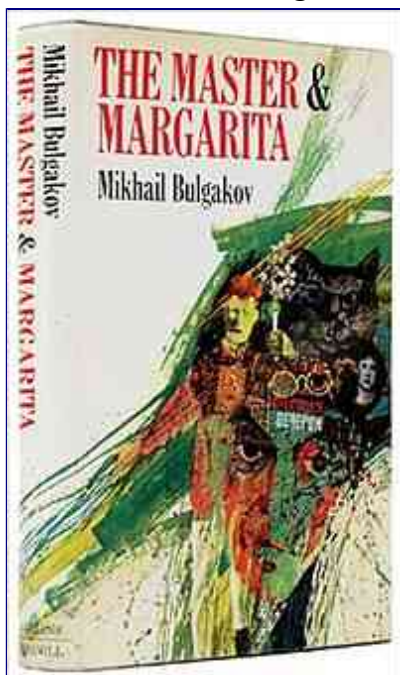


The Master and Margarita

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The Master and Margarita



1st single-volume edition

Author(s)	Mikhail Bulgakov
Original title	<i>Мастер и Маргарита</i>
Country	Soviet Union
Language	Russian
Genre(s)	Fantastic , farce , mysticism , romance , satire
Publisher	Posev
Publication date	1966–1967 (in series), 1967 (in single volume), 1973 (uncensored version)
Published in English	1967
Media type	Print (Hardback & paperback)
ISBN	ISBN 0-14-118014-5 (Penguin paperback)
OCLC Number	37156277

The Master and Margarita ([Russian](#): «Мáстер и Маргарíта») is a [novel](#) by [Mikhail Bulgakov](#), woven around the premise of a visit by the [Devil](#) to the fervently [atheistic Soviet Union](#). Many critics^[1] consider it to be one of the best novels of the 20th century, and the foremost of Soviet [satires](#), directed against a suffocatingly bureaucratic social order.

[edit] History

Bulgakov started writing the novel in 1928. He burnt the first manuscript of the novel in 1930, seeing no future as a writer in the Soviet Union.[2] The work was restarted in 1931. In 1935 Bulgakov went to [Spaso House](#), the residence of U.S. Ambassador to the Soviet Union [William Bullitt](#), which was transformed by Bulgakov into the ball of the novel.[3] The second draft was completed in 1936 by which point all the major plot lines of the final version were in place. The third draft was finished in 1937. Bulgakov continued to polish the work, aided by his wife, but was forced to stop work on the fourth version four weeks before his death in 1940.

A censored version (12% of the text removed and still more changed) of the book was first published in [Moscow](#) magazine (no. 11, 1966 and no. 1, 1967).[4] The text of all the omitted and changed parts, with indications of the places of modification, was published on a [samizdat](#) basis. In 1967 the publisher [Posev](#) ([Frankfurt](#)) printed a version produced with the aid of these inserts.

In the Soviet Union, the first complete version, prepared by Anna Saakyants, was published by [Khudozhestvennaya Literatura](#) in 1973, based on the version of the beginning of 1940 proofread by the publisher. This version remained the canonical edition until 1989, when the last version was prepared by literature expert Lidiya Yanovskaya based on all available manuscripts.

[edit] Plot summary

The novel alternates between two settings. The first is 1930s Moscow, which is visited by Satan in the guise of "Professor" [Woland](#) or Voland (Воланд), a mysterious gentleman "magician" of uncertain origin, who arrives with a retinue that includes the grotesquely dressed "ex-choirmaster" valet Koroviev (Fagotto) (Фарот, the name means "[bassoon](#)" in Russian among other languages, from the Italian word *fagotto*), a mischievous, gun-happy, fast-talking black cat Behemoth (Беремот, a subversive [Puss in Boots](#), the name referring at once to the [Biblical monster](#) and the Russian word for [Hippopotamus](#)), the fanged hitman Azazello (Азазелло, hinting of [Azazel](#)), the pale-faced Abaddon (Абадонна, a reference to [Abaddon](#)) with a death-inflicting stare, and the witch Hella (Гелла). The havoc wreaked by this group targets the literary elite, along with its trade union, *MASSOLIT*. *MASSOLIT* is a [Soviet-style abbreviation](#) for "Moscow Association of Writers", *Московская ассоциация литераторов*, but possibly interpretable as "Literature for the Masses"; one translation of the book also mentions that this could be a play on words in Russian, which could be translated into English as something like "LOTSALIT"), its privileged HQ [Griboyedov's House](#), corrupt social-climbers and their women (wives and mistresses alike) – bureaucrats and profiteers – and, more generally, skeptical unbelievers in the human spirit.

The second setting is the [Jerusalem](#) of [Pontius Pilate](#), described by Woland talking to Berlioz and later echoed in the pages of the Master's novel. It concerns Pontius Pilate's trial of Yeshua Ha-Notsri (Иешуа га-Нотри, [Jesus](#) the Nazarene), his recognition of an affinity with and spiritual need for Yeshua, and his reluctant but resigned submission to Yeshua's execution.

