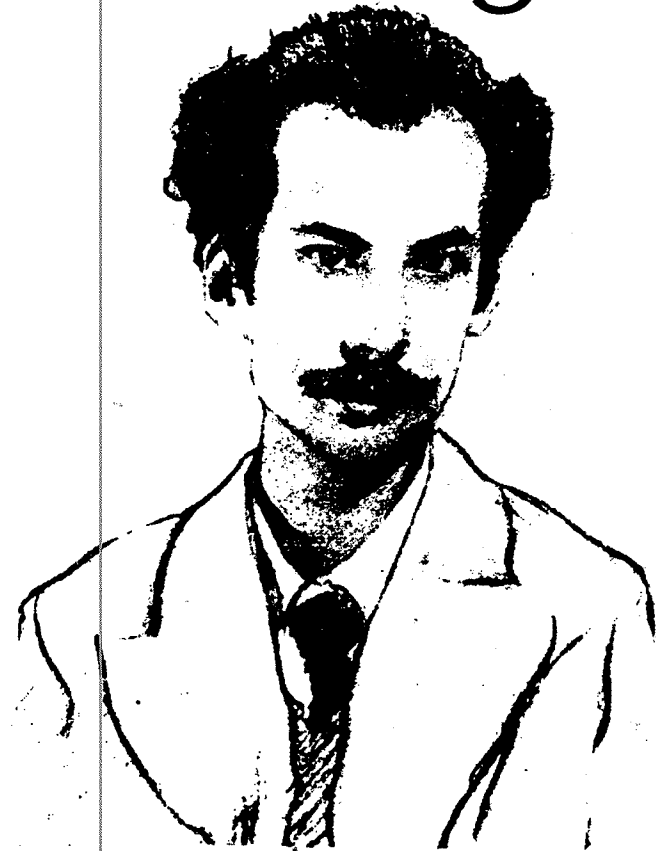


*The
Andrej Belyj
Society*



Newsletter

Number 3

1984

The Andrej Belyj Society Newsletter

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THE ANDREJ BELYJ SOCIETY NEWSLETTER

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A Note from the Editor

The *Andrej Belyj Society Newsletter* is published by the Belyj Society every year in December. Membership, which is open to all, includes people from a broad international range, from Japan, Australia and Europe, as well as from the United States. We are pleased to report that institutional membership is growing steadily. Members should be aware that yearly dues go towards the publication of the *Newsletter*. If, for example, subscribers write to us in January, they should specify which number of the *Newsletter* they would like to receive.

As for the contents of the *Newsletter*, we would like to publish more Belyj documents, like the one that Thomas R. Beyer, Jr. contributed to this issue. There is certainly room in these pages for Belyj marginalia, abstracts of conference papers (past and future), scholarly notes, bibliography, or anything which might help us to promote research in this field. And also please inform us of your ongoing research.

We are grateful to Julian Graffy for providing an addenda to last year's bibliography. The abbreviations, incidentally, are based on those listed in *ABSN*, Number 2. Asterisks denote works which he has not seen. For purposes of updating the most recent items, we have included a few entries that arrived from individual contributors just prior to publication. Thanks are also due to Brett Cooke for his help in publishing.

**The Fourth Annual Belyj Society Meeting:
Commemorating the Fiftieth Anniversary of His Death**

The fourth annual meeting of the Andrej Belyj Society will be held under the auspices of the American Association of Teachers of Slavic and East European Languages at The Mayflower Hotel in Washington, D.C. on December 27, 1984. The program includes the following papers:

Chairman: Vladimir E. Alexandrov, Harvard University
Secretary: Ronald E. Peterson, Occidental College

"Andrej Belyj and the Parsifal Motif"
Maria Carlson, Indiana University

"On Translating *Peterburg*"
Robert Maguire, Columbia University

"*Pervoe svidanie*: Its Genesis in the Early Lyrics"
Carol Ueland, Columbia University

"Belyj in Berlin"
Thomas R. Beyer, Jr., Middlebury College

This year the Belyj Society will elect a Vice-President to succeed Ronald E. Peterson, who will become President in 1985, at the conclusion of the term of Vladimir E. Alexandrov.

Another paper on Belyj will be read on a panel entitled "Theory and Practice in Russian Literature: The Writer and His Craft."

"The Grotesque Style of Belyj's *Moscow* Novels"
Olga Muller Cooke, UC-Riverside

**Belyj in Berlin
Abstract by Thomas R. Beyer, Jr.**

The task of producing an exhaustive biographical and critical study of Belyj is still years away from completion. A necessary first step in the process is to focus on specific and limited, yet critical, periods in Belyj's life and art. I have recently turned my attention to just such a turning point: the years from 1921 to 1923, which Belyj spent in Berlin.

There are several eye-witness accounts of Belyj in Germany, but no one has examined or explained the phenomenal literary output which occurred in this short time. Within two years, Belyj published sixteen major works and scores of articles, etc. In part, this was an opportunity to publish works completed earlier or simply to republish previous successes. But there was also a significant number of new works along with extensive revisions of older ones. This creative effort was nothing less than a major reevaluation of his own literary career.

