

UDC 821.133.1

DOI: 10.26565/2521-6481-2021-6-01

FATAL LOVE OF KHARKIV WOMEN

@ Felix ANDREEV, 2021

*Doctor of Technical Sciences, Professor,
Department of Electronics and Control Systems
V. N. Karazin Kharkiv National University
4 Svobody Sq., Kharkiv, 61022, UKRAINE
e-mail: Andreev.felix36@gmail.com
ORCID: 0000-0002-4207-1478*

ABSTRACT

The article is devoted to the cultural study of the life and work of two famous Kharkiv women who lived and worked in Kharkiv in the second half of the XIX - first half of the XX century - Eulalia Pavlovna Kadmina and Anna Yakivna Brovar, better known as Anna Mar. The article updates the biography of Eulalia Kadmina, analyzes her creative path, emphasizes the prominent personalities of that time who had a great influence on the life of the artist (such as: Nikolai Grigoryevich Rubinstein, Peter Ilyich Tchaikovsky, Alexandra Dormidontovna Alexandrova-Kochetova). The article mentions the life stories of other famous women of that time - Elizaveta Dormidontivna Lavrovska, Oleksandra Valerianivna Panayeva-Kartsova, Emilia Karlivna Pavlovska. The reproduction of the image of Eulalia Pavlovna Kadmina in literature is studied, in particular in the novel "After Death" by Ivan Turgenev, in the story "Theatrical Character" by Nikolai Leskov, in the story "The Last Debut" by Alexander Kuprin and others. The author of the article researches the biography of Anna Yakivna Brovar (Anna Mar), analyzes her stories that were published in magazines of that time. Anna Mar's early works are autobiographical, the main characters of her early works are young women, lonely, disorganized, half-hungry, dreaming of love, a meeting with a courageous and good man. The fascination with Buddhism, and later the conversion to Catholicism, was reflected in the subsequent works of Anna Mar. A separate series of works is dedicated to the activities of the Polish House of Kharkiv, a public and cultural center created by the Polish community of Kharkiv. At this time, she chose European decadence and symbolism as aesthetic and spiritual landmarks. Lyrical miniatures become an artistic form of her works. The main themes of the writer's works in recent years are loneliness, death and suicide.

Key words: Eulalia Kadmina, Anna Mar, Kharkiv, lyrical miniatures, stories.

© Andreev F., 2021

This is an open-access article distributed under the terms of the Creative Commons Attribution License 4.0

Andreev, F. (2021). Fatal Love of Kharkiv Women. *Accents and Paradoxes of Modern Philology*, 1 (6). pp. 7-38.

DOI: 10.26565/2521-6481-2021-6-01
<https://periodicals.karazin.ua/accentsjournal>

INTRODUCTION. There is no doubt that the love and fear are the peaks of human emotions. The author put love in the first place, because human history knows many examples of loving women who did not feel the fear even before death. One of these women, who studied at the Kharkiv University, was described in the article (Andreev, 2018). A year after the death of Sergei Yesenin in 1926, his secretary and civil wife, Galina Arturovna Benislavskaya, shot herself at the poet's grave. Contemporaries were shocked by this death. Love for the poet, which she believed made her life beautiful, made her death beautiful as well. It turns out that in the history of Kharkiv there were such women before the Soviet period. Further, we will talk about the women, whose fate is somehow connected with our city.

RESULTS AND DISCUSSIONS.

1. Eulalia Pavlovna Kadmina.

Eulalia Pavlovna Kadmina was born on September 7 (19), 1853 in Kaluga. Her father, Pavel Maksimovich Kadmin, was a merchant from Kaluga and her mother, Anna Nikolaevna, was a gypsy. Such a family union was highly unusual for that time. Eulalia was the youngest of the three daughters. The female name Eulalia is of an ancient Greek origin and means “eloquent”, “well speaking”. It is believed that women having this name are of controversial nature and display calm and poise, as well as, impulsiveness and decisiveness in equal measure (The meaning of the name Eulalia). Younger children often inherit maternal traits. The Kadmin family was no exception. This is probably why the character of Eulalia was dominated by the impulsiveness and determination characteristic to the Gypsies. From her mother she inherited both musicality and voice. From the early childhood she showed a violent disposition, as well as, a proud and independent character. As a result, she could not get along even with her sisters and grew up isolated and lonely. For this reason, she learned to read early, and spent all her free time reading books. This is probably why her father was more attentive to her, and at the age of twelve he sent her to a prestigious private educational institution - the Elizabethan Institute for Noble Maidens. The institute had 6 classes in which they studied the Law of God, Russian, French and German languages,

Mathematics, History, Geography, Music, singing and dancing. The institute was famous not only for its strict discipline, but for the high level of education as well. So that the pupils would not be distracted from learning, all the windows were thickly covered with chalk to prevent an opportunity to look out; the institute was located in Moscow on Voznesenskaya street (now 10, Radio St., building 1) (*Pic. 1*).



Picture 1. Moscow Elizabethan Institute of Noble Picture Maidens

Graduates became teachers or governesses. According to many, they were the “most bashful governesses”: even the presence of a man at the table put the girls into terrible embarrassment. They were badly adapted to life (Bokova, 1997).

A well-read girl liked to study, so she was one of the first students. She was greatly impressed by a visit to the Bolshoi Theater, where she first heard the opera: "Ruslana and Lyudmila." After that, she sang a lot and enjoyed singing not only at the lessons. Pupils of the institute often organized concerts for guests and Eulalia, who had a wonderful mezzo-soprano, took an active part. In 1870, his father died, and her family fell on hard times. In the same year a meeting that radically changed the girl's fate took place. One of the students' concerts was visited by Nikolai Rubinstein - the founder and first director of

© Andreev F., 2021

This is an open-access article distributed under the terms of the Creative Commons Attribution License 4.0

Andreev, F. (2021). Fatal Love of Kharkiv Women. *Accents and Paradoxes of Modern Philology*, 1 (6). pp. 7-38.

DOI: 10.26565/2521-6481-2021-6-01
<https://periodicals.karazin.ua/accentsjournal>

the Moscow Conservatory (1866). Stunned by Eulalia's singing, her bright appearance and innate artistry, he not only convinced her to devote herself to music, but also helped her to become a student of the Conservatory (1871) after graduating from the institute. Knowing about her family financial situation, he secured a scholarship for her.

At the Conservatory, such venerable musicians as P. I. Tchaikovsky - professor of free essay classes, harmony theory, music theory and instrumentation; A. D. Alexandrova-Kochetova - professor of singing were her teachers. Kadmina made her stage debut in her first year of study. The 18-year-old singer was invited by N. G. Rubinstein to play the role of Orpheus in



Picture 2. Eulalia Kadmina (1870)

the opera "Orpheus and Eurydice" by Gluck. The performance was attended by P. I. Tchaikovsky and N. D. Kashkin, professor of the Moscow Conservatory in mandatory theory classes, a music teacher and critic, who wrote: "The stage play and singing of Kadmina reveal her as a completely established actress. She has an extraordinary, outstanding talent for a dramatic actress and an inner sense of beauty on stage. And in addition to everything, she is extremely attractive" Indeed, Eulalia did not meet the contemporary criteria of beauty: regular facial features, classic profile, marble-like transparent-matte skin. She had dark brown gypsy eyes, full and alluring lips, and a tight crown braid (Pic. 2). Pyotr Ilyich agreed with his

friend's opinion. He noted: "In addition to her vocal advantages, Ms. Kadmina shown a remarkable talent in her Orpheus's performance that allows hoping that she has a brilliant future" (Makeev, 2014). Several performances of the opera took place in the Noble Assembly Hall and one was attended by the imperial family.

Eulalia graduated from the conservatory in the spring of 1873 with a silver medal, becoming the first of the female vocalists. The popularity of the 19-year-old graduate secured her invitation to the troupe of the Bolshoi Theater.



Picture 3.
Kadmina as Vanya

Her first role was Vanya (Pic. 3) in M. Glinka's opera "Life for the Tsar", which she performed on April 30 (May 12), 1873. The singer's appearance on the stage of the Bolshoi Theater became a triumph. The audience greeted her with a standing ovation and shouts "Bravo!". From 1872 to 1876 P. I. Tchaikovsky worked as a music critic in the left-liberal newspaper "Russkiye Vedomosti" (Tchaikovsky). Being presented as a critic, he wrote: "Looking at the performance of a young singer, listening to her deeply heartfelt singing, I could hardly believe that it was her first appearance on the stage..." (Makeev, 2014). When the second concert took place, Kadmina played Azucena (gypsy)

in the opera "Il Trovatore" by Verdi. The third concert of Eulalia performed a part of Lel (Pic. 4) in the spring tale by A. Ostrovsky set on music by P. Tchaikovsky.



Picture 4. E.P. Kadmina as Lel

The review of Kadmina's performances was positive. It was concluded that a young singer could be a great addition to the opera troupe of the Bolshoi Theater. Contract with Eulalia was signed in the autumn of 1873 for 2 years.

