

with the American critic Edmund Wilson, *The Nabokov-Wilson Letters, 1940–1971* (1979; German expanded edition, 1995; revised and expanded, *Dear Bunny, Dear Volodya*, 2001) was widely hailed.

Meanwhile, *The Sexual Labyrinth of Nikolai Gogol* had been published in 1976 and provoked a storm of controversy over its assertion of the reflection in the writer's life and work of repressed homosexual tendencies. This study signaled a series of articles, reviews, translations, and conference appearances on sexual politics, homosexual themes, and queer theory that were at the time almost unprecedented in the study of Russian literature and culture. Karlinsky's writings on the subject appeared primarily in the leading gay outlets, but his concerns were raised across the board. Questions that he addressed included the virulently homophobic nature of Marxist-Leninist ideology in practice, repression and persecution in Soviet Russia, and the hidden and not-so-hidden lives of some Russian figures of prominence.

The author himself considered his *Russian Drama from Its Beginnings to the Age of Pushkin* (1985), a book that grew out of an admired course in the history of the Russian theater, his greatest achievement. It is the result of monumental research and thinking about the origins and early development of the earlier Russian theater. His colleagues still lament the fact that he never produced a follow-up, for he was a rare connoisseur of the plays of Gogol', Aleksandr Ostrovskii, Tolstoi, Chekhov, and the Russian symbolist theater.

A steady stream of articles and reviews in such mainstream media as the *New York Times Book Review*, *TLS*, and the *Nation*, as well as in professional journals, dealt with a wide gamut of subjects and personalities. Karlinsky ranged from saints' lives and the *Domostroï* to Soviet institutions; from eighteenth-century Russian comic opera to Petr Il'ch Chaikovskii, Maurice Ravel, Sergei Diaghilev, Stravinskii, and Dmitrii Shostakovich; from the prose of Gogol', Fedor Dostoevskii, Tolstoi, and his revered Chekhov to the novels of Nabokov and Aleksandr Solzhenitsyn. He devoted special attention to modernist poetry and drama (Zinaida Gippius, Innokentii Annenskii, Mikhail Kuzmin, acmeists, futurists, and Soviet-era poets) and was the enthusiastic champion of such younger émigré poets as Valerii Pereleshin and Nikolai Morshen.

Karlinsky commanded a nuanced knowledge of both Russian and English. He was a master of simultaneous translation, a superb interpreter—and performer—of literary texts. Numerous translations of works by and about Russian writers bear his imprint, both acknowledged and silent; his readings of many major texts will endure.

Annotated lists of his publications appear in the Festschrift in his honor, *For SK. In Celebration of the Life and Career of Simon Karlinsky* (1994; ed. M. Flier and R. Hughes; bibliography compiled by Molly Molloy) and, accompanying an entry by C. Putney, in the *Gay and Lesbian Literature Encyclopedia* (1998), vol. 2.

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## Richard Stites, 1931–2010

Russian history has lost one of its most visionary pioneers and inspirational mentors. After a short struggle with cancer, Richard Stites died on 7 March 2010 in Helsinki, his much loved summer residence and research base. Born in Philadelphia on 2 December 1931 and raised in a mostly blue-collar neighborhood, Richard attended Catholic and public schools before obtaining his BA at the University of Pennsylvania in 1956. Three years later, he received an MA in European history from George Washington University and, in 1961, enrolled in the PhD program at Harvard, where he was taught by Nicholas Riasanovsky, wrote his dissertation on the women's question under the mentorship of Richard Pipes, and received his doctoral degree in 1968. He was awarded an honorary doctorate from the University of Helsinki in 2003. Richard's teaching career began in 1959 at Lycoming College and subsequently included the International College in Copenhagen, Brown University, and the Ohio State University (Lima Campus). From 1977 until his death, he

taught at Georgetown University where, in 2007, he became School of Foreign Service Distinguished Professor of International Studies.

Once aptly described as a “man whose entire way of being is a constant challenge to established routine,” Richard broke new ground wherever his studies took him. His first book, *The Women’s Liberation Movement in Russia* (1978) effectively established the field of women’s history in Russian studies at a time when most historians of Russia still had little or no interest in the subject. More than just an exploration of feminism, it brings together the different expressions of the women’s movement in Russia, from intelligentsia debates about the “woman question” to socialist and nihilist perspectives, as well as Bolshevik ideology and the policies of the new Soviet state. It already displayed an essential element of Richard’s later works—his gift for discovering unconventional and often completely ignored sources, particularly from literature, the arts, and, most notably, popular culture.