My focus has been on three aspects of Belyj's time abroad: first, to update the bibliographical information on the period from 1921 to 1923 with special attention to the Russian emigré periodical press and to the possibility of archival holdings; second, to reconstruct the literary and cultural atmosphere in which Belyj lived in this period in Berlin; third, to examine those works directly related to this period, specifically, *Posle razluki*, the *Memoirs of Blok* and *One of the Inhabitants of the Kingdom of Shadows*. My study addresses several themes and questions. What was the essence of Belyj's artistic outlook and creative work during his Berlin years? To what extent was the direction for future development determined by the Berlin experience? What explains Belyj's incredible output and energy during these years? And what were the reasons for his return to Russia?

Pervoe svidanie: Its Genesis in the Early Lyrics
Abstract by Carol Ueland

With other Russian Symbolists Andrej Belyj shared the ideal of totally fusing his life and art. While Belyj's sense of dissatisfaction with the grouping of his lyric poems into larger units (cycles, *poëmy*, "suites," volumes) which would constitute a definitive lyrical autobiography persisted to the end of his life, in the course of revising his early lyrics in 1921 he accomplished what his fellow Symbolist, Alexander Blok (in his autobiographical *poëma*, *Vozmездie*) could not: refashion the experiences of his youth as first presented in the lyrics of *Zoloto v lazuri* into the narrative mode of *Pervoe svidanie*. While it is true that much of *Pervoe svidanie* can only be understood in light of Belyj's subsequent involvement with anthroposophy, studies of the poem to date have stressed its innovations at the expense of those features which were traditional in Belyj's verse by this time. Indeed, one critic has gone so far as to state that *Pervoe svidanie* has "nothing to do with the early lyrics," a judgment that this paper will seek to refute.

The transformation from lyrical to narrative mode was undoubtedly furthered by the presence of narrative features even in the original groupings of the lyrics. Many sequences in *Zoloto v lazuri* can be read in terms of a clearly discernible plot. In addition, the skillful integration of passages of quoted speech often serves to dramatize many of the lyrics. Given his continual quest for the proper ordering of units larger than the individual lyric, Belyj in this sense never wrote any non-narrative poetry.

Belyj's own numerous pronouncements about how to read his verse seem to have inhibited scholars from departing from his ordering principles in order to trace a particular theme or motif through the various versions of the lyrics. I propose to examine in detail two related (and overlapping) groups of lyrics from *Zoloto v lazuri*, independent of their immediate contexts, in terms of their re-enactment in *Pervoe svidanie*: one group incorporates the recurrent motif of the graveyard visit, the other consists of the sixteen poems dedicated to various members of the Solov'ev family, upon which their iconography in *Pervoe svidanie* is based.

The Grotesque Style of Belyj's *Moscow* Novels

Abstract by Olga Muller Cooke

Belyj's wife, Klavdija Nikolaevna, once asked him why he was so preoccupied with creating such grotesque, freakish characters in his novel, *Moskva*. Belyj responded by insisting that the stuff and style of his novel resided in the grotesque. One can readily note how the manner of Belyj's characterization, his diction and the emphasis on distortion reflect the grotesque themes of the *Moscow* novels. Thus, it is not for nothing that Belyj himself underlined the "kak" of his works as the most fundamental aspect of the creative process. Indeed, it constituted "nine-tenth's of the finished product."

Just as the grotesque content of Belyj's *Moscow* novels depicts incongruity on all levels, so does the grotesque style reveal the ambiguity at the heart of Belyj's fiction. The *Moscow* novels are riddled with puns, amusing poems and onomastic games, often existing in a tense relationship with surrounding material. Strange effects are produced in Belyj's system of punctuation. Footnotes and parentheses are manipulated by the shifty narrator to create a sense of alienation, as well as a comic perspective. The sharp contrasts between the tragic and comic points of view are all aspects of the double-edged character of the grotesque.

Thus, the "kak" is not only indistinguishable from the "čto" of Belyj's fiction; it, in fact, determines it. And it becomes clear that the more one attends to the grotesque style of Belyj's novels, in general, the more one discerns that it mirrors their content.

Pictorial, Musical and Mythical Aspects of Andrej Belyj's First Symphony, *The Heroic*

Abstract by Catherine Kulešov

The whole cycle of four symphonies represents the early Belyj (1899–1908) with his strivings towards innovation in verbal art. I analyse only his first symphony, *The Heroic* (*Severnaja simfoniija. Pervaja geroičeskaja*). My attention is directed to the study of its three major aspects—pictorial, musical, and mythical—as well as the sources of Belyj's inspiration. My goal is to reveal Belyj's attempt to synthesize various aspects of the visual arts, music, and myth in his first work. My research is based on Belyj's theoretical writing and memoirs, various materials published in *Mir iskusstva* (1899–1902), and some opinions of perceptive critics such as Berdjaev, Askol'dov, and Kovač. The most rewarding part of my research, however, was the study of the style, imagery, and structure of Belyj's first symphony.

