

**VELIMIR KHLEBNIKOV**

**1922–2022**

*One Hundred Years of a Myth*

edited by

***Luca Cortesi***

***Gabriella Elina Imposti***

University of Bologna  
Department of Modern Languages,  
Literatures, and Cultures – LILEC

Bologna

2024

*Velimir Khlebnikov 1922-2022. One Hundred Years of a Myth*

edited by Luca Cortesi and Gabriella Elina Imposti

*Велимир Хлебников 1922-2022. Сто лет мифа*

под ред. Л. Кортези, Г.Э. Импости

**Scientific Committee & Editorial Board**

Luca Cortesi, Gabriella Elina Imposti

**Copyediting**

Luca Cortesi, Gabriella Elina Imposti

**Layout editing**

Luca Cortesi

**Proofreading**

Jeremy Barnard

**Front-cover:** Stepan Botiev, *Zvezdnaya noch'*, courtesy of the author.

This volume is published online in Open Access

on the platform AMS ACTA by AlmaDL

University of Bologna Digital Library

© 2024 Authors

University of Bologna, Department of Modern Languages, Literatures, and Cultures – LILEC

ISBN 9788854971820

DOI [10.6092/unibo/amsacta/8072](https://doi.org/10.6092/unibo/amsacta/8072)



CC BY NC 4.0

[<https://creativecommons.org/licenses/by-nc/4.0/>](https://creativecommons.org/licenses/by-nc/4.0/)

**TAURI**

TRADUZIONE, AUTOTRADUZIONE  
E RITRADUZIONE LETTERARIA

[<https://site.unibo.it/tauri/it>](https://site.unibo.it/tauri/it)



ALMA MATER STUDIORUM  
UNIVERSITÀ DI BOLOGNA  
DIPARTIMENTO DI LINGUE, LETTERATURE  
E CULTURE MODERNE

[<https://lingue.unibo.it/it>](https://lingue.unibo.it/it)

## Table of Contents

LUCA CORTESI, <i>Velimir Khlebnikov 1922-2022. One Hundred Years of a Myth</i> .....	1
<b><i>The Myth of Khlebnikov in the Artists' Eyes</i></b>	
ВЕРА МИТУРИЧ-ХЛЕБНИКОВА, <i>Бобэоби, бобетэо</i> .....	10
СТЕПАН БОТИЕВ, <i>Записи художника. 1911 год</i> .....	20
<b><i>Shaping the Myth</i></b>	
GABRIELLA ELINA IMPOSTI, <i>Notes on the Beginning of the Myth of Khlebnikov in Italy</i> .....	27
СЕРГЕЙ БИРЮКОВ, <i>Живое наследие Хлебникова</i> .....	48
ОЛЬГА ЕГОРОВА, <i>Хлебниковедение: размышления об истории и о будущем в год 100-летия бессмертия поэта</i> .....	71
ОЛЬГА КУЗОВЛЕВА, <i>Письма А. Е. Парниса к Н. С. Травушкину. 1970– 1984 гг.</i> .....	90
<b><i>Velimir Khlebnikov. Life, Work, Relevance and Interpretation</i></b>	
ALEKSANDR PARNIS, <i>Khlebnikov: the 1908 Sudak Encounters. Meeting Vyacheslav Ivanov: the Beginning of a Dialogue</i> .....	112
ВЕРА ТЕРЁХИНА, <i>Велимир Хлебников и Пушкин-будетлянин</i> .....	135
АНДРЕЙ РОССОМАХИН, <i>Леонардо и Велимир: ренессансный творец как «художник-для-производителя». Предварительные наблюдения</i> .....	147
OL'GA SOKOLOVA, <i>Experiments with Universal Language from the 1910s to the 1930s: Velimir Khlebnikov, the Gordin Brothers, and the “Kosmoglot” Society</i> .....	163
ГУИДО КАРПИ, <i>Как сделана заумь Хлебникова</i> .....	185
ЕЛЕНА ПЕТРУШАНСКАЯ, <i>От идей мирового радио у Хлебникова — в будущее</i> .....	196
ЛУКА КОРТЕЗИ, <i>Античность в авангарде: о диалогах Велимира Хлебникова</i> .....	225
RONALD VROON, <i>Khlebnikov and Whitman. A Reappraisal</i> .....	243

**Aleksandr E. Parnis**

## **KHLEBNIKOV: THE 1908 SUDAK ENCOUNTERS Meeting Vyacheslav Ivanov: The Beginning of a Dialogue\***

The meetings between the young poet Viktor Khlebnikov (not yet Velimir) and the master of Symbolism Vyacheslav Ivanov that took place in Sudak in July-August 1908 greatly affected the young poet's fate. It was here that he made his final decision to move to Petersburg. However, no direct evidence of these meetings has survived, except for one cryptic reference in the poem *Krymskoe* (Crimean, 1908)<sup>1</sup> and a mysterious "Sudak" drawing by Khlebnikov in his "black" notebook, stored in RGALI.<sup>2</sup>

At the end of April 1908, Khlebnikov arrived in Sudak from Kazan, together with his mother, his brother Aleksandr, and his younger sister Vera, to improve his health. They settled in a house on the beach, not far from Alchak. The real reason for this trip to Crimea, however, was something else: in Sudak, he planned to meet

---

\* English translation by Luca Cortesi and Gabriella Elina Imposti of A.E. Parnis' article *Khlebnikov: vstrechi v Sudake v 1908 godu* published in "Novyi Mir" (2023, n. 1) with the kind permission of the Journal and the Author. The Author supplemented this version of the article with other material. The system of notes and quotations has been modified in accordance with the editorial policy of this publication. We are grateful to Jeremy Barnard for his assistance in translating the article.

<sup>1</sup> We are talking about the encoded initials in his poem "Crimean" (SS I: 129-131); see more about this below.

<sup>2</sup> RGALI F. 527. Op. 1. Ed. khr. 130.

Symbolist poet Vyacheslav Ivanov, who was going to spend that summer in Crimea.

In his 1914 autobiographical note, Khlebnikov wrote briefly about this summer: «Переплыл залив Судака (3 версты)».<sup>3</sup> This was one of his Herculean feats. The poet's mother, Ekaterina Nikolaevna Khlebnikova, recalled his stay in Crimea:

В <190>8-м г. здоровье его не поправилось, он все порывался куда-нибудь уехать, и мы отправились втроем в Крым ранней весной. Поселились на берегу моря в Судаке. В<итя> ходил осматривать Генуэз<ские> развалины, отыскивал скорпионов и совершал дальние прогулки по окрестностям. <...> В Крыму он много плавал и так далеко уплывал в море, что со спасательной станции за ним посылали лодку с матросами, его привозили силою, окоченевшего, мы его отогревали, убеждали, но при первой возможности он опять уплывал<sup>4</sup> ([Khlebnikova 2013](#): 99-100).

