

**SAKHAROV, KIREEVSKY, AFANASYEV AND OTHERS:  
STRAVINSKY IN THE CONTEXT OF RUSSIAN FOLKLORISTICS**

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**САХАРОВ, КИРЕВСКИ, АФАНАСЈЕВ И ДРУГИ:  
СТРАВИНСКИ У КОНТЕКСТУ РУСКЕ ФОЛКЛОРИСТИКЕ**

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**ABSTRACT**

This article focuses on the studies and collections of folk songs and tales that formed the main source of inspiration for Igor Stravinsky during the Russian period of his work. To do this, I begin with a brief analysis of the evolution of folkloristics mainly during the 19<sup>th</sup> century and the construction of science with clearer, mainly national and patriotic goals and methods, as well as the use of folk literature and poetry by the artists of the time. It was in this field that Stravinsky was active, although in the case of his own modern approach, it is difficult to answer whether the motivations were clearly national or not.

**KEYWORDS:** Igor Stravinsky, folkloristics, romanticism, folk traditions, nationalism.

**АПСТРАКТ**

Овај чланак фокусира се на студије и збирке народних песама и прича које су биле главни извор инспирације за Игора Стравинског током руског периода његовог рада. У ту сврху биће анализирани еволуција фолклористике, углавном током 19. века, и конструкција науке с јаснијим, углавном националним и патриотским циљевима и методама, као и употреба народне

литературе и поезије од стране уметника тога доба. Управо је у том пољу Стравински био активан, иако је у случају његовог модерног приступа тешко одговорити на питање да ли је мотивација била јасно национална, или није.

Кључне речи: Игор Стравински, фолклористика, романтизам, народне традиције, национализам.

There are numerous studies that deal with Igor Stravinsky's relationship to Russian folklore. These include the excellent monograph by Richard Taruskin as well as a series of related articles which almost exhaust the subject (1996a, 1996b, 1997), but also many other studies by authors such as Roberta Reeder and Arthur Comegno (1986–1987), Frederick Sternfeld (1945), Stephen Walsh (1999) and Kenneth Cloag (2003). The relationship was not only studied in the later literature, but also emphasized by experts while Stravinsky was still alive. In 1926 the Soviet composer, music critic and one of the founders of Soviet musicology, Boris Asafyev, pointed out that Stravinsky mastered Russian folk art not as a clever stylist, who knows how to conceal the quotations, nor as an ethnographer unable to assimilate the material, but as a master of his native language. And then he opposed Stravinsky's method to the one of the Mighty Five by associating it rather with the technique of Tchaikovsky (Asafyev 1929, 6–7; Schwarz 1962, 342–343). Similarly, in his 1929 book *Igor Stravinsky*, Boris de Schlözer emphasized the popular origin of many of the composer's works (Schlözer 1929, 100). Stravinsky himself seldom explicitly accepted this relationship, especially after the end of his so-called "Russian" period, denying the influence of folklore on his work. He claimed, for example, that the ancient Russian setting of *The Rite of Spring* was an incidental choice that followed from the music, which he had composed first, without regard for the folklore (Stravinsky 1962, 35–36). He similarly denied the Russian roots of *Les noces (The Wedding)* – a work entirely based on musical folklore. "I borrowed nothing from folk pieces", he wrote in his *Chronique de ma vie* in 1935 (Stravinsky 1962 [1935], 53). Nevertheless, analysis of the works of Stravinsky's "Russian" period leaves no room for doubt (Van den Toorn and McGinness 2012; Mazo 1990; Taruskin 1980, Lupishko 2005, 2007 and 2010). In fact, most of them are connected in various ways with folk culture.

In reality, Stravinsky's relationship with folk culture is ambiguous. The purpose and motives behind his use of folk material during his Russian period are not always clear. Moreover, it is not clear whether these motives are nationalistic and to what extent the Russianness of his subjects indicates nationalist intentions, as was the case with many others – both Russians and non-Russians – in the nineteenth century. His own stance on this matter does not serve to draw definite conclusions. As it is known, immediately after the Russian period, his subjects, as well as his style, changed radically. His new music explored everything from Greek mythology (three Greek Ballets: *Apollo*, *Agon* and *Orpheus*) to Christian theology (*Symphony of Psalms*) to English stories of temptation and loss (*The Rake's Progress*) – but he never quite returned to a "Russian" idiom once he turned his back on it. He no longer accepted the Russianness of his work:

Why do we always hear Russian music spoken of in terms of its Russianness rather than simply in terms of its music? Because it is always the picturesque, the strange rhythms, the timbres of the orchestra, the orientalism – in short, the local color, that is seized upon; because people are interested in everything that goes to make up the Russian, or supposedly Russian, setting: troika, vodka, isba, balalaika, pope, boyar, samovar, nitchevo, and even bolshevism. For bolshevism offers similar displays which, however, bear names that conform more closely to the exigencies of its doctrines (Stravinsky 2003 [1942], 93).