The Heroic contains numerous scenes featuring grotesquely hybrid creatures and giants which do not contribute to the development of the action, and which may appear superfluous. However, if we trace the sources of Belyj's inspiration, these unusual images become meaningful. Works by Goya ("Caprichos," "Disaster of War," and "The Witches' Sabbath") and Russian artists from the "Abramcevo Colony" were especially influential for Belyj in his first symphony. K. Bal'mont's article on Goya entitled "Poëzija užasa," which was illustrated with some of the most vivid visions of the Spanish master (*Mir iskusstva*, No. 11–12, 1899), was a direct source of inspiration for Belyj. My discussion of the "pictorial" level in *The*

Heroic is combined with that of Belyj's "mythmaking," and I support my major points by specific illustrations of Goya's works.

My analysis of the musical aspect of *The Heroic* deals with the numbered units ("stixi"), refrains, leitmotifs, and the dynamic tension which is achieved by contrasting dramatic and lyrical themes.

Belyj believed that myths contain the essence of life's Truth, and he made an attempt to create his own myth in his first experimental work. *The Heroic* is provocatively non-realistic; the characters have no names or nationality; the action shifts from the unknown Kingdom to the marble tower, to the dark forest, and ends on the "blessed island." The symbolism of the work operates on the premises of an essentially dualistic interpretation of the universe, which is pertinent both to religions and to myths. Myths do not produce mirror-images of the manifestations of reality; they penetrate into the essence of it, so to speak, both pictorially and philosophically. This is exactly what we observe in Belyj's first work. The vocabulary as well as the basic plan of *The Heroic* also reflect Gnostic traditions, that is, the Gnostic interpretation of the dualism of the universe. I elaborate these points in detail with the purpose of revealing the highly syncretic nature of Belyj's mythmaking, his attempt to defy the style of narrative description and to rely instead on imagistic (or "pictorial") design.

I also discuss the satirical aspects of Belyj's first symphony which are linked with "poëzija užasa" and mythmaking.

Resumé of a paper read on November 2, 1984, at the MMLA Conference in Bloomington, Indiana.

Certain Misconceptions about Belyj by Ronald E. Peterson

In this note, I want to bring some attention to some mistaken assumptions (in one case an actual misconception, pun intended) about Belyj. These gaffes appeared in fairly substantial books; and doubtless there are others which could be singled out, but these three erroneous attributions will suffice for this piece. They demonstrate the dubious practice, fairly widespread among scholars, of supposedly informed guessing, which turns out to be mistaken speculation that misleads readers who are not experts in the particular field.

The first instance of misreading that could be mentioned here is found in Konstantin Močul'skij's book, *Andrej Belyj* (Paris: YMCA, 1955). Of course it's true that the unfinished monograph was published after Močul'skij's death, and because he did not have access to all the necessary materials, we should not be too harsh on him. But still it has been clear to Belyj specialists for nearly three decades that Močul'skij erred seriously when he asserted that Belyj met Rudolf Steiner for the first time in Norway in 1912 (pp. 183-184), basing his information on a glaringly incorrect reading of *Zapiski žudaka*. Thus he overlooked already published materials about the famous first meeting in Cologne in 1912, and for some reason failed to notice that Belyj had been in Norway for the first time in September-October, 1913, when he experienced his epiphany on the train between Oslo and Bergen. True to form, these errors are faithfully repeated, and indeed even compounded, in Nora Szalavitz' translation of Močul'skij's study (Ann Arbor: Ardis, 1977, pp. 157-158).

Another, geographically related example of especially wild inaccuracy has to do with its appearance in a language (Norwegian) and a work that is not terribly well-known to Belovedy. The book in question is *Hamsun i russisk åndsliv* ([Hamsun in Russian Cultural Life], Oslo: Gyldendal, 1969), by Martin Nag, a *hjelpelaerer* [teaching assistant] at the University of Oslo. Despite the unpretentiousness of Mr. Nag's academic title, he has published a sizable number of books and articles about Russian cultural topics and Russian and Norwegian literary relations, in particular articles on Gor'kij, Pasternak, Axmatova, Bal'mont, Aksenov, Ibsen, Hamsun and others.

It is normal to assume that Belyj's name would be mentioned in a work devoted to Knut Hamsun's reception in Russia: Belyj did display some interest in this Norwegian author (and in other representatives of Norwegian culture, most notably Ibsen and Grieg), and one of Belyj's very first publications was a review of Hamsun's *Livets soil*, translated into Russian as *Drama žizni*, (Moscow, 1902). The review appeared in *Novyj put'*, No. 2 for 1903, when Belyj was only twenty-two years old. Nag does indeed mention Belyj (see pp. 79-80, for example), but he gives precious little information about Hamsun and Belyj in his work, all of it drawn, in fact, from *Lug selenyj*.