Part one of the novel opens with a direct confrontation between the unbelieving head of the literary bureaucracy, Berlioz (Берлиоз), and an urbane foreign gentleman who defends belief and reveals his prophetic powers ([Woland](#)). Berlioz brushes the prophecy of his death off, only to have it come true just pages later in the novel. This fulfillment of a death prophecy is witnessed by a young and

enthusiastically modern poet, Ivan Ponyrev, who writes his poems under the alias Bezdombnyy (Иван Бездомный – the name means "Homeless"). His futile attempt to chase and capture the "gang" and warn of their evil and mysterious nature lands Ivan in a lunatic asylum. Here, Ivan is later introduced to The Master, an embittered author, the petty-minded rejection of whose historical novel about [Pontius Pilate](#) and [Christ](#) led him to such despair that he burns his manuscript and turns his back on the "real" world, including his devoted lover, Margarita (Маргарита).

Major episodes in the first part of the novel include a satirical portrait of the Massolit and their Griboedov house; Satan's magic show at the Variety Theatre, satirizing the vanity, greed and gullibility of the new rich; and Woland and his retinue capturing the late Berlioz's apartment for their own use.

Part two of the novel introduces Margarita, the Master's mistress, who refuses to despair of her lover or his work. She is invited to the Devil's [Walpurgis Night](#) midnight ball, where Satan (Woland) offers her the chance to become a witch with supernatural powers. This coincides with the night of [Good Friday](#) since the Master's novel also deals with this same spring full moon when Christ's fate is sealed by Pontius Pilate and he is crucified in Jerusalem. All three events in the novel are linked by this.

Learning to fly and control her unleashed passions (not without exacting violent retribution on the literary bureaucrats who condemned her beloved to despair), and taking her enthusiastic maid Natasha with her, Margarita enters naked into the realm of night. She flies over the deep forests and rivers of the [USSR](#); bathes and returns with Azazello, her escort, to Moscow as the anointed hostess for Satan's great Spring Ball. Standing by his side, she welcomes the dark celebrities of human history as they arrive from Hell.

She survives this ordeal without breaking, and for her pains, Satan offers to grant Margarita her deepest wish. Margarita selflessly chooses to liberate a woman whom she met at the ball from the woman's eternal punishment: the woman was raped and had later suffocated her newborn by stuffing a handkerchief in its mouth. Her punishment was to wake up every morning and find the same handkerchief lying on her nightstand. Satan grants her first wish and offers her another, citing that the first wish was unrelated to Margarita's own desires. For her second wish, she chooses to liberate the Master and live in poverty-stricken love with him.

Neither Woland nor Yeshua appreciate her chosen way of life. Azazello is sent to retrieve them. The three drink Pontius Pilate's poisoned wine in the Master's basement. Master and Margarita die, though their death is metaphorical as Azazello watches their physical manifestations die. Azazello reawakens them and they leave civilization with the Devil as Moscow's cupolas and windows burn in the setting Easter sun. The Master and Margarita, for not having lost their faith in humanity, are granted "peace" but are denied "light" – that is, they will spend eternity together in a shadowy yet pleasant region similar to [Dante's](#) depiction of [Limbo](#), having not earned the glories of Heaven, but not deserving the punishments of Hell. As a parallel to the Master and Margarita's freedom, Pontius Pilate is released from his eternal punishment when the Master finally calls out to Pontius Pilate telling him he's free to finally walk up the moonbeam path in his dreams to Yeshua, where another eternity awaits.

[edit] The Spring Festival Ball at Spaso House and the *Master and Margarita*



Spaso House

One historical event which Bulgakov attended had an important influence on the novel – the Spring Festival at Spaso House, Moscow (the residence of the US Ambassador to the Soviet Union) hosted by Ambassador William Bullitt on April 24, 1935. Bullitt instructed his staff to create an event that would surpass every other Embassy party in Moscow's history. The decorations included a forest of ten young birch trees in the chandelier room, a dining room table covered with Finnish tulips, a lawn made of chicory grown on wet felt; an aviary made from fishnet filled with pheasants, parakeets, and one hundred zebra finches, on loan from the Moscow Zoo; and a menagerie of several mountain goats, a dozen white roosters, and a baby bear.

Although Joseph Stalin did not attend, the four hundred guests at the festival included Foreign Minister Maxim Litvinov, Defense Minister Kliment Voroshilov, Communist Party luminaries Nikolai Bukharin, Lazar Kaganovich, and Karl Radek, and Soviet Marshals Aleksandr Yegorov, Mikhail Tukhachevsky, and Semyon Budyonny, and the writer Mikhail Bulgakov.

The festival lasted until the early hours of the morning. The bear became drunk on champagne given to him by Karl Radek, and in the early morning hours the zebra finches escaped from the aviary and perched below the ceilings around the house.

Mikhail Bulgakov transformed the Spring Festival into The Spring Ball of the Full Moon, which became one of the most memorable episodes of the novel.[5] On October 29, 2010, seventy-five years after the original ball. as a tribute to Ambassador Bullitt, Bulgakov and the *Master and Margarita*, U.S. Ambassador to the Russian Federation John Beyrle hosted an Enchanted Ball at Spaso House, recreating the spirit of the original ball.[6]

[edit] Major characters in *The Master and Margarita*

[edit] Contemporary Russians

The Master

An author who had written a novel about the meeting of Pontius Pilate and Yeshua Ha-Notsri (Jesus of Nazareth). Put away in a psychiatric clinic, where Bezdomny meets him. Very little is known about this character's past other than his belief that his life had no meaning until he met Margarita.