So another star lit up in the sky of Russian opera. Becoming an actress of the Bolshoi Theater, Eulalia was eager to devote all of herself to the art. She triumphantly played the role of Princess in the "Mermaid" by A. S. Dargomyzhsky, Rogneda in the opera by A. N. Serov of the same name, and the noblewoman Morozova in the opera "Oprichnik" by P. I. Tchaikovsky. In the opera "Ruslan and Lyudmila" by Glinka she sang along with his mentor A. D. Alexandrova-Kochetkova as Ratmir. They were followed by many more

© Andreev F., 2021

This is an open-access article distributed under the terms of the Creative Commons Attribution License 4.0

Andreev, F. (2021). Fatal Love of Kharkiv Women. *Accents and Paradoxes of Modern Philology*, 1 (6). pp. 7-38.

DOI: 10.26565/2521-6481-2021-6-01
<https://periodicals.karazin.ua/accentsjournal>

parts. Music connoisseurs noted a charming rich mezzo-soprano, a warm timbre, truthfulness of musical intonations.

Eulalia followed closely the press reviews of her performances and painfully perceived criticisms due to her innate maximalism, which was often perceived as the prima donna's whims. Because of her vulnerable and touchy character she could flare up, scream at extras during a rehearsal, and pounce even on friends when something revolted her, often pushing the situation to the limit. And afterwards the remorse came. She sought the meetings to ask for forgiveness or wrote penitential letters, which were signed "mad Kadmina". Naturally, with such an unbearable attitude it was difficult to get along with colleagues.

In 1872, the outstanding singer (contralto) E. D. Lavrovskaya (which will be discussed below) left the stage of the Imperial Mariinsky Theater. Metropolitan audience and the theater management soon realized how great loss it was. The search for a worthy replacement began. When the theater management became aware that Kadmina's contract with the Bolshoi was coming to the end in 1875, she was invited to perform at the Mariinsky Theater. The offer to perform on the metropolitan stage was tempting, and Eulalia accepted the invitation. At the autumn of 1875 she decides not to renew the contract with the Bolshoi Theater.

The debut on the stage of the famous theater took place on October 22, 1875, as the noblewoman Morozova in the opera "Oprichnik". It was a great success and the audience was delighted. Every act ended with the actress being called back on stage. The reviewer noted: "Not read by rote, but a genuine fire of nature, born for the stage." This part was followed by Ratmir from "Ruslan and Lyudmila" and other parts in other operas. They were equally accompanied with applause and flowers. At one of the performances the enthusiastic audience even presented her a laurel wreath. But some reviewers added a fly in the ointment, claiming that the singer's voice was not strong enough for the stage of the Mariinsky Theater, and the actress's vocal capabilities were weak. The contemporary Italian vocal school was recognized as the best in the world. Therefore, even during her studies at the Moscow

Conservatory, Eulalia's patron - N. G. Rubinstein advised her to work out with Italian teachers. The desire to improve voice data grew over time, and after the critical reviews became the *idée fixe*.

Speaking about those period of the Eulalia's life, Y. A. Gorbunov (Gorbunov, 2003) claims that "when she reigned on the capital's opera stages, Tchaikovsky hopelessly courted her. Whereas Eulalia couldn't care less about him and other admirers. "Yuniy Alekseevich, to put it mildly, is a little mistaken about it. Probably, he was led to draw such a conclusion by the fact that after meeting with Eulalia the composer wrote the part of Lel for her (1873) and dedicated the "Scary Minute" romance (op. 26, No. 6, 1875) to her (List of Pyotr Tchaikovsky's Works). In the verses, written by the composer himself, some gypsy motives could be discerned:

*You listen with your head down
Eyes down and sighing quietly!
You don't know how these moments
Scary for me and full of meaning...*

In the summer of 1867, P.I. Tchaikovsky met with Vera Davydova during a vacation in Haapsalu (Estonia). She was the sister of Lev Davydov - husband of Alexandra Ilyinichna, P.I. Tchaikovsky's sister. V. Davydova was the first girl who showed her love for the composer. But the composer was indifferent to women. The relationship of V. Davydova and P. Tchaikovsky grew into a warm and sincere friendship. The only woman loved by Tchaikovsky, was a French singer Desiree Artot. The composer met her in the spring of 1868 in Moscow. Enchanted by the charisma and talent of the singer, Pyotr Ilyich became captivated by her in the autumn. Even wedding was planned for the summer of 1869. But Artaud went on tour to Poland and in January 1869 she married Mariano Padilla Ramos, the opera singer of her troupe. Thereafter P. Tchaikovsky finally lost interest in women and felt only platonic, warm feelings for them [Women in Tchaikovsky's life].

The famous Latvian psychotherapist, sexologist and hypnologist Janis Zalitis, whose grandmother served in P. Tchaikovsky's house in Klin, claims that women was replaced by music in the composer life: "Tchaikovsky's whole life

© Andreev F., 2021

This is an open-access article distributed under the terms of the Creative Commons Attribution License 4.0

Andreev, F. (2021). Fatal Love of Kharkiv Women. *Accents and Paradoxes of Modern Philology*, 1 (6). pp. 7-38.

DOI: 10.26565/2521-6481-2021-6-01
<https://periodicals.karazin.ua/accentsjournal>

is the sublimation (substitution) of sexual energy into creativity. The composer lived by music, receiving from it the same bodily biochemical reactions as from love. J. Zalitis was the president and chairman of the certification committee of the Latvian Association of Transological Psychotherapy, a member of the Latvian Association of Sexologists and Sexopathologists, the founder of the medical association on family problems and the association on the family pedagogy. He is author of six discoveries and about a hundred scientific publications. His books "In the name of love" and "Once again about love" are well known, and 8 books have been translated and published in foreign languages. Co-author of 4 scientific films (Markarian, 2013). Based on the statement of J. Zalitis, it can be assumed that women were muses for the composer and inspired him to compose various musical works. This is evidenced by numerous facts.



In July 1873, P.I. Tchaikovsky and his publisher P.I. Jurgenson went to Switzerland. Having visited Zurich, Lucerne, Bern, Geneva, they move to Paris. They return to Russia in August. Upon returning composer fascinated by "the rich velvety mezzo-soprano" of Eulalia, composed the part of Lel mentioned above. But Eulalia was not

Picture 5. Portrait of E. D. Lavrovskaya the only muse of the composer at that time. No less admired by P. I. Tchaikovsky was another opera singer (contralto) - Elizaveta Dormidontovna Lavrovskaya (1845 - 1917), whom he considered one of the prominent representatives of the Russian vocal school (*Pic. 5*).

Like Eulalia, she was brought up at the Moscow Elizabethan Institute of Noble Maidens. From 1865 to 1868 year she studied singing at the St. Petersburg Conservatory in class of H. Nissen-Saloman. Completing conservatory with a large silver medal, she began performing on the stage of the Imperial Mariinsky Theater (1868-1872). In the year of the opening of the

© Andreev F., 2021

This is an open-access article distributed under the terms of the Creative Commons Attribution License 4.0

Andreev, F. (2021). Fatal Love of Kharkiv Women. *Accents and Paradoxes of Modern Philology*, 1 (6). pp. 7-38.

F. G. Berger's Russian opera in Odessa (1870), she made a splash. Pyotr Ilyich was enthusiastic about the "wonderful, velvety, juicy" voice of the singer, simplicity of her performance and deep understanding of the music style. "And what is the most precious in Lavrovskaya is that she does not resort to any external effects, nor to any theatricality ... to charm the listener. Nowhere she feels the urge to please the well-known routine, effective techniques generally accepted on the Italian scene ... Lavrovskaya never goes beyond the limits of strict pure artistry...". So P. I. Tchaikovsky wrote about E. D. Lavrovskaya (Lavrovskaya).

