

## SOURCES

*Olga Selivanova*

### EDMONDO DE AMICIS' BOOKS IN THE COLLECTION OF THE HERZEN STATE PEDAGOGICAL UNIVERSITY'S FUNDAMENTAL LIBRARY

The article provides an overview of the works of E. De Amicis published in Russian and stored in the collections of the Fundamental Library of the Herzen State Pedagogical University. Most of the publications contain certain book signs, by which you can find out the history of the existence of each copy and trace the path of their entry into the library. The books of E. De Amicis were very popular, therefore they were present in almost every library oriented to the children's readership: libraries of state institutions (for example, the library of employees in the Ministry of Finance, the library for employees of the State Bank) and various educational institutions (schools, colleges, institutes), public children's libraries and personal collections. Recommendations for the purchase of books by E. De Amicis for reading to children came from both official departments of the Ministry of Public Education and specialists in children's literature as part of various indexes and on the pages of periodicals. The main attention is paid to translations and editions of the most popular story "Cuore", as well as editions of individual stories extracted from it. Their number was difficult to name already at the beginning of the 20<sup>th</sup> century.

*Keywords:* Edmondo De Amicis, Italian literature, translated literature, children's literature, children's writer, Diary of a Schoolboy, Cuore, The Fundamental Library of the Herzen State Pedagogical University, Indicative library for children's reading, Olga Kapitsa, book signs

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*Olga Selivanova*

The Fundamental Library of the Herzen State Pedagogical University,  
Russia  
ol.vl.sel@gmail.com

The Fundamental Library of the Herzen State Pedagogical University has more than 40 editions of Edmondo De Amicis' works.

Edmondo De Amicis (1846–1908) was a famous Italian writer, journalist and screenwriter. He began his literary career with a series of witty short stories reflecting his experiences in the Austro-Prussian-Italian War of 1866, known in Italy as the Third Independence War. Edmondo De Amicis gained worldwide fame by his writings for children. In 1886 his story “Cuore” was published (its title translated into Russian as *Serdtshe* (The Heart), *Dnevnik shkol'nika* (Diary of a Schoolboy), *Shkol'nye tovarishchi* (Schoolmates), etc.); the story was narrated in the form of a diary, kept by a student of the Turin school during the school year. Within a few months, the story was republished many times and then translated into dozens of languages, including Russian. Later Edmondo De Amicis wrote a series of essays on education in Italy, political and social issues, and his travels in Europe, Asia and North Africa.

The structure of “Cuore” is noteworthy. The main narrative takes the form of a diary which Enrico keeps from the beginning to the end of the school year. The boy reflects on the events of the school life, describes classmates and various life situations that they participate in, writes down conversations between friends and family members, and describes what happens in the city. Each chapter corresponds to one month, and each chapter contains so called *ezhemesyachnye rasskazy* (Monthly Stories), which are stories about child protagonists. The chapters also contain instructive letters from Enrico's father, mother and sister, which address the boy's actions and provide moral and behavioural guidelines for each case.

In Russia, interest in the work of De Amicis sprang during the author's lifetime — his popularity peaked in the late 19th and early 20th centuries. Publications in the Library's collection are the evidence of this, since most books (36) were published before the October Revolution. The earliest editions are dated 1891, while the latest ones were published in the 1950s.

It is worth noting that as a children's writer De Amicis was not only popular with the readers and acknowledged by critics of children's literature, but was also noted by official institutions regulating children's reading. For example, many of De Amicis' editions are marked by the Ministry of Public Education and have a corresponding admission on the title page, e.g: “Included in the catalogue of books allowed by the Scientific Committee of the Ministry of National Education for the libraries of secondary schools, and allowed in the student libraries of basic schools and free public reading rooms and libraries. Recommended for

the libraries of basic and secondary educational institutions of the Office of Empress Maria" [De Amicis 1914, 1].

