

in 1994 by the former owner for twenty-five years; that term will expire in 2019.

Returning to the Suprematists' legendary journal, I would like to express the hope that perhaps the part of the Khardzhiev's treasure chest that ended up in RGALI will yield surprises after 2019 in the form of unknown materials from the *Supremus* archive. Some of the journal's documents may well be in the part of the archive that has wandered off to parts unknown and will one day come to light.

Kazimir Malevich and Nikolai Roslavets

Malevich's Friend from Childhood and Youth

The placement of Nikolai Roslavets's "On 'Nonobjective' Art" second in *Supremus* underscored how important the composer's presence in the society was and how highly Malevich valued his theoretical grounding for the new art. In addition, Roslavets could not be criticized or pushed out of Malevich's group because he was a musician and so was shielded from the "Amazons'" biases.

The story of the relationship between the Suprematist and the composer sheds light on a very significant aspect of Malevich's art that has not been examined before in the literature: his views on the art of music.

The distinguished and innovative composer Nikolai Andreevich Roslavets (1880/81–1944) was one of Malevich's oldest acquaintances; almost the same age, they met as adolescents in Konotop.

Subsequently, in his published reminiscences, the artist characterized their activities together in the provinces as follows: "I was active along the line of painting, but I had with me one other friend, the composer Nikolai Roslavets, who is now known throughout the music world. He was active in the musical line. This was the only friend I made in Konotop."¹²²

In his unpublished memoiristic sketch "Konotop," Malevich described in a Gogolesque fashion their joint maturation in a town "where on the main street, if horses had a hard time getting out of the swamp, then the hogs frequently perished."¹²³

In this remarkable essay he cites hitherto unknown details from his daily life with Roslavets in the southern Russian provinces. In hindsight, the handmade magazine created by the Konotop friends, about which more below, has to seem like a "memory of the future"—of *Supremus*.