Finding Aid for the Sergei M. Eisenstein Collection of Drawings and Sketches
Ca. 1917-1946

Collection Processed by:
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Overview of the Collection

Origination/Creator: Sergei Mikhailovich Eisenstein
Title of Collection: Sergei M. Eisenstein Collection
Date Of Collection: 1917-1946
Physical Description: 2 Boxes
Identification: Special Collections #23
Repository: Louis B. Mayer Library, American Film Institute

Rights and Restrictions

Access Restrictions: Collection is open for research.
Copyright: Estate of Sergei M. Eisenstein
Acquisition Method: Gift from various sources

Biographical/History Note:
Eisenstein was born in 1989, in Riga, Governorate Livonia, Russian Empire (now Latvia). His father was a famous architect, and like him, he went on to study architecture and engineering at the the Petrograd Institute of Civil Engineering. However, in 1918 with the outbreak of the Russian Revolution, he joined the Red Army. It was his time in the Red Army and his exposure to Japanese Kabuki that would later inspire him to pursue a career in theatre. In 1920 he took a job with the Prolekult Theatre as an assistant decorator, where he designed the costumes and scenery of many notable plays. After making a short film for his production of the WISE MAN, he became more interested in cinema and theory, publishing his first article “The Montage of Attraction” in 1923. Eisenstein made his first full length movie STRIKE in 1925, followed by such movies as; BATTLESHIP POTEMKIN, OCTOBER, THE GENERAL LINE and the IVAN TRILOGY. Throughout his filmmaking career, Eisenstein was influenced greatly by his travels, first with the Red Army and the Japanese influences he experienced. Then later with his tours of western Europe, America and Mexico. While he did not make many films and
did not have many successes, he is still we known and respected as the father of cinematic montage. Eisenstein died of a heart attack in 1948.

Scope and Content Note:
This collection contains artwork by Sergei Eisenstein spanning from 1917 to 1946, and reflect different aspects and inspirations of his career. All the work in this collection are reproductions created by the specialists of the Leningrad Ivan Fedorov Press and were published in 1968-1971 by the Association of Filmmakers of the USSR.

The collection is split into four series; Drawings of Different Years, Mexican Motifs, Ivan the Terrible and Theatrical Sketches. It should be noted that Series 2: Mexican Motifs is missing one piece of art from its Mexicans sub-series entitled Merida, Yucatan. Series 4: Theatrical Sketches is the only series that contains duplicates of all the art work.

Container List

Box 1

F1. Letter from Serguei Yutkevitch

Series 1- Drawings of Different Years, Published 1968

F2. Brochure re: Series 1, 1968

Sub-series: Youth Drawings

F3. Petrograd. 1917 th, undated

Sub-series: In the world of arts

F4. Leonardo, undated
F5. Buonarotti, undated
F6. King Duncan’s death, undated
F7. Gauguinism, undated
F8. Rimbaud, undated
F9. Lady from a French novel, undated
F10. Bach, undated

Sub-series: Reminiscences

F11. Film-fans, undated
F12. At the church, undated
F13. Sketch in color pencil, undated
F14. Hotel Savoy, undated
F15. Hearty advices, undated
F16. Niece and uncle, undated
F17. A couple, undated
F18. Nostalgia, undated

Sub-series: Antique motifs

F19. Apollo, undated
F20. Dionysios, undated
F21. Poseidon, undated
F22. Orpheus, undated
F23. Centaur, undated
F24. Faun, undated
F25. King and queen, undated
F26. Three weird sisters, undated
F27. 3x3 weird sisters, undated

Series 2- Mexican Motifs, Published 1971


Sub-series: Mexicans

F29. Sebastian (The “Maguey” sequence from “Que Viva Mexico!”), undated
F30. Sorrow, undated
F31. Mexican Madonna, undated
F32. Three Women, undated
F33. Spanish Lady at a Balcony, undated
F34. Tehuantepec. On the way to the market (The “Sandunga” sequence from “Que viva Mexico!”), undated
F35. Indio women, undated
F36. Mexican woman, undated

Sub-series: Ironic mythology

F37. Fall (from the “Satan’s downfall” cycle), undated
F38. The angry eye (from the “Fall of Adam and Eve” cycle), undated
F39. Drawing from the “Judas” cycle, undated
F40. Extasy (from the “Veronique” cycle), undated
F41. Autograph (from the “Veronique” cycle), undated
F42. Drawings from the “Mexican barocco” cycle (1 of 2), undated
F43. Drawings from the “Mexican barocco” cycle (2 of 2), undated
F44. Ascension of Maria, undated

Sub-series: Holidays

F45. Religious procession in Uman (1 of 3), undated
F46. Religious procession in Uman (2 of 3), undated
F47. Religious procession in Uman (3 of 3), undated
F48. Corrida, undated
F49. Adoration of the torrero, undated
F50. Veronique, undated
F51. Synthesis and pardon (from the Tauromachy “suite”), undated