However, for some reason the poet's mother did not remember anything about her son's meetings with the poet Vyacheslav Ivanov, Viktor's idol. At home he undoubtedly talked about his first conversations with the master of Symbolism, and this was almost the main purpose of his trip to Sudak. It is difficult to understand what caused such "silence".

Aleksandr, the poet's younger brother, in his letters to his father in Kazan written in Sudak in 1908, told him about the difficult situation their family had to face in Crimea. Vladimir Alekseevich

---

<sup>3</sup> «I swam across Sudak Bay (3 versts)» ([SS](#) VI.2: 243). See the prose poem *Eto bylo staroe ozero...* (It was an ancient lake, [SS](#) V: 49).

<sup>4</sup> «In 1908, his health did not improve. He kept trying to go somewhere, and the three of us went to the Crimea in early spring. We settled on the seashore in Sudak. V<itya> went to inspect the Genoese ruins, found scorpions and took long walks around the neighborhood. <...> In Crimea, he swam a lot and swam so far out to sea that a boat with sailors was sent for him from the rescue station. They brought him by force, all cold and stiffened, we warmed him up, tried to convince him, but at the first opportunity he swam away again» ([Khlebnikova 2013](#): 99-100). Here is an oversight of Ekaterina Khlebnikova's memory: in fact, in Sudak with her there were three of her children: besides Viktor, there were her two younger children, Aleksandr, and Vera. *Genuezskie razvaliny* (Genoese ruins) refers to the Genoese fortress in Sudak, which is mentioned in the poem *Krymskoe*.

could not provide them with any material assistance since he had recently retired and was looking for a new job. In an unpublished letter from May of that year, Aleksandr, not without irony, informed his father of Viktor's "advice" on how to live in the "new" conditions:

Мой брат (старший) просит передать, что он считает, что при такой системе распределения средств, при которой протекло время, здоровье не будет восстановлен<о>, а положение не будет изменено к лучшему. Все средства тратятся на квартиру и пищу, почему не остается средств на стирку, и мы ходим грязные, в черных смятых и городских руба<ха>х среди опрятно<го> и очень следящего за чистотой костюмов курортного общества. Нежелание купить дорожную обувь сделало, что привезенная из город<а> приведена в негодность, а так как на стоящую 4 р<убля> парусиновую обувь не находится ср<едств>, то мы должны ходить в разорванной, испытывая нравств<енные > мучения и держась особняком от общества. Он просит передать, что попытки придать нашему житию — б<ытию>, более культурн<ый> облик также приносят ему много мучений. Если Мамаша не видит почему-нибудь несколько дней книги из библиотеки, она начинает осыпать упреками, требованиями показать квитанцию залога, не стесняясь выражения<ми>, называ<я> жульничеством, мошенничеством, подозревая, должно быть, что залог взят н<ами?>. Она глубоко равнодушна, что это могут слышать соседи. Вера и мама ведут изолированную жизнь и совершенно не знакомы с своими соседя<ми>, милыми и почтенными людьми. Зато обида не на жизнь, а на смерть, нанесенная нашим дамам 7-ми и 12-летними дочерьми хозяйки заставила нанять отдельную комнату для кухни, и эта ссора будет стоить р<ублей> 20-25 в лето. На ссору 40-л<етней> (так!) с 8-л<етней > деньги находятся. Образ жизни местных <и> приезжих — все время на воздухе и в гостях друг у друга. Мы же дурными, не вымытыми, смятыми рубахам<и>, разорванной обувью стоим вне общества и прикованы то к серым, то раскаленным, как печь, комнатам. Мамап ссылается на уроки, но, ох, забывает, что раз составив о нас мнение, как о дурно воспитанных и не следящих за чистоплотностью людей местные чопорные семейства, как заразы, будут бояться пустить к своим детям. Мой брат просит передать, что я, Шура, выгляжу гораздо хуже, чем каким приехал сюда. Причину этому он видит в мрачном настроении, оторванности от общества, от которо<го> его отражает неопрятный <об>лик, угрюмый болезненный вид. Его <город>ской костюм: студенческая фуражка, <смя>тая грязная рубашка, студенч<ес>кие <брюки?>, белые носки, низкие татарские туфли, <выглядит?> <непр>иятно

на общей белизне нарядов. <Эти>м исчерпывается то, что просил  
<ме>ня передать мой ст<арший> брат. Ш<ура>.<sup>5</sup>

In the following letter, which was probably written in June, Aleksandr went on describing their life in Sudak:

<...> я совершенно не представляю, что можно писать о нашем  
жизье — мелочи писать долго и скучно, общее же впечатление  
передавать рискованно — придется пророчить, так как никаких  
положительных результатов от нашей жизни в Судаке еще нет.  
<...>Витя очень занят комильфотностью и барышнями, но это...  
<окончание письма не сохранилось>.<sup>6</sup> (Khlebnikov 1987: 142)

Unfortunately, even in the memoirs of one of the Gertsyk sisters, Evgenia Kazimirovna, there is no trace of Khlebnikov's visits to

---

<sup>5</sup> RGALI. F. 3145. Op. 1. Ed. khr. 883. L. 27-28. «My (older) brother asks me to tell you that he believes that, with such a system of distribution of funds, used until now, health will not be restored, and the situation will not change for the better. All funds are spent on the apartment and food and for this reason there is no money left for the laundry, and we walk about dirty, in black crumpled city shirts among the resort society in their neat and very clean suits. Because of the decision not to buy travel shoes, the shoes we brought from the city are unusable, and since we have no means to buy the canvas shoes that cost four rubles, we have to walk in torn ones, experiencing moral torment and keeping apart from society. He asks me to report that attempts to give our life a more cultured appearance also bring him a lot of torment. If for some reason Mother does not see the books from the library for several days, she begins to shower us with reproaches, demands that we show her the receipts of the pledge and she does not hesitate to call us cheating frauds, suspecting, perhaps, that we kept the pledge for ourselves. She does not care at all if the neighbours can hear all of this. Vera and Mum lead an isolated life and are completely unfamiliar with their neighbours, who are nice and respectable people. But the deadly insult inflicted on our ladies by our hostess's seven- and twelve-year-old daughters has forced us to hire a separate room for the kitchen, and this quarrel will cost us 20-25 Rubles this summer. There is money for the quarrel of a forty-year-old lady with an eight-year-old child! The lifestyle of locals and visitors is always spending time outdoors and visiting each other. We, however, stand outside society, ill-groomed, unwashed, with crumpled shirts and torn shoes, and are sometimes chained into grey rooms that are hot as ovens. Maman talks about giving private lessons, but she forgets that once they have formed an opinion about us as ill-mannered and not keeping up with cleanliness, prim local families will be afraid to let their children approach us, as if we were contagious. My brother asks me to tell you that I, Shura, look much worse than when I came here. He sees the reason for this in our gloomy mood and isolation from society, which is reflected on our untidy faces, gloomy and sickly appearances. His <city> suit: a student's cap, a dirty shirt, student's <trousers?>, white socks, low Tatar shoes, <looks> <untidy> in comparison with the overall whiteness of the outfits. This is the end of what my older brother asked me to convey. Sh<ура>».