In the 1910s Edmondo De Amicis' books were represented in practically all reference lists for pre-teens and teens, as well as in the lists for the formation of children's and school libraries, compiled by the authorities in the field of children's reading Nikolay Chekhov [Chekhov 1912, 77], Aleksandr Lebedev [Lebedev 1912, 165], Vera Grinevich [Grinevich 1908, 19], Mariya Lemke [Lemke 1910, 41], Elizaveta and Lidiya Ticheeva [Ticheeva 1909, 47], etc. The general opinion of critics about the writer's work was most fully expressed by the Tikheev sisters in the pages of the Encyclopaedia of Family Education and Training published by the St. Petersburg Parents' Club: "There are books whose authors did not set out to make a contribution to special children's literature. But unknown to them, their pen was led by a gift, inherent in the few, which opens the shutters in the mind and heart of a child, who was not amenable to the efforts of many fervent children's writers. One of such books is the Amicis' *Dnevnik shkol'nika* (Diary of a Schoolboy). In the whole world only the pure, malleable, impressionable heart of a child will respond to the high unsophisticated morality with which the whole book is imbued" [Tikheeva 1909, 12].

In 1911 in Moscow and St. Petersburg had appeared several specialized critical and bibliographical journals on children's books and children's reading, and after that the novelties of publishers with the works of Edmondo De Amicis began to be regularly covered in the pages of periodicals. This allowed the interested public to promptly receive a competent opinion of the writer's work and reliable information about numerous editions. On the whole, the critics noted the extremely positive aspects of all the author's works, while the remarks concerned the quality of the translation and the layout of the editions.

Each copy of every Edmondo De Amicis' work in the collections of the Fundamental Library has its own unique history as indicated by institutional and personal library stamps, owner's signatures and other book marks. Most of the books came to the Fundamental Library from the Reference Library for Children's Reading, which, from 1919 to 1925, was operating under the Paedagogical Institute for Pre-school Education and to which, after the Revolution, books were collected from many closed or repurposed educational institutions. However, it is possible to trace other ways of forming the collections.

The journal *Chto i kak chitat' detyam* (What and How to Read to Children) published the review of the Russian editions of Edmondo De Amicis' most famous work "The Heart" (Cuore). Zinaida Pavlova-

Silvanskaya, the author of the review, writes: “This book enjoys such popularity that there is no need to recommend it at all: the best recommendation is that it is read and loved, that both children and those who direct their reading have appreciated it” [Pavlova-Silvanskaya 1913, 2–5]. The author was not able to count the number of published translations, so she limited herself to considering only the most widespread and respectable ones.

First translation of the novel into Russian was done in 1888 by Nadezhda Khvoshchinskaya (published under the pseudonym of V. Krestovsky)<sup>1</sup>. This translation was considered the most successful and was reprinted by many publishers. Thus, the collections of the Fundamental Library have three editions with the same title *Dnevnik shkol'nika: (Cuore)* (Diary of a Schoolboy: (Cuore)), published by Aleksey Suvorin (2<sup>nd</sup> edition 1891), Mikhail Lederle (3<sup>rd</sup> edition 1895) and Vasilii Gubinsky (6th edition 1917). One of the copies published by Aleksey Suvorin is interesting in that the title page bears a stamp of the Imperial St. Petersburg Theatre School, the oldest educational institution in Russia that trained ballet, opera, and drama artists. The same stamp is on the title page of the 4th edition of the collection of Edmondo De Amicis' stories *Za rodinu: (yunye geroi)* (For the Motherland: (Young Heroes)) (Moscow, 1917), published by Maksim Klukin.

A copy of the edition by Mikhail Lederle was originally kept in private collection of Pavel Yegorovich Keppen (1846–1911), a professional military man, court administrator of Grand Duke Konstantin Nikolaevich and Grand Duchess Alexandra Josephovna, friend and associate of Grand Duke Konstantin Konstantinovich (poet K. R.). Pavel Keppen, besides his activity in the field of education, education and charity, was a passionate bibliophile. His book collection, in accordance with his will, was passed on to the library of the Women's Pedagogical Institute (over 20000 volumes of various topics). In 1918 the First Petrograd Pedagogical Institute was formed on the basis of the Women's Pedagogical Institute, which in 1922 was merged with the Third Petrograd Pedagogical Institute. The library collections of both institutions were merged, and the books from the collection of Pavel Keppen ended up in the Fundamental Library of the Leningrad State Pedagogic Institute (now the Russian State Pedagogical University) Herzen State Pedagogical Institute.