Sub-series: Beloved Mexico…

F52. Mexican youth, undated
F53. Boatman from Xochimilco, undated
F54. Peons at the Tetlapayac hacienda (1 of 3), undated
F55. Peons at the Tetlapayac hacienda (2 of 3), undated
F56. Peons at the Tetlapayac hacienda (3 of 3), undated
F57. Querido Mexico, querido mexicanos!, undated

Box 2

Series 3- Drawings from IVAN THE TERRIBLE, Published 1967

F2. Tsar Ivan, undated
F3. Ivan’s childhood. Reception of Ambassadors, undated
F4. Coronation, undated
F5. Tsar Ivan speaks at the Assumption Cathedral, undated
F6. The young Ivan, undated
F7. Opritchnik Fedor Basmanov, undated
F8. Ambrogio, Italian from the suite of Prince Kurbsky, undated
F9. Vladimir Andreevitch Staritzky, protege of the boyards, undated
F10. Sketch for Ivan’s costume, undated
F11. Boyard Obolensky, undated
F12. Tsar Ivan on his march against the Khanat of Kazan, undated
F13. Fight between Tsar Ivan and Kurbsky, undated
F14. Extreme Unction, undated
F15. Ivan recovers from illness, undated
F16. Court-jester of King Sigismond of Poland, undated
F17. Knight Heinrich von Staden departing to Moscow, undated
F18. Metropolitan Philip, undated
F19. Vladimir Staritzky, undated
F20. Dispute between Ivan and Philip, undated
F21. Metropolitan Philip accuses the Tsar in the Assumption Cathedral, undated
F22. Pimen, Archbishop of Novgorod, undated
F23. Euphrosinia Staritzkaya with her son, undated
F24. Murder of Vladimir Staritzky in the Cathedral, undated
F25. Monk-cup bearer, undated
F26. “Silent march” of the opritchniks, undated
F27. Stone cross on the road to Novgorod, undated
F28. “Thou are silent, Almighty!”, undated
F29. Ivan’s ghost appears before Kurbsky, undated
F30. Maliouta wounded, undated
F31. Finale. Tsar Ivan at the sea, undated

Series 4 - Theatrical Sketches, Published 1970

F32. Brochure re: Series 4, 1970
F33. General view of a theatre, 1917
F34. Characters of ancient theatre, 1917
F35. Characters of commedia dell’arte: Panatalone, Smeraldine, Brigella, 1917 (3 items)
F36. Characters from the comedy “The Million of Pierrot”, 1917
F38. Pierrot and Harlequin of the XIXth century, 1917
F39. Sketches for W. Shakespeare’s “Hamlet”: King and queen, actor, 1917 (2 items)
F40. Mask for Strepsiade for “The Cloud” by Aristophanes, 1919
F41. The Invalid; sketch for the stage-production of “The Seizure of Bastille” by R. Rolland, 1920
F42. Characters from the miracle-play “The Cologne Cathedral Builder”, 1920
F43. Sketch for the stage-production of “The Mexican” after Jack London: the stout negress group, 1920
F44. Sketches of costumes for the production of “The Mexican” at the Proletkult Theatre: a miner and two indians, 1920 (2 items)
F45. The Capital. Costume and mask for the stage-production of “The Prolekult Dawns” by V. Ignatovitch, 1921
F46. Heroine of the melodrama “The Kidnapper” by d’Ennery, 1921
F47. Costumes of Peabrock and Atkins for the production of “The Kidnapper”, 1921 (1 of 2)
F48. Costumes of Peabrock and Atkins for the production of “The Kidnapper”, 1921 (2 of 2)
F49. Setting design for the comic opera “Tales of Hoffmann” by J. Offenbach, 1920
F50. Character from the opera “Tales of Hoffmann”: Olympia, 1921 (1 of 4)
F51. Character from the opera “Tales of Hoffmann”: Doctor Miracle, 1921 (2 of 4)
F52. Character from the opera “Tales of Hoffmann”: Person for the “Polonaise” sequence, 1921 (3 of 4)
F53. Character from the opera “Tales of Hoffmann”: Person for the “Polonaise” sequence, 1921 (4 of 4)
F54. Costume of Macbeth and Lady Macbeth for the stage-production of W. Shakespeare’s tragedy, 1922 (1 of 2)
F55. Costume of Macbeth and Lady Macbeth for the stage-production of W. Shakespeare’s tragedy, 1922 (2 of 2)
F56. Stage construction for the production of “Puss in Boots” by L. Tieck, 1921
F57. Stage construction for the production of “Heartbreak House” by B. Shaw, 1922
F58. Sam Mangen’s costume for the stage-production of “Heartbreak House”, 1922
F59. Isben, 1942
F60. Maeterlinck, 1942
F61. Richard III sketches for W. Shakespeare’s tragedy, 1944 (1 of 2)
F62. Richard III sketches for W. Shakespeare’s tragedy, 1944 (2 of 2)