However, in this specific article, neither the nature of Stravinsky's relationship with popular culture nor the purpose and motives behind his use of it are of concern. What interests us, first and foremost, is to contextualize Stravinsky's engagement with the Russian folk traditions with reference to contemporaneous research in folk culture, in two ways: first, by providing a clear and concise overview of the context regarding research in popular culture during his era; and second, by examining the composer's relationship to this context, that is, by enquiring to what extent he utilized the sources that shaped that particular context during that period. Therefore, the goal of the article is not to study the nature of Stravinsky's relationship with the context of studying folk traditions, but rather the context itself. In other words, the context precedes the creator in order for the creator to integrate into it later on. Based on this logic, the article will be structured in two parts: the first and more general part, where the context is precisely provided, and the second, more specific part, where we will study whether there was a connection between Stravinsky and this particular context. Finally, it is important to understand that this context does not refer to folk traditions in general and vaguely, but specifically to the study of folk traditions, what we characterize as folkloristics.

## THE SCHOLARLY STUDY OF RUSSIAN FOLK CULTURE IN NINETEENTH-CENTURY RUSSIA

The study of Russian folk culture actually begins before the nineteenth century. Already in the seventeenth century, Europeans, specifically British travelers such as Robert James and Samuel Collins, collected historical folk songs about Ivan the Terrible. However, interest in folk culture intensified at the end of the eighteenth century. This particular interest was first impressed in the work of the historian and geographer Vasily Nikitich Tatishchev (1685–1750), who not only emphasized the need to study Russian rituals and folk works, but also extensively referred to folk sources and Slavic mythology (Znayenko 1980). Around the same time, the song collections of Mikhail Dmitrievich Chulkov, Nikolay Aleksandrovich Lvov and Mikhail Ivanovich Popov were published, while at the beginning of the nineteenth century Kirsha Danilov is supposed to have composed his collection *Ancient Russian Poems*, which was subsequently reprinted several times due to its popularity (Putilov 1977). Gradually, interest in folk narratives, especially legends and tales, began to

develop. Thus, in 1780–1783 Vladimir Arturovich Levshin published his collection of Russian tales (Zakharova 2015).

An important role in the development of the study of Russian popular culture was played by the formation of folklore science (folkloristics) in the nineteenth century throughout Europe, which framed the general rise of patriotism in Europe following the creation of nation-states and the emergence of ideological movements that sought to form a well-defined national identity. In this effort, German folklorists were particularly influential. Motivated by the ideas of Romanticism and the general uncertainty that the Napoleonic wars had caused, the study of popular culture acquired a clear national mission. Joseph Görres, Wilhelm Heinrich Riehl, Johann Gottlieb Fichte, Jacob and Wilhelm Grimm, spoke of the self-awareness of ethnicity, racial consciousness, and the popular feeling of community or ethnicity, idealizing the German folk soul (*Volksgeist*) which was mainly expressed by the peasant (Antonsen, Marchand, and Zgusta 1990, 4).

In Russia, these ideas arrived with relative delay. They were connected from the beginning with the political and social developments thus giving a specific – national – direction to the studies of folk culture (Azadovski 1963). More specifically, in the 1830s and 1840s, in a significant part of the Russian intelligentsia, ideas that had the support of the government and which promoted the principles of Orthodoxy, autocracy and nationality, prevailed. These ideas influenced Ivan Mikhailovich Snegiryov, Ivan Petrovich Sakharov and Alexander Vlasievich Tereshchenko (on whom Stravinsky would rely) and shaped their approach to the material, based on positions that were later challenged by more consistent folklorists (Gal'kovski 2000, 45).<sup>2</sup> These folklorists considered that Snegirev, Sakharov and Tereshchenko reworked and modified authentic folk material to support their theories, which had been inspired by the official nationalism promoted by the Tsarist government.