For the libraries of basic schools the Academic Committee of the Ministry of Public Education recommended the edition by Vasilii Gubinsky, but the copy of the Fundamental Library has a stamp of a library of a government institution, namely the library of the employees of the

Ministry of Finance. This library was established in 1824 by the order of Count Egor Kankrin<sup>2</sup>, but by the sixties of the 19<sup>th</sup> century its books had already been gathering dust in cellars, never been used and in a deplorable condition. The credit for the restoration of the library belongs to Nikolai Fan-der-Flit<sup>3</sup>: the books were dismantled, cleaned and systematized, then moved to a new building, which became a favourite place for work and meetings of the ministry employees. Later on, most of the specialized literature of the Ministry of Finance staff library went to the collections of the reorganized Leningrad Finance and Economics Institute (now St. Petersburg State University of Economics, SPbSEU) [Mavlikhanova 2002, 17–18]. Part of the library, suitable for employees' children, with the help of Olga Kapitsa was moved to the Expository Library for Children's Reading.

The partnership of Mavrikiy Wolf had published another translation of the novel in the series *Zolotaya biblioteka* (Golden Library). The novel's title is *Dnevnik shkol'nika: (Cuore)* (Diary of a schoolboy: (Cuore)), and the name of the translator is not given. According to Zinaida Pavlova-Silvanskaya this translation is oddly close to the one of the first edition. A copy of the 4th edition of 1904 has a distinguishing serial design: a hard cloth boards binding with an embossed star pattern, decorated with an oval gilt emblem of the series. The title page bears the stamp of the library of the Institute of Social Education for Normal and Defective Children. The Institute (full name — Pedagogical Institute of Social Education and Research of Normal and Defective Child) was established in 1921 on the initiative of V.M. Bekhterev at the Psychoneurological Academy in order to combine theoretical research and practical experience in the field of experimental pedagogy. In 1925, the Institute was incorporated into the Herzen Leningrad State Pedagogic Institute, and so it became possible to deepen and develop the traditions of national defectology that had been laid down on the High Froebel Courses.

The copy is also noteworthy because on the front flyleaf there is a typographically printed message, from the book to the children, which states the culture of reading in simple and clear words:

Please don't touch me with dirty hands, I would be embarrassed when other readers pick me up. Don't make pen and pencil marks — it's so ugly. If you would like to express your thoughts about me, write them down on clean paper sheets at the end of the book. Don't lay me open face down on the table, don't throw me on the floor: you wouldn't like it if you were treated that way either. Don't leave a pencil, pen or anything thick in me; it will tear the spine. If you have finished reading and are afraid to lose the place

where you stopped, do not make a fingernail mark, but put a nice bookmark in me, so that I can rest comfortably and peacefully. Don't forget that after you've read me, I'll have to visit other readers. Help me to stay fresh and clean. Don't forget what I told you [De Amicis 1904].

It is known for certain about five editions of *Zapiski shkol'nika* (School-boy's Notes) published by the Mavrikiy Wolff partnership, but the collection of the Fundamental Library has the 6<sup>th</sup> edition, presumably printed in Petrograd after 1914. It still has hard-cover binding, but the material is paper, not cloth, and the design is different: title of the *Zolotaya biblioteka* (Golden Library) series is placed horizontally on the upper part of the binding; information about the author, title and publisher is printed in a special frame on the lower right part; the remaining space is occupied by a floral ornament, namely carnations in red and black. Unfortunately this copy is defective, missing the title page. On the front flyleaf there is a stamp of the Central Zvankov library of the Murmansk Railway. Construction of the Olonetskaya railway started in 1914 from Zvanka station (now Volkhovstroy) to Petrozavodsk. Later it was connected to the main line of the Murmansk Railway, and in 1959, during the strengthening of railway lines, joined the network of the October railway. The library network of the Murmansk Railway was extensive, all station libraries were under the authority of the Cultural and Educational Council. Larger libraries had their own stamps and ex-libris (in Petrozavodsk, Sviri, Lodeynoye Pole, etc.), for smaller libraries a single stamp was developed, in which the station name was inscribed by hand [Bookmarks].

