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| Lydia Dmitrievna Zinovieva-Annibal (1866-1907) |
| Лидия Дмитриевна Зиновьева-Аннибал |
| 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)  *Tragicheskii zverinets* (1907)  *Tridtsat’-tri uroda* (1907)  *Net!* (1918) |
| Further reading:  (Barker and Gheith)  (Costlow, The Gallop, the Wolf and the Caress: Eros and Nature in The Tragic Menagerie)  (Costlow, Lidii Zinov’eva-Annibal)  (Davidson)  (Mikhailova) |