

Contents

Acknowledgments xi

Introduction: What's in a Title? 1

Part I. Cultural and Social Terrains

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

Part II. Music of the Spheres

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

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

Part III. Empire of Performance

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

Part IV. Pictures at an Exhibition

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

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

Part V. Finale and Overture

9. When Did the Real Day Dawn?	383
Narratives of Awakening	384
Nationhood in Counterpoint	389
The Volga Generation	398
Mutiny on the Embankment	413
Arrivals, Departures	421
List of Abbreviations	427
Notes	431
Bibliography	501
Index	549
<i>Illustrations follow page 280</i>	