Margarita

The Master's lover. Trapped in a passionless marriage; devoted herself to The Master, who she believes is dead. Does not appear until the second half of the novel, where she serves as the

hostess of Satan's Grand Ball on [Walpurgis Night](#). She is named after Goethe's [Faust's](#) Gretchen – whose real name is Margarita – as well as [Marguerite de Valois](#). Marguerite was the main character in an opera, *Les Huguenots* by [Giacomo Meyerbeer](#) which Bulgakov particularly enjoyed, and a novel by [Alexandre Dumas, père](#), *La Reine Margot*. In these accounts the queen is portrayed as daring and passionate. The character was also inspired by Bulgakov's last two wives, the first of whom loved action and was physically daring, while the last was devoted to his work in the same way as Margarita is to the Master.

Mikhail Alexandrovich Berlioz

Head of the literary bureaucracy MASSOLIT. He bears the last name of the French composer, [Hector Berlioz](#), who wrote the opera *The Damnation of Faust*. Fell under a streetcar and, as Woland predicted, got his head severed by a young Soviet woman (the streetcar operator).

Ivan Nikolayevich Ponyryov (Bezdomny)

A young, aspiring poet. His [pen name](#) Bezdomny means "homeless". Initially a willing tool of the MASSOLIT apparatus, he is transformed by the events of the novel. Witnesses Berlioz's death and nearly goes mad, but later meets The Master in asylum and decides to stop writing poetry once and for all.

Stephan Bogdanovich Likhodeyev

Director of the Variety Theatre and Berlioz's roommate. Often called by [diminutive](#) name Styopa. His surname is derived from the Russian word for "malfeasant". For his dishonorable deeds was thrown to [Yalta](#) by Behemoth wearing not much more than his underwear freeing up the apartment for Woland and his retinue.

Grigory Danilovich Rimsky

Treasurer of the Variety Theatre. On the night of Woland's performance Rimsky is ambushed by Varenuhka (who has been turned into a vampire by Woland's gang) and Hella. He barely escapes the encounter and flees to the train station to get out of the city.

Ivan Savelyevich Varenuhka

House-manager of the Variety Theatre. He is turned into a creature of darkness but is forgiven by the end of Walpurgis Night – restoring his humanity.

Natasha

Margarita's young maid, later turned into a [witch](#).

Nikanor Ivanovich Bosoy

Chairman of the House Committee at 302B Sadovaya Street (former residence of Berlioz). For his greed and trickery, was deceived by Koroviev and later arrested.

[edit] Woland and his retinue

Woland

A "foreign professor" who is "in Moscow to present a performance of 'black magic' and then expose its machinations". The exposure (as one could guess) never occurs, instead Woland exposes the greed and bourgeois behaviour of the spectators themselves. [Satan](#) in disguise.



Behemoth, [Kiev, Andriivskyy Descent](#)

Behemoth

An enormous (said to be as large as a [hog](#)) black cat, capable of standing on two legs and talking. He has a [penchant](#) for [chess](#), [vodka](#) and [pistols](#). In Russian, "Begemot". The word itself means [hippopotamus](#) in Russian as well as the Biblical creature. A demon in disguise, able to take human form for short time.

Koroviev/[Fagotto](#)

A purported "ex-choirmaster"; this may imply that Koroviev was once a member of an angelic choir. Woland's assistant, capable of creating any illusions. Unlike Behemoth and Azazello, does not use violence at any point.

Azazello

A menacing, fanged and [wall-eyed](#) member of Woland's retinue, a messenger and assassin, may be one of the horsemen of the Apocalypse. Possible reference to [Azazel](#). In the Old Testament apocryphal Book of Enoch 8:1-3, Azazel is the fallen angel who taught people to make weapons and jewelry, and taught women the "sinful art" of painting their faces. This explains Azazello giving Margarita the magical cream.

Hella

Beautiful, redheaded [succubus](#). Serves as maid to Woland and his retinue. Remarkd as being "perfect, were it not for a purple scar on her neck" – the scar suggesting that she is also a [vampiress](#).

Abaddon

The pale-faced, black-goggled [angel of death](#).

[edit] Characters from The Master's novel

Pontius Pilate

The [Roman Procurator](#) of [Judaea](#), a procurator in this case being a governor of a small province. The title also alludes to the [Russian office of Procurator](#) (strictly [inquisitor](#), loosely [prosecutor](#)).

Yeshua Ha-Notsri

Wanderer, "mad philosopher", as Pilate calls him, whose name means [Jesus](#) the Christian in Hebrew, or alternatively "Jesus of Nazareth", though some commentators dispute the "of Nazareth" interpretation.^[7]

Aphranius

Head of the Roman Secret Service in [Judaea](#).