When I first met Richard in the mid-1980s, I quickly realized that his refreshingly unprofessorial appearance—ear stud and necklace, unbuttoned shirt—was not so much a camouflage as it was the expression of a highly creative and original mind, a fitting fashion statement for a man who was genuinely enthusiastic and unconventional about scholarly work. By that time, Richard had edited or coedited a range of books on revolutionary and cultural topics, among them a translation of Pavel Miliukov’s *The Russian Revolution* (1978), Alexander Bogdanov’s *Red Star* (1984, with Loren Graham), and *Bolshevik Culture: Experiment and Order in the Russian Revolution* (1985, with Abbott Gleason and Peter Kenez), and he was just writing his magnum opus—*Revolutionary Dreams: Utopian Vision and Experimental Life in the Russian Revolution* (1989). This book, which received the Wayne S. Vucinich Prize of the American Association for the Advancement of Slavic Studies, is a truly outstanding achievement. Based on a prodigious amount of research using the most diverse sources and written in typically compelling style, *Revolutionary Dreams* took the study of the revolution and its aftermath a huge step forward. Indeed, Richard wove together for the first time the fields of cultural, political, and intellectual history producing a rich tableau of the utopian forces, revolutionary aspirations, iconoclastic currents, and practical experiments unleashed by the events of 1917.

Only someone with Richard’s personal and professional qualities could write such an imaginative and exciting book. Truly a man of creative vision with a firm grounding in serious scholarship, he combined intellectual energy with a deep understanding of and genuine love for Russian culture (including its various subcultures), and, importantly, plenty of experience of the world beyond the ivory tower. As legendary as his highly inspirational and stimulating lectures, whether at the university or at conferences, were his frequent appearances in Georgetown’s bars and Helsinki’s taverns. Richard thoroughly enjoyed living popular culture, and this attitude fundamentally shaped him, in turn, as a historian. His third monograph, *Russian Popular Culture: Entertainment and Society since 1900* (1992) was in many ways inspired by his own experiences in Russian theaters, music halls, jazz joints, night clubs, and cinemas. It reflected Richard’s keen appreciation of the hopes, values, and dreams of ordinary Russians as expressed in their entertainment and leisure activities. At the same time, it contributed substantially to the establishment of Russian popular culture as a historical subject in its own right.

Revolutionary and cultural themes continued to fascinate Richard, resulting in a large number of edited volumes, among them *Russia in the Era of NEP: Explorations in Soviet Society and Culture* (1991, with Sheila Fitzpatrick and Alexander Rabinowitch), the memoirs of Vera Figner (*Memoirs of a Revolutionist*, 1991), *Culture and Entertainment in Wartime Russia, 1941–1945* (1995), *Mass Culture in Soviet Russia: Tales, Poems, Songs, Movies, Plays, and Folklore, 1917–1953* (1995, with James von Geldern), and *European Culture in the Great War, 1914–1918* (1999, with Aviel Roshwald). Quite appropriate for an enthusiastic teacher, Richard also contributed substantially to a new and highly acclaimed textbook, *A History of Russia: Peoples, Legends, Events, Forces* (2004, with Catherine Evtuhov, David Goldfrank, and Lindsey Hughes).

Richard’s final book took him back to the nineteenth century. *Serfdom, Society, and the Arts in Imperial Russia: The Pleasure and the Power* (2005) explored the interactions between Russia’s serf society and artistic production in the provinces and the two capitals. By uncovering countless forgotten artists, actors, musicians, and their audiences, Richard

composed a uniquely colorful and exceptionally wide-ranging picture of the transformations in Russian culture before the more familiar changes of the post-1860s period. These interactions between society and culture eventually inspired his last project as well. *The Four Horsemen* was conceived as a historical comparison of revolutionary subcultures in Spain, Naples, Greece, and Russia. The fourth of these Horsemen has now put an abrupt end to the project.

Richard will be deeply missed by all his friends, colleagues, students, and his family. But somehow I cannot imagine him expecting people to sit around in grief. He would probably prefer to have a glass raised in his memory. So here's to you, Richard!

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