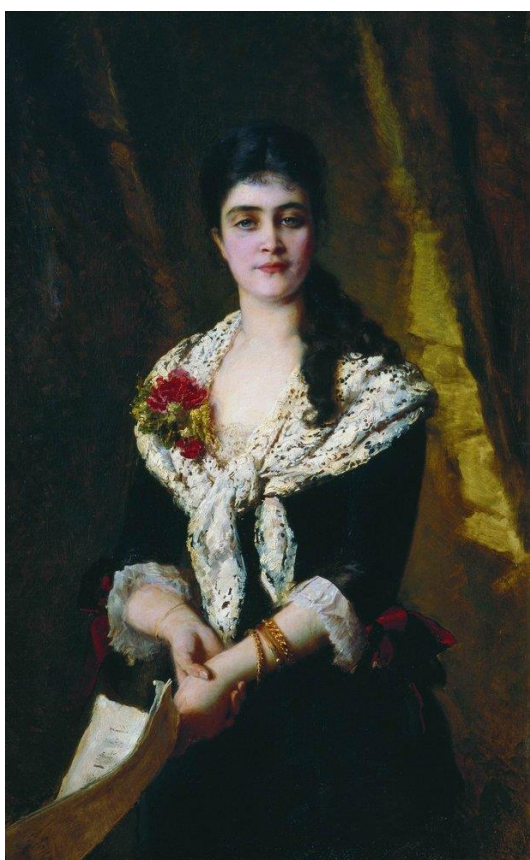
In 1870 - 1872 the composer creates the opera *The Oprichnik*. The part of the noblewoman Morozova was based on the voice of E. D. Lavrovskaya. The



premiere took place at the Mariinsky Theater at April 12, 1874, but without Elizaveta Dormidontovna. Due to some misunderstandings with the management she left the stage and went to Paris in 1872. There she continued vocal training under the leadership of Viardot-Garcia. In 1873, she married Prince P.N. Tsertelev, but the relationship between the composer and the singer stayed the same. In 1875, Pyotr Ilyich wrote an oratorio 27, six romances of which ("At Bedtime" "Look, Yonder Cloud" "Do not Leave Me" "Evening" "Was it the Mother Who Bore Me?" "My Spoiled Darling") were dedicated to E. D. Lavrovskaya (List of Pyotr Tchaikovsky's Works). In 1877,

Picture 6. E. D. Lavrovskaya on the stage E. D. Lavrovskaya proposed the composer to write an opera on the "Eugene Onegin." At first, the composer took this proposal lightly, but in July of the same year he started to work on the opera in earnest.

After returning to Russia, E. D. Lavrovskaya sang on the stages of the Mariinsky Theater (1879 - 1880), the Bolshoi Theater (1890 - 1891). Eulalia and Elizaveta were actresses of the same character. The best parties of both were: Vanya in "Life for the Tsar", Princess in the "Mermaid", Ratmir in "Ruslan and Lyudmila", Rogneda, Grunya ("Rogneda", "Enemy Strength" by A. Serov), Orpheus in "Orpheus and Eurydice" Ziebell ("Faust"), Azucena ("Il Trovatore"), and others. As a concert singer she performed in Russia (Pic. 6) and abroad, and become worldwide famous. Tchaikovsky dedicate vocal quartet "Night" (1893) to the renowned singer. Its first performance took place on October 9, 1893.



Picture 7. A.V. Panaev-Kartsova of the Noble Assembly (1879)

Another muse of the composer was Alexandra Valeryanovna Panaeva- Kartsova (1853-1941), a Russian opera singer (soprano). "She possessed the voice of a "bewitching" timbre, scenic talent, and was a rare beauty" (Big Biographical Encyclopedia) (Pic. 7). P. I. Tchaikovsky dedicated seven songs (op. 47, 1880) to the singer. Summing up, in the period from 1870 to 1873 year Tchaikovsky composed musical works for all three muses simultaneously. He continued doing this throughout his life, regardless of the marital status of the women: for E. P. Kadmina - in 1875, for A. V. Panaeva-Kartsova - in 1880, for E. D. Lavrovskaya - in 1875, 1893.

In February 1876, E. P. Kadmina left St. Petersburg suddenly and, after a short stay in the Moscow, where she participated in several plays of the Bolshoi Theater, leaves incognito for Italy. In Italy, she spent two and a half years (from spring 1876 to autumn 1878). At first, Italy captivated her with its magnificent southern nature and wonderful climate. She performed at the opera houses of Naples, Turin, Florence and Milan.

© Andreev F., 2021

This is an open-access article distributed under the terms of the Creative Commons Attribution License 4.0

Andreev, F. (2021). Fatal Love of Kharkiv Women. *Accents and Paradoxes of Modern Philology*, 1 (6). pp. 7-38.

Improving her singing technique, she tried soprano parts. Even in those cases, she was successful. The audience greeted her warmly and newspaper critics wrote about the artist's high culture of performance, huge dramatic talent, and vivid appearance. In a fit of inspiration, she began to write the historical novel "Diana Embriac" set at the age of Crusades.

Soon the situation started to change. The contracts proposed to the singer became short-term and were shamelessly breached by entrepreneurs. The lawsuit against one of them worsened her mood even more. Italian backstage proved to be much more disgusting than Russian one. The beauty of Italian nature could no longer compensate for the singer negative emotions. Eulalia began to yearn for her homeland, and, more than ever, to feel her loneliness.

Performing in Milan, the singer became ill. She was treated by a young doctor Ernesto Falcone. He was struck by the unconventional beauty of Eulalia, her fiery nature. Enamored Ernesto proposed to her. Exhausted by loneliness, Eulalia accepted the proposal. They got married in 1877.



Picture 8. *Kadmina* (1878)

I. Y. Setov, a renowned singer and entrepreneur, retired from the imperial theaters and opened his own enterprise in Kiev, which staged operas and operettas. His first enterprise lasted from 1874 to 1883, after that he stopped recruiting a permanent troupe. Learning that Eulalia performed soprano parties, he invited her to his troupe. Eulalia accepted it after some consideration. In autumn 1878 a newlywed left Italy and moved to Kiev (Pic. 8).

The singer made her debut in J. Verdi's opera "Aida". Her performance of the proud and powerful pharaoh's daughter Amneris amazed Kiev's audience. The curtain was raised 15 times. On the second performance there was a sensation, which I. Y. Setov had counted for when inviting Eulalia. Singer instead of the part of Siebel (mezzo-soprano) performed the part of Margarita (soprano) in "Faust" opera by Charles Gounod. This part demonstrated the actress's talent, about which the music critic N. D. Kashkin wrote. In Eulalia's performance, Margarita was a meek and gentle, true heroine of Goethe's

© Andreev F., 2021

This is an open-access article distributed under the terms of the Creative Commons Attribution License 4.0

Andreev, F. (2021). Fatal Love of Kharkiv Women. *Accents and Paradoxes of Modern Philology*, 1 (6). pp. 7-38.

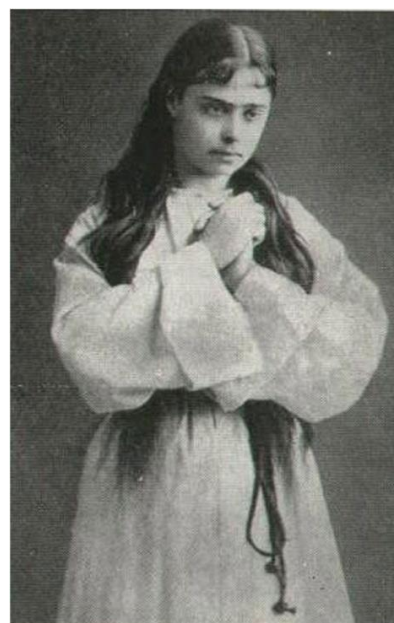
tragedy. But her singing was not very skillful, which was especially evident when she was singing high notes. Other soprano parts appeared in the E. P. Kadmina repertoire after Margaret: Natasha in "Mermaid" by A. S. Dargomyzhskiy, Page, in "Huguenots" by Meyerbeer, etc.

Another famous singer (lyric dramatic soprano) Emilia Karlovna Pavlovskaya (1853 - 1935), later Honored Artist of the RSFSR (1934), Hero of Labor (Pruzhansky, 2000), sung in I. Y. Setov's enterprise in 1876 - 1879. In 1888 N. D. Kashkin wrote that the power of her voice and her vocal abilities left much to be desired, but noted her artistic talent, ability to create integral and completed characters, thoughtfulness of the performance (Kashkin, 1954). I. Y. Setov hoped that the competition between the two singers would attract new audience.

E. K. Pavlovskaya appeared in the troupe before Eulalia and became the favorite of many. Most of her fans were nouveau riche, merchant sons. To support their favorite, they do not just expressed their disapproval by booing, noise and whistling, but also hired people (claque) to create impression of the actress's failure. Often fans of the former diva allowed themselves even uglier antics. Despite this, Eulalia emerged victorious from the rivalry of the two singers. E.K. Pavlovskaya moved to Kharkov, where from 1879 to 1880 she participated in the enterprise of P. M. Medvedev (Pavlovskaya).

Though condemning the theatrical hooligans, Kiev newspapers continued to print theater rumors, gossip and pasquinades against Eulalia. They were concentrated on the singer's personal life. Ernesto did not like the enthusiastic behavior of Eulalia's fans, heaps of flowers, numerous signs of attentions. He was jealous of his wife and started to make family scenes. But Eulalia had a scandalous character as well. Not surprisingly Ernesto and Eulalia broke up a year later and Ernesto returned to Italy.

After the rival's departure to Kharkov, Eulalia had to play different parts on the same day, performing as mezzo-soprano and soprano. It was a huge strain on her vocal cords. It had a negative impact on the singer's career. When the singer became alone, she started to feel that Kiev was not as wonderful as it had seemed before. After the departure of E. K. Pavlovskaya to Kharkov, the attitude of her fans towards Eulalia was not changed. For the singer, the city became increasingly hostile and alien. Therefore, when a mezzo-soprano became required in Kharkov, and P. M. Medvedev sent her an invitation, she agreed without hesitation.