Levi Matvei

A [Levite](#), former tax collector, follower of Yeshua, and author of the Gospel of St. Matthew. Although introduced as a semi-fictionalized character in the Master's novel, towards the end of *The Master and Margarita* the "real" Matthew makes a personal appearance in Moscow to deliver a message from Yeshua to Woland.

[Joseph Kaifa](#)

The High Priest of Judaea. Kaifa is interested in Yeshua's death in order to "protect" the status quo religion and his own status as the High Priest from the influence of Yeshua's preachings and followers.

[Judas of Kerioth](#)

The Biblical informant. Sets up Yeshua to be arrested, tried, and sentenced to death for his words against the rule of the Roman Emperor and is paid off by Kaifa for it. Judas is later killed on Pilate's orders for his role in Yeshua's death.

[edit] Themes and imagery



This unreferenced section requires [citations](#) to ensure [verifiability](#).

Ultimately, the novel deals with the interplay of good and evil, innocence and guilt, courage and cowardice, exploring such issues as the responsibility towards truth when authority would deny it, and the freedom of the spirit in an unfree world. Love and sensuality are also dominant [themes](#) in the novel. Margarita's devotional love for the Master leads her to leave her husband, but she emerges victorious. Her spiritual union with the Master is also a sexual one. The novel is a riot of sensual impressions, but the emptiness of sensual gratification without love is emphatically illustrated in the satirical passages. However, the stupidity of rejecting sensuality for the sake of empty respectability is also pilloried in the figure of Nikolai Ivanovich who becomes Natasha's hog-broomstick. The interplay of fire, water, destruction and other natural forces provides a constant accompaniment to the events of the novel, as do light and darkness, noise and silence, sun and moon, storms and tranquility, and other powerful polarities. There is a complex relationship between Jerusalem and Moscow throughout the novel, sometimes [polyphony](#), sometimes [counterpoint](#).

The novel is heavily influenced by [Goethe's Faust](#), and its themes of cowardice, trust, intellectual curiosity, and redemption are prominent. Part of its literary brilliance lies in the different levels on which it can be read, as hilarious [slapstick](#), deep [philosophical](#) allegory, and biting socio-political [satire](#) critical of not just the [Soviet](#) system but also the superficiality and vanity of modern life in general – [jazz](#) is a favourite target, ambivalent like so much else in the book in the fascination and revulsion with which it is presented. But the novel is also full of modern amenities like the model asylum, radio, street and shopping lights, cars, lorries, trams, and air travel. There is little evident nostalgia for any "good old days" – in fact, the only figure in the book to even mention Tsarist Russia is Satan himself. In another of its facets, perhaps showing a different aspect of Goethe's influence, the book is a [Bildungsroman](#) with Ivan Nikolayevich as its focus. Furthermore, there are strong elements of [Magical Realism](#) in the novel.

[edit] Allusions and references to other works

The novel is influenced by the [Faust](#) legend, particularly the first part of the [Goethe interpretation](#) and the [opera](#) by [Charles Gounod](#). The work of [Nikolai Gogol](#) is also a heavy influence, as is the case with others of Bulgakov's novels. The dialogue between [Pontius Pilate](#) and Yeshua Ha-Notsri is strongly influenced by [Fyodor Dostoyevsky's](#) parable "[The Grand Inquisitor](#)" from [The Brothers Karamazov](#). [8]

Reference is made to Tolstoy's *Anna Karenina* in the luckless visitors chapter "everything became jumbled in the Oblonsky household". The theme of the Devil exposing society as an apartment block, as it could be seen if the entire facade would be removed, has some precedents in *El Diablo cojuelo* (1641, "The Lame Devil" or "The Crippled Devil") by the Spaniard *Luís Vélez de Guevara* (famously adapted to 18th century France by *Lesage*'s 1707 *Le Diable boiteux*^(fr)).

[edit] Textual note

The final chapters are late drafts that Bulgakov pasted to the back of his manuscript; he died before he could incorporate these chapters into a completed fourth draft.^[*citation needed*]

[edit] English translations

There are quite a few published English translations of *The Master and Margarita*, including but not limited to the following:

- Mirra Ginsburg, New York: Grove Press, 1967.
- [Michael Glenny](#), New York: Harper & Row, 1967; London: Harvill, 1967; with introduction by Simon Franklin, New York: Knopf, 1992; London: Everyman's Library, 1992.
- Diana Burgin and Katherine Tiernan O'Connor, annotations and afterword by Ellendea Proffer, Ann Arbor: Ardis, 1993, 1995; New York: Vintage Books, 1996.
- [Richard Pevear](#) and [Larissa Volokhonsky](#), London: Penguin, 1997.
- Michael Karpelson, Lulu Press, 2006.
- Hugh Aplin, One World Classics, 2008. [ISBN 978-1-84749-014-8](#)

Ginsburg's translation was from a censored Soviet text and is therefore incomplete.

The early translation by Glenny runs more smoothly than that of the modern translations; some Russian-speaking readers consider it to be the only one creating the desired effect, though it may be somewhat at liberty with the text.^[9] The modern translators pay for their attempted closeness by losing idiomatic flow.