Thus his misconception about Belyj's role in a certain birth is all the more striking: "Etter alt & domme, var Bjelyj faren" (p. 129) — "Judging from everything, Belyj was the father" [of Ljubov' Blok's child Dmitrii, who lived only eight days, from February 2 to 10, 1909, according to the notes prepared by Vladimir Orlov for "Na smert' mladenca" in Volume 3 of A. Blok's *Sobranie sočinenij* (Moscow-Leningrad, 1960), p. 518]. Nag of course did not have access to the memoirs of L. Blok, *I byl', i nebyl'icy o Bloke i o sebe*, first printed in Bremen in 1975, in which she waxes

ecstatic about the real father (especially pp. 61-66). But since he cites Blok's *Sobranie sočinenij* in his notes and bibliography, he certainly could have checked further on this rather gossipy tidbit, at least to determine that their "affair" had ended in 1906. Thus his claim is not only incorrect, it also has no relevance to his general topic: how Hamsun influenced and interacted with Russian cultural life.

Nag, moreover, has totally missed Belyj's review of *Drama žizni*. And at the end of his study, in his list of Russian translations of Hamsun's works, he erroneously states that this translation first appeared in Russian in 1909 (p. 159), when Belyj had in fact written about it six years earlier.

The third case of mistaken attribution is from an American book, Martin Rice's *Valery Briusov and the Rise of Russian Symbolism* (Ann Arbor: Ardis, 1975). Again responsibility is given to Belyj, rather casually, and certainly without any documentation, but this time for a piece written by others. On page 112 of Rice's study, we read that the author of the final editorial statement in *Vesy* (No. 12, 1909), "K čitateljam," was "most probably Bely himself." Rice then goes on to interpret this piece from the standpoint of Belyj's purported authorship: e.g., "It is quite fitting that Belyj refers to Symbolism as a 'slogan' rather than a 'school'" (p. 113).

If Prof. Rice had carefully compared this editorial farewell with the signed statement of *Vesy*'s publisher, S.A. Poljakov, which immediately follows "K čitateljam," and with the chapter of *Russkie simvolisty* by Ellis (Moscow, 1910), called "Simvolizm i buduščee" (pp. 319-336), he might have perceived the situation differently. Rice indeed mentions both of these participants in the Symbolist movement, almost always in connection with *Vesy*, but he says essentially nothing about their writings. Poljakov is

of course known mainly for his translations, especially of works by Hamsun, Ibsen, Przybyszewski, and Nietzsche; however, his remarks about *Vesy* temporarily ceasing publication: "Vesy' priostanavlivajutsja" (p.192) are identical to the words attributed by Rice to Belyj: "Vesy' priostanavlivajutsja" (p. 185).

More importantly, the tone of this statement, particularly in the latter half, is clearly set by Ellis, who was actively involved in *Vesy*'s final year of publication. His influence is seen in "K čitateljam" in several areas: most strikingly in the choice of the pre-eminent representatives of Russian and European Symbolism, the simultaneously defensive stance (with constant references to Symbolism's enemies) and triumphant pronouncements accompanied by exclamation points, all fairly liberally sprinkled with Latin expressions. And the way in which Ellis' role in formulating this piece for *Vesy* can best be demonstrated is by comparing it with his chapter on Symbolism and the future.

In both pieces, for example, we see references to Bal'mont's extreme aestheticism, Brjusov's individualism and emphasis on contemplation, Blok's romantic tendencies, Belyj's Nietzscheanism and striving toward synthesis (*Vesy*, pp. 187-188; *Russkie simvolisty*, pp. 320-321), presented, moreover, in about the same order each time. The same is true of the listing of Western European heroes of Symbolism: Poe, Baudelaire, Mallarmé, Maeterlinck, Wilde, George (*V.*, 187; *R.S.*, 329-332). There is, in both works, a constant stress on Symbolism's enemies and the various inimical conditions, elements, influences, organs, and tendencies facing it (*V.*, 185, 186, 189, 190; *R.S.*, 324). In conjunction with the frequent allusions to Symbolism's opponents, however, there are equally forceful claims of Symbolism's victory over the dark forces of ignorance and calumny. In *Vesy*, for instance, Symbolism is compared to a

flame, whose importance is stressed by the words: "Vot, my pobedili!" and "Buduščee pokažet i opravdaet nas!" (p. 191). Ellis' formulation in his book is rather similar: "Nam byl dan ognennyj stolp... i my znaem teper' ego nazvanie. Èto simvolizm!" and "My verim v velikoe mirovoe buduščee simvolizma!" (pp. 327, 336). And where Prof. Rice notes that "Bely" does not call Russian Symbolism a school (the terms used in the *Vesy* piece are either *napravlenie*, *dviženie*, or *lozung*), Ellis clearly states that Symbolism is not a "literaturnaja škola" (p. 335).