In the spring of 1880, Eulalia moved to Kharkov. E.K. Pavlovskaya leaves the troupe of P. M. Medvedev and transfers to the troupe of I. Piteev, performing first in Odessa and then in Tiflis (Pavlovskaya). At first, Eulalia's star shone brightly. She successfully performed on the stage of the Kharkov Opera House. Among her parts is Berta in the "Prophet" by Meyerbeer (Pic. 9).

Picture 9. E.P. Kadmina as Berta («Prophet». 1880)

The city's first permanent opera house was built at the expense of music lover V.E. Pashchenko in 1874 on the corner of the north side of Yekaterinoslavskaya Street (now Poltava Shlyah) and Lopanskaya embankment. The theater building (the architect B. Mikhailovsky) was a wooden structure with cast-iron stairs. It had a large stage and a four-tier auditorium for 935 people. At first, the Russian opera group worked under the direction of F. G. Berger. The revenues from the submissions were small and F. G. Berger and his successor V. E. Pashchenko went bankrupt. The theater was lent to various drama and opera troupes. In 1880 – 1881, the entrepreneur P.M. Medvedev led one of such troupes. Due to lack of funds, the opera ceased to perform in 1886. The theater building was demolished in 1891 (Poltava Shlyah).

Contemporaries compared that period of Eulalia's life with "the triumphal procession of the goddess" because audience adored her. One day after the performance, the university and gymnasium students unharnessed her carriage horses and brought the singer to her place of residence, the hotel "European" on Pavlovskaya Square (*Pic. 10*) by themselves.

Initially, it was called Proezzhaja Square, from 1840 – Torgovaya, and from 1916 – Torgovaya-Pavlovskaya due to the association with the business activities of the Pavlovs. The part of the Market Square adjacent to Lopan in the 1830s was a terrible to behold. It was impossible to drive along the swampy coast of Lopan in bad weather: the horses stuck in mud up to their bellies. A. I. Pavlov bought this piece of land, drove into a swamp a huge amount of oak piles and, filling the territory with sand and stone, raised the level of the area. Among the erected complex of shopping malls, the European Hotel occupied the central place. At first it was a two-storied stone house. For many years the hotel was the best in the city. Its popularity was so great that in the 1840s, the merchant of the 2nd guild N. A. Pavlov built on the 3rd floor. When the commerce councilor M. S. Kuznetsov acquired the hotel in 1884, it became known as the Grand Hotel (*Pic. 10*) (Tarab, 2018).



Picture 10. Kharkiv. Pavlovskaya Square. Hotel «European»
(from 1868 «Grand-Hotel»)

© Andreev F., 2021

This is an open-access article distributed under the terms of the Creative Commons Attribution License 4.0

Andreev, F. (2021). Fatal Love of Kharkiv Women. *Accents and Paradoxes of Modern Philology*, 1 (6). pp. 7-38.

During the war, the hotel building was destroyed and not restored afterwards. Nowadays this place is occupied by the monument to the Independence of Ukraine. The distance between the theater and the hotel was not significant, which explains the unusual outburst of young people.

The "procession of the goddess" did not last long. Reckless overloading of the vocal cords revealed itself. The singer began to lose her voice. She became nervous, annoyed by the most trifling incidents of theatrical life. P. M. Medvedev was an unsuccessful entrepreneur (he had to cease his entrepreneurial activity in 1889), but a talented director and actor (Medvedev). He suggested that Eulalia became the dramatic actress instead of singer.



Picture 11. E.P. Kadmina on Kharkiv stage (photo by V. S. Dosekin)

Soon, “the extraordinary, outstanding talent of the dramatic actress and inner sense of beauty on the stage”, about which N. D. Kashkin wrote in 1871, fully manifested themselves. Her debut role was Ophelia in the "Hamlet" (December 1880). Ophelia was followed by the role of Catherine in "The Storm" and Larissa in "The Bride", dramatic plays by Ostrovsky, as well as the plays "Mayorsha", "Kruchina", "In the old days" by I. V. Shpazhinsky (1888), a tragedy "Enchantress" by Marguerite Gautier, in "La Dame aux Camelias" by Alexandre Dumas, fils, Adrienne Lecouvreur in the play of the same name by E. Scribe and G. Leguive. In 1881, she played twenty new roles (Pic. 11).

Her performance received favorable reviews from critics. She enjoyed success with the public. After the performance, fans stayed at the theater doors, waiting for their favorite.

High-ranking nobles repeatedly sought the favor of the actress, but she rejected them indignantly. The proud and independent Eulalia had no desire

© Andreev F., 2021

This is an open-access article distributed under the terms of the Creative Commons Attribution License 4.0

Andreev, F. (2021). Fatal Love of Kharkiv Women. *Accents and Paradoxes of Modern Philology*, 1 (6). pp. 7-38.

DOI: 10.26565/2521-6481-2021-6-01
<https://periodicals.karazin.ua/accentsjournal>

to be a mistress. Her lonely heart dreamed of love and happiness. Finally, as it seemed to her, she met the one she had dreamed about all her life. He turned out to be a young and handsome officer from an impoverished noble family, who reciprocated her feelings. As an ardent nature, she fell in love with reckless and passion, and was happy. "Happiness is when you are understood, great happiness is when you are loved, real happiness is when you are in love" states the great philosopher Confucius.



Еввалия Кадмина в последней роли Василисы Мелентьевой.
Неизвестный художник.
Роспись на фарфоре. Ноябрь 1881 год

Eulalia, intoxicated by love, did not believe rumors about her beloved's betrayals. And he turned out to be a little man with a small soul, loving to live for his pleasure, richly and carelessly. For this, money was needed, and he began to look for a rich bride. When this rumor reached the actress, she continued to believe that these were inventions of ill-wishers.

"Held on November 2 E. P. Kadmina's benefit attracted a large audience, which filled the theater to bursting point; only several seats remained free. The actress, as expected, called forth an ovation which resulted in

numerous tributes, the thunder of applause and multiple recalls" was written in the newspaper "Juzhnyj kraj" on November 4, 1881 about the actress's benefit in the historical drama by A. N. Ostrovsky "Vasilisa Melentyeva". The main part of Vasilisa Melentyeva was performed by Eulalia (*Pic. 12*).

The tragedy occurred on November 4 (16), 1881 at the second performance. After the first act, there was a thunder of applause, and the actress was taking a bow. Looking up, she saw her lover in the box, which he usually occupied. But he was not alone. A lady was sitting next to him, some merchant's daughter judging by the tasteless attire. Showing attention to his companion, he was looking at Eulalia and smiling mockingly. Turning abruptly, the actress left the stage. Somehow she got to the dressing room and sat down

© Andreev F., 2021

This is an open-access article distributed under the terms of the Creative Commons Attribution License 4.0

Andreev, F. (2021). Fatal Love of Kharkiv Women. *Accents and Paradoxes of Modern Philology*, 1 (6). pp. 7-38.

DOI: 10.26565/2521-6481-2021-6-01
<https://periodicals.karazin.ua/accentsjournal>

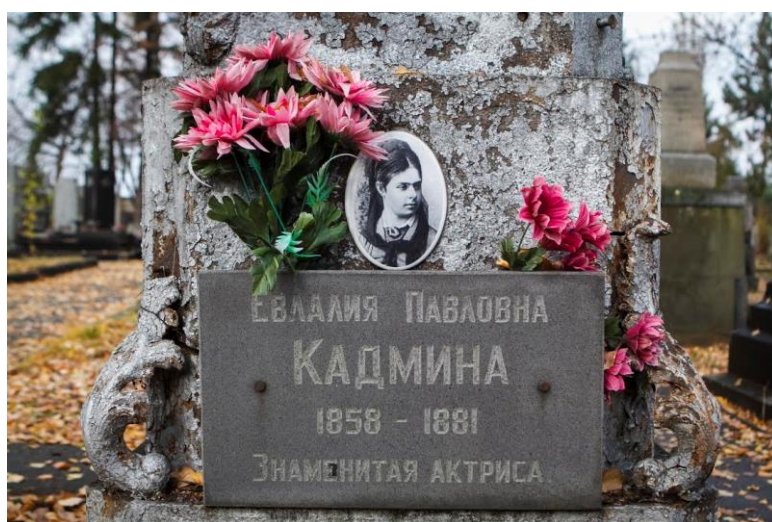
tiredly in front of the mirror. A woman deceived and insulted in her best feelings was overcome by despair. Images of her heroines repeatedly played in her head: Natasha (Mermaid), Ophelia (Hamlet), Katerina (Thunderstorm). They preferred death to life without faith and love. "Every man's fate is defined by his disposition" - an ancient aphorism says. "Fate is more inevitable than chance. "Fate is in a person's character" - these words were not born in vain", echoed Akutagawa Ryunosko (*Mind of the Heart*, 1990). Proud, independent and decisive Eulalia followed the fate of her heroines: she threw heads of phosphorus matches into a glass with tea and drank it. She still managed to come on the stage for the second act. When the poison began to act, she fell on the stage. The curtain was closed, the performance was stopped. The actress was taken to a hotel, doctors came but could not help: Eulalia died in terrible agony on the 10 (26) November 1881.