However, according to Kevin Moss, who has at least two published papers on the book in literary journals, the early translations by Ginsburg and Glenny are quite hurried and lack much critical depth.^[10] As an example, he claims that the more idiomatic translations miss Bulgakov's "crucial" reference to the devil in Berlioz's thought:

- "I ought to drop everything and run down to Kislovodsk." (Glenny)
- "It's time to throw everything to the devil and go to Kislovodsk." (Burgin, Tiernan O'Connor)
- "It's time to send it all to the devil and go to Kislovodsk." ([Pevear](#), [Volokhonsky](#))
- "To hell with everything, it's time to take that Kislovodsk vacation." (Karpelson)
- "It's time to let everything go to the devil and be off to Kislovodsk." (Aplin)

Several literary critics have hailed the Burgin/Tiernan O'Connor translation as the most accurate and complete English translation, particularly when read in tandem with the matching annotations by Bulgakov's biographer, Ellendea Proffer.^[11] However, these judgements predate the translation by Pevear and Volokhonsky. Limited information is available on the Karpelson translation.

A graphic novel, an adaption by Andrzej Klimowski and Danusia Schejbal, published by [Self Made Hero](#) in 2008 provides a fresh visual translation/interpretation.

[edit] Cultural influence of the novel

The book was listed in [Le Monde's 100 Books of the Century](#).

[edit] "Manuscripts don't burn"

A memorable and much-quoted line in *The Master and Margarita* is: "manuscripts don't burn" ([Russian](#): рукописи не горят). The Master is a writer who is plagued by both his own mental problems and the oppression of Stalin's regime in the Moscow of the 1930s. He burns his treasured manuscript in an effort to hide it from the Soviet authorities and cleanse his own mind from the troubles the work has brought him. Woland later gives the manuscript back to him saying, "Didn't you know that manuscripts don't burn?" There is an autobiographical element reflected in the Master's character here, as Bulgakov in fact burned an early copy of 'The Master and Margarita' for much the same reasons.

[edit] The Bulgakov Museum in Moscow

Main article: [Bulgakov Museum in Moscow](#)

Bulgakov's old flat, in which parts of *The Master and Margarita* are set, has since the 1980s become a gathering spot for Bulgakov's fans, as well as Moscow-based [Satanist](#) groups, and had various kinds of [graffiti](#) scrawled on the walls. The numerous paintings, quips, and drawings were completely whitewashed in 2003. Previously the best drawings were kept as the walls were repainted, so that several layers of different colored paints could be seen around the best drawings. The building's residents, in an attempt to deter loitering, have turned the flat into a [museum of Bulgakov's life and works](#).^[12]

The museum contains personal belongings, photos, and several exhibitions related to Bulgakov's life and his different works. Various poetic and literary events are often held in the flat.

[edit] Allusions and references from other works

Various authors and musicians have credited *The Master and Margarita* as inspiration for certain works.

- It has been suggested that [Mick Jagger](#) may have been inspired by the novel in writing the song "[Sympathy for the Devil](#)".^[13] This is also suggested in [Will Self](#)'s foreword to the Vintage edition of the Michael Glenny translation.
- The [grunge](#) band [Pearl Jam](#) were influenced by the novel's confrontation between [Yeshua Ha-Notzri](#) and [Pontius Pilate](#) for the song, "[Pilate](#)" on their 1998 album [Yield](#).^[14]
- Surrealist artist [H. R. Giger](#) named a 1976 painting after the novel. The painting was later featured on the cover of [Danzig](#)'s 1992 album [Danzig III: How the Gods Kill](#).^[15]
- Russian pop singer [Igor Nikolayev](#) has a song "Master i Margarita" ([Russian](#): Мастер и Маргарита)
- Canadian band [The Tea Party](#) has a song entitled The Master and Margarita in their album [The Interzone Mantras](#)
- Scottish band [Franz Ferdinand](#)'s song "Love and Destroy" is based on Margarita in the novel
- [Chicago](#)-based [punk rock](#) band [The Lawrence Arms](#) referenced the novel several times on their album [The Greatest Story Ever Told](#): it features a song called "Chapter 13: The Hero Appears", named after the same chapter in the book; names one of the band members (corresponding to guitarist [Chris McCaughan](#)) as Ivan Nikolayevich; features the lyric "text to burn" (in the song

"A Wishful Puppeteer") in reference to the catch phrase "Manuscripts don't burn", see above; and also features the same quote from [Faust](#) in the liner notes.

[\[edit\]](#) Adaptations

[\[edit\]](#) Arts

- The book was adapted into a [graphic novel](#) in 2008 by Andrzej Klimowski] and Danusia Schejbal.[\[16\]](#)
- A young artist [Nadya Rusheva](#) (1952–1969) became most famous for her graphic illustrations to the novel.