Rather than ascribing the responsibility, moreover, to just one author, we should view this statement in *Vesy* as the product of collective effort, the work of a committee. It may have been that Belyj had some input into this journal's farewell, which appeared in March, 1910, but it is rather evident that Poljakov, the publisher, and Ellis, one of the major contributors (whose *Russkie simvolisty* came out only four months later, in July, 1910), were more closely involved in putting it together.

Once again, the message which can be derived here is simple enough, but it bears repeating in these cases: Be more careful. We should all pay close attention to the evidence needed to back up claims and generalizations, particularly those which in some way touch on such an extraordinarily active writer and public figure as Andrej Belyj.

Los Angeles, Occidental College

Places Visited by Belyj in Norway
Photographs by Ronald E. Peterson



Train station in Ljan, a suburb of Oslo. Belyj and Asja Turgeneva stayed in Ljan for five weeks in 1913. They would have seen the same view as above of the Oslo fjord from the train station.



This is the Grand Café in Oslo, which Belyj visited in 1913. Belyj considered this locale a significant place, as Ibsen made daily visits there.

Andrej Belyj's "Geteanum"
by Thomas R. Beyer, Jr.

Andrej Belyj's article "Geteanum" (Goetheanum) is reprinted here from the Berlin Russian language daily newspaper, *Dni*, 100 (February 27, 1922), pp. 6-7. The article is not cited in any of the standard bibliographies; yet it is of special interest to Belyj scholars. The date of the article is significant, coming one month before Belyj's historic final conversation with Rudolf Steiner in Stuttgart on March 30, 1923. Belyj's relationship to Steiner and Anthroposophy has been one of the more controversial aspects of the former's stay in Berlin from November 1921 until October 1923. Belyj's other major statement on Steiner and Anthroposophy came in his articles, "Iz vospominanij" and "Antroposofija i doktor Gans Lejzegang" published in *Beseda*, II. The latter was written in Harzburg and dated May 26, 1923, several weeks after the personal reconciliation of the two men.

Belyj's work on the construction of the first Goetheanum in Dornach is documented in a number of sources, including his own *Zapiski Ćudaka* and *Vospominanija o Ėtejneru*. What is clear from the article is the profound effect that the burning of the structure on New Year's Eve 1922 had on Belyj. As he notes: "This building was especially near to me; perhaps the most significant memories of my life are connected with it." This opinion is corroborated by Vera Lur'e, one of the women closest to Belyj in Berlin, who recalls that, he believed that his own head had helped serve as a foundation for the structure and had perished with it.

Most significant are Belyj's concluding words in the article: "We will construct the building: of new love, perfect peace and the brotherhood of peoples. The burning of the Goetheanum does not frighten us: it--

instills us with new strength: for the creation--of the Temple of John." Belyj would never return to Dornach and did not participate in the construction of the new Goetheanum which still stands there. Yet, his words were a reaffirmation in his belief in Rudolf Steiner and his teachings, which indeed Belyj restored to prominence in his own personal life and bore with him on his return to Russia.

Гетеанум

В ночь на первое января около Базеля, в Дорнахе, сгорело огромное здание, принадлежащее Антропософскому Обществу и построенное под руководством известного философа и антропософа Рудольфа Штейнера. Здание было одновременно и помещением высшей школы духовных наук, и театром; в общезнании называли его почему то "антропософским храмом", хотя ничего общего с храмом оно не имело, за исключением разве что вида: двумя бирюзовыми куполами своими "Вай" (так называли его мы) напоминал мощный храм.

Это здание стоит в памяти, как единственное осуществление нового архитектурного стиля, быть может, — грядущей эпохи; и во вторых: ряд интимнейших моральных переживаний меня тесно связывает с его формами, как участвовавшего в некоторой степени в постройке на протяжении двух с половиной лет.

И потому то: хотелось о нем поделиться мне несколькими воспоминаниями.

Здание было построено новыми средствами; все, начиная с фундамента и кончая огромными куполами, в нем было оригинально и необычно.

Центр здания — два больших круга, являющих сцену и зрительный зал: один круг (круг зала) — большой; другой — малый (круг для сцены); круги гармонически пересекались; над линией пересечения кругов возвышались огромных два купола в виде правильных полушарий;

особенно гармонично приподнималась линия пересечения полушарий; при воображаемом смыкании в них полушарий в шары, точки нижние этих шаров прикасались к полу сцены зала; меж полом и полушарием куполов возникали огромные деревянные стены, обложенные массивами из американского дуба (извне, изнутри); те массивы слагались из спрессованных между собой проклеенных тонких пластов, образующих деревянные глыбы; те глыбы изваяны были упорною семилетней работою резчиков (антропософов); и представляли собою единственную в мире скульптуру; извне, изнутри стены здания были утончены, проработаны лезвиями стамесок, и дерево здания поднимало игру перламутрово-желтых и перламутрово-розоватых тонов, долженствующих с течением времени переходить в серый тон, гармонирующий с серо-дымчатым бетонным фундаментом.

