



## IDC's Digital Library

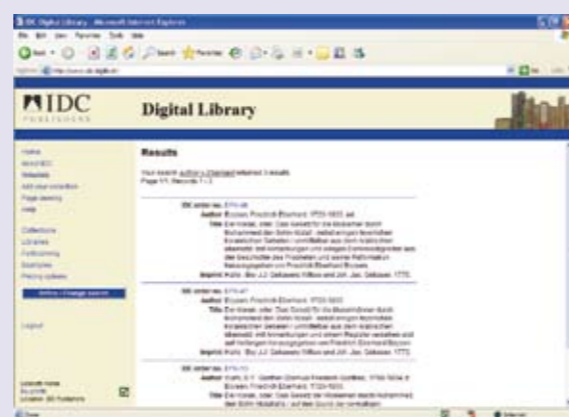
[www.idc-digilib.nl](http://www.idc-digilib.nl)

The mission of IDC Publishers to take history into the future has been given a new dimension. With the launch of its Digital Library, IDC now offers previously released IDC collections and new academic research materials in digital format. The Digital Library is IDC's response to the academic market's request for digital access to our many valuable primary sources.

### The Digital Library

The Digital Library consists of two levels: A free metadata level and a subscription level, where users have access to the collections they have subscribed to.

Items can be searched on author, title, place, year, subject, language, keyword, and source holder. The result of the query leads to the original documents.



## The IDC series *Mass Culture & Entertainment in Russia*

The IDC series *Mass Culture & Entertainment in Russia* comprises collections of extremely rare, and often unique, materials that offer a stunning insight into the dynamics of cultural and daily life in Imperial and Soviet Russia. The series is organized along six thematic lines that together cover the full spectrum of nineteenth- and twentieth-century Russian culture, ranging from the penny press and high-brow art journals in pre-Revolutionary Russia, to children's magazines and publications on constructivist design in the early Soviet Union.

The materials brought together in this IDC series are essential to Slavists and historians, but should be equally appealing to political scientists, art historians, and sociologists who no longer view mass culture as the *arrière-garde* of cultural evolution, but as a highly complex phenomenon that deserves to be studied in its own right.

The entire series will also become available online in IDC's Digital Library.

Otto Boele, Leiden University



The first sub-series – “Film” – comprises periodicals and archival material dating from the first decades of Russian cinema (1907-1940). The second – “Theater” – is devoted to Russian and Russian-Jewish theater history. The third – “Entertainment and Leisure Activities” – contains journals that reflect the changing lifestyles of the emerging middle class of pre-Revolutionary Russia. The fourth – “Mass Media” – has a more outspoken diachronic dimension. It includes the highly successful collection *Gazety-Kopeiki*, as well as lifestyle magazines and children's journals from various periods. The fifth sub-series – “Everyday Life” – focuses on the hardship of life under Stalin and his somewhat more liberal successors. Finally, the sixth – “High Culture/Art” – provides an exhaustive overview of the historic avant-garde in Russia, Ukraine, and Central Europe, which despite its elitist nature pretended to cater to a mass audience.

### Publication scheme 2006

The aim is to provide online access to over twenty collections containing about 25,000 titles by the end of 2006.

### Get free access to all metadata

Does this sound interesting? Then go to [www.idc-digilib.nl](http://www.idc-digilib.nl) and register to get free access to the metadata of all the collections included in the Digital Library.

### Free Trial

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### More information

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Here you can also download our General Terms & Conditions of Sale.

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PRIMARY SOURCE COLLECTION



## Early Russian Cinema

*The Russian Cinematographic Press, 1907-1918*

### Part 1 and 2

Advisor: Rashit Yangirov, Moscow

Materials from the Russian National Library, St. Petersburg



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## Early Russian Cinema

*The Russian Cinematographic Press, 1907-1918*

### Part 1 and 2

Advisor: Rashit Yangirov, Moscow

Materials from the Russian National Library, St. Petersburg

Following the successful release of “Early Russian Cinema, *The Russian Cinematographic Press, 1907-1918*”, IDC Publishers is proud to release a second part of this unique collection of Russian film periodicals published during the last decade of the tsarist regime. The collection includes sophisticated, bimonthly periodicals as well as more popular weeklies released by major Russian film studios, distributors, and theater owners. These journals – which contain, for example, interviews with movie stars and screenplays that are now irretrievably lost – will prove an invaluable source of information for anyone interested in the history of the silent movie or in the Russian entertainment industry on the eve of the Revolution.