What was therefore sought by a large part of the intelligentsia that began to study folk beliefs, narratives, songs and other elements of folk culture was to identify in them remnants of antiquity, and therefore to establish the continuity between the present and the past of the glorious ancestors. This concept of continuity perfectly served the aspirations of the dominant national cultural movements that were looking back in time, searching for a moment of unity that was dimly remembered before the dispersal of the Slavic tribes took place, and wished to see the old unity restored. If such a moment was to be found, it was clearly before the various forms of Christianity were adopted by the Slavic nations. The main two national movements of the era were Pan-Slavism and Slavophilia (Suslov, Čejka, and Đorđević 2023). In the first case, the devotees of the specific movement and the political-cultural ideology that defined it sought the union of the Slavic countries under the “chosen” Russia and therefore the “revival” of the Slavic world.

2 According to Ivanits “I. P. Sakharov’s *Tales of the Russian People* (1841, *Skazaniia russkogo naroda*), was subsequently discredited for erroneous information, unaccredited borrowing, and falsification” (Ivanits 2011, 87).

In the second case, the ideological principles were determined in relation to Russia's position vis-à-vis Europe: Russia should interrupt the relations of dependence it had developed with the West after Peter the Great and return to a traditional, Orthodox and therefore authentically Russian way of being. The representatives of Slavophilia (Khomiakov, Aksakov, Ivan and Piotr Kireevsky and others) had formed a fairly homogenous group with some basic principles such as the reaction to Western European culture (which in some cases developed into a severe anti-Westernism), the acceptance of the important role of the Russian Orthodox Church but also of Orthodoxy in general in its folk aspects, Russian messianism and the belief that Russia as New Constantinople had a sacred mission to protect Europe from anti-Christian liberals and revolutionaries and the identification of the concept of the nation (*narod*) with the rural Russian community (Ivanits 2011, 99).

The nation played a central role in the thinking of the Slavophiles since the “common people” (*prostoi narod*) were characterized by spontaneity, ignorance, industriousness, selflessness, anti-individualism and anti-materialism. As a consequence of this idealization, the Slavophiles turned, among other things, to the study of folk culture, considering that the olden times survive vividly in the folk songs and stories of the people. A typical case is that of Pyotr Vasilievich Kireevsky, folklorist and brother of one of the leading representatives of the Slavophiles, who published between 1860–1874 a collection of folk songs that Stravinsky would use on different occasions (see also Ivanits 2011). The songs were not collected by Kireevsky himself, but received from a large number of emissaries such as Pushkin, Gogol, Dal'. The goal, or rather the mission, of the collection was clear since it would be created as a “forceful rebuttal to those who derided Russia for lack of culture and tradition and a living proof that Russians possessed strong historical memories enthroned in poetry and traditions” (Ibid., 90). Unlike Snegirev, Sakharov and Tereshchenko, the merit of Kireevsky is that he sought to preserve the original versions of the songs and even to restore their damaged or lost parts. Even in this case, however, the methods of collecting and studying the material are not characterized by a systematic-scientific character, but remain obsolete and often influenced by external factors.<sup>3</sup>

This would change with the Russian mythological school, which carried the theories and methods of German folkloristics, and more specifically of the mythological school, to Russia. Built on the works of Grimm (Uther 2008, 229), and echoing the national intent of German folkloristics which relied on the theories of Herder, Görres, Fichte, etc., the German mythological school considered folk literature and especially tales as the last remnants of Aryan mythology (Laruelle 2019). Thus it sought to reconstruct the Indo-European myths intended to prove German superiority, even if this had to be done by hasty arguments. As for the Russian mythological school, it is not a question of a simple transfer of the ideas and theories of the German mythological school, but of their adaptation to the imperatives of the

3 According to Ivanits, “harsh, erratic censorship, which tended to prohibit songs about bandits and peasant discontent, impeded publication of valuable collections, most notably that of P. V. Kireevskii [Pypin 1891: vol. 1, 376–89]” (Ivanits 2011, 87).

Russian-Slavic reality. The Russian mythological school emerged during the 1840s, influenced by the prevailing intellectual climate characterized by the Slavophile and Westerner conflict. It arose as part of the broader growth of the humanities that recognized the need for the systematic study of folk culture (Toporkov 1997).