<sup>6</sup> «I have absolutely no idea what can be written about our life – it is long and boring to write about small things, but it is risky to convey the general impression – we will have to resort to prophecy, since there are no positive results from our life in Sudak yet. <...> Vitya is very busy behaving *comme il faut* and with young ladies, but this...» <The end of the letter is missing>.

Vyacheslav Ivanov. She describes the stay of the Symbolist poet at their home in Sudak:

Лето <1>908-го года Вячеслав Иванов провел у нас в Судакe. Постепенно приезжали все члены его семьи — девочки, радостно вырвавшиеся из непривычной им, замурованной жизни Петербурга, сбросив башмаки, босиком бегали по винограднику, копались в огороде. Всегда хлопотливая Замят<n>ина, преданный друг семьи. И Минцлова. Последним приехал он. Комната с балконом — мезонин нашего старого дома — там поместили мы его. Опять астрологом на башне, куда вела витая лесенка. Вяч. Иванов никогда не бывал в Крыму, все волновало его здесь отголоском Италии, томило печальным напоминанием: кипарисы под его балконом, доносимые ветерком южные запахи. Но идти по этой новой и не новой ему земле у него не было охоты. <...> С трудом удавалось нам и девочкам зазвать его к морю или знойным утром в виноградник, а куда-нибудь дальше в горы — уж никак не пешком, а только на старенькой тряской нашей линейке<sup>7</sup> ([Gertsyk 1973](#): 53-54).

At that time, on the beach at Sudak, Khlebnikov also met the young artist Boris Grigoriev, a student at the Higher Art School at the Academy of Arts, and his wife Elizaveta. They became close and developed a friendship. Grigoriev soon became the poet's first portrayer: he drew five "graphic" portraits of him, as well as a "verbal" one, in his 1912 novel *Yunye luchi* (Rays of Youth, [Terekhina 1999](#): 23-31; see also [Terekhina 2009](#): 18-27).

The artist and the poet were creatively closely related, and undoubtedly influenced each other. They corresponded, and

---

<sup>7</sup> «Vyacheslav Ivanov spent the summer of <1>908 with us in Sudak. Gradually, all the members of his family arrived – the girls, who joyfully escaped from the unusual for them walled-up life of St. Petersburg, threw off their shoes, ran barefoot through the vineyard, dug in the garden. Jam<n>ina, a devoted family friend, always troublesome. And Mintslov. He [Vyacheslav Ivanov] was the last one to arrive. A room with a balcony is the mezzanine of our old house – we put him there. Again, an astrologer in the tower where a spiral staircase led. Vyacheslav Ivanov had never been to Crimea, everything excited him here as an echo of Italy: the cypresses under his balcony, the southern smells carried by the breeze created a sad sense of longing and remembrance. But he had no desire to walk on this new and not new land. <...> It was difficult for us and the girls to invite him to the sea or to the vineyard on a sultry morning, and somewhere further into the mountains - certainly not on foot, but only on our old shaking carriage».



recently one letter from Grigor'ev to Khlebnikov (1911) was discovered and published, confirming that they were not only friends, but in most cases they were like-minded. At a certain point they even planned to go to Montenegro (1909), but the trip did not take place. Later, Khlebnikov wrote the short story *Zakalennoe serdtse (Iz chernogorskoj zhizni)* [A tempered heart. From Montenegrin life, [SS V: 102-104](#)], even though he never visited this small and proud country ([Parnis 1978: 223-251](#)).

Grigoriev's memoirs of Khlebnikov and other futurists written in the 1930s have been preserved. I managed to track them down. He describes his meetings with the poet in 1908 in Sudak and an unsuccessful trip on foot to Koktebel' to visit Maximilian Voloshin (the host of *Dom poeta* [House of Poets] was abroad at the time), but this is a topic for a separate study.<sup>8</sup>

The artist recalled his first meeting with Khlebnikov:

К весне меня потянуло в Крым. Денег не было. <...> Горячий крымский песок. Несколько турецких баркасов, турецкая кофейня, турок Гамшери, ловивший огромных камбал. Появился вдруг Веллимир (так!) Хлебников. Он лежал на песке. На белом листе бумаги, его детским почерком уже начиналась поэма: "Турки, окурки". Почти немой, этот человек меня сразу поразил<sup>9</sup> ([Parnis 2014: 72](#)).

Khlebnikov was writing the draft of his famous early poem *Krymskoe*.

The relationship between Khlebnikov and Boris Grigor'ev will be discussed in more detail in another article, but now let us return to Khlebnikov's meetings with the Symbolist maestro, Vyacheslav

---

<sup>8</sup> See B.D. Grigor'ev's memoirs about Khlebnikov and the Futurists from the book "My Life" in [Parnis 2014](#).

<sup>9</sup> «By spring, I was drawn to Crimea. I had no money. <...> Hot Crimean sand. Several Turkish longboats, a Turkish coffee shop, the Turk Gamsheri fishing huge flounders. Vellimir (*sic!*) Khlebnikov suddenly appeared. He was lying on the sand. On a white sheet of paper, in his childish handwriting a poem was already beginning: "Turks, cigarette butts." Almost mute, this man immediately struck me».

Ivanov, who played a significant role in the poet's life. Apparently, Khlebnikov was one of the few who visited Ivanov in his Sudak retreat, but almost no evidence of this encounter has survived, except indirect references.