"I learned about Kadmina's death from the newspapers when I was in Kiev. I must tell you that this news terribly upset me, for I was sorry for a talented, beautiful, young woman, but I was not surprised. I knew this strange, restless, painfully selfish nature well, and it always seemed to me that she would not end well", wrote P. I. Tchaikovsky in his letter in November 1881 (Kadmina). Thousands of people came to wish farewell to Kadmina with wreaths and banners. Eulalia was buried on the Ioanno-Useknovenskom cemetery. Her painful death caused a lot of rumors and myths. For many she became a great martyr. In Soviet times, the park was laid out on the site of the cemetery and E.P. Kadmina's grave was moved to the 13th city cemetery at the end of Pushkinskaya Street in the mid-1970s. There is a modest inscription on the grave: "A famous actress".

The actress's suicide on the stage caused a great resonance in Russian literature. The first to immortalize the actress's life and death story was I. S. Turgenev in the novelette "After Death" in 1882 where she appeared as Klara Milich. Based on this novelette A. Kastalsky wrote the opera of the same name (1907). In 1887, an award in honor of E. P. Kadmina was established at the Moscow Conservatory (*Big Biographical Encyclopedia: Kadmina*). In the short story by N. S. Leskov "Theatrical character" (1884) she appeared as young provincial actress Piama, and in "The Last Debut" (1889) by Alexander

Kuprin as a beautiful actress Lydia I Nikolaevna Golskaya. She is prototype of a character in A.S Suvorin's play "Tatyana Repina" staged at the Maly Theater on January 16, 1889 and the sequel of this play written by Anton Chekhov in 1889. N.N. Solovtsov-Fedorov wrote the play " Eulalia Ramina", staged at "New Theater" of M.V. Leontovsky on February 10, 1884 and A. I. Chepalov - the play "The Holy Sinner Eulalia" (2005). C. Andreevsky dedicated a poem to memory of Kadmina (Andrievsky, 1905). In 2005, the documentary "Eulalia Kadmina" was filmed.

E. P. Kadmina, together with E. D. Lavrovskaya and D. M. Leonova, stood at the origins of the Russian opera in St. Petersburg. Her unfinished novel "Diana Embriako" published posthumously in the literary collection "Help the brothers" (Kyiv, 1884), shows that she was not only a talented singer and actress, but could become a good writer. The flowers on her grave (Pic. 13) are the evidence that she is still remembered and honored.



Picture 13. E.P. Kadmina's grave

2. Anna Yakovlevna Brovar (Anna Mar)

Anna Yakovlevna Brovar was born on February 7 (19), 1887 in St. Petersburg. Little is known about Anna's childhood and Anna's family. Her father Yakov Ivanovich Brovar, a Russified Frenchman, is mentioned only in the book (Women's dramaturgy of the Silver Age, 2009). Yuri Polyakov assumes that Yakov Ivanovich, born in the village Konstantinovka, Kherson province,

© Andreev F., 2021

This is an open-access article distributed under the terms of the Creative Commons Attribution License 4.0

Andreev, F. (2021). Fatal Love of Kharkiv Women. *Accents and Paradoxes of Modern Philology*, 1 (6). pp. 7-38.

comes from russified Poles (Polyakova). Y.I. Brovar was a famous landscape painter. His teachers at the Academy of Fine Arts, where he was an auditor (1885-1896), were M.K. Klodt, I. I. Shishkin and A. I. Kuindzhi. In 1896 for the landscape "March in the Forest" he was acknowledged as a painter. He traveled almost all over the Russian empire (Belovezhskaya Pushcha, Yasnaya Polyana, Baikal, Transbaikalia, Turkestan, etc.). If it were possible to bring together all his landscapes, we would get a huge picture called "Wonderful Russia."

At the age of 15, Anna left St. Petersburg and moved to Kharkov. This act was the first manifestation of her independent nature. At age of 16 she married and became Lenshina. The marriage was unsuccessful and a year later broke up. She had to live on something. At first, Anna worked as an office worker, and then in the Zemstvo until became an employee at the newspaper "Juzhnyj kraj", where she was responsible for satirical articles. That gave her an opportunity to publish her works in the newspaper. Until the end of her life, she could not forget the hardships and need of those years. The first short story of Anna Lenshina "Loop" appeared in the newspaper "Juzhnyj kraj" in November 1905 (Lenshina, 1905). She published 2 more short stories under this surname (Lenshina, 1906, Jan. 27; Lenshina, 1906, Feb. 9). Since February 1906, Anna's publications started to appear under the pseudonym Anna Mar (Mar, 1906, Feb. 28).

From the Sanskrit Mara's name could be translated differently: the spirit, death carrier, destruction, death. In many cultures of the world, the image of Mara is personified with evil, temptation, fear, and in Russian it is associated with an evil terrible old woman - a witch with long tangled hair. In Buddhism, Mara is a demon symbolizing evil, death and any negative manifestations of the human nature. Abidharma (Buddhist philosophical philosophy and psychology) puts the demon at the top of the sphere of feelings. Mara is considered the lord of the sixth heaven - Paranirmitavasavarti, where the gods live. The merits of gods are transformed in fulfillment of any desires; therefore, this heaven is called the world of passions. In many schools of Buddhism, Mara is considered to have several incarnations: Skandha Mara as the embodiment of desires at the level of feelings; Klesha Mara - the

embodiment of negative feelings, suffering, despair; Mrityu Mara - the personification of death or the cycle of samsara. Mara manifests itself in various forms: as the embodiment of aggregates, as dismal feelings, as death.

Anna Levshina was fascinated by Buddhism, in particular, Buddhist canonical poetry. And in it, Mara is the main opponent and tempter of Buddha. He sent his own daughters - Pleasure, Passion and Desire, embodying sexual passion and desire, to seduce Buddha. Her ardor for the twists and turns of the war between Buddha and Mara led to the emergence of the "literary daughter" of the deity - Anna Mar. Thus, she determined her fate. She embodied Skandha, Klesha, and Mrityu Mara not only in literature, but in her life.

Anne's early works are autobiographical. The heroine of her first stories is a young woman, lonely, unsettled, half-starved and dreaming of love and meeting with a courageous and kind man. The experiences of an impoverished childhood are conveyed in the story "Before Easter" (Mar, 1906, March 29). The collected stories of Anna «Miniatures» were published in 1906 (Mar, 1906).

The result of her religious passion was the transition of Anna to Catholicism. She actively participated in the affairs of the Polish House, which was created in Kharkov. On the pages of the newspaper "Juzhnyj kraj" she regularly covered the events of the Polish community life. A charity performance based on the play by I. Blizinsky "Aunt Polina" was held in favor of the needy Polish students. She wrote an article about it on 11 November 1908 (Mar, 1908, Nov. 11). Two weeks later she reports on the literary evening, speaking very critically about the actor and humorist Ivan Yax-Chametz and the actor-reciter V. Kruglikovskiy (Mar, 1908, Nov. 25). On the 5th December she reported on the arrival in town of the Polish drama troupe led by Vladislav Kindler (Mar, 1908, Dec. 5) and on 9th December wrote a review on the troupe performance of play by G. Zapolskaya "There Are Four of Them" (Mar, 1908, Dec. 9).

Anna Mar participated in the theater of parody, satire and miniature "Blue Eye". It opened in November 1909 in the Polish House. Evgeny Agafonov, a graduate of the Petersburg Academy of Arts, worked as a theater painter. The

© Andreev F., 2021

This is an open-access article distributed under the terms of the Creative Commons Attribution License 4.0

Andreev, F. (2021). Fatal Love of Kharkiv Women. *Accents and Paradoxes of Modern Philology*, 1 (6). pp. 7-38.

DOI: 10.26565/2521-6481-2021-6-01
<https://periodicals.karazin.ua/accentsjournal>

head of the musical department was the composer Fedor Akimenko, a graduate of the St. Petersburg Conservatory, and David Gutman, who had worked in the theaters of Smolensk and Nizhny Novgorod for 7 years, was a director. The theater was opened on November 10, 1909 with the “Autumn Evening” play. Anna read two of her poems: “Creativity” and “Loneliness” there. Afterwards she sometimes participated in the literary parts of the theater performances. And on December 20, 1909, the one-act play “Lulia Beck”, written by her on the basis of the story of the same name, was staged, (Blue Eye, 1909, Dec. 18). The heroines of the play were hectic, capricious, and lavish with the mental manifestations Lulu Beck and Maryla, abandoned by her fiance who shot himself because of the Lulu.

