

Olga Raevsky-Hughes in her commentary for *Izvestiya* quotes Remizov's notes in the Remizoff archive as follows: "21/IX - V polden' priedchali v Berlin" (Remizov 1986: 323). Either Remizov's memory has deceived him, or perhaps he was observing the Russian calendar still used in the émigré press in those years.

It is difficult not to see a little irony here when the two writers presumably engaged in a duel had also met to form this circle all on the same page. The playfulness and irreverence presage and largely predate those literary mystifications of Remizov that have been identified. By their nature they are difficult to identify as to authorship. Can we assume that Remizov was the only writer placing statements of fiction as fact in the local newspapers? The only accurate study of such hoaxes or fabrications, i.e. "mistifikatsii", is based on Lazar Fleishman's ability to assign payment to Remizov for several such passages in *Golos Rossii* in the spring of 1922.

Remizov scholars can point to several studies of specific aspects of Remizov's activity in Berlin. In addition to Fleishman (1999), Fritz Micrau and A. d'Amelia have examined "Zwotertson", Obatima (2001) describes the Berlin years as the glory days of the Simian Chamber, Remizov's Affenrat, "Obezevelvoipa".

Bely and Remizov would quickly be at the center of the creation of the House of The Arts in Berlin (Dom iskusstv v Berlīne; Beyer 1987). Modeled after the Petrograd House of the Arts, there would be weekly meetings with lectures. By December 1921 both were already beginning the extraordinary publishing effort that would result in twenty-two works by Bely and just as many by Remizov in Berlin in just two years. Admittedly the opportunities to publish in Russia had been severely curtailed beginning with the war years and thereafter, but there is still cause to wonder at the ability to flee a country, carry one's unpublished manuscripts and then set about the task of preparing them for publication.

In late November and early December 1921 Bely and Remizov found themselves allied in the Berlin section of the Free Philosophical Association (Vol'naja Filosofskaja Associatsiia), normally referred to as "Vol'fila".

Вольная Философская Ассоциация сосредоточивает свое внимание на проблемах философии, религии, культуры, сознания и общечеловечности, взятых в свете кризиса жизни и в свете поисков положительных начал жизни и мысли. (Andrei Bely, "Vol'naja Filosofskaja Associatsiia", *Novaja Russkaja Kniga*, 1, 1922, 32-33)

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The actual organization would become the target of one of Remizov's more elaborate hoaxes, his so-called "Zwotertson". Remizov himself in a little known work republished in *Minutye* recalls that group and will focus on Andrei Bely as the target of much of his nonsense.

As organizers and key figures in both the House of the Arts and "Vol'fila", it is likely that Bely and Remizov attended most of their meetings. Where their

participation is either announced prior to the event or commented on after the meeting I have provided specific references to the newspapers or journals of the day. Where no citation is given, I have been unable to confirm their actual presence.

Bely published his article "Kul'tura v sovremennoi Rossii" in *Novaja Russkaja Kniga*, 1, 1922, 2-6. The article with an introduction by Beyer was republished in *Andrei Bely Society Newsletter*, 5, 1986, 13-28.

The *Bulletins*, themselves bibliographical rartles, were reproduced (unfortunately with some errors) in Beyer (1997).

For an overview of Bely's activities see Beyer (1990). Bely was, of course, with the death of Blok one of the last survivors and connections to Russia's Silver Age of Literature, a living representative of the greatness of Russian prose and poetry at the beginning of the twentieth century. He was undoubtedly a major attraction for the House of the Arts.

Fleishman speculates that while Remizov was occupied with the *Bulletins*, his hoaxes did not find their way into the daily newspapers.

For a description of this first fictional and later actual "society" see Slobin (1991: 34). Her reproduction (148) of the Manifest in Glagolitic and Cyrillic is incorrectly identified as coming from the *Bulletins*. Also see Fleishman (1977).

The close working relationship between Remizov and Masjutin is documented by Xenia Werner (1985). Masjutin's contribution to the art of Russian Berlin, including illustrations and portraits of Bely and Remizov are reproduced in Waltraud Werner (2003).

See *Russkij Berlin*, 28, 29.

Another one of the nonsense threads, Bely's green scarf affair, can be traced through letters found in *Russkij Berlin* to the *Bulletins*, to the green scarf that Bely is wearing in a Remizov drawing in Basel (see Ingol'd 1987). Since color reproductions were not available when the article was published the green scarf that was a motif between the two writers went unnoticed. Remizov in a letter of December 27, 1921 to Iakhenko notes that during the evening of "koljadi": "odbran zelenyj šarf u Andreja Belogo" (*Russkij Berlin*, 167-168). This selfportrait contained in a portfolio of Bely by Remizov is the original famed and embellished by Remizov.

К рисункам Андрея Белого я делалю рамку: моя рамка, как украшение, в том же духе и одной природой с рисунками.

Remizov would continue to publish such hoaxes in *Golos Rossii*. As noted above Fleishman has identified many of these. There are, however, two strange notices concerning Bely that appeared in the Berlin press. I have not been able to identify the source, but one ought not to exclude Remizov as a possible author. *Golos Rossii* published an announcement by the publishing house Logos: "Golovitsja k pečati: Andrei Bely *Doktor Donner*, roman [...] " (№ 1037, 20.VIII.1922, 9). Bely would later refer to this as slander:

Тогда новая клевета возводится на меня: Я де написал пасквиль на Рудольфа Штейнера "ДОКТОР ДОННЕР" (тема романа, изображающего католического иезуита, направленная против традиций церковности) [...] клевета верна! ('Почему я стал самовольником', 115)

33 See Azadovskij (1978). The German text of Belyj's remarks was published in Beyer (1995).

34 The story is recounted in 'Myška-dudochka' (2000-2003, X: 163) in which Remizov supposedly received a letter from Thomas Mann dated January 31, 1923. He does, however, remark that he has an almost perfect copy, and the original has not been found, giving at least some scholars to wonder if the letter ever actually existed. Remizov would also meet with Mann during a visit to Paris several years later.

35 Aleksandr Bachrac (Bachrach) in an interview with me on August 9, 1984 and in a letter of March 3, 1985 recalled only that the organization had no rules and no records. (This accounts for the sporadic nature of meeting announcements and reports in the press.) I think K.N. Bugaeva errs in her note that Belyj continued to work in the House of the Arts in November and December 1922. Bachrac indicated to me that after the November 3 meeting, the subsequent resignations from their positions and the simultaneous founding of *Klub pisatelej*, that Belyj, Chodasevič and others would never again go to the House of the Arts. While many writers would speak on alternate evenings first at the Home of the Arts and then at the Writers Club, Belyj is never again mentioned as a participant at the House of the Arts. For a good description of the Writers Club see the article in *Dni*, № 111, 11.III.1923, 15.

36 A description of the copies of the address, in German, a Russian Cyrillic and Russian glagolitic copy are reproduced and discussed in Riegenbach (1988). The copies were obviously made by Remizov, but the text resembles an article that appeared over Belyj's signature in November in *Dni* 'Gergard Gaupman', № 19, 19.XI.1922, 11. In one more curious note to this odd couple, Belyj's signature comes first, and Remizov's is last.

37 See Greta Slohn (1994).

38 See Ingol'd (1987: 3). During the 1930s and 1940s Remizov for financial reasons turned to his artistic ability to make albums for sale.

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