This new installment continues the exciting series on the film heritage, mass culture, and industry of entertainment in Russia. The collection demonstrates developments of cinematic forms and devices that enriched popular culture in pre-Revolutionary Russia. It vividly illustrates the flexible reception of cinema and its social transformation from a single technical invention into a national art form, and provides an adequate and comprehensible panorama of Russian film culture in the twilight of the tsarist era.

#### THIS COLLECTION CONTAINS

- A wealth of information on popular culture in *fin-de-siècle* Russia
- Screenplays and reviews of films now irretrievably lost
- First examples of cinema theory
- A wide range of reflections of the artistic consciousness of the new age



#### Unique Sources

By examining the materials in this collection, the researcher can reconstruct the film repertoire and assemble almost a complete list of domestic and foreign films that were shown on screens in the country. The researcher will find in them a detailed description of pictures, reviews by critics, censorship materials, chronicles of film production, advertising, etc as well as valuable information on other forms of entertainment culture of the era. Together with Early Russian Cinema, part 1, the new collection offers unique materials on the culture and history of Russia, which no modern historian can afford to ignore.



#### Rapid Growth of the Cinematographic Press

The Russian cinematographic press was short-lived: The “trial” issue of *Sine-Fono. Zhurnal kinematografii, govoriashchikh mashin i fotografii* (the cover of each issue was adorned with the momentous motto “I’ll Show You the Right Way”) first appeared on October 1, 1907, and the last issue of magazine *Proektor* is dated September 1918. The Russian cinematographic press evolved rapidly during this period of just less than twelve years. It arose as an informational intermediary between film producers and the authorities who oversaw the repertoire and its distribution, but soon outgrew these narrow limits and became an influential branch of journalism that attracted many distinguished authors to its pages.



#### Cinema in Russian Society

In a quantitative sense, Russia's cinematographic press comprises a modest segment of the general stream of the Russian periodical press at the beginning of the twentieth century. However, in the dynamic of its development and in the tempo of its reproduction and distribution, it far outstripped publication of all other contemporary genres and directions, and this fact alone vividly reflects the general popularity of cinema in Russian society. Because neither the documents connected with the history of the early Russian cinema nor the overwhelming majority of materials on film have survived, these publications constitute a rare collection of testimonials about the general and particular characteristics of the Russian cinematographic press of the 1900s and 1910s.

Cinematographic publications preserved for history contain not only first examples of cinema theory (Valentin Turkin, Fiodor Otsep, young Lev Kuleshov, and others), but also a very wide range of reflections on the artistic consciousness of the art of the new age, ranging from traditional realists (Ivan Bunin, Aleksander Kuprin, Konstantin Stanislavsky) to modernists (Nikolai Evreinov, Leon Bakst), symbolists (Andrei Bely, Leonid Andreev), and futurists (Vladimir Maiakovksy, David Burliuk).

#### The Establishment of a New Art Form

The new collection comprises a wide range of cinematographic periodicals that were published in Russian capitals (St. Petersburg, Moscow) or Russian provinces (Riga, Revel, Yekaterinburg, Rostov-on-Don) in the first decades of the twentieth century. Its publishers recorded a wide range of cinematographic life, including its general trends, special hot issues, and specific local aspects, which marked the growth of cinematography in the cultural life of the country. The film publications carefully documented the dynamic growth of film production and distribution, traced the actions of the authorities in controlling screenings, and noted many other factors and circumstances that affected the establishment of the new art form.

In addition, these publications contain rare information on other forms of entertainment culture of the time – the theater of miniatures, cabaret, circus, and music hall – that had flourished in Russia since the early 1910s.

#### Specialist Journals and Mass Publications

The Russian film press in the period 1907-1918 is distinguished by its remarkable variety of publications. Some of them focus on general issues of the film business and were aimed at industry professionals, distributors, and theater owners (*Sine-Fono, Sinema Pate, Nasha nedelia, Ekler Zhurnal, Svetopis, Kino, Kinokurier*), while others deal with technical innovations (*Novosti grammfona*) or are devoted to the interests of professional groups of film workers (*Akter*).