The Kharkov period, which lasted 8 years, played an important role in Anna's life. In those years, she chose European decadence and symbolism as her aesthetic and spiritual guidelines. As Anna Mar, she condemned herself to the ongoing battle of passions, and impassivity, immediacy and eternity. The lyrical miniatures, which she called "cartes postales" (postcards)" became the form of her works. As result of her interest for Buddhism, the loneliness, death and suicide became themes of her works. Those themes served as the leitmotif of her publications until the last days of her life. The short story “Shadow” (1916), as well as “Dilemma” (1906), tells about a female self-murderer. Constant return to the same theme characterizes Anna Mar as a modernist writer.

The creation of the “Blue Eye” did not change the provincial character of the theatrical and literary life of the city, which stayed out of the latest trends. The metropolitan idols, poets, writers, composers and artists attracted creative youth like a magnet. Anna was not an exception. In 1910, the young writer returned to St. Petersburg. In 1911, she published the novelette "The Impossible" (Mar, 1911). In the novelette, on the example of Theresa who loves the priest, and the writer Zanevsky, who has dreamed of perfect love, the idea of the incompatibility of the earthly and heavenly is presented. The question if moral values leading to the loss of hope for happiness have the right to exist is raised. The work of the young writer was noted and praised by critics. In the “Moskovskaya Gazeta”, the reviewer wrote: “The undoubted

literary talent of the author is revealed in the story... there is a stamp of the truth and the evidence, perhaps even of a subjectively experienced emotional disaster" (Moskovskaya Gazeta, 1912). The critic L. Vladimirov noted that "the work of the writer, who is not without talent, nowadays is entirely focused on the portrayal of the female soul hysteria. For Anna Mar it is a self-sufficient goal of her work" (Utro Rossii, 1912). The critics noted not only the artistic skill of the author but the originality of the subject, the search for independent, female ways of creativity, which made it possible to speak about the appearance of a new type of writer, a representative of "female literature."

She found not only her place in literature, but in various bohemian salons as well. In particular, in the basement apartment of B.M. Ruth (sister of Valeriy Bryusov's wife) in Degtyarnuy Lane, where a small private circle of literary bohemia gathered. Visiting these meetings, pale Anna usually was sitting next to the famous Moscow lawyer M.L. Mandelstam. Regulars stayed till dawn, talked a lot and argued. They praised A.A. Blok, debunked or defended V. I. Bryusov, read poetry of A. A. Akhmatova and N. S. Gumilev, sneered at A.A. Maikov, L.A. Mey, A.N. Apukhtin and Y.P. Polonsky. V.V. Mayakovsky threatened to start a new life from Monday. V.F. Khodasevich proposed to do this immediately. Nina Zarechnaya was drinking wine and laughing. Anna, wrapping herself in a shawl was pursing her thin lips and smiling faintly. This is how Don Aminado described these meetings in his memoirs, calling them evening congresses (Don Aminado, 1991). Don Aminado is the pseudonym of Aminadav Petrovich (Peysakhovich) Shpolyansky (1888 - 1957), a satirical poet and a memoirist.

Anna's well-being in St. Petersburg, especially at the beginning, was not satisfactory. In 1912, the writer moved to Moscow. She prints stories, articles, poems in many newspapers and magazines ("Ves' Mir", "Zhizn'", etc.). The most of writer's income came from the cinematograph. Seven silent feature films were based on A. Mar's scripts. JSC "A. Khanzhonkov and K^o" shot five of those films during her life. Director Yevgeny Bauer shot psychological dramas about love and self-sacrifice, "Lula Beck" (1914) and "Tornado of love" (premiered March 20, 1916). Two dramas were directed by director Pyotr Chardyntsev: "Day of the Three Kings" (or "Three Loved Her") and "Datura"

© Andreev F., 2021

This is an open-access article distributed under the terms of the Creative Commons Attribution License 4.0

Andreev, F. (2021). Fatal Love of Kharkiv Women. *Accents and Paradoxes of Modern Philology*, 1 (6). pp. 7-38.

in 1915. The dramatic story of girl who was victim of violence and was afraid to tell her fiancé about it, was directed by Boris Tchaikovsky (premiered May 29, 1916). JSC "Biofilm" shot dramas "The Enchanted Circle" (1917, directed by Victor Turzhansky) and "Smile of Medusa" (1917, directed by Nikolai Malikov) posthumously.

But her earnings were not sufficient, so Anna wrote a lot, obsessed with the theme of love as torture, love as torment (Klesha incarnation of the demon Mara). In Moscow her major publications appeared: collections of short stories "Impossible" (1912), "We remember Poland" (1915), "Blood and Rings" (1916), the novelette "Going past" (1913), "The lamps unlit" (1913), the novels "Sinned for you" (1915), "Woman on the Cross" (1916). The novelette "Going by" is the writer's artistic memories of the difficult years in St. Petersburg. They are presented as a story of mental suffering and everyday struggle for the existence of a young woman, and alienation and loneliness as constant companions of female life. Critics saw it as one of the representatives of "female literature." The novelette "Unlit Lamps" tells about the initial period of Anna's activity in the literary field using the history of the heroine's family drama as an example. The formation of a creative personality is the main theme of the story, which cannot be masked by descriptions of everyday life and conflicts with the world of the press. The triumph of a new psychological type of woman in the finale simultaneously became the end of her personal happiness.

From 1914 to 1917 A. Mar collaborated with many women's magazines dealing with issues of women's emancipation: «Zhenskoe delo», «Mir zhenshiny», «Zhenskaja zhizn'», «Zhurnal dlja zhenshin». In the last of these magazines, she was in charge of a section of readers' letters, in which she gave advice to female readers. A. Mar's published novels were liked by such women as the subscribers of that magazine (Sierpinskaya, 2003). The first novel is about the love of young widow Mechka Besh to Catholic priest Richard Iodko. Those heroes had already appeared in the writer's earlier works. But it was not just a remake. Now the author was talking about love which sweeping away barriers of the obsolete moral values. The heroine does not consider her love for the priest to be a sin, sin is they marriage, which would make him to take off his

© Andreev F., 2021

This is an open-access article distributed under the terms of the Creative Commons Attribution License 4.0

Andreev, F. (2021). Fatal Love of Kharkiv Women. *Accents and Paradoxes of Modern Philology*, 1 (6). pp. 7-38.

DOI: 10.26565/2521-6481-2021-6-01
<https://periodicals.karazin.ua/accentsjournal>

cassock and cease his service to the God. Researchers consider this novel to be autobiographical. Critics praised it as the creative success of the author. E. Vystavkina noted that the novel "is interesting to the end / ... /. Anna Mar / ... / choses the rule, not an exception: Mechka's psychology is the psychology of almost every true Catholic whose mystical becomes real "(Zhenskoe delo, 1915).

A. Mar spent a lot of effort on creating and staging the drama "When the Ships Sink" in 1915. The plot is based on the love story of Jutta (a 30-year-old woman "with the past") to the married landowner Gedroits. The heroine



Picture 14. F. Rops. *Temptation of Saint Anthony*

could not withstand humiliation and insults from her beloved and commits suicide at the moment when he comes to her. Another reflection of Mrityu - the personification of death, the most terrible incarnation of the demon Mara could be seen here. Drama was planned to stage at the Maly Theater in Moskow, and at the Alexandrinsky Theater in St. Petersburg, but the premieres was cancelled. Drama was published in the collection "Blood and rings" (1916).

By the time of the publication of the second novel "A Woman on the Cross" A. Mar had the reputation of a talented writer; the hopes about her were as high as about poetry of Anna Akhmatova. Many considered A. Mar's second novel, "Woman on the Cross," to be the "female version" of "Venus in Furs", the famous novel by L. Sacher-Masoch. The novel is based on the story of famous lovers of the Middle Ages: the philosopher Abelard and his student Eloise. Abelard was castrated by the family of Eloise. Becoming monks, lovers exchanged letters in which they put all their unsatisfied sensual passion.

The novel title was inspired by the famous painting by the Dutch symbolist painter Felicien Rops, who was close to the decadence adored by Anna (*Pic.*

© Andreev F., 2021

This is an open-access article distributed under the terms of the Creative Commons Attribution License 4.0

Andreev, F. (2021). Fatal Love of Kharkiv Women. *Accents and Paradoxes of Modern Philology*, 1 (6). pp. 7-38.

DOI: 10.26565/2521-6481-2021-6-01
<https://periodicals.karazin.ua/accentsjournal>

14). This painting was placed on the covers of the first two editions of the book. Censorship blotted the engraving. The artist amazed A. Mar with the sophistication of the connection between religiosity and eroticism.