Maksim Klukin's bookstore had ordered a separate translation of the novel "Cuore", which was done by A. P. Repina. Pavlova-Silvanskaya praised the translation as being very good. To the present date the circumstances of the translator's life have not been established, so we can only say that in the early 20<sup>th</sup> century she was quite in demand, as she translated from English, German, French and Italian the works of Mark Twain, James Fenimore Cooper, Robert Louis Stevenson, Rudyard Kipling, Francis Bret Harte, Berthold Auerbach, Elisa Françoise Pressensé, De Amicis and others.

The collection of the Fundamental Library has the 2nd edition of Maksim Klukin, 1917, published under the title *Serdtshe: (Shkol'nye tovarishchi)* (The Heart: (School Comrades)) and reprinted from the first edition, which was authorized to be used in basic school libraries by the Academic Committee of the Ministry of National Education. The title page has the following stamps: "The Library of the Putilov

Commercial School” and “The Library of the Putilov A. I. Herten College”; the front flyleaf has an exlibris “The Library of the Putilov Commercial School”. The Putilov Commercial School was founded in 1912 by the Society for Promotion of Commercial Education outside the Narva Gate; its members were mostly employees of the Putilov Plant. The school was under the direction of the Ministry of Trade and Industry. Its education process was quite different from that at grammar schools, especially the classical ones, as the ministry allowed school autonomy, joined classes of boys and girls, and a wide margin in the curriculum. Admission was from the age of eight, and the pupils were the children of workers and employees of the Putilov plant. Classical languages were excluded from the teaching, the emphasis was on the study of Russian language and literature, the curriculum was enlarged by subjects in the natural sciences, and special attention was paid to physical education, sports and excursion activities. The school was headed by the natural scientist Vladimir Gerd. According to the memoirs of his wife Y. Gerd, the school gradually set up ‘an exemplary school library’ and its own movable museum of study aids [Gerd 2005, 60–74]. The collection of stories *Za rodinu: (yunye geroi)* (For the Motherland: (Young Heroes)) (Moscow, 1915) and the original work *Syn polka* (Son of the Regiment) (M., 1911) are marked in the same way (stamps and exlibris).

Another person who worked on the translation of “Cuore” was Maria Watson, a Russian poet, author of books and articles on writers<sup>4</sup>. Despite Maria Watson’s sufficient popularity in literary circles and her considerable experience in translations from Spanish, Italian, English and French, her translation of Edmondo De Amicis story was heavily criticized in an article by Zinaida Pavlova-Silvanskaya. The author of the review considered the translation as the main drawback of Ivan Sytin’s edition, published under the title *Shkol’nyy god: iz dnevnika uchenika 3-go otdeleniya gorodskoy shkoly* (School year: from the diary of a pupil of the 3<sup>rd</sup> department of city school) (Moscow, 1905), because the structure of the phrases did not fully correspond to the grammar of the Russian language, which makes reading difficult. The book’s appearance was also criticized because the font was too large and so not appropriate to the age category of readers, and because of the large number of pictures, not appropriate to the general tone of the book. The title page of the copy of the Fundamental Library bears the stamp of an employee library of the Ministry of Finance. It is worth noting that the staff library of the Ministry of Finance took children’s reading needs seriously. Its collection was equipped with modern and popular at the time children’s literature, from Vasiliy Avenarius to Lidiya

Charskaya. Apart from the already mentioned *Dnevnik shkol'nika* (Diary of a Schoolboy) (St. Petersburg, 1917) and *Shkol'nyy god* (The School Year) (Moscow, 1905), the library's collection also included a separately printed "monthly story" *Apenniny i Andy* (The Apennines and the Andes) (St. Petersburg, 1894) and travel notes with a description of nature, art and manners of the southern countries, *Ocherki Marokko* (Sketches of Morocco) (Moscow, 1894).

Zinaida Pavlova-Silvanskaya was even more critical of the edition titled *Shkol'nye tovarishchi: iz dnevnika uchenika gorodskoy shkoly* (School Comrades: From the Diary of a City School Student), part of the Gorbunov-Posadov Library for Children and Youth series. The novella by De Amicis, which asserts a profound respect for the human person in general, without regard to social status, was chosen for publication not by chance but because it corresponded to the main idea of Ivan Gorbunov-Posadov's publishing house (promoting Tolstoy's ideas of love, goodness and truth). The translation was done by Anna Ulyanova. However, in the opinion of the author of the review, both the translator and the publisher wronged the original text, not mentioning it anywhere — the chapters on war, love for the fatherland, chapters on national heroes were omitted, and the three monthly stories were replaced by works of other authors. Nevertheless, the book was as popular with readers as any of Edmondo De Amicis' works and went through more than seven reprints<sup>5</sup>.