What did Khlebnikov and Ivanov talk about when they first met?<sup>10</sup> It is difficult to reconstruct the subjects and themes of their conversations, but there were certainly three themes that “the teacher and the student” could talk about during these meetings. The first one was the idea of a ‘pan-Slavonic language’, the second was logopoiesis, and the third was the poems the young poet had sent Vyacheslav Ivanov from Kazan in a letter dated 31<sup>st</sup> March 1908. In this letter, Khlebnikov sent him fourteen “Slavonic” poems in which he tried to put these themes into practice:

Читая эти стихи, я помнил о «всеславянском языке», побегу которого должны прорасти толщи современного русского. Вот почему именно ваше мнение о этих стихах мне дорого и важно и именно к вам я решаюсь обратиться.<sup>11</sup> ([NP](#): 354; [SS](#) VI.2: 112)

Ivanov's reply letter to the young poet has not been preserved, but we can assume that one way or another the review was positive. Moreover, Vyacheslav Ivanov might also have mentioned in this letter that he was planning a summer vacation in Sudak. We assume that it is this message that must have prompted the young poet to go on his “adventure” and persuade his mother to go to Sudak for treatment.

---

<sup>10</sup> The relationship between Khlebnikov and Ivanov was addressed more than once by the author of these lines. See [Parnis 1992](#). On the influence of Ivanov's work on the poetics of the young Khlebnikov N.N. Pertsova also wrote, see [Pertsova 2007](#): 126-160. See also [Pertsova 2012](#): 32-40 and her facsimile edition of Khlebnikov's workbook, which contains the drafts of the poem *Krymskoe*, [Pertsova 2015a](#): X, 256 and [Pertsova 2015b](#): 35-37.

<sup>11</sup> «While reading these poems I kept remembering your “Pan-Slavic” language, whose shoots are meant to grow through the thickets of contemporary Russian. Which is why it is your opinion of my poems I value and consider important, and why it is you I have decided to turn to». English translation from [CW](#) I: 38.

In the above-mentioned letter that Khlebnikov sent to the Symbolist maestro, which has been preserved in his archives, the young poet mentioned the subject that Vyacheslav Ivanov wrote about in his article *O veselom remesle i umnom veselii* (A Joyous Craft and an Intellectual Joy), published a year earlier in “Zolotoe runo” (The Golden Fleece). In this letter, Khlebnikov’s words recall the following passage from Ivanov’s article:

Через толщу современной речи язык поэзии — наш язык — должен прорасти и уже прорастает из подпочвенных корней народного слова, чтобы загудеть голосистым лесом всеславянского слова.<sup>12</sup>

Khlebnikov also wrote about this idea in his first programmatic article *Kurgan Svyatogora* (The Burial Mound of Sviatogor, 1908), further developing the main points of Ivanov’s article: «...славянские языки, и о сплюсненном во одно, единый, общий круг, круге-вихре — общеславянском слове...»<sup>13</sup> (SS VI.1: 26). It is possible that the two poets addressed this subject during their first meetings in Sudak.

This is confirmed by an undated letter that Khlebnikov sent from Petersburg to his mother in Odessa, probably dating back to November 1908, in which he formulated his “Slavic” program. In this letter, the poet quotes the following program, which he himself handed to the chairman of the Slavic Philanthropic Society, A.A. Naryshkin:

---

<sup>12</sup> “Zolotoe runo”, 1907, n. 5, p. 53. «Through the thickets of contemporary speech, the language of poetry, our language, must grow — and grows already — from the underground roots of folk speech in order to sound forth like the vocal forest of the Pan-Slavic word». English translation from CW I: 38.

<sup>13</sup> «And does it not behoove us to consider the tree trunk about which a seeming vortex moves the Slavic languages, those beautiful, diversificating leaves, and also consider the common Slavic word, the vortex circle that fuses them all into one single general circle?». English translation from CW I: 235.

Должен еще рассказать содержание бумаги, поданной в Слав<янский> Благ<готворительный> Д<епартамент?> (Славянское Благ<отворительное> Общ<ество>). В нем речь идет о вечере в пользу общества, поставившего себе такие задачи:

1. Восстановление языческих исповеданий славян.
2. Ношение славянских одежд.
3. Создание общеславянского слова.
4. Очищение русского языка от иностранных слов.
5. Построение единой для славян системы иероглифов.
6. Введение общеславянских наименований месяцев.
7. Введение «княжьих» имен.<sup>14</sup>

In the same letter, Khlebnikov reports: «Кстати, у Судацких [так!] знакомых я не был несмотря на все обещания».<sup>15</sup> Here, without a doubt, he is talking about the family of Vyacheslav Ivanov, whom he met in Sudak. It is noteworthy that in the same letter he mentions for the first time his pseudonym “Velimir”, which became his permanent pseudonym. The tasks Khlebnikov formulated and submitted to the Society, he himself realized in a number of his works written in the early period. However, this is a topic for a separate study.

Although there is no direct evidence of the conversations between Ivanov and Khlebnikov in Sudak, the atmosphere and tone of the internal literary dialogue that began can be imagined and reconstructed from the texts the teacher and the student exchanged during these and subsequent years.

The dialogue between the poets began not with V. Ivanov’s poem *Podsteregatelyu* (To a Lurker), dedicated to Khlebnikov (1909), as some researchers (A.B. Shishkin, E.R. Arenzon) believe, but with

---

<sup>14</sup> RGALI. F. 3145. Op. 1. Ed. Khr. 883. L. 31-32. «I must also tell you the contents of the paper submitted to the Slavic Philanthropic Department (Slavic Philanthropic Society). It is about an evening for the benefit of the society, which has set itself the following tasks: 1) Restoring the pagan confessions of the Slavs. 2) Wearing Slavic clothes. 3) Creating a common Slavic word. 4) Cleansing the Russian language of foreign words. 5) Building a unified hieroglyphic system for the Slavs. 6) Introducing common Slavic names of months. 7) Introducing “princely” names».

<sup>15</sup> RGALI. F. 3145. Op. 1. Ed. Khr. 883. L. 31-32. «By the way, in spite of all promises, I haven’t visited my Sudak (sic!) acquaintances».

Khlebnikov's poem *Krymskoe*, which was written a year earlier, and in which lines addressed to the Symbolist maestro are to be found.