Купола представляли собою две пары друг в друга вписанных полушарий; над одной возвышалась другая, как бы образуя футляр; и она опиралась на стены; а внутренние полушария опирались на два мощных круга огромных колонн; была зала колончатая; был колончат круг стены; круг первый слагался четырнадцатью колоннами; второй из двенадцати мощных колонн; те колонны собою представляли гигантские пятигранники, едва обхватываемые двумя человеками и поставленные на шестигранниках деревянного цоколя (круг колонный со сцены от полу вставал непосредственно: цоколей не было); сочетание шестигранного цоколя с пятигранной колонной давало асимметрию; но каждая следующая колонна по отношению к предыдущей являла собою пятигранник,

иначе поставленный; так градация асимметрий в ее целом являла гармонию; впечатление охватывало при взгляде на четырнадцать колонных стволов, эти стволы будто пребывают в движении; будто они завертелись. Колонны увенчивались пятигранными капителями; капители и цоколи были тонко изваяны; несравнимые формы собой представляли угластые, гранные, ни на что не похожие чащи, цветы или змеи.

Там, выше--лежала на толстых колонных подъятиях прихотливая градация архитравов; они представляли собой не банки, лежащие на колоннах, а могуче изогнутые руки (локтями наверх), напрягавшие мускулы; между четырнадцатью колонн зала тринадцать изваянных архитравов, собсем ни на что не похожих, являли картину того же движения, что и колонны; казалось архитравы--напруженные движением мускулы ни на что не похожих существ; вот они распрямятся; и купол огромный--сорвется и--небо откроется. Такие же архитравные формы соединяли колонны на сцене, поднося круг взлетающей сцены к глубокому выгибу купола; тот купол был менее, нежели купол над залом; пол залы шел несколько под углом (вверх от сцены); как раз против сцены под архитравом (непарным) величественно возвышался изваянной оригинальной резьбой орган.

Архитравы изваяны были из разной породы деревьев, являвших собой иные оттенки цветов; от белого (с несколько зеленоватым оттенком) твердейшего бука к медовосолнечному желтоватому ясеню, через совсем красноватый оттенок стамесками обработанной вишни, через

фоназовый дуб к коричневатому темному дереву; и далее--перебой цветовой: белый клен, перламутрово-нежные тоны березы.

Градация этих цветов--была так гармонична; и ту же градацию, только в обратном порядке, являли собой деревянные колориты на сцене; там гранные формы, сплетаясь изощрением деревянных кристаллов, сливались в огромную пентаграмму, изображавшую Чело Века, как символ гигантского здания, которое формами изображает храм тела, соединенного с космосом; под пентаграммою, в углублении сцены, как раз против места органа, должно было стать монументальное деревянное изваяние Христа с вверх приподнятою рукой; концепция вся и лик статуи--неповторимы, единственны; лик же дал Штейнер (та статуя--спасена: не сгорела).

Огромные архитравы колонного зала изображали (как и колонны) стадии состояния космоса; и были посвящены они: Сатурну, Солнцу, Луне, Марсу, Меркурию, Юпитеру и Венере; мы во время работы для краткости называли колонны и архитравы светилami: "Вы где работаете?"-- "На Луне".--"Вы?"--"На Марсе".

Если стать посредине кругляющей залы, то первое, что предстало бы--окна (цветные триптихи), бросающие разноцветные отсветы; они были из очень толстого цветного стекла; фиолетового, ярко-красного, розового, зеленого, синего: в стекле были вырезаны фигуры; то--светопись (живопись светом): искусство, изобретенное Штейнером и

впервые осуществленное здесь; вечером, при электрическом свете, извне "Вай" был должен казаться огромнейшим, изнутри освещаемым фонарем.

К двум кругам основного скелета и спереди и в двух точках пересечения кругов были приставлены три массивных пристройки: порталы, являющие собой изнутри—ряды комнат; извне они были украшены тонкою, оригинальной резьбой; верх грандиозный порталов собой представлял деревянные лбы с с внутри вписанными гигантскими формами, изваянными с невероятным трудом; соединение куполов трех порталов в своем общем целом являло отчетливо схему креста с на нем вписанными кругами, или пожалуй являло огромную человеческую фигуру, по склону холмов распластавшую руки; таким представлялся "Вай" сверху.

Вся форма стояла на мощном бетонном фундаменте (первый этаж был бетон); там вставляли ряды очень странных, колончатых переходов и комнат.

Извне, как внутри, "Вай" собою представлял сочетание громадных изваянных форм; но всего незабвеннее были два купола, созерцаемые снаружи: легко и свободно они поднимались; они были сложены из бирюзовато-зеленого норвежского камня, меняющего колориты и отражающего, как море, оттенки небес; небо синее—купола отливали зеленовато-бирюзовым оттенком; бывают туманно-свинцовым оттенком; отчетливо фосфорели они под луной; розовели нежнейше—на зорях.