The main representatives of the Russian mythological school were Fedor Ivanovich Buslaev and Alexander Nikolayevich Afanasyev, whose writings would also inspire Stravinsky. His two main works were *Russian Fairy Tales* and *The Poetic Outlook on Nature by the Slavs*; for the former he was inspired by the corresponding collection of Grimm's fairy tales. The work, composed between 1855 and 1863, includes different categories of stories (animal tales, magical tales, religious tales, realistic tales, anecdotes etc.) and presents the first attempt to classify Russian tales. The second important work, which Rimsky-Korsakov called "the pantheistic Bible of the Slavonic peoples" (Baranova Monighetti 2017, 189), was published in three volumes, between 1865 and 1869, and carefully studies the practices, beliefs and myths of the Slavs. The main concern of the author was to connect the above with a pre-Christian culture and religion that were violently interrupted by the establishment of Christianity (Gal'kovski 2000). For this reason, Afanasyev looked for surviving elements in the newer culture, considering for example Slavic folk holidays to be remnants of the religion of sun worship. Through these survivals, he tried to reconstruct the mythology and religion of the ancient Slavs. In order to reconstruct ancient mythology it was often necessary to explain ancient myths as the result of the deification of natural phenomena while drawing on the legends and tales of pagan mythology. In this process of reconstruction of ancient mythology, gods about whom the sources tell us little (such as Khors and Simargl) acquired a rich mythology that was nevertheless based on often extreme assumptions.<sup>4</sup>

These rather risky hypotheses, although more systematic than those of the folklorists of the pre-scientific phase, are generally presented in an amateurish way, that is, without bibliographies and references. They attempt to restore the original myth by reconstructing it through paronymologies and analysis (often distorted) of a custom or belief that is supposed to tell us about the original form of the myth. Despite, however, the methods of dubious integrity that usually aimed at a hazy and clearly hypothetical reconstruction, the Russian mythological school constituted the first scientific step for Russian folkloristics, being in fact the most serious and formal expression of an important need of the time, which was the study of folk culture. This need actually expressed another more substantial and deeper, patriotic or even nationalist need, which saw in popular-folk culture an important expression of the national collective identity of the Russians (and more generally of the Slavs). In this context and under the influence of this specific ideology, many significant works on Russian folk culture were published during this period, such as Vladimir Ivanovich Dal's famous collection of sayings (*The Sayings and Bywords of the Russian People*

4 As the Russian ethnographer Zelenin argues, Afanasyev's *Poetic Outlook* was of great importance in its time, but it has long since lost any scientific value. (Zelenin 1991, 13–14).

[1862]]<sup>5</sup> and Pavel Vasilyevich Sheyn's *Russian Folk Songs* (1870). At the same time, this need was also expressed artistically, with a large, perhaps the largest, part of Russian art (in all its guises: literature, theater, fine arts, and of course music) of the nineteenth and early twentieth centuries showing great interest in folk culture. Stravinsky is not excluded from the broad set of these artists, as we see from the study of both his readings and the works of his "Russian" period.

## STRAVINSKY'S SOURCES

### THE RUSSIAN LIBRARY

Many of the above folklore studies were known to Stravinsky. We conclude this initially by studying a part of the composer's library while he was still in Russia. Unlike his library in America, which contained about ten thousand volumes, most of them in English, fewer in French, and even fewer in Russian, his library in Russia contained mainly books in Russian (Baranova Monighetti 2013, 61). Most of them are probably inherited by his father Fyodor Stravinsky, a bass opera singer with an extensive library of valuable books and scores (held to be one of the largest private collections in Russia) (Ibid., 63). Fyodor Stravinsky died in 1902 and left to his son his collection of anthologies of Russian folklore, a part of which Igor quite possibly brought to Switzerland, where he moved in self-imposed exile in 1914 to avoid the problems related to World War I.