Three editions of the poem *Krymskoe* have survived: the original one, which the poet began writing in his notebook in Sudak, an intermediate one, which he finished in St. Petersburg or in Kiev, where he went for the Christmas holidays, and the final one, a fair copy he made when preparing for its publication in the second *Sadok sudey* (*A Trap for Judges*, 1913). Here is an intermediate revision of the poem *Krymskoe* he sent or handed to Vyacheslav Ivanov in St. Petersburg at the end of May 1909:

Турки  
Вырея блестящего и щеголя всегда — окурки  
Валяются на берегу.  
Берегу  
Своих рыбок  
В ладонях  
Сослоненных.  
Своих улыбок  
Не могут сдержать белокурые  
Турки.  
Иногда балагурят.  
Я тоже роняю окурочек...  
Море в этом заливе совсем засыпает.  
Засыпают  
Рыбаки в море невод.  
Небо  
Слева... в женщине  
Вы найдете тень синей?  
Рыбаки не умеют:  
Наклонясь, сети сеют.<sup>16</sup> (Т: 45)

This text does not immediately lend itself to a correct reading. The very title of Khlebnikov's poem *Krymskoe* is a noun-adjective, probably derived from the truncated quasi-toponym *Krymskoe more*

---

<sup>16</sup> «Turks / of the shiny South and dapper always – cigarette butts / are lying on the shore. / I take care / of my fish / in the palms of my hands. The blond Turks / can't hold back / their smiles. / Sometimes they make jokes. I drop my cigarette butt too... The sea in this bay is falling asleep. / Fishermen are filling the sea with nets / The sky / on the left-hand side... Will you find a bluer shadow / in a woman? / Fishermen do not know how: / they bend over and sow their nets».

(Crimean Sea) or the phrase *Krymskoe leto* (Crimean summer) or *Krymskoe poslanie* (Crimean letter) (consider the similar title of a poem written at the same time, *Skifskoe* [Scythian, [SS](#) I: 193-196]). The text is built on wordplay – on homonyms, oxymorons and dialecticisms, and using words from Ukrainian, children’s and “bird” languages – and is accompanied by a small self-commentary. In this text, the author describes scenes on the shore of Sudak Bay, involving (“blond!”) Turks, fishermen, a worker, a baroness, a mother, a boy, and gods, with a switch to other times. The main theme of *Krymskoe* is love, which also emerges in the last stanza of Ivanov’s poem *Podsteregatelyu*, and an unexpected punchline with the teacher motif appearing in the finale of Khlebnikov’s text: «И, кроме того, ставит ли вам учитель двойки?» <...> «И любите ли вы высунуть язык?»<sup>17</sup> ([T](#): 49). It is a romantic game of flirting and rhetorical questions that do not require an answer.

It is not immediately possible to decipher the initials in the second part of the text and understand to whom they are addressed. Consider the following lines:

Я черчу В. и Д.  
Чьи? Не мои.  
Мои: В. и И.,<sup>18</sup>

They seem to exclude love for a woman and are addressed to a man. These lines are probably inspired by the following quatrain by Pushkin:

За Netty сердцем я летаю  
В Твери, в Москве —  
И Р. и О. позабываю

---

<sup>17</sup> «And besides, does the teacher give you bad marks? <...> And do you like to stick out your tongue?».

<sup>18</sup> «I’m drawing V. and D. Whose? Not mine. Mine: V. and I». [T](#): 48. [SS](#) 1: 130.

Для N. и W.<sup>19</sup>

The initials V. D. probably stand for Varvara Ivanovna Damperova (1887-1942), an acquaintance of the poet from Kazan', who was the sister of his fellow student Dmitrii Damperov and with whom he was in love. Khlebnikov's poem *Ironiya vstrech* (The irony of encounters, [SS I: 284](#)) is probably addressed to her. She left a few memoirs about the poet:

«В университете работал довольно усердно, но уже в то время увлекался литературой: ходил с номерами журнала «Весы»; очень любил Сологуба и любил цитировать его стихи. Сам писал он уже в это время, но скрывал это — от той же застенчивости»<sup>20</sup> (quoted in [Stepanov 1936: 13](#)).

The initials V.I. represent a more complicated matter. Khlebnikov's biographers have two versions of who is hidden behind these initials. Some believe that it is about Vyacheslav Ivanov, and others point to the maestro's stepdaughter, Vera Konstantinovna Shvarsalon-Ivanova (1889-1920), who was later to become his third wife. However, it can now be said with all certainty that these initials refer only to Vyacheslav Ivanov, while the entire context is the members of his family. The Symbolist poet read these initials as a reference to himself and as an invitation to a dialogue. Khlebnikov probably sent Ivanov his poem from Kiev in the spring of 1909, where he spent several months, or he gave it to him immediately after his return to St. Petersburg during his first meetings at the end of May or in early June of that year. Ivanov, of course, accepted the invitation and “answered” the young poet with the poem

---

<sup>19</sup> [Pushkin 1974: 458](#). «For Netty in my heart I fly / In Tver', in Moscow / I forget both R. and O. / For N. and W.»

<sup>20</sup> «He worked quite hard at the university, but already at that time he was interested in literature: he used to walk with issues of the “Libra” magazine in his hands; he loved Sologub very much and liked to quote his poems. He already wrote himself at this time but hid this – because of his shyness».

*Podsteregatelyu*, which he wrote a few days later (June 3<sup>rd</sup>, 1909). In this poem, the author seemingly varies the themes, images, and motifs of Khlebnikov's *Krymskoe*, with which, it must be emphasized, the dialogue between the two poets began.

Here is the full text of Ivanov's *Podsteregatelyu*, which reflects in a "reversed" light their relationship begun in Sudak:

Нет, скромный мой подстерегатель,  
Лазутчик милый! я не бес,  
Не искуситель, — испытатель,  
Оселок, циркуль, лот, отвес.

Измерить верно, взвесить право  
Хочу сердца — и в вязкий взор  
Я погружаю взор, лукаво  
Стеля, как невод, разговор.

И, совопросник, соглядатай,  
Ловец, промысливший улов,  
Через миг — я целиной богатой,  
Оратай, провожу волов:

Дабы в душе чужой, как в нови,  
Живую врезав борозду,  
Из ясных звезд моей любви  
Посеять семенем — звезду.<sup>21</sup>

In his "answer", Ivanov developed the images and themes suggested by the young poet and "disputer". For example, the image of the train of nets (*nevoda-setej*) and the motif of the hunter from *Krymskoe* appear in the second and third stanzas of the poem *Podsteregatelyu*. The cross-cutting theme of the "sower" (*sejatel'*) from *Krymskoe* turns into the Gospel Parable of the Sower in the final stanza of

---

<sup>21</sup> [Ivanov 1911](#): 156-157; see also [Ivanov 1974](#): 340. «No, my humble lurker, / my dear spy! I am not a demon, / not a tempter, but a tester, / a whetstone, a compass, a sea-gauge, a plumb line. // I want to measure correctly, to rightly weigh the heart / and into the viscous gaze I immerse my gaze, / slyly laying a conversation like a train of nets. / Fellow questioner and observer / trapper who caught a catch: in a moment, like a ploughman, I'm leading the oxen through a fertile virgin land so that in the soul of a stranger, as in virgin soil / I'll trace a new living furrow, / From the bright stars of my love / I'll sow a star with my seed.