[\[edit\]](#) Movies

- 1971: Polish director [Andrzej Wajda](#) makes a movie *Pilate and Others* for German TV, based on the biblical part of the book ('The Master's manuscript').[\[17\]](#)
- 1972: Joint Italian-Yugoslavian production of [Aleksandar Petrović's](#) *The Master and Margaret* (Italian: "Il Maestro e Margherita", [Serbo-Croatian](#): "Majstor i Margarita") is released. Based loosely on the book, the main discrepancy is that Master in the movie has an actual name of Nikolaj Afanasijevic Maksudov, while in the original book Master is persistently anonymous.[\[18\]](#)
- 1992: In an adaptation called *Incident in Judaea* by Paul Bryers, only the Yeshua story is told. The film includes a prologue which mentions Bulgakov and the other storylines. The cast includes [John Woodvine](#), [Mark Rylance](#), [Lee Montague](#) and [Jim Carter](#). The film was distributed by Brook Productions and [Channel 4](#).[\[citation needed\]](#)
- 1994: A Russian movie of the same name is made by Yuri Kara. Although the cast included big names and talented actors ([Anastasiya Vertinskaya](#) as Margarita, [Mikhail Ulyanov](#) as [Pilate](#), Nikolai Burlyayev as Yeshua, [Valentin Gaft](#) as Woland, Aleksandr Filippenko as Korovyev-Fagot) and its score was by the noted Russian composer [Alfred Schnittke](#), the movie was never actually released on any media. The grandson of Bulgakov's third wife Elena Sergeevna Shilovskaya claims, as a self-assigned heir, the rights on Bulgakov's literary inheritance and refuses the release. Since the beginning of 2006, however, copies of the movie exist on DVD. Some excerpts of it can be viewed on the *Master and Margarita* website.[\[19\]](#) The movie was finally released in cinemas in 2011.

[\[edit\]](#) TV series

- 1989: Polish director Maciej Wojtyszko makes *Mistrz i Małgorzata*, TV miniseries of four episodes.[\[20\]](#)
- 2005: *The Master and Margarita miniseries* – Russian director Vladimir Bortko, famous for his TV adaptation of Bulgakov's *Heart of a Dog* and [Dostoyevsky's](#) *The Idiot*, makes a *Master and Margarita* TV miniseries of ten episodes. The miniseries was first released on December 19, 2005. It starred [Aleksandr Galibin](#) as The Master, [Anna Kovalchuk](#) as Margarita, [Oleg Basilashvili](#) as [Woland](#), [Aleksandr Abdulov](#) as Korovyev-Fagot, [Kirill Lavrov](#) as [Pontius Pilate](#), [Valentin Gaft](#) as Kaifa, [Sergey Bezrukov](#) as Yeshua.

[edit] Animated film

- 2010: Israeli director Terentij Oslyabya makes an [animation film](#) *The master and Margarita, chapter 1*. His movie literally follows every word of the novel.[\[21\]](#)

[edit] Stage

- 1971: From 1971 to 1977, all theatre adaptations of *The Master and Margarita* were Polish. They could not be called *The Master and Margarita* though. Therefore they were staged as *Black Magic and Its Exposure* (Kraków, 1971), *Black Magic* (Katowice, 1973), *Have you seen Pontius Pilate?* (Wrocław, 1974), and *Patients* (Wrocław, 1976).[\[22\]](#)
- 1977: Long a Soviet underground classic, Bulgakov's novel was finally brought to the Russian stage by the director [Yuri Lyubimov](#) at Moscow's [Taganka Theatre](#).[\[23\]](#)
- 1978: Stage production directed by Romanian-born American director [Andrei Șerban](#) at the New York Public Theater, starring John Shea. This seems to be the version revived in 1993 (see below).[\[citation needed\]](#)
- 1980: Stage production ("Maestrul și Margareta") directed by Romanian stage director *Cătălina Buzoianu* at The Little Theatre ("[Teatrul Mic](#)") in Bucharest, Romania.[\[24\]](#) – Cast: *Ștefan Iordache* [\[25\]](#) as Master, *Valeria Seciu* [\[26\]](#) as Margareta, *Dan Condurache* [\[27\]](#) as Woland, *Mitică Popescu* [\[28\]](#) as Koroviev, *Gheorghe Visu* [\[29\]](#) as Ivan Bezdomy / Matthew Levi, *Sorin Medeleni* [\[30\]](#) as Behemoth.
- 1982: Stage production ("Mästaren och Margarita") directed by Swedish stage director *Peter Luckhaus* at the National Theatre of Sweden [Dramaten](#) in Stockholm, Sweden – Cast: *Rolf Skoglund* as Master, *Margaretha Byström* as Margareta, *Jan Blomberg* as Woland, *Ernst-Hugo Järegård* as Berlioz/Stravinskij/Pontius Pilate, *Stellan Skarsgård* as Koroviev and *Örjan Ramberg* as Ivan/Levi Mattei.[\[31\]](#)
- 1992: At the [Lyric Hammersmith](#) in June the Four Corners theatre company presented a distillation of the novel, translated by Michael Denny and adapted and directed for the stage by David Graham-Young (of Contemporary Stage). The production transferred to the [Almeida Theatre](#) in July 1992.[\[32\]](#)
- 1993: The [Theatre for the New City](#) produced a stage adaptation in New York City, originally commissioned by [Joseph Papp](#) and the [Public Theatre](#). The adaptation was by Jean-Claude van Itallie. It was directed by David Willinger and featured a cast of 13 including Jonathan Teague Cook as Woland, Eric Rasmussen as Matthew Levi, Cesar Rodriguez as Yeshua Ha Nozri, Eran Bohem as The Master and Lisa Moore as Margarita. This version was published by [Dramatists Play Service, Inc.](#) A French version using part of van Itallie's text was performed at the Théâtre de Mercure, Paris, directed by [Andrei Șerban](#).[\[citation needed\]](#)
- 1994: Stage production at Montreal's [Centaur Theatre](#), adapted and directed by Russian-Canadian director [Alexandre Marine](#).
- In 2000, an Israeli theater "Gesher" produced a stage adaptation, based on the Hebrew translation of the book by Ehud Manor. Starring Haim Topol, Evgeny Gamburg, Israel "Sasha" Demidov and others, the show premiered on 26.12.2000. Combining special effects and a 23 musician orchestra, the show was hailed a success.
- A German language stage adaptation of the novel, *Der Meister und Margarita*, directed by [Frank Castorf](#) premiered in the summer of 2002 at the [Vienna Festival](#), Austria, and is discussed