Among these books we find some of the most basic [essential?] of Russian folkloristics as the discipline had developed in the nineteenth century. In these volumes we often discover Stravinsky's handwritten annotations and bookmarks, that help us identify the points on which he focused. Among other books we find Sakharov's *Songs of the Russian people* (1838–1839), Kashin's *Russian Folk Songs* (1833) and Afanasyev's *The Slav's Poetic Outlook on Nature*. The collection of Afanasyev's *Russian Fairy Tales* (in its second edition) could not be missing from the library. According to Tatiana Baranova Monighetti, Stravinsky probably started using the book while still in Russia. Within it we find check marks and notes on fairy tales concerning figures, some of which would later become material, such as Baba-Yaga, Deathless Koshchey, Ivanushka the fool and *Lisa ispovednitsa* (*The fox confessor*) (Baranova Monighetti 2013: 65). At the same time, as Baranova Monighetti notes, she was unable to find Pyotr Vasilievich Kireevsky's songs (more specifically the first volume, which concerns wedding songs) that Stravinsky used in many cases, as we shall see below (Baranova Monighetti 2013: 73). Nevertheless, the opinion has prevailed that on one of his last trips to Russia (namely to Ustilug and Kiev) in July 1914, Stravinsky found the opportunity to procure a series of books, among others Kireevsky's book (Van den Toorn and McGinness 2012: 54). Baranova Monighetti also failed to locate in

<sup>5</sup> Stravinsky would later use this collection and Dal's other important work, the *Explanatory Dictionary of the Living Great Russian Language* (1863–1866) as sources.

the library Tereshchenko's book *Manners and Customs of the Russian People* (1848) that Victor Varunts erroneously lists as part of the collection (Baranova Monighetti 2013: 74). From a brief genetic approach to the above books, we can see Stravinsky's strong interest in folklore studies and collections of folk songs and tales. We come to similar conclusions by studying all works of the Russian period and their sources – excluding, of course, works that were not based on a secondary source, such as the Piano Sonata in F# minor, and the Symphony in E-flat major.

#### THE WORKS AND THEIR SOURCES

Some of Stravinsky's works of the Russian period are based on literary texts, Russian or European: *Storm-Cloud* (1902) and *Faun and Shepherdess* (1906) on poems by Pushkin; *Two Poems of Balmont* (1911) and *Le roi des étoiles* (1912) on poems by Balmont; *Conductor [or Driver]* and *Tarantula* on a text by Alexei Tolstoy; the *Scherzo fantastique* is inspired by Maeterlinck's 1901 essay "La vie des abeilles"; the *Two Poems* (1919) are based on works of Paul Verlaine; and finally *The Nightingale* and *Le chant du rossignol* on Andersen's fairy tales (which clearly do not intend to be considered as folk literature). The majority, and the most important, however, of the works of the Russian period, are connected in various ways with folk culture and more specifically with some of the aforementioned studies.

Some of these works are generally based on folk sources, but it is not easy to identify the sources with certainty. Such examples are *Chant funèbre*, composed in 1908 in memory of Nikolai Rimsky-Korsakov, and based on folk funeral songs; *Trois petites chansons (Souvenir de mon enfance)* composed in 1913 and based on family traditions that reflect folk customs; or the last work of the Russian period *Symphonies of Wind Instruments*, an instrumental work composed in 1920 in memory of Debussy, mimicking the liturgy of the Russian Orthodox funeral rite (*panikhida*) (Sills 2022, 146). Nevertheless, the most characteristic example of this category of works whose folk sources are difficult to identify is *Petrushka*. It was composed in 1911 and although it is a collective work, the script was probably conceived by Benois according to "real figures that [he] had seen with [his] own eyes" (Wachtel 1998, 19). Although there is an affinity with the many Pierrotic "ballet-pantomimes" – *Pierrot macabre*, *Pierrot surpris*, and so on (Taruskin 1996a, 674) that flourished in the 1880s and 1890s, the folk sources of the several customs represented are difficult to trace. This is because they probably come from Benois's personal experiences at Maslenitsa celebrations in St. Petersburg, according to his nostalgic testimonies (Wachtel 1998, 17).

Despite any exceptions, most folkloric works are based on specific sources. This stands true already from the early works of Stravinsky, in particular *The Mushrooms Going to War*, a composition that, by stylistically imitating Glinka, Musorgsky, Borodin and Rimsky-Korsakov, "does sincere homage to the Russian nationalist music of the 'High Stasovian' period" (Taruskin 1996a, 141). Composed in 1904, it is based on a popular nonsense tale-song for children that appears in many variants in different anthologies of the time, such as those by Afanasyev and Shein (Ibid., 139). The role of folkloric sources is decisive in Stravinsky's first important work, the *Firebird*, first performed at the Opéra de Paris on 25 June 1910. As in the case of *Petrushka*, it is a collective work with the prominent role of Benois, but also more generally