Ivanov's text. And the theme of *heart* attachment, declared by Khlebnikov in the final version (see the subtitle *Zapisi serdtsa* (Notes of the heart) in the intermediate version of the poem), is transformed into the theme of the conqueror of hearts in the "response" poem. As we can see, Vyacheslav Ivanov not only gladly accepted Khlebnikov's invitation to a dialogue, but also with his characteristic irony, he very accurately set all the parameters of the nascent relationship with the young poet that began in Sudak in 1908 and was to be continued in his Tower in Petersburg (1909-1910). But this is also a subject for another study...

Having received from Ivanov the poem *Podsteregatelyu* dedicated to him, Khlebnikov continued the dialogue and a few days later wrote as a "reply" the poem in prose *Zverinets* (Zoo), which he dedicated to his teacher and sent to him in a letter dated June 10<sup>th</sup>, 1909.<sup>22</sup> He published *Zverinets* with a dedication to Ivanov in the militant Futurist collection *Sadok sudei* (*A Trap for Judges*, April 1910). It is noteworthy that Khlebnikov left this dedication after he broke with his circle, while Ivanov published *Podsteregatelyu* in the collection *Cor Ardens* (1911).<sup>23</sup> This poetic dialogue had the following order:

Krymskoe – Podsteregatelyu - Zverinets

At this point it is also necessary to dwell on the schematic drawing made by Khlebnikov in his "black" notebook, dedicated to Sudak, because it has its own "history". This drawing is mentioned by A. Shishkin (1996). He points to the source, the diary of Yakov Chernyak (1923), excerpts of which were published in 1994 (Chernyak 1994: 55-82).

---

<sup>22</sup> [SS VI.2](#): 120-122. See also [Parnis 1992](#).

<sup>23</sup> See [Sadok sudei I](#): 96-102; [Ivanov 1911](#): 156-157; see also [Ivanov 1974](#): 340.

The author of the diary described in detail the drawing by Khlebnikov, which he saw in the hands of the artist Nina Kogan, who at that time was close to the poet's executor P.V. Miturich: apparently, this notebook was temporarily in her hands. In an entry dated November 16<sup>th</sup>, 1923, he noted:

...пейзаж, едва можно разобрать, гора, человечек сидящий (?! — А.П.) и рядом с ним, но отдельно посох, несоразмерно большой. Внизу надпись “Вячеслав Иванов”. Городецкий сразу разобрал (я не мог), в чем дело<sup>24</sup> ([Chernyak 1994](#): 64).

We do not know how Sergei Gorodetskii, who met Khlebnikov in 1909 at the Tower, interpreted this drawing. Analysing Chernyak's entry, in his article Shishkin made several inaccuracies that require comment. He erroneously states that «the drawing represents (?! – A.P.) Ivanov» and that the drawing «at this moment is lost» ([Shishkin 1996](#): 157).

However, this is not the case. The drawing has been preserved. It was not even necessary to look for it, as it was in the “black” notebook kept in Khlebnikov's fund in the RGALI.<sup>25</sup> I published it some time ago ([Parnis 2014](#): 75). First of all, it should be noted that it is not a drawing, but a sketch, but the main thing is something else: the composition does not show Vyacheslav Ivanov himself, it shows his attributes: his clothes (trousers) lying on the beach, a mountain and a cane, which, as we found out, belonged to another “Sudakese”, D.E. Zhukovskii (see the preserved photo by the wall of the Genoese fortress, which depicts almost all the inhabitants of Sudak at that time, in our publication in “Antikvarnyi mir”, [Parnis 2014](#)). These artifacts specify the time when the drawing was made, July-August 1908. They are accompanied by the handwritten inscriptions

---

<sup>24</sup> «The landscape can barely be made out, a mountain, a little man sitting (?! – AP) and next to him, but separately a staff, disproportionately large. At the bottom there is an inscription “Vyacheslav Ivanov”. Gorodetskii immediately figured out (I couldn't) what the subject was».

<sup>25</sup> RGALI F. 527. Op. 1. Ed. khr. 130.

“Alchak”, “Sudak” and “Vyacheslav Ivanov”. There are two possible ways of “reading” the drawing: the first, realistic one, according to which the maestro really went swimming in the sea and for this reason he is not in the picture. The second, according to which Khlebnikov used a metaphor: the composition “contains” objects referring to the “main character”, who is absent himself, and the inscription “Vyacheslav Ivanov” indicates that they belong to him. Yurii Lotman called this poetic device a “minus-device” (*minus-priëm*) when in texts there is the absence of the main “hero” or main element. Many years later, in 1921, Khlebnikov, after leaving Baku, arrived in Persia (Resht), where the head of the Futurians then stayed, and gave a lecture. There he painted a profile portrait of his teacher. This portrait of Ivanov is preserved in the poet’s papers.

Almost all the texts Khlebnikov wrote in Sudak, and several of the texts he created in the first two years of study at St. Petersburg University before meeting David Burlyuk in February 1910, to a certain extent are connected to the maestro and were influenced by his poetics. Researchers are faced with the task of gathering all the evidence and documents, as well as analysing the texts written during this time, starting in the summer of 1908, and drawing a general picture of the relationship between the teacher and the student.

In the story with the conventional title *Ka<sup>2</sup>* (1916), Khlebnikov drew a verbal portrait of his teacher, linking him to an ancient myth:

Забавно встретить лицо седого немецкого ученого, которого вы помните с золотистыми волосами, окруженными полувенком. Мои пылкие годы. Когда он не был убелен, он мне напоминал Львиное Сердце, уверенными движениями он возьмет вашу руку и прочтет неясное пророчество и после взглянет внимательно и поправит два стеклышка. В те дни я тщетно искал Ариадну и Миноса, собираясь проиграть в XX столетии один рассказ греков. Это были последние дни моей юности, трепетавшей крылами, чтобы отлететь и вспорхнуть. Но их не было; наконец, пришло время, когда я почувствовал, что не смогу проиграть их. Это меня

огорчило. Я понял, что дружба, знакомство есть ток между различным числом сил, уравнивающий их<sup>26</sup> (SS V: 156-157).

It was undoubtedly under the influence of the first meetings and conversations with Vyacheslav Ivanov in Sudak in 1908, connected with the search for the primordial myth, that Khlebnikov conceived the idea of creating a utopian society in which ancient myths would be played out. There is a noteworthy entry in his workbook of the “Sudak” period: «Зеленое коло. Общество украшения Крыма мифом».<sup>27</sup> This is one of the titles of Khlebnikov’s early poems, *Zelenoe kolo* (The green circle, SS I: 153), a response to Vyacheslav Ivanov’s poem *Vechernoe kolo* (The evening circle).