The collection of the Fundamental Library has the 1st edition from 1898 and the 3<sup>rd</sup> edition from 1904. Unfortunately, the copy of the 1st edition is defective and has no title page, but by indirect signs one can assume that this book was in the library of the St. Nicholas Orphanage Institute. The Saint Petersburg Nicholas Orphanage was established in 1837 after pupils of the Saint Petersburg Orphanage were separated (girls were left in the building on the embankment of the Moika River in the palace of Count K. Razumovsky and boys were transferred to Gatchina) and became part of the institution of the Empress Maria. Graduates of the Institute could work as domestic schoolteachers, music, dance and French teachers, as well as teachers in village schools and kindergarten teachers. In 1918 the building of the Nikolaev Orphanage was transferred to the Pedagogical Institute of Pre-school Education (PIDO), and the library funds formed the basis of the fundamental library of PIDO. In 1925, as a result of the reorganization of Leningrad's pedagogical institutes, PIDO became part of the Hertenzen LSPI as a preschool department.

There is no doubt that individual editions of "monthly stories" in the form of cheap pamphlets can be attributed to the library of the Nicholas



Orphanage Institute: *Ot Apennin i Andov: v poiskakh za mater'yu* (From the Apennines and the Andes: In Search of Mother) (Moscow, 1914) and *Devochka, spasshaya poezd i Korablekrushenie* (The Girl Who Saved the Train and the Shipwreck) (Moscow, 1915). All these books have on the title pages the following stamps: "St. Petersburg Institute of the Emperor Nicholas I. 1915" or "Petrograd Orphan Institute of the Emperor Nicholas I. 1916". Some later hardcover copies are marked on the spines with gilt embossing "N.S.I."

The popularity of De Amicis' novels and the isolated plots of the "monthly stories" encouraged publishers to publish them as separate collections. For example, in the collections of the Fundamental Library there are three books composed almost entirely of such short stories: *Za rodinu: (yunye geroi)* (For the Motherland: (Young Heroes)) (Moscow, 1911), *Prostye lyudi* (Simple People) (Moscow, 1911) and *Malen'kie geroi* (Little Heroes) (St. Petersburg, 1913). The books come from the collection of *Chto i kak chitat' detyam* (What and How to Read to Children)<sup>6</sup>. They all have a few common features in their design: the title page has a round stamp *Chto i kak chitat' detyam* (What and How to Read to Children); a review by Zinaida Pavlova-Silvanskaya attached to the front flyleaf; next to each review there are written by hand Arabic and Roman numerals, which indicate the issue of the journal in which it was placed; the upper side of the paper cover is labeled with colored paper (strips of red and blue). The colours are not chosen arbitrarily but according to the age of the readers. The principles of such design of books are described in an article reporting on participation in the First All-Russian Congress on Family Education, held from 30 December 1912 to 6 January 1913 in St. Petersburg. The editors of the magazine *Chto i kak chitat' detyam* (What and How to Read to Children), together with their Moscow colleagues from the magazine *Novosti det-skoy literatury* (News of Children's Literature), organized an exhibition of children's books, referred to in both magazines, for participants and guests of the Congress. All in all, about 1500 exhibits were presented at the exhibition. The books were systematized according to their content into departments: 1) fiction (with fairy tales and picture books singled out), 2) history, 3) geography, 4) natural history, 5) children's magazines, 6) publishers' reviews, and 7) games and activities. Within each department the books were divided according to readers' age, and, as the article says, "to make it easier to see — the books are labeled with coloured paper, conventionally indicating: blue — older age, red — middle age, green — younger age. Also we have attached to each book a corresponding reference cut out from a magazine" [Re 1912, 1]. Ac-

ording to the red and blue labels, De Amicis stories were intended for middle and older ages. All the reviews traditionally have no remarks on the content of the stories, but do contain criticisms about the quality of the drawings and the translation.