of a “very peculiar committee” which included artists such as Alexander Nikolaevich Tcherepnin, Mikhail Mikhailovich Fokine, the painters Dmitrii Semenovich Stelletsy and Aleksandr Yakovlevich Golovin, Aleksei Mikhailovich Remizov, Petr Petrovich Potemkine (Benois 1977, 304; see also Walsh 1999, 128–139). For the conception of the scenario, Fokine pieced it together out of published anthologies of Russian tales, among which he mainly used Afanasyev’s collection. As Taruskin claims, “with the aid of Afanasyev – but not only Afanasyev – it is possible to retrace the process of construction” (Taruskin 1996a, 559).

Afanasyev played a correspondingly important role in the next major project, *The Rite of Spring*, written for the 1913 Paris season of the Ballets Russes. The basic material is rural ceremonies, which seek to achieve fertility, and this is testified by the work’s subtitle “Pictures of pagan Russia in two parts”. Nikolai Roerich conceived the basic idea, although Stravinsky later denied this fact (McCannon 2022, 148). Inspired by the poem “Yar” by the symbolist poet Sergei Mitrofanovich Gorodetsky, as well as Afanasyev’s folklore studies on pagan Slavs, Roerich was fascinated by the ancient past of the Slavic peoples, and what this entails (myths, customs, ceremonies, rituals), which he exploited in his paintings (Ibid., 150). By May 1910 Stravinsky was discussing his idea with Roerich and gradually began to implement their idea. Their principal source was Afanasyev’s *The Poetic Outlook on Nature*, and particularly the concluding chapter of the third volume, “Folk Holidays”.

In the smaller-scale works that followed, and which were the result of individual rather than group creation, the sources are specific. In the cycle of four songs *Pribaoutki*, composed in 1914 for low voice and instrumental ensemble, the main source is Afanasyev’s fairy tales (specifically the tales from the third volume 543, 550, 544, 547) (Van den Toorn and McGinness 2012, 75). In the cycle of four songs for contralto and three clarinetists, *Berceuses du chat*, composed in 1915, the main source is Kireevsky’s collection. In the chamber opera-ballet for four voices and 15 instrumentalists, composed in 1916, *Renard: histoire burlesque chantée et jouée* (*The Fox: Burlesque Tale Sung and Played*), the scenario was based on a free adaptation of Afanasyev’s fairy tales, and principally on a specific tale collected by the Russian ethnographer, generically titled as *Tale of the Fox, the Cock, the Cat and the Ram* (Taruskin 1996b, 1246–1249). Subsequently, for the *Four Russian Peasant Songs* composed in 1917 for female chorus a capella, the main sources are Kireevsky (no 1063), Sakharov (III, 11 / III, 12 / III, 13 / III, 260) and Tereschenko (VII, 158 / VII, 159), and for *Three Tales for Children*, composed in 1917 for voice and piano, the sources are Sheyn (130) and Afanasyev (I, 57 / III, 537).

The next important work of the Russian period, *Les Noces*, composed in 1917, is mostly based on Kireevsky’s collection (ex. 13, 125, 269, 421, 454, 564 etc.) but also on Sakharov (III.164), Tereshenko (II, 160/ II. 322) and Dal’ (Van den Toorn and McGinness 2012, 60). For the *Quatre chants russes* (*Four Russian songs*), composed in 1918–1919 for voice and piano, the sources are once more Kireevsky (no. 1074, 1150) and Sakharov (III, 48). For the scenario of the last largest-scale work of the Russian period, *Histoire du soldat*, composed in 1918, Stravinsky and the Swiss writer Charles Ferdinand Ramuz used the Russian tale *The Runaway Soldier and the Devil* of Afanasyev’s collection (Van den Toorn and McGinness 2012, 58).