Khlebnikov repeatedly returned to the myth of Ariadne and Theseus. In the poem *Pechal’naya novost’. 8 aprelya 1916* (Bad news: April 8<sup>th</sup>, 1916), he wrote about his “gift” as a visionary:

С ним я распутаю нить человечества,  
Не проигравшего глупо  
Вещих эллинов грез,  
Хотя мы летаем<sup>28</sup> (SS I: 371).

In his later programmatic poem, *Odinokii litsedei* (The solo actor, 1921), he again returns to this Greek myth:

Я, моток волшебницы разматывая,  
Как сонный труп, влачился по пустыне...

---

<sup>26</sup> «It’s funny to meet the gray-haired German scientist, whom you remember surrounded by a half-wreath of golden hair. My ardent years. When he had not yet turned white, he reminded me of Lionheart. With confident movements he would take your hand and read an obscure prophecy and then look carefully and adjust his two pieces of glass. In those days, I searched in vain for Ariadne and Minos, as I was planning to enact a Greek story in the twentieth century. These were the last days of my youth that fluttered its wings to fly away and fly up. But they weren’t there; finally, the time came when I felt I couldn’t act them out. This made me sad. I realized that friendship and acquaintanceship are a current between different numbers of forces that equalize them».

<sup>27</sup> «Green circle. Society for the decoration of Crimea with myth», see [Pertsova 2015a](#): X; 210.

<sup>28</sup> Published in *Vremennik* I, Moscow [Kharkov], Liren’, 1917, p. 3. «With it, I will unravel the thread of humanity, / who stupidly did not act out / the prophetic Hellenic dreams. / Although we have learned to fly».

<...>

И с ужасом

Я понял, что я никем не видим,

Что нужно сеять очи,

Что должен сеятель очей идти!<sup>29</sup> ([SS](#) II: 255)

Ariadne's thread led Khlebnikov to St. Petersburg, where he soon became close to the circle of Vyacheslav Ivanov, became a member of the *Akademiya sticha* (Academy of Verse) and a member of the circle of realists and a participant in the Pushkin seminar of Professor S.A. Vengerov at St. Petersburg University, he also entered the circle of poets and artists associated with the journal "Apollon". Khlebnikov dedicated several texts to his relations with Ivanov's Tower and with the staff of "Apollon", but they were published only after the poet's death.

It is noteworthy that later, during the Futurist period, Khlebnikov continued to interpret the myth of the Minotaur and Theseus as the future of Futurism or, in his terminology, *budetlyanstvo*. He wrote about this in one of his theses for his lecture *Chugunnye kryl'ya* (Cast-iron wings, Tsaritsyn, May 25<sup>th</sup>, 1916): «Будущее футуризма как миф Тезея и Минотавра».<sup>30</sup>

It is difficult to say with any certainty to what period Khlebnikov's above-quoted formula «МОИ ПЫЛКИЕ ГОДЫ» (my ardent years) refers: either to his first meetings with Ivanov in Sudak in the summer of 1908 (from 1st July to mid-September), or to his meetings in St. Petersburg from May 1909, when he re-established contacts with the maestro and began to attend the Tower at 25 Tavricheskaya Street and the meetings of the Academy of Verse, which were held in the editorial office of the "Apollon" magazine (from May 1909 to February 1910). In St. Petersburg he took his first

---

<sup>29</sup> «I unwound the enchantress' thread / and dragged myself like a drowsy corpse through a desert / [...] And with horror I understood — no one could see me. / I would have to sow eyes. / My task was to be a sower of eyes!». English translation from [CW](#) III: 114-115.

<sup>30</sup> «The Future of Futurism as the Myth of Theseus and the Minotaur». See the reproduction of the leaflet of the lecture in [T](#): 102 and [SS](#) VI.2: 182.

“literary steps” and for some time continued studying at the university. Here he made his debut in the newspaper “Vecher” (The Evening) (October 16th, 1908) with an unsigned appeal to the Slavs (*Vozzvanie k slavyanam*, [SS](#) VI.1: 197-198). He simultaneously published a prose poem, *Iskushenie greshnika* (A Sinner’s Seduction, [SS](#) V: 35-38) in the journal “Vesna” (Spring, 1908, No. 9). Here he made new literary acquaintances (Vasilii Kamensky, Nikolai Shebuev, Nikolai Gumilev, Mikhail Kuzmin, Sergei Auslender, Aleksei Tolstoi, Johannes von Günther, etc.).

In a letter dated May 31<sup>st</sup>, 1909, Khlebnikov told his father: «Я виделся с В. Ивановым. Он весьма сочувственно отнесся к моим начинаниям»<sup>31</sup> ([SS](#) VI.2: 119).

On September 20<sup>th</sup>, Mikhail Kuzmin wrote in his diary: «Приехал Хлебников ко мне, но Вяч<еслав> взял его к себе, приплелся и я туда. Читал свои вещи гениально-сумасшедшие»<sup>32</sup>. Two months later, on November 13, Khlebnikov wrote to his father again: «Я член “Академии стиха”, очень поглупел, два раза читал свои стихи на вечерах»<sup>33</sup> ([SS](#) VI.2: 129). This self-irony of the poet indicated that he was satisfied with his public appearances.

Although in the above-quoted fragment of Khlebnikov’s memoir there is a phrase with a precise time reference, «последние дни моей юности» (the last days of my youth), the formula «my ardent years» should still be understood broadly. It probably covers the short “Sudak” or “Crimean” period, as well as the St. Petersburg “Tower” period (April-May 1909) until the time when Khlebnikov met David Burlyuk in February 1910.

---

<sup>31</sup> «I met with Ivanov. He was extremely sympathetic to my literary efforts». English translation from [CW](#) I: 45.

<sup>32</sup> «Khlebnikov came to see me, but Vyacheslav took him to his place, and I dragged myself there. He read his brilliantly crazy stuff». For details see [Parnis 1990](#): 162.

<sup>33</sup> «I am a member of the Academy of Verse, where I have made quite a fool of myself and read my poems twice at meetings». English translation from [CW](#) I: 54.

There is an intertextual reference in the formula "ardent years", which indicates that even after the break with the circle of Vyacheslav Ivanov and the "Academy of Verse", Khlebnikov, despite his maximalism, did not renounce his teacher and left a dedication to him in the prose poem *Zverinets* published in his first Futurist collection, *Sadok sudei* (April 1910). In this formula there is a direct reference to the epithet "Ardens" of Ivanov's collection *Cor Ardens* (1911, 1912, issues 1 and 2), which means "ardent" or "flaming" in Latin, where Ivanov included the poem dedicated to Khlebnikov, *Podsteregatelyu*.