In the novel, Heinrich Shemiot (the new Abelard, a landowner in his fifties) teaches the young rich virgin girl Alina Ruschits to understand the nature of her feelings. He presents to her the books, the authors of which combine love for Christ with constant repentance of their sinfulness and thirst for punishment. The love polygon is described in the novel. Alina is in love with Henry and wants Henry to flog her for some unspecified guilt. Alina's girlfriend, lesbian Christina, is in love with her. The adult son of H. Shemiot, Julius, loves Christina and asks her to marry him. Christina has a brother who wants to become Alina's bridegroom. Additionally, Clara, aging lover of H. Shemiot, lives in his house. The heroine's dreams come true: H. Shemiot flogged her for lesbian relationship with Christina and promises to do it every month. Julius, who fell in love with Alina, watches this scene from the attic. The heroine herself comes to H. Shemiot to offer him her virginity. But H. Shemiot does not want to marry her. Alina is ready for everything: to sell her huge house and become the lover of Heinrich instead of dead Clara. Julius marries Christine. Soon he becomes disgusted with his wife. He offers Alina to become her lover. Alina agrees, dreaming that Henry will flog her for this sin when he finds this out. In the novel, A. Mar presents sensual love as a sacrifice in which a woman is a conscious sacrifice on the altar of God.

The novel was a success. The first, censored edition of the novel of 2500 copies was sold out in 10 days. On July 25, the second edition of 5,000 copies was published (The Artistic World, 1917). The publishers get a huge profit, and the author, who had spent two years of her life on this work, received 250 rubles (Pisarzhevskaya, 1917). Unbeknownst to A. Mar, the Moscow filmmaking company "Timan and Osipov" filmed the novel as the drama "Offended Venus".

After receiving a letter from V. M. Doroshkevich, she was happy. He wrote: "I think that Maupassant would read your bold book with great interest. And as for some parts a great master would become jealous. It's very subtle and

elegant talk about such risky things. To do this, you need to think very subtly. I ask you to accept my congratulations on such a smart, interesting, subtle, strong, daring and elegant work” (Russian State Archive of Literature and Art). But soon, not just a surge, but the tenth wave of negativity assault the writer. The number of critical reviews exceeded fifty. It was not the artistic disadvantages of the novel that caused such a storm. The authors of negative reviews did not deny the author’s talent. Resentment was caused by the fact that the sphere of non-traditional sexual relations, which up to this moment only male writers had covered, a woman in the person of the “promising” A. Mar had “invaded”. The critics were outraged by the “sexual liberties” that A. Mar allowed herself in the novel. If a man wrote about sadism, masochism, and lesbianism, it would not be considered as "the heights of shamelessness". When a woman wrote about the same things it was perceived as pure pornography by reviewers. But actually, A. Mar aimed at a philosophical understanding of the raised issues. Only a single reviewer pointed to the research pathos of the writer, writing that she “studies the need of a loving soul — whether male or female — to obey the will of her beloved, the need to endure all the consequent suffering, intentionally or unintentionally caused” (Mikhailova). In other benevolent review A. Tunina considered novel as a result of the creative development of the writer: in all her works, "one invariable leitmotif of the female soul in the throes of love ... in "The Woman on the Cross"... there are no uncertainties of the past. The outbursts of religiosity, the excruciating thirst for faith, confession and the church were left behind. It is true that, the pangs of love have been preserved, but they no longer frighten the heroine, they are necessary for her, they are love itself” (Zhenskoe delo, 1916).

The novel “Woman on the Cross” is no longer a continuation of Anna’s lyric diary. This is a manifesto defining the essence of the feminine from the author’s point of view. Therefore, the negative reaction of critics caused deep pain in her soul. L. Fortunatov in his article called the novel psychopathological. He reproached the author for pursuing the laurels of Sacher-Masoch and Kraft-Ebing (Fortunatov, 1916). Particular bitterness was caused by A. Gisetti’s review published in the “Ezhemesjachnyj zhurnal” which was the most disgusting in tone and disgraceful to the writer: “Woman

© Andreev F., 2021

This is an open-access article distributed under the terms of the Creative Commons Attribution License 4.0

Andreev, F. (2021). Fatal Love of Kharkiv Women. *Accents and Paradoxes of Modern Philology*, 1 (6). pp. 7-38.

on the Cross” is a book that causes an irresistible feeling of disgust and bitter indignation. It is so helplessly stilted and infinitely pathologically cynical that it would not have even deserved a mention if the author had not become known by the real literature (*Ezhemesjachnyj zhurnal*, 1916). She was indignant that the editor V.S. Mirolyubov who published this review in his journal, personally told her that she was talented.

In Moscow, the restless bohemian bachelor A. Mar lived in the furnished rooms of the “Louvre and Madrid” Hotel on Tverskaya Street. Since



Picture 15. A.Y. Mar

December 1916 she stayed in Petersburg where February revolution began. After the publication of the second edition of "Woman on the cross," all her thoughts and feelings belonged to the drama "When the Ships Sink". She was happy that the play had received positive reviews in St. Petersburg from A. A. Blok. The dramatic actress of the Alexandrinsky Theater E. N. Roshchina-Insarova was delighted with the play. But the

attempt to stage the play on the stage of Alexandrinsky Theater failed (*Theater and Art*, 1917). This event was another reason for the writer’s depression.

In early March, A. Mar returned to Moscow. Individuals with an unbalanced psyche should not be frivolous about the philosophy associated with the name of Mara. It is dangerous constantly to think and write about Mrityu in your works. But when the depression caused by negative reviews of the book, as well as, by the failure to stage the drama “When the Ships Sink” was strengthen by the failures in the affairs of love, Anna's psyche could not stand it. The article by professor of medicine L. Pisarevsky who knew Anna closely, contains some information about unhappy love that became one of the reasons for Anna’s fateful decision. N. Y. Sierpinskaya - a literary writer, an intellectual of two eras, directly refers to the name of this person in her memoirs. Anna's last lover was the famous actor and seducer Mari Petipa. Nina Yakovlevna believes that it was he who “poured wormwood into the

© Andreev F., 2021

This is an open-access article distributed under the terms of the Creative Commons Attribution License 4.0

Andreev, F. (2021). Fatal Love of Kharkiv Women. *Accents and Paradoxes of Modern Philology*, 1 (6). pp. 7-38.

bittersweet drink that became her lot" (Sierpinskaya, 2003). M. Petipa was a performer in the movie drama by A. Mar "Day of the Three Kings" (1915).

On March 19, 1917, the demon Mar came for his daughter. Anna dressed in the best dress, curled, perfumed. Then she locked herself in the room, went to bed and took a lethal dose of potassium cyanide. When after some time the door of the room was broken, there were only a corpse and finely torn pieces of paper on the floor. No signs of her manuscripts were found. The deceased was 30 years old.

Anna's adoption of Catholicism during her stay in Kharkov allowed solving the problem connected with the burial of a suicide. A. Mar was buried on the Polish part of the German (Vvedensky) cemetery in Moscow (Mikhailova). The modernist writer's death did not go unnoticed. March 23, 1917 in the newspaper "Juzhnyj kraj" a sincere obituary by Fedor Melnikov was published (Melnikov, 1917).

Valery Bryusov devoted the following lines to Anna in his "Poet's Diary".

*Today as a thunderbolt
With the dimness of the foggy distances:
They told me on the phone
That Anna Mar has poisoned herself
I knew her little; by chance
I met her; spoke little.
But from afar I loved to watch
Her deep gaze with a doleful secret,
And it seems, without external bonds,
There was a secret union between us.*

The famous critic A. G. Gornfeld said such words about the life and work of A. Mar: "Always on the edge of pornography, she never crossed that line, because there was no literary effects in her eroticism, there was no tendency, there were no bad intentions: there was the truth and the poetry of her life. And she presented it as she experienced it "(Russkoe bogatstvo, 1917). Her death became a page in the history of the February revolution. The name of

© Andreev F., 2021

This is an open-access article distributed under the terms of the Creative Commons Attribution License 4.0

Andreev, F. (2021). Fatal Love of Kharkiv Women. *Accents and Paradoxes of Modern Philology*, 1 (6). pp. 7-38.

DOI: 10.26565/2521-6481-2021-6-01
<https://periodicals.karazin.ua/accentsjournal>

Anna Mar is written in bold letters in the history of Russian literature of the Silver Age (Mikhailov).

It is only Love that sustains and moves Life” said I. S. Turgenev. E. P. Kadmina and Anna Mar’s fates are the evidence that love is longer than life and stronger than death.

REFERENCE

Andreev, F. (2018). Stunning destinies of famous students of Kharkov university. *Accents and Paradoxes of Modern Philology*, 1 (3), pp. 4–30. DOI: 10.26565/2521-6481-2018-4-01

Andrievsky, S. (1905). *Singer*. Historical Bulletin, № 12. (in rus)

Big Biographical Encyclopedia: Kadmina Eulalia Pavlovna. Retrieved from: https://gufo.me/dict/biography_encyclopedia/Кадмина,_Евлалия_Павловна (in rus)

Big Biographical Encyclopedia:: Panayeva-Kartsova, Aleksandra Valeriyonovna. Retrieved from: https://dic.academic.ru/dic.nsf/enc_biography/98405/Панаева (in rus)

Blue Eye (1909, Dec. 18). *Morning*. (in rus)

Bokova, V. (1997). *History of Moscow*. Moscow: Sovremennyk. (in rus)

Don Aminado (1991). *Train on track three*. Moscow (in rus).