in the August/September 2002 or 08|09 02 issue of the German language theater magazine, [Theater heute](#).^[33]

- 2004 An adaptation of the novel by Edward Kemp and directed by [Steven Pimlott](#) was staged in July 2004 at the [Chichester Festival Theatre](#), UK. The cast included [Samuel West](#) as the Master and Michael Feast as "the dazzling devil incarnate, Woland with a retinue that includes a man-size back cat Behemoth".^[34] The production included incidental music by one of Pimlott's regular composers, Jason Carr.^[35]
- 2004: The [National Youth Theatre](#) produced a new stage adaptation by [David Rudkin](#) at the Lyric Hammersmith London, directed by John Hoggarth. It featured a cast of 35 and ran from 23 August to 11 September.^[36]
- In October 2006 it was staged by [Grinnell College](#), directed by Veniamin Smekhov.^[citation needed]
- In 2006 an almost 5 hour long adaptation was staged by [Georgian](#) director Avtandil Varsimashvili.^[citation needed]
- In 2007, Helsinki, Finland. Production is put on stage under the name *Saatana saapuu Moskovaan* (Satan comes to Moscow) by the group theatre Ryhmäteatteri, directed by Finnish director Esa Leskinen. Eleven talented actors played in 26 separate roles in the amazing and successful theatrical performance of three hours during the season 25.9.2007 – 1.3.2008. ^[citation needed]
- In 2007, [Alim Kouliev](#) in [Hollywood](#) with *The Master Project* production started rehearsals on stage with his own stage adaptation of Mikhail Bulgakov's novel *The Master and Margarita*.^[37] The production was announced for October 14, 2007 but was postponed. Some excerpts and information of it can be viewed on the *Master and Margarita* website.^[38] The production is still in progress.^[39]
- In 2008 a [Swedish](#) stage production of *Mästaren och Margarita* directed by Leif Stinnerbom was performed at [Stockholms stadsteater](#), starring Philip Zandén (the Master), Frida Westerdahl (Margarita), [Jakob Eklund](#) (Woland) and [Ingvar Hirdwall](#) (Pilate).^[40]
- In 2010 a new, original stage translation, written by Max Hoehn and Raymond Blankenhorn, was used as the [Oxford University Dramatic Society](#) Summer Tour, performing in Oxford, [Battersea Arts Centre](#) in London and at [C Venues](#) at the [Edinburgh Festival Fringe](#).^[41]

[edit] Ballet, dance theater

- In 2003 the [Perm Opera and Ballet Theatre](#), Russia, presented *Master i Margarita*, a new full-length ballet set to music by Gustav Mahler, Dmitri Shostakovich, Hector Berlioz, Astor Piazzolla and other composers. Choreography and staging by David Avdysh, set design by Simon Pastukh (USA) and costume design by Galina Solovyova (USA). In 2007 the National Opera of Ukraine, Kiev, premiered David Avdysh's *The Master and Margarita*, a ballet-[phantasmagoria](#) in two acts.^[42]
- 2010: [Synetic Theater](#) presents the re-staging of "The Master and Margarita" directed by Paata Tsikirishvili and choreographed by Irina Tsikurishvili. The show featured a cast of 16, including Paata Tsikirishvili as Master and Irina Tsikurishvili as Margarita and ran from November 11 through December 12, 2010 at the Lansburgh Theatre.^[43]

[edit] Opera, musical

- 1972: 3-act chamber opera "The Master and Margarita" by Russian composer [Sergei Slonimsky](#) was completed, but not allowed to be performed or published; its concert premiere took place in Moscow on 20 May 1989, and the score was released in 1991. An abridged Western premiere took place in Hannover, in June 2000.[*[citation needed](#)*]
- 1989: The German composer [York Höller](#)'s opera *Der Meister und Margarita* was premiered in 1989 at the [Paris Opéra](#) and released on CD in 2000.[*[citation needed](#)*]
- On August 25, 2006, [Andrew Lloyd Webber](#) announced that he aimed to turn the novel into "a stage musical or, more probably, an opera".[*[44](#)*] However, in 2007 *The Stage*, an online theatre website, confirmed that he has abandoned his attempt to compose a musical version of *The Master and Margarita* by Mikhail Bulgakov. "I've decided that it's undo-able. It's just too difficult for an audience to contemplate. It's a very complicated novel."
- In late 2009, a Russian singer and composer [Alexander Gradsky](#) released a 4-CD opera adaptation of the novel. It stars Gradsky himself as Master, Woland, Yeshua and Behemoth, [Nikolai Fomenko](#) as Koroviev, Mikhail Seryshev (formerly of [Master](#)) as Ivan, Elena Minina as Margarita and many renowned Russian singers and actors in episodic roles, including (but not limited to) [Iosif Kobzon](#), Lyubov Kazarnovskaya, [Andrei Makarevich](#), [Alexander Rosenbaum](#), Arkady Arkanov, [Gennady Khazanov](#) and the late [Georgi Millyar](#) (voice footage from one of his movies was used).[*[45](#)*]