The title page of the 2<sup>nd</sup> edition of the collection of short stories *Prostye lyudi* (Simple People) (Moscow, 1914) bears the stamp “M[inisterstvo] N[arodnogo] P[rosveschenija]. State porcelain and glass factory. School of ceramics and glassmaking”. The Imperial Porcelain Factory traces its history back to 1744. In 1765 a special school was established at the factory to cater for the children of factory workers. From that time onwards, administration of the factory paid special attention to its institutions of general education (basic schools, secondary schools and colleges) as they made it possible to educate successive masters of production or artists. However, by the beginning of the twentieth century, the idea of a school, which belonged to and was governed by the factory had become obsolete, and the school, together with the factory, went into decline. In 1902, the Ministry of Public Education proposed the establishment of a higher ceramic-technical school near the Imperial Porcelain Factory as an independent, open-type educational institution [Imperial Porcelain Factory 1906].

The works of De Amicis have not been overlooked by such authoritative researchers of children’s literature as Olga Kapitsa and Aleksandra Kalmykova. The owner’s signature “O. Kapitsa” is signed on the upper side of the original paperback and on the title page of the collection of stories *Malen’kie geroi* (Little heroes) (St. Petersburg, 1913). The personal collection of Olga Kapitsa shows the sphere of her professional interests. The collection includes practically the whole genre diversity of the circle of children’s reading: books related to children’s folklore (mostly fairy tales), and children’s fiction for pre-school and school age, and translated works of foreign authors, and children’s literature of the new proletarian ideology, and books from the “Robinson” series. According to the inventory books of the children’s literature library, the books came in at different times. Some of the books were probably brought by Olga Ieronimovna herself during her active teaching career: these books have earlier disparate inventory numbers and are sometimes marked with dedicatory inscriptions. Most of the books, judging by the fairly close inventory numbers, came in a single block, probably after Olga Kapitsa’s death.

The books from Aleksandra Kalmykova’s collection do not bear her personal signature, but the front flyleaves of three editions by De Amicis, namely the collection of stories *Yunye geroi* (Young Heroes)

(St. Petersburg, [1908]), the separately published story from “Cuore” *Apenniny i Andy* (Apennines and Andes) (St. Petersburg, 1903) and the original story *Poedinok* (The Duel) (Moscow, 1913) have paper pockets for the forms, the pockets are marked with the following note made by biro: *B[ibliote]ka A. M. Kalmykovoy* (B[ibliote]ka by Aleksandra Kalmykova). On the title page of these publications is also a stamp of the library of the Pokrovsky Leningrad State Pedagogical Institute. The absorption of the Pokrovsky Institute into the Herzen Leningrad State Pedagogical Institute in 1957 marked the completion of almost half a century of the global reorganization of pedagogical universities in Leningrad. In the 1959–1960 inventories of the children’s literature library, the arrival of books from the new institute was noted with the notation *In[stituu]t Pokrovskogo* (The Pokrovskij Institute) and next to it, *B[ibliote]ka Kalmykovoy* (The Kalmykova Library). Such notes accompany more than 1,400 inventory records. Unfortunately, Kalmykova’s personal collection has not yet been inventoried.

I would like to list the stamps of other institutions and educational establishments found on De Amicis’ works in the collection of the Fundamental Library. Among them there are stamps of state institutions, such as the library for employees of the State Bank and its successor, the library of the Finance Department of the Petrograd Provincial Executive Committee. Some stamps are associated with the higher education institutions that were part of the Herzen State Pedagogical University: the Third Petrograd Pedagogical Institute, the Pedagogical Institute of Pre-school Education, the Krupskaya Academy of Communist Education. Most of the stamps belong to the elementary and secondary schools: the Sadovnikov and Gerasimov schools, the Alexandro-Nevisky four-classes city school in memory of Empress Catherine II, the 8th four-class Pavel Potekhin’ women’s city school, No. 107 Soviet United Workers’ School of Smolny District People’s Education Department, No. 110 I and II stage Soviet United Workers’ School; there are also stamps of city children’s libraries: M. Derunova Children’s Library, Central Library of the 1st city district. We can conclude that Russian translations of E. De Amicis works were an obligatory component of the children’s library, both personal and public.