From its very beginning, the Russian film press launched a large number of publications that were clearly oriented toward the interests of ordinary film viewers (*Vestnik zhivoi fotografii, Elektra, Kinemakolor, Kinematograf, Kinematograficheskiy teatr, Ekran i stsena*). Its very existence demonstrates the popularity of cinema in the Russian audiences.



The last (but not least) part of the new collection presents the non-commercial cinematography of Russia, which effectively served the goals of general education and enlightenment of lower classes (i.e., the workers and peasants). The “popular readings,” which formed a numerous and devoted audience, were widespread throughout the country from the early 1910s. The magazine *Razumnyi kinematograf i nagladnye posobiia* was the first pedagogical journal which attempted to integrate film into the educational system. It contains important data on both the practice and its repertoire.

#### The End of the Era

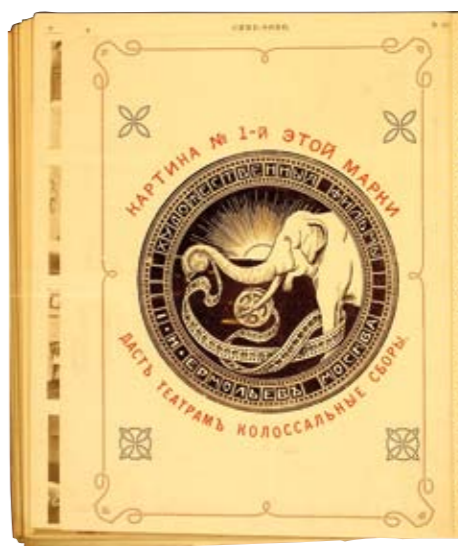
The First World War was a serious ordeal for the Russian film-making industry and its publishing business. Wartime deficits led to the closing of many publications, and although new ones appeared in their stead, most were just as short-lived.

#### Part 1

War and revolution put an end to the history of Russian cinema journalism. All such publications were closed down in the summer of 1918 by the newly established Soviet censorship. A special publication of *Kino-Biulleten* became a kind of epitaph for both the cinematographic press and the whole Russian film production. Experts of the Film Committee – which was under the People's Commissariat of Enlightenment – reviewed films of the pre-Revolutionary repertoire, judging not so much their artistic merits, but mainly their ideological coherence, thus defining their future public screenings. For the next seven decades, the cinematographic press in the country was transformed into a component of the state cinema and served the interests of Soviet ideology and politics.

This collection will be published as part of a new IDC series *Mass Culture and Entertainment in Russia*. The series will offer collections of unique material on various forms of popular culture and entertainment industry in both tsarist and Soviet Russia.

Rashit Yangirov, Moscow



#### GENERAL INFORMATION

### Early Russian Cinema

*The Russian Cinematographic Press, 1907-1918*

#### Part 1

- Number of titles: 13
- Number of fiche: 685
- MARC 21 available
- List Price EUR 6,850 / US\$ 9,248\*

#### Part 2

- Number of titles: 20
- Number of fiche: 655
- MARC 21 available
- List Price EUR 6,550 / US\$ 8,843\*

\* List price includes online access for 1 year.

Both parts are available in IDC's Digital Library at [www.idc-digilib.nl](http://www.idc-digilib.nl). Price quotations are available on request: [sales@idc.nl](mailto:sales@idc.nl). A title list can be downloaded from [www.idc.nl](http://www.idc.nl). For a printed version please email [info@idc.nl](mailto:info@idc.nl). If you would like to be kept informed on this series please send an email with your name and address to [marketing@idc.nl](mailto:marketing@idc.nl).

#### SUBJECT AREAS

Slavic and Eurasian Studies  
Cultural Studies  
Social Sciences  
Film Studies  
Arts – Cinematography

#### RELATED TITLES

Jewish Theater under Stalinism: Moscow State Jewish Theater (GOSET)  
History of Modern Russian and Ukrainian Art 1907-1930, Part 1  
History of Modern Russian and Ukrainian Art 1907-1930, Part 2  
Russian Avant-garde, 1904-1946  
Gazety Kopeiki