
	The Hoop	Barker 1977
Обыск (1908)	The Search	Cournos 1974
	The Search	Barker 1977
Одежды лилии и капустные одежки (1905)	The Lily and the Cabbage	Cournos 1962
Опечаленная невеста (1908)	The Saddened Fiancée	Fusso 2023
Отравленный сад (1908)	The Poison Garden	Proffer & Proffer 1975
	The Poisoned Garden	Lodge 2007
Отрок Лин (1907); [published in 1906 as «Чудо отрока Лина»]	The Youth Linus	Barker 1977
	The Youth Linus	Fusso 2023
Палочка (1905)	The Wand	Fusso 2023
Песенки (1905)	Little Songs	Cournos 1962
Плененная смерть (1905)	Captive Death	Cournos 1962
	Death Taken Captive	Fusso 2023
Поцелуй нерожденного (1911)	The Kiss of the Unborn	Barker 1977, Ebersole & Peabody 1994
	Kiss of the Unborn Child	Fusso 2023
Призывающий зверя (1906)	The Invoker of the Beast	Parry 1974, Cournos 1974, Haining 1976
	The Invoker of the Beast	Brougher, Miller & Lipovetsky 2011
Прятки (1898)	Hide and Seek	Cournos 1974, Seltzer 2008
	Hide-and-Seek	Barker 1977
Путешественник-камень (1905)	The Well-Traveled Cobblestone	Smith 1994
	The Voyager Stone	Fusso 2023
Путь в Дамаск (1910)	The Road to Damascus	Fusso 2023
Равенство (1905)	Equality	Fusso 2023
Свет и тени (1894); [drafts are named «Стена и тени»]	Light and Shadows	Cournos 1974
	The Wall and the Shadows	Barker 1977, Smith 1994
	Light and Shadows	Lodge 2007
Сделался лучше (1905)	He Became Better	Cournos 1962
Сказки на грядках и сказки во дворе (1905)	Fairy Tales in the Garden and	Cournos 1962

	Fairy Tales at Court	
Смертенъши (1906)	Deathlings	Fusso 2023
Смертерадостный покойничек (1906)	The Death-Loving Corpse	Fusso 2023
Смерть по объявлению (1907)	Death by Advertisement	Barker 1977
	Death by Advertisement	Fusso 2023
Согнутые ноги (1913)	The Bent-Kneed One	Cournos 1962
Соединяющий души (1906)	The Uniter of Souls	Cournos 1962, Cournos 1974
Стал маленьким (1905)	The Man Who Became Smaller	Cournos 1962
Старый дом (1909)	The Old House	Cournos 1974
Страна, где воцарился зверь (1906)	The Country Where a Beast Became Tsar	Smith 1994
Тик (1913)	Choo	Fusso 2023
Три плевка (1906)	Three Gobs of Spit	Cournos 1962
	The Three Gobs of Spit	Fusso 2023
Турандина (1912)	Turandina	Hartwell 1989
	Turandina	Smith 1994
Улыбка (1897)	The Smile	Cournos 1974
Утешение (1899)	Consolation	Smith 1997
Хрыч да хрычовка (1905)	Dotard and Dotardess	Cournos 1962
Царица поцелуев (1907)	The Queen of Kisses	Barker 1977
	The Tsarina of Kisses	Lalo 2013
Червяк (1896)	The Worm	Barker 1977

Appendix D: Fedor Sologub's Dramatic Works in English-Language Anthologies
1950-2023

Title (date of first publication in Russian)	English title	Published in
Ванька ключник и паж Жеан (1908)	Vanka the Steward and Jehan the Page. A Drama in Thirteen Parallel Scenes	Green & Katsell 1991
Победа смерти (1908)	The Triumph of Death	Green 1986
Театр одной воли (1908)	The Theater of a Single Will	Senelick 1981
	The Theatre of the Single Will	Green 1986
	The Theater of One Will	Peterson 1986

Appendix E: Articles About Fedor Sologub and By Fedor Sologub in English-Language Anthologies 1950-2023

Author and Title (date of first publication in Russian)	Author and English title	Published in
Блок, Александр / «Творчество Сологуба» (1907) и «Ирония» (1908)	Alexander Blok / "Alexandr Blok on Fyodor Sologub"	Field 1971
Гиппиус, Зинаида / «Слезинка Передонова (То, чего не знает Ф.Сологуб)» (1908)	Zinaida Gippius / "Peredonov's Little Tear (What Sologub Doesn't Know)"	Proffer & Proffer 1975
	"Peredonov's Little Tear"	Peterson 1986

Гумилев, Николай / рец. на «Пламенный круг» (1908), «Собрание сочинений» тома I, V (1910); Том XIII (1914) и «Вожди новой школы (К. Бальмонт, Валерий Брюсов, Федор Сологуб)» (1918)	Nikolai Gumilev / "Reviews"; "Leaders of the New School: Konstantin Balmont, Valery Bryusov, Fyodor Sologub"	Lapeza 1977
Долинин, А. С. / «Отрешенный (К психологии творчества Федора Сологуба)» (1913)	A. S. Dolinin / "Estranged: Toward a Psychology of Sologub's Works"	Rabinowitz 1986
Замятин, Евгений / «Федор Сологуб» (1925)	Yevgeny Zamyatin / "Fyodor Sologub"	Ginsburg 1970
Сологуб, Федор / «Демоны поэтов» (1907); published in two parts, "The Circle of Demons" (Круг демонов) and "The Old Devil Savelich" (Старый черт Савельич)	Fyodor Sologub / "Poets' Demons" ("The Circle of Demons")	Forrester & Kelly 2015 (Part One: "The Circle of Demons")
Сологуб, Федор / «Символисты о символизме: Федор Сологуб, Георгий Чулков, Вячеслав Иванов» (1914)	Fedor Sologub / "A Speech about Symbolism"	Peterson 1986



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