What is the secret of the popularity of Edmondo De Amicis’ works, especially the story *Serditse* (The Heart)?

As stated in the preface to one of the editions, *Dnevnik shkol’nika* (Diary of a Schoolboy) is “the desk book of young Italy” [De Amicis 1895, IV]. It reflects the national flavour in many ways, but above all it is a book about childhood. Young readers can relate to the hero

and understand him, he is not perfect, he makes mistakes and feels them deeply. It is no coincidence that Edmondo De Amicis chose the diary genre, as it allows not only to depict events in the life of Enrico and his schoolmates, but also to show how the child's soul reacts to them. Through the boy's eyes the multifaceted process of education and personality formation is shown: through the life stories of classmates, the behaviour of their parents, the personal example of father and mother, conversations with the teachers, the boy gradually learns comradeship and respect for work, to honour the elders and to commit to the family. A special pathos of the narration is created by a pronounced patriotic mood, and that is not only heroic deeds in extreme situations, but also an opportunity to show the best qualities in everyday life. The description of the school and the learning process is of considerable interest to readers, and the methodology of teaching blind and deaf children is described in considerable detail for a non-specialist (Edmondo De Amicis was hardly knowledgeable in the field of defectology).

It has already been mentioned that most of the Russian editions by De Amicis belong to the late nineteenth and early twentieth centuries. After the revolution, several "monthly stories" from "Cuore" were published as separate books: *V poiskakh materi* (In Search of Mother) (Moscow, [1919–1920]), *Chichillo* (Cicillo) ([Moscow, 1927]), *Malen'kiy pisets* (The Little Scribe) (Moscow; Leningrad, 1930); during the Great Patriotic War a single story *Dzhulio* (Giulio) (Moscow; Leningrad, 1941) was published. A slight upsurge of interest in the works of E. De Amicis is noted in the late 1950s. The holdings of the Russian National Library, incomparably more extensive, reflect the same trends. Publications in Yiddish in 1900–1910s or translation of "monthly stories" from Russian into Azerbaijani "Апениндэн Анда гэдэр: (хекајэлэр)" (Baki, 1964) are of interest. A more contemporary edition, *Serdtsе: [zapiski shkol'nika]* (Heart: [Notes of a Schoolboy]) (Moscow, 1993), can also be found there.

As Olga Kapitsa noted in her lectures, formulating the tasks of children's literature in the post-revolutionary period (1918 onwards): "There is now a reappraisal of values: the labour, the democratisation in the broadest sense of the word — this is what our time has brought forward. And these ideals will undoubtedly be reflected in the literature of our children. But alongside these currents there are books that have endured not only for decades, but even centuries, and remain perennial favourites with our children. These are books to which we can apply Merezhkovsky's title 'eternal companions', these are books that reflect those ideals of goodness, verity and truth, which in essence have

remained unchanged since the time of Christ"<sup>7</sup>. Olga Kapitsa considered *Robinzon Kruzo* (Robinson Crusoe), *Khizhinu dyadi Toma* (Uncle Tom's Cabin), *Printsa i nishchego* (The Prince and the Pauper) and, among others, *Dnevnik shkol'nika* (Diary of a Schoolboy) to be such classic works of children's literature.

Bibliographic description of Edmondo De Amicis' editions from the collections of the Fundamental Library of the Russian State Pedagogical University named after A. I. Herzen:

De Amicis, E. (1894). *Apenniny i Andy: rasskaz dlya detey* [The Apennines and the Andes: a story for children] (2nd ed., trans. by V. Krestovsky (pseudonym)). St. Petersburg: Izdanie sester Stanevich.

De Amicis, E. (1894). *Apenniny i Andy: rasskaz dlya detey* [The Apennines and the Andes: a story for children] (3rd ed., trans. by V. Krestovsky (pseudonym)) St. Petersburg: Izdanie sester Stanevich.

De Amicis, E. ([1919–1920]). *V poiskakh materi* [In Search of Mother: [story]] (trans. from Italian). Moscow: "Dennica". (Knigi dlya detey).