Unfortunately, no other information about Khlebnikov's meetings with Vyacheslav Ivanov in Sudak can be found. During this short period, the young poet created a small cycle of works that can be referred to as the "Sudak" cycle. Among them we find the poem *Krymskoe*, written in free verse, a small play, *Tainstvo dal'nikh* (The Mystery of the Distant, [SS](#) IV: 120-127), written under the influence of Ivanov's poetics, the poem *Skifskoe*, the long poem *Alchak* ([SS](#) III: 15-17), and several other texts.

Despite the statement of the poet's younger brother Aleksandr (see above, in his second letter to his father) that «there are no positive results from our life in Sudak yet», it was there, in the summer of 1908, that the literary relationship between the Symbolist maestro and the aspiring poet began, a relationship which lasted throughout his short life.

In early September 1908 Khlebnikov left Sudak via Moscow for St. Petersburg, and on 18<sup>th</sup> September, he was enrolled in the third course of the Department of Natural Sciences of the Faculty of Physics and Mathematics at St. Petersburg University. This was the beginning of a new life.

## References

- SS Khlebnikov, V.V. *Sobranie sochinenii v shesti tomakh*, E.R. Arenzon i R.V. Duganov (red.), Moskva, IMLI RAN Nasledie, 2000–2006.
- NP Khlebnikov, V.V. *Neizdannye proizvedeniya*, N. Khardzhiev, T. Grits (sost.), Moskva, Gosudarstvennoe izdatel'stvo khudozhestvennoi literatury, 1940.
- T Khlebnikov, V.V. *Tvoreniya*, V.P. Grigor'ev, A.E. Parnis (sost.), Moskva, Sovetskii pisatel', 1986.
- CW Khlebnikov, V.V. *Collected Works of Velimir Khlebnikov*, I-III, Ch. Douglas, R. Vroon (eds.), P. Schmidt (tr.), Cambridge, Massachussets, and London, Harvard University Press, 1987-1997.
- Chernyak 1994 Chernyak Ya. *Moskovskie vpechatleniya, 1921-1924*, Vstupitel'noe slovo, publikatsiya i komentarii Mael Feinberg, "Arion", I, 1994, pp. 55-82.
- Gertsyk 1973 Gertsyk E.K. *Vospominaniya*, Paris, YMCA Press, 1973.
- Ivanov 1911 Ivanov Vyach. *Cor Ardens*, I, Moskva, Skorpion, 1911.
- Ivanov 1974 Ivanov Vyach. *Sobranie sochinenii v 4 tomakh*, II, Bryussel', Foyer Oriental Chrétien, 1974.
- Khlebnikov 1987 Khlebnikov A.V. *Pis'ma k rodnym. 1905-1916 gg*, Publikatsiya I. Ermakovoi i R. Duganova, "Volga", IX, 1987, p. 142.
- Khlebnikova 2013 Khlebnikova E.N. *Iz vospominanii o syne*, in *Velimir Khlebnikov i Kalmykiya*, Elista, KIGI RAN, 2013, pp. 75-106.
- Parnis 1978 Parnis A.P. *Yuzhnoslavyanskaya tema Velimira Khlebnikova. Novye materialy k tvorcheskoi*



- biografii poeta, in Zarubezhnye slavyane i russkaya kul'tura*, Leningrad, Nauka, 1978, pp. 223-251.
- Parnis 1990 Parnis A.E. *Khlebnikov v dnevnike M.A. Kuzmina*, in *Mikhail Kuzmin i russkaya kul'tura XX veka*, Leningrad, Muzei Anny Akhmatovoi v Fontannom Dome, 1990, pp. 156-165.
- Parnis 1992 Parnis A.E. *Vyach. Ivanov i Khlebnikov. K probleme dialoga i nitsshevskom podtekste "Zverintsa"*, "De visu", 1990, 0, pp. 39-45.
- Parnis 2014 Parnis A.E. *Vospominaniya B.D. Grigor'eva o Khlebnikove i futuristakh iz knigi "Moya zhizn"*, "Antikvarnyi mir. Vestnik antikvarnogo mira", 2014, VII, pp. 65-85.
- Pertsova 2007 Pertsova N.N. *O tsikle rannikh stikhov V. Khlebnikova*, in *Arabist, Khlebnikoved, Chelovek: M.S. Kiktev (1943-2005)*, Moskva, Gumanitarii, 2007, pp. 126-160.
- Pertsova 2012 Pertsova N.N. *Slovotvorchestvo Velimira Khlebnikova*, 2-e izd., Moskva, Izd. Moskovskogo Universiteta, 2012.
- Pertsova 2015a Pertsova N.N. *Rannie slovotvorcheskie tetradi Khlebnikova. Faksimil'noe vosproizvedenie tetradei*, Transkriptsiya. Svodka. Kommentarii, Podgotovka izdaniya N.N. Pertsovoi, Moskva, LEKSRUS, 2015.
- Pertsova 2015b Pertsova N.N. *Krym v tvorcheskoi biografii Khlebnikova*, in *Velimir Khlebnikov i mirovaya khudozhestvennaya kul'tura. Materialy XII Mezhdunarodnykh Khlebnikovskikh chtenii, posvyashchennykh 130-letiyu so dnya rozhdeniya Velimira Khlebnikova*, Astrakhan', 2015, pp. 35-37.
- Pushkin 1974 Pushkin A.S. *Sobranie sochinenii v 10 tomakh*, T. II, Moskva, Khudozhestvennaya Literatura, 1974.
- Sadok sudei I Sadok sudei I, Sankt-Peterburg, Zhuravl', 1910.

- Shishkin 1996 Shishkin A. *Velimir Khlebnikov na "bashne" Vyach. Ivanova*, "Novoe literaturnoe obozrenie", 1996, 17, pp. 141-167.
- Stepanov 1936 Stepanov N. V.V. *Khlebnikov. Biograficheski ocherk*, in Khlebnikov, V. *Izbrannye stikhotvoreniya*, Moskva, Sovetskii pisatel', 1936, pp. 5-77.
- Terekhina 1999 Terekhina V.N. *Velimir Khlebnikov v khudozhestvennom mire Borisa Grigor'eva*, in *Vestnik Obshchestva Velimira Khlebnikova*, vyp. 2, Moskva, Gileya, 1999, pp. 23-31.
- Terekhina 2009 Terekhina V.N. *Noev kovcheg Borisa Grigor'eva*, in Terekhina V.N., *Vokrug Kuokkaly*, Helsinki, LiteraruS, 2009, pp. 18-27.