

## *Preface and Acknowledgments*

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In S. An-sky's own expository writing he was a model of accessibility; he went so far as to rewrite his ethnographic findings in the form of a play, in order to speak to a larger audience. Following his lead, we have designed this book to speak in many ways to many kinds of readers. This is a compendium of essays and source texts, with articles by scholars from a range of disciplines as well as other material illustrating An-sky's life: a map of his pioneering ethnographic expeditions; a complete timeline of his life and work; numerous photographs; a full English translation of a recently unearthed early Russian text of An-sky's signature play, *The Dybbuk*; and a compact disc that combines An-sky's own archival recordings (made from 1912 to 1914) with contemporary renditions of the songs that An-sky heard, collected, and wrote.

Producing a book as large, as varied, and as unorthodox as *The Worlds of S. An-sky: A Russian Jewish Intellectual at the Turn of the Century* means, not surprisingly, an accumulation of many debts, some truly immense. This volume started its gestation at an international conference at Stanford University in March 2001, and the bulk of its chapters originated as lectures there. For their support of this conference, we thank several different arms of Stanford University: the Taube Center for Jewish Studies, the Department of Slavic Languages and Literatures, the Center for Russian, East European, and Eurasian Studies, the Clara Sumpf Fund for Yiddish Studies, the Office of the Provost, and the Office of the Dean of Humanities and Sciences (especially then–Humanities Dean Keith Baker). We also received generous grants for the conference from the Koret Foundation, the Lucius N. Littauer Foundation, and Galina and Lev Leytes.

Once we decided to make the CD, the Leytes family once again responded with generosity to ensure that this was possible. Stanford's Center for Computer Research in Music and Acoustics was helpful in opening up its facilities to us and in sharing its expertise.

Michael Alpert, a superb musicologist and artist, contributed an enormous labor of love to produce a CD that is a work of art as well as a work of scholarship. Many others helped with it, and their names can be found on the booklet accompanying the disc.

This volume would have been impossible without documents, photographs, and other data from the following institutions: the Judaica section of the manuscript division of the Vernadsky National Library of Ukraine in Kiev (IR OFI NBUV), the YIVO Institute for Jewish History in New York, the State Archive of the Russian Federation in Moscow (GARF), the Russian State Archive of Literature and Art in Moscow (RGALI), the Department of Rare Books at the A. V. Lunacharsky Theater Library in Saint Petersburg, the Institute of Russian Literature and Art in St. Petersburg (IRLI), the manuscript division of the National Public Library in St. Petersburg, the Anthropology and Ethnography Museum of the Russian Academy of Sciences, St. Petersburg (MAE RAN), and the archive of Petersburg Judaica.

A collaborative venture in more ways than might be apparent, this book drew on the expertise and energy of scholars worldwide—and particularly in the former Soviet Union—who ferreted out documents, photographs and other artifacts for it that, in many instances, have never before been displayed or even seen by more than the fewest of scholars. We thank Vladislav Ivanov, who found the Russian *Dybbuk* manuscript; Valery Dymshits, who identified a new cache of photos from the expedition; Irina Sergheva, Anna Abramovna Rivkina, Liudmila Sholokhova, and, indeed, the entire staff in the Vernadsky Library, who have undertaken the enormous task of cataloguing the An-sky materials—paper and wax cylinders—and making them accessible to researchers, while Serheeva has published many valuable materials; and Benjamin Lukin, who was the first to go through the archives looking for An-sky materials, created the map of the expedition, and found the wonderful photos from MAE RAN. We want to acknowledge the generosity of all these scholars and their willingness to share what they have learned.

Many others helped with the conference, with administration, translation, computer work, and other research critical to the production of this book. We thank Nicole Campau, Susan Dambrau, Susan Cordas, Ruth Lowy, Rafal Kłopotowski, Susanna Lamaina, Anne Eakin Moss, Amelia Glaser, Martha Kelly, Molly McKew, Adrian Coburn, Lauren Allen-Vail, and Mia Bruch. Copyediting was handled with skill, wisdom, and consummate humor by Julia Zafferano; all who wrote for it are in her debt. The index was produced expertly by Barbara Roos.

Zachary Baker, Reinhard Curator of Judaica and Hebraica at Green Library at Stanford and a leading expert in East European Jewish culture, helped at all stages of this project with far more than we can list. Now, as always, we acknowledge what a pleasure it is to work with him.

Stanford University Press has proven to be a superb publishing partner, not least because of the grace and encouragement of its senior editor, Norris Pope.

A note about the complexities of transliteration. As a rule we have used Library of Congress–style transliteration for Russian terms and YIVO style for Yiddish, but with personal names we have attempted to use the spelling that is most familiar in English. With East European place names, we recognized the competing claims of Yiddish, Ukrainian, Lithuanian, and Polish variants, but finally settled on transliterations based on the Russian spellings that An-sky himself used in much of his professional work. With individuals such as the ethnomusicologist Engel, who lived and published under many first names (Iuly, Yoel, Joel), we recognized that complete consistency would be impossible and artificial. With An-sky's own name, we faced a particularly difficult choice. His real name was Shloyme-Zanvl Rapoport (though he always preferred Rappoport). He used various pseudonyms, but for the most part he wrote in Russian under S. A. or Semyon Akimovich An-sky (An-skii) and in Yiddish as Sh. An-ski. He used this pseudonym—or combinations of his pseudonym and his real name—in private as well as business correspondence. Occasionally he left out the hyphen in personal correspondence, and in Yiddish and English a critical tradition developed after his death that “naturalized” his name, making it look less strange by removing the hyphen. In an effort to reclaim the full complexity of the man and his work, we have decided to use (primarily) the

pseudonym and to restore the hyphen that highlights the strangeness of his name.

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We are grateful as well to the people who have supported us as we completed this project. Gabriella thanks her husband Michael, her daughters Eva and Frieda, and her parents William and Marian Safran, all of whom have been remarkably tolerant of the ongoing presence of S. An-sky, that charming guest who never quite gets around to leaving. Steven thanks his wife Susan Berrin who accompanied him under the huppah only a few months before this book appeared. (It seems not inappropriate to add that he did so without the fear that their fate would resemble, in any way, that of An-sky's own ill-starred Leah and Chonon.) He thanks, as always, his sons Max and Sam for their forbearance, and, of course, he remains grateful for their love.