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*Translated by Yana Timkova*



*Notes*

- <sup>1</sup> Nadezhda Khvoshchinskaya (1822–1889) was a Russian writer, who published under numerous pseudonyms, the most famous being V. Krestovsky (pseudonym), author of novels and novels about provincial life, family life and love affairs. She was published in literary magazines *Panteon* (Pantheon), *Russkiy vestnik* (Russian Herald), *Biblioteka dlya chteniya* (Library for Reading), by the invitation of Nikolay Nekrasov she collaborated with the renewed *Otechestvennymi zapiskami* (Annals of the Fatherland). At the end of her life she was engaged in writing critical articles on the works of Russian and foreign writers, as well as translating novels of Italian and French authors.
- <sup>2</sup> Egor Frantsevich Kankrin (1774–1845) — Russian statesman and economist, Minister of Finance of the Russian Empire, initiator of the monetary reform.
- <sup>3</sup> Fan-der-Flit Nikolai Fedorovich (1840–1896) was an official for special assignments under the Minister of Finance. He was widely engaged in charity, reorganized the library of the Ministry of Finance, as the secretary of St. Petersburg Committee of Literacy, promoted the publication of books for the people, paid much attention to public schools.
- <sup>4</sup> Maria Valentinovna Watson (1848–1932) was a Russian poetess, translator from Spanish, Italian, English and French. She collaborated with the journals *Vestnik Evropy* (Herald of Europe), *Russkaya mysl'* (Russian Thought), and *Russkoe bogatstvo* (Russian Wealth). She was the author of complete biographies of Dante and Friedrich Schiller published in Fedor Pavlenkov's Life of Wonderful People series and compiled dictionary articles for Brockhaus and Efron on Spanish literature as well as on Spanish, Italian, Norwegian and other writers.
- <sup>5</sup> For information on the seventh edition of Ivan Gorbunov-Posadov and a brief description of it, see: [Synopsis 1915, 41].
- <sup>6</sup> It has been repeatedly stated that the original basis of the collections of the Indicative Library for Children's Reading was formed by the collections of the St Petersburg Mobile Museum of Study Guides and the editors of *Zhurnal Chto i kak chitat' detyam* (Chto i kak chitat' detyam). See, for example, [Selivanova 2020].
- <sup>7</sup> The lecture notes on children's literature, which Olga Kapitsa read at the Pedagogical Institute for Pre-school Education between 1918 and 1920, are part of the Children's Reading Library's archive and are kept in the Especially Valuable Collections and Reading Promotion Department of the Herzen State Pedagogical University's Fundamental Library.

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*Ольга Селиванова*

Фундаментальная библиотека РГПУ им. А. И. Герцена; ORCID  
0000-0001-8349-3426

### КНИГИ Э. ДЕ АМИЧИСА В СОБРАНИИ ФУНДАМЕНТАЛЬНОЙ БИБЛИОТЕКИ РГПУ ИМ. А. И. ГЕРЦЕНА

В статье дается обзор произведений Э. Де Амичиса (1846–1908), изданных на русском языке и хранящихся в фондах Фундаментальной библиотеки РГПУ им. А. И. Герцена. Большинство изданий содержат те или иные книжные знаки, по которым можно узнать историю бытования каждого экземпляра и проследить пути их поступления в библиотеку. Книги Э. Де Амичиса пользовались огромной популярностью, поэтому присутствовали практически в каждой библиотеке, ориентированной на детскую читательскую аудиторию: библиотеках государственных учреждений (например, библиотеке служащих в Министерстве финансов, библиотеке для служащих Государственного банка) и различных учебных заведений (школ, училищ, институтов), общественных детских библиотеках и личных собраниях. Рекомендации для приобретения книг Э. Де Амичиса для чтения детям поступали как от официальных подразделений Министерства народного просвещения, так и от специалистов по детской литературе в составе различных указателей и на страницах периодических изданий. Основное внимание уделяется переводам и изданиям самой популярной повести «Сердце», а также изданиям отдельных рассказов, извлеченных из нее. Их количество затруднялись назвать уже в начале XX века.

*Keywords:* Эдмондо Де Амичис, итальянская литература, переводная литература, детская литература, детский писатель, дневник школьника, Сердце, Фундаментальная библиотека РГПУ им. А. И. Герцена, Показательная библиотека по детскому чтению, О. И. Капица, книжные знаки