[edit] Music

- 2011: Australian composer and domra (Russian mandolin) player Stephen Lalor presented his "Master & Margarita Suite" of instrumental pieces in concert at the Bulgakov Museum Moscow in July 2011, performed on Russian instruments domra, cimbalom, bass balalaika and bayan.[*[46](#)*]

[edit] Performances

- In 2009, [Portuguese new media artists](#) Video Jack premiered an [audiovisual art performance](#) inspired by the novel at [Kiasma, Helsinki](#), as part of the PixelAche Festival.[*[47](#)*] Since then, it has been shown in festivals in different countries, having won an honorable mention award at Future Places Festival, [Porto](#).[*[48](#)*] The project was released as a [net art](#) version later that year.[*[49](#)*]

[edit] Footnotes

1. ↑ [The Sword and the Shield: The Mitrokhin Archive and the Secret History of the KGB](#)
2. ↑ Neil Cornwell, Nicole Christian (1998). *Reference guide to Russian literature*. Taylor & Francis. ISBN 9781884964107.
3. ↑ *Spaso House: 75 Years of History*, [U.S. Embassy Moscow website](#)
4. ↑ "[Master: Russian Editions](#)". Archived from [the original](#) on 2007-01-20. Retrieved 2007-01-23.
5. ↑ *Spaso House; 75 years: A Short History*. (pg. 18-20).
6. ↑ [*Watch video by Vitaly Mendeleev of Ambassador Beyrle's Enchanted Ball at Spaso House, October 29, 2010](#)
7. ↑ [Yeshua Ha-Notsri](#), [Kevin Moss](#)

8. [^] Susan Amert (2002) ([PDF](#)). *The Dialectics of Closure in Bulgakov's Master and Margarita*. Retrieved 2009-03-23.
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18. [^] *Il maestro e Margherita (1972)* at the [Internet Movie Database](#)
19. [^] *Master i Margarita (1994)* at the [Internet Movie Database](#)
20. [^] "*Mistrz i Malgorzata*" (1990) at the [Internet Movie Database](#)
21. [^] "[The master and Margarita, chapter 1, film by Terentij Oslyabya](#)".
22. [^] [The Master and Margarita website - Performance arts](#)
23. [^] *The Cambridge Guide to World Theatre*, edited by Martin Banham (CUP 1988)
24. [^] [Romania on Line – Cătălina Buzoianu](#)
25. [^] [Ștefan Iordache](#)
26. [^] [Valeria Seciu](#)
27. [^] [Dan Condurache](#)
28. [^] [Mitică Popescu](#).
29. [^] [Gheorghe Visu](#)
30. [^] [Sorin Medeleni](#)
31. [^] [\[1\]](#)
32. [^] [Theatre Record](#) Index 1992
33. [^] [\[2\]](#) (Use the Archive link on the left at the above site to access information for 2002 issues.)
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Scott Steindorff owns and controls the movie rights of *The Master and Margarita* and is making a movie based on the book in the summer of 2012. Steindorff also owns the rights to do a musical adaptation of *The Master and Margarita* in the fall of 2012.

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[[edit](#)] External links



Wikimedia Commons has media related to: [***The Master and Margarita***](#)

- [Full text of *The Master and Margarita* in English](#)
- [\(English\) \(French\) \(Dutch\) \(Russian\) *Master and Margarita*](#) Amateur site, devoted solely to Bulgakov's *Master and Margarita*
- [\(Russian\) *Bulgakov museum in Moscow. The Odd Flat*](#)
- [\(Russian\) *Diary of Bulgakov museum in Moscow*](#)
- [\(Russian\) *Bulgakov museum in Russian Wikipedia*](#)
- [Bulgakov and *The Master and Margarita*](#): Useful introduction with lots of illustrative material
- [The *Master and Margarita*](#): Excerpts in three languages
- [Russians Await a Cult Novel's Film Debut With Eagerness and Skepticism](#): at [The New York Times](#)
- [Master and Margarita](#) at the [Internet Movie Database](#)
- [Watch video of Ambassador John Beyrle's 2010 recreation of the 1935 Spring Ball at Spaso House, attended by Bulgakov, which inspired the Ball in *The Master and Margarita*](#)
- [Parallel translation of *The Master and Margarita* in Russian and English](#)

- [God, Evil, and the Saviour: Hermeneutics and the Reconstruction of a Character In Bulgakov's The Master and Margarita.](#)

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