

1917, May 21), followed by Monday of the Holy Spirit on May 22. Rozanova left on Saturday, May 20, 1917, for Vladimir, where she spent Sunday and Monday, returning to Moscow on Tuesday, May 23. Confirming the date of her departure as May 20 are Rozanova's words in the postcard: "I waited for him [Malevich] until 6 and missed the convenient train, but he never came. I'm leaving and will telephone tonight when I arrive." In those days the trains to Vladimir took several hours; missing the "convenient train" meant Rozanova arrived home in the middle of the night. The call "tonight when I arrive" must have come for Udaltsova late on the evening of Tuesday, May 23, 1917, after the journal secretary's return to Moscow.

Thus, Rozanova wrote the letter to Udaltsova on May 20, 1917, and left it along with the enumerated materials before her second, brief trip to Vladimir due to her mother's illness.

By comparing Rozanova's detailed list and the early testimonies of Malevich, we can enumerate the materials Kruchenykh wanted to see in *Supremus*.

First was his article "Azef-Judas-Khlebnikov," received in Moscow in early 1917; then his play *Gly-Gly*, a new version of "Declaration of the Word as Such," and also poetry from his handwritten collections *Blue Eggs* and *Balos*.

All the proposed texts by Supremus's Caucasus member had been collected for the journal by May 20, 1917, as the letter from Rozanova to Udaltsova implies.

### "Azef-Judas-Khlebnikov"

Kruchenykh's article "Azef-Judas-Khlebnikov," the first submitted to *Supremus*, is missing from Rozanova's list.

The poet began work on it in April 1916: "I am writing: Azef-Judas-Khlebnikov."<sup>222</sup> In the fall Kruchenykh sent it to Matiushin; evidently he told Shemshurin about it in November 1916: "I sent one manuscript to Petrograd."<sup>223</sup>

As we know, the intrepid Kruchenykh liked provocations and would stop at nothing for their sake (somewhere in her reminiscences, Marusia Burliuk noted that Kruchenykh treasured no one's friendship in particular). The shocking title, which linked Khlebnikov's name to despised names, was reinforced by the "dubious," as a scholar later called it, content. As a whole, it shocked the community of left-wing artists.<sup>224</sup>

In December 1916 Kruchenykh asked Matiushin, "Why don't you tell me your opinion of my article on Khlebnikov? Did you dislike it that much?"<sup>225</sup>