Ezhemesjachnyj zhurnal (1916). № 5. (in rus).

Fortunatov, L. (1916). Sidor’s Goat. *Magazine of Magazines*. № 24. (in rus).

Gorbunov, Yu. (2003). Midnight Studies: Eulalia Kadmina. *Ural Pathfinder*, № 11. pp. 10-12. (in rus)

Kadmina, Eulalia Pavlovna. Retrieved from: https://ru.wikipedia.org/wiki/Кадмина_Евлалия_Павловна (in rus)

Kashkin, N. (1954). *Selected Articles about P. I. Tchaikovsky*. Moscow: Muzgiz. (in rus).

Lavrovskaya, Yelizaveta Dormidontovna. Retrieved from: https://ru.wikipedia.org/wiki/Лавровская_Елизавета_Дормидонтовна (in rus)

Lenshina, A. (1905). Loop. *Yuzhnyi Krai*, Oct. 4, 5. (in rus)

Lenshina, A. (1906, Feb. 9). At the carnival. *Yuzhnyi Krai*. Feb. 9. (in rus)

Lenshina, A. (1906, Jan. 27.). Dilemma. *Yuzhnyi Krai*, Jan. 27. (in rus)

List of Pyotr Tchaikovsky's Works. Retrieved from: https://ru.wikipedia.org/wiki/Список_произведений_Петра_Чайковского (in rus)

© Andreev F., 2021

This is an open-access article distributed under the terms of the Creative Commons Attribution License 4.0

Andreev, F. (2021). Fatal Love of Kharkiv Women. *Accents and Paradoxes of Modern Philology*, 1 (6). pp. 7-38.

DOI: 10.26565/2521-6481-2021-6-01
<https://periodicals.karazin.ua/accentsjournal>

- Makeev, S. (2014). Stories of people who became famous characters. Retrieved from: <https://duchesselisa.livejournal.com/189694.html> (in rus)
- Mar, A. (1906, Feb. 28). Chains. *Yuzhnyi Krai*. Feb. 28. (in rus).
- Mar, A. (1906, March 29). Before Easter: Childhood impressions. *Yuzhnyi Krai*. March 29. (in rus)
- Mar, A. (1906). *Miniatures*. Kharkov: Yug. (in rus)
- Mar, A. (1908, Nov. 11). In the Polish House. *Yuzhnyi Krai*. Nov. 11. (in rus)
- Mar, A. (1908, Nov. 25). In the Polish House. *Yuzhnyi Krai*. Nov. 25. (in rus)
- Mar, A. (1908, Dec. 5). In the Polish House. *Yuzhnyi Krai*. Dec. 5. (in rus)
- Mar, A. (1908, Dec. 9). In the Polish House. *Yuzhnyi Krai*. Dec. 9. (in rus)
- Mar, A. (1911). The Impossible. *New Life*, № 6. (in rus)
- Markarian, K. (2013). Tchaikovsky was neither a pedophile nor a «gay». Retrieved from: <http://k-markarian.livejournal.com/100759.html> (in rus)
- Medvedev, Pyotr Mikhailovich. Retrieved from: <https://w.histrf.ru/articles/article/show/miedviediev> (in rus)
- Melnikov, F. (1917). Anna Mar. *Yuzhnyi Krai*. March 23. (in rus)
- Mikhailova, M.V. Dialogue of male and female cultures in Russian literature of the Silver Age: "Cogito ergo sum" – "Amo ergo sum": Retrieved from: <https://itexts.net/avtor-mariya-viktorovna-mihaylova/232352-dialog-muzhskoy-i-zhenskoy-kultur-v-russkoy-literature-serebryanogo-veka-cogito-ergo-sum-amo-ergo-sum-mariya-mihaylova/read/page-1.html> (in rus)
- Mind of the Heart* (1990). Moscow: Politizdat. (in rus)
- Moskovskaya Gazeta* (1912). Feb. № 175. (in rus)
- Pavlovskaya, Emilia Karlovna. Retrieved from: https://ru.wikipedia.org/wiki/Павловская_Эмилия_Карловна (in rus)
- Pisarzhevskaya, L. (1917). Anna Mar's Tragic End. *Magazine for Women*. № 7. (in rus)
- Poltava Shlyah. Retrieved from: <https://dic.academic.ru/dic.nsf/ruwiki/1100600> (in rus)
- Polyakova Yuliana. Kharkov in the life and work of Anna Mar. Retrieved from: http://dspace.univer.kharkov.ua/bitstream/123456789/11787/3/Kharkov_Anna_Mar_Polyakova.pdf (in rus)
- Pruzhansky, A. (2000). *Domestic singers*. 1750-1917: Dictionary. Vol. 2. Moscow: Sovetsky Kompozytor. (in rus)

Russian State Archive of Literature and Art. F. 155. Op. 1. Ed. xp. 391. L. 3-3 oborot. (in rus)

Russkoe bogatstvo (1917). № 8./10. (in rus).

Sierpinskaya, N. (2003). *Flirting with life*. Moscow: Molodaya Gvardiya. (in rus)

Tarab, O. (2018). Classic of the old city. *Kharkovskii Izvestia*, 21 May. (in rus)

Tchaikovsky. Retrieved from: [https://ru.wikipedia.org/wiki/Чайковский, Пётр Ильич](https://ru.wikipedia.org/wiki/Чайковский,_Пётр_Ильич) (in rus)

The Artistic World (1917). № 36. (in rus)

Theater and Art (1917). № 13-14. (in rus).

The meaning of the name Eulalia: which means ... Retrieved from: <https://my-calend.ru/names/evlaliya> (in rus)

Utro Rossii (1912). March 17. № 64. (in rus)

Women's dramaturgy of the Silver Age (2009). St.-Petersburg: Giperion. (in rus)

Women in Tchaikovsky's life. Retrieved from: <https://chaikovskiyonline.blogspot.com/2014/10/Zhenshhiny-Chajkovskogo.html> (in rus)

Zhenskoe delo (1915). № 11. (in rus).

Zhenskoe delo (1916). № 13. (in rus).

Article submitted on 30 September 2020

Accepted on 17 October 2021

ФАТАЛЬНА ЛЮБОВ ХАРКІВСЬКИХ ЖІНОК

@ **Фелікс АНДРЕЄВ, 2021**

*Доктор технічних наук, професор,
Кафедра електронних і контролюючих систем
Харківський національний університет імені В. Н. Каразіна
Майдан Свободи, 4, Харків, 61022, Україна
e-mail: Andreev.felix36@gmail.com
ORCID: 0000-0002-4207-1478*

АНОТАЦІЯ

Статтю присвячено культурологічному дослідженню історії життя й діяльності двох відомих харків'янок, які жили й творили у Харкові у другій половині XIX – першій половині XX століття, – Евлалії Павлівни Кадміної та Анни Яківни Бровар, більше відомої як Анна Мар. У статті актуалізується життєпис Евлалії Кадміної, аналізується її творчий шлях, наголошується на видатних тогочасних особистостях, які справили великий вплив на життєдіяльність місткниці (як-от: Микола Григорович Рубінштейн, Петро Ілліч Чайковський, Олександра Дормідонтівна Александрова-Кочетова). У статті згадуються життєві історії інших тогочасних відомих жінок – Єлизавети Дормідонтівни Лавровської, Олександри Валер'янівни Панаєвої-Карцової, Емілії Карлівни Павловської. Досліджується відтворення образу Евлалії Павлівни Кадміної в літературі, зокрема у повісті «Після смерті» Івана Тургенєва, в оповіданні «Театральний характер» Миколи Лескова, в оповіданні «Останній дебют» Олександра Купріна та інші. Автор статті досліджує життєпис Анни Яківни Бровар (Анни Мар), аналізує її оповідання, що виходили друком у тогочасних часописах. Ранні твори Анни Мар носять автобіографічний характер, головні героїні її ранніх творів є молоді жінки, самотні, невлаштовані, напів голодні, мріють про кохання, про зустріч із мужнім і добрим чоловіком. Захоплення буддизмом, згодом перехід у католицизм знайшли своє відображення у подальших творах Анни Мар. Окремий цикл творів є присвяченим діяльності Польського Будинку Харкова, громадського і культурного центру, створеного польською громадою Харкова. У цей час в якості естетичних і духовних орієнтирів нею були вибрані європейський декаданс і символізм. Художньою формою її творів стають ліричні мініатюри. Основною тематикою творів останніх років письменниці стають теми самотності, смерті й самовбивства.

Ключові слова: Евлалія Кадміна, Анна Мар, Харків, ліричні мініатюри, оповідання.

© Andreev F., 2021

This is an open-access article distributed under the terms of the Creative Commons Attribution License 4.0

Andreev, F. (2021). Fatal Love of Kharkiv Women. *Accents and Paradoxes of Modern Philology*, 1 (6). pp. 7-38.

DOI: 10.26565/2521-6481-2021-6-01
<https://periodicals.karazin.ua/accentsjournal>