Мне здание это особенно близко; с ним связаны для меня несравнимые, может быть, самые значительные воспоминания жизни моей; здесь отчетливо я убедился, что есть коллективное творчество; здесь убедился я, что действительно существует конкретное братство народов. Я не хочу повторяться; все то, что я думаю об исчезнувшем Гетеануме,—уже сказано мной (Смотри: Андрей Белый: "Записки Чудака", Том первый): "Весною, зимою и летом—на сырости, в жаре, в прохладе, под едкими стрелами громкого солнца, в сырых бисеринках дождя, в хрусталях гололедницы, в снежинках, в крутимой ветрами пыли, на площадках внутри круглогранного зала, над пятигранной колонною—высоко—громоздя на лесах пирамидою ящики, забираясь на них, с риском рухнуть, сломав себе шею, но отдаваясь капризам стремительных линий, сшибая с них щепки, врезая в глубь деревянной свисающей массы на пятьдесят сантиметров и более, перепрокинувшись, свесившись вниз головой, а то вытянувшись и едва доставая руками до места работы, то сидя, то лежа,—поляки, британцы, французы, швейцарцы, голландцы, германцы, русские, жены их, сестры их (в бархатных перемазанных куртках, в заштопанных панталонах, в подоткнутых кое-как пропыленных юбченках, с закрытыми шарфами ртами от деревянной пыли)—мы работали, ударяя пятифунтовым молотком по огромной стамеске, для безопасности крепко привязанной к кисти руки. До войны еще ссыпались пестрые говоры девятнадцати наций Европы; и разносило под куполом громкое эхо задоры, и споры, покрытые стукотней молотков и крикливыми скрипами отбиваемых щепок; но из споров, само-

забвения выявлялись отчетливо формы растущих кристаллов...; печать мощи, окрепши, ветвилась нежнейшими песнями; сколько порывов вколочено в эти крутимые формами стены!

Воистину, глядя на них, можно было сказать:

"Вот любви!"...

Воистину: "братство народов окрепло в живом громыканье работы; над грозным потоком, залившим Европу, мы были вершиною Арарата в те дни"... ("Записки Чудака").

Или: "работали мы над архитравом 'Юпитера'; мы, бывало спешим на Юпитер; нам надо там еще кое-что подчистить; и--выпрямить линию плоскости; знаем: по шатким мосткам приподнимается скоро фигура...; остановившись перед нами и вскинувши на нос пенсне, доктор Штейнер, бывало, окинет летающим взором резную работу...; взяв в руки отточенный уголь, прочертит две линии, быстро схватив лейт-мотив вырезаемых граней: 'Вот тут сантиметра на два... тут снять'..." ("Записки Чудака")

Так работали здесь англичане, германцы и русские в годы войны--в совершенном согласии; а за пятнадцать всего километров уже начинался фронт западный (у границы Эльзаса); оттуда два года гремело непрерывно: стреляли из пушек.

Отсюда, от этой работы оторван был я: призывали меня на войну.

Сколько гадостей, низких клевет распространяли про нас все тупые и гадкие люди, не понимавшие порывов любви, охвативших нас здесь; объяснить им, что я пережил здесь незабываемые моменты--нельзя: человеческая косность безмерна. Все то, что писал я впоследствии, инспирировано атмосферой Дорнаха ("Котик Летаев", "На перевале", "Глоссолалия", "Звезда" и т.д.). Ограниченным людям, поставившим себе целью осмеивать нас, распространять клеветы на нас, не объяснить, что в сгоревшие ныне формы действительно вколотил я часть жизни (и--лучшую часть).

Клевета--одолела: почти установлено, что причина пожара--поджог.

Разсказывают, что когда провалились купола, то колонны пылали под небом, как свечи гигантские; формы, в которых мы вкладывали так много, соединяясь с кислородом, пресуществились в свет.

Иоанново здание соединилось со светом: вспылало: и взвезлось в атмосферу воздушную.

Но оно не погибло.

Мы--выстроим здание: новой любви, совершенного мира и братства народов! Пожар Гетеанума не запугает нас: он--лишь вливает в нас новые силы: к созданию--Иоаннова Здания!

