|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Brian | James | Baer |
| [Enter your biography] | | | |
| Kent State University | | | |

|  |
| --- |
| **Your article** |
| Lydia Dmitrievna Zinovieva-Annibal (1866–1907) |
| Лидия Дмитриевна Зиновьева-Аннибал (1866–1907) |
| A Russian prose writer and dramatist, Zinovieva-Annibal (with her second husband, Viacheslav Ivanov) hosted the influential literary salon known as The Tower. Born in St. Petersburg into an aristocratic family, Zinovieva-Annibal was a rebel and nonconformist throughout her life and in her work. She was known for her intensity and eccentricity. Writing in various genres, she produced Symbolist plays, such as *The Rings* [*Koltsa*. 1904] and *The Singing Ass* [*Pevuchii osel*], the novels *Thirty-three Abominations* [*Tridtsat-tri uroda*, 1907] and *The* *Tragic Menagerie* [*Tragicheskii zverinets*, 1907], and other short stories, many of which were published only posthumously in the collection entitled *No!* [*Net!*, 1918]. Zinovieva-Annibal is perhaps best known for *Thirty-three Abominations*, the first work of Russian literature to deal openly with the theme of lesbianism, which is portrayed in a decadent, tragic light. Like the short story ‘The Head of the Medusa,’ *Thirty-three Abominations* critiques the objectifying male gaze. The semi-autobiographical *Tragic Menagerie,* considered by critics to be her strongest work, is a female *Bildungsroman*, which traces the evolution of the heroine, Vera, from childhood to adulthood, when Vera is able ultimately to reconcile nature and culture on the Italian seashore. |
| File: Zinovieva1.jpg  A Russian prose writer and dramatist, Zinovieva-Annibal (with her second husband, Viacheslav Ivanov) hosted the influential literary salon known as The Tower. Born in St. Petersburg into an aristocratic family, Zinovieva-Annibal was a rebel and nonconformist throughout her life and in her work. She was known for her intensity and eccentricity. Writing in various genres, she produced Symbolist plays, such as *The Rings* [*Koltsa*. 1904] and *The Singing Ass* [*Pevuchii osel*], the novels *Thirty-three Abominations* [*Tridtsat-tri uroda*, 1907] and *The* *Tragic Menagerie* [*Tragicheskii zverinets*, 1907], and other short stories, many of which were published only posthumously in the collection entitled *No!* [*Net!*, 1918]. Zinovieva-Annibal is perhaps best known for *Thirty-three Abominations*, the first work of Russian literature to deal openly with the theme of lesbianism, which is portrayed in a decadent, tragic light. Like the short story ‘The Head of the Medusa,’ *Thirty-three Abominations* critiques the objectifying male gaze. The semi-autobiographical *Tragic Menagerie,* considered by critics to be her strongest work, is a female *Bildungsroman*, which traces the evolution of the heroine, Vera, from childhood to adulthood, when Vera is able ultimately to reconcile nature and culture on the Italian seashore. Major Works *Kol’tsa.* 1904. Moscow: Skorpion.  *Tragicheskii zverinets.* 1907. St. Petersburg: Ory.  *Tridtsat’-tri uroda.* 1907. St. Petersbrug: Ory.  *Net!* 1918. St. Petersburg: Alkonost. |
| Further reading:  (Barker & Gheith, 2002)  (Costlow, 1997)  (Costlow, Lidii Zinov’eva-Annibal, 1999)  (Davidson, 1996)  (Mikhailova, 1994) |