## CONCLUSION

A quick study of the above sources reveals that Stravinsky was certainly not original in terms of the initiative of using folk themes and sources. The use of folk musical motifs and lyrics had been carried out in a systematic way at least since Glinka, and in particular by the Mighty Five and Tchaikovsky. Some of those Russian composers went as far as to compile their own collections, such as Balakirev (*A Collection of Popular Russian Songs* [1866]), Tchaikovsky (*50 Russian Folk Songs* [1868]) and Rimsky-Korsakov (*100 Russian Folk Songs* [1875–76]). These composers also relied on other texts of popular origin, such as fairy tales, to give their own versions and in some cases even to form a new mythology. One such example is Snegurochka, granddaughter and helper of Russian Santa Claus, Ded Moroz, who has no apparent roots in traditional Slavic mythology and customs. She appears in Russian fairy tales but in a different form from the one we know today. Its current form and rise in popularity can be attributed to the Russian intelligentsia community, Ostrovsky (in his play *The Snow Maiden*), Rimsky-Korsakov (in his is four-act opera named *The Snow Maiden*), Tchaikovsky (with his incidental music on the tale), Vasnetsov (Piters-Hofmann 2019).

In reality, composers like the Mighty Five used the very same studies that influenced Stravinsky. Folklorists such as Kireevsky, Sakharov, Tereschenko, Afanasyev, Sheyn and Dal' established a kind of standard for the use of folk sources by Russian artists in the nineteenth and early twentieth centuries.

In this respect, Stravinsky is a descendant of the previous generation of composers. The main difference between him and his predecessors lies in the chronological distance between the works of nineteenth-century composers that employed folk material, and the folkloristic studies of the material they used, which is much shorter compared to the chronological distance between Stravinsky's compositions and the folkloristic sources they consulted. This means that Stravinsky utilizes those sources that coincided with the rise of folkloric science in Russia in the mid-nineteenth century, without making (at least as far as we know) use of studies from his own time. Therefore, figures from the late nineteenth century who continued and actually established the scientific discipline of folklore studies (developing its methodology and giving it a more scientific status), such as Yevgeny Bertels (1874–1952), Boris Uspensky (1885–1947), Ivan Khudiakov (1861–1932), Pavel Bazhov (1879–1950), Aleksandr Kondratiev (1875–1942), Pyotr Bogatyrev (1888–1966), Anna Muravyova (1860–1934), and Dmitry Zelenin (1861–1932), are absent from Stravinsky's sources. Therefore, we can deduce that Stravinsky did not delve into an extensive and in-depth survey of the existing sources of Russian folklore, but instead relied on established sources and studies from the nineteenth century. But just as was the case with his engagement with art musical traditions, Stravinsky embraced the past and managed to make use of it in ways that pushed musical developments overall toward completely new directions.

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## СТАМАТИС ЗОХИОС

САХАРОВ, КИРЕВСКИ, АФАНАСЈЕВ И ДРУГИ:  
СТРАВИНСКИ У КОНТЕКСТУ РУСКЕ ФОЛКЛОРИСТИКЕ

## (РЕЗИМЕ)

Овај чланак има за циљ контекстуализацију везе Стравинског с руском народном традицијом. Рад пружа увид у истраживања популарне културе његовог доба и испитује до које је мере Стравински користио изворе који су обликовали тај контекст. Овај се чланак не фокусира на природу везе Стравинског с народном културом, већ на шири контекст.

Проучавање руске народне културе започело је прилично рано, с европским путницима који су сакупљали историјске народне песме. Интересовање за народну културу расло је на крају 18. века, а наука о фолклору појавила се као истраживачко поље широм Европе. Немачка фолклористика, под јаким утицајем романтизма, играла је значајну улогу у обликовању студија народне културе. У Русију су ове идеје стигле касније и биле су повезане с политичким и друштвеним развојем, дајући студијама народне културе национално усмерење.

Чланак потом истражује националистичке мотиве иза студија народне културе у Русији у овом периоду. Руска интелигенција настојала је да успостави континуитет између садашњости и прошлости, тражећи моменат јединства пре усвајања хришћанства. Национални покрети као што су панславизам и славофилија играли су ту централну улогу, са заговорницима који су идеализовали руски „обичан народ” и његову везу с народном културом. Проучавање народне културе било је виђено као начин да се докаже руско културно наслеђе и оживи словенски свет. Руска митолошка школа, која је била под утицајем немачких митолошких теорија, надаље је обликовала студије народне културе у Русији.

Након детаљног прегледа руске фолклористике у 19. веку, чланак испитује изворе које је Игор Стравински користио током свог „руског периода”. Циљ је да се одреди у којој се мери он ослањао на студије фолклористике свога времена, или на оне изворе који су обликовали научни канон у 19. веку, који је такође утицао на дела композитора који су претходили Стравинском.