Afterword by Olga Muller Cooke

As Belyj claims in the above article, the burning of the Goetheanum was the result of arson. Although this was the official finding, the details of the fire remain a mystery to this day. The sixty years which have elapsed since that fateful event have scarcely brought us closer to a full explanation as to what really happened on the night of New Year's Eve, 1922. In his *Počemu ja stal simvolistom...* (Ardis, 1982), Belyj recalls that he spent that evening with Gor'kij not far from Berlin. Typical of Belyj, who sought symbolic meanings in the most mundane circumstances, he remembers the unhazardous fire that erupted in his host's room: "stranno-veselyj vspyx sootvetst-voval kakomu—to duševnomu vspyxu; mel'knulo kakoe—to buduščee (v to vremja 'GETEANUM' pylal)." (p. 117). However, in his *Vospominanija o Štejneru* (Paris, 1982), there is a greater sense of menace associated with Goetheanum and the general surroundings of Dornach, Switzerland, namely, Belyj felt that the evil spirit of Ahriman had entered the ranks of the Anthroposophical Society. Whether or not he attributed the destruction of this "Temple of Love" to demonic powers cannot be known. However, Belyj does call the burning of the Goetheanum "their [Steiner's, his and their fellow anthroposophists'] crown of thorns." (p. 218). Albeit a well-worn image in Belyj's works, this Christological symbol also bears the imprint of Eastern thinking, insofar as Belyj interpreted Dornach's trials as karma (p. 242). In Belyj's understanding Dornach came to be linked with spies controlled by the European powers—that-be.

Then, perhaps, it will come as no surprise that one would write a study on the Ahrimanic powers of

the occult that were responsible for burning the Goetheanum. According to Trevor Ravenscroft in his *Spear of Destiny* (New York, 1973), the Nazis burned down the Goetheanum because Rudolf Steiner was considered Hitler's greatest enemy.

The following account is a brief encapsulation of Ravenscroft's views on Hitler's role in destroying the Goetheanum. Steeped in the occult and surrounded by adepts of demonic powers, Hitler, along with the leading Nazis, was especially threatened by Steiner's exceptional spiritual powers. Moreover, Steiner "was openly engaged in warning Germany of the secret aims of the Nazi Party." (p. 263). Thus, it was doubly important for the Nazis to liquidate Steiner. As an instrument of the Anti-Spirit, or Ahriman, if you will, Hitler planned an assassination attempt on Steiner, which failed. However, the Nazis were successful in setting the Goetheanum on fire, while "Steiner was giving an evening lecture to some 800 people inside it. The arson was committed by a German-Swiss watchmaker who was both a fanatical Nazi and a zealous member of an established Church." (p. 289).

If the Nazis did indeed burn down the Goetheanum for the reasons specified, one is compelled to return to Belyj's own presentiment, which by no means can be corroborated, that an evil spirit had entered Dornach: "i ja konstatiruju: VNE DORNAXA ÈTOGO NIKOMU NE RASSKAZEŠ'; ne xoču podat' povod nazvat' sebja sueverom; no—proteklo uže 13 let s oseni 15-go goda, kogda mne kazalos', što ZLAJA SILA, pojavljajas' sredi nas, edva li ne voočiju delalas' vidnoj—NE MNE ODNOMU." (*Vospominanija o Štejneru*, p. 242).

Andrej Belyj: A Bibliography since 1964
Addenda to 1983
Compiled by Julian Graffy

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V. Corrigenda to the 1983 Bibliography

1. Ajzatulina–Silard (p. 28) and Silard (p. 54): for both of these read Szilard, L. And see above under addenda.
2. Baxrax (p. 29): place of publication for the second article is Paris and not Toronto (as stated on p. 17).
3. Crookenden (p. 34): this is a publication of the chapter "Simvolizm" from *Istorija stanovlenija samosozna juščej duši*, with introduction pp. 39–40 by J. Crookenden.
4. Florenskij (p. 38): pp. 149–168.
5. Il'in (p. 42): for 1982, pp. 311–316 read 1980, pp. 311–313.

6. Pustygina (p. 53): second article is pp. 86–114.

7. Silard (i.e. Szilard) (p. 54): article "K voprosu ob ierarxii..." published in Cologne.

8. Steinberg (p. 56): correct title of first entry is "Colour and the Embodiment of Theme in Bely's 'Urbanistic' Novels."

The First International Symposium on Andrej Belyj

The University of Bergamo, Italy, sponsored "The First International Symposium on Andrej Belyj" in September 1984. Professor Nina M. Kauchishvili of the University of Bergamo organized it with the assistance of Professor Tatiana N. Nicolescu, and several other instructors at Bergamo. The papers were read in English, French and Russian. The program consisted of the following papers:

September 14th

9:30 First Session. Chairman: G. Nivat

- V. Alexandrov, "Andrej Belyj and the Symbolist Novel"
- F. Kozlik, "Andrej Belyj: vers la définition fondamentale du symbolisme"
- I. Piskunov, "А. Белый и проблема необарокко в литературе XX века"
- A. Flaker, "Победа шута над теургом: "На горах" и "Ананас""
- P. Cazzola & L. Ferrari, "Il Gogol' di A. Belyj"
- N. Trifonov, "Information about Soviet Belyj Studies"

3:00 Second Session. Chairman: C. De Michelis

- F. Malcovati, "Andrej Belyj et la crise du théâtre"
- A. Tamaščenko, "А. Белый и Марина Цветаева. Проблема стихотворного ритма"
- I. Smirnov, "Рецензия творчества А. Белого в поэзии Пастернака"
- J. Malmstad & R. Maguire, "The Legacy of A. Belyj: The Case of Zamjatin's Мы"
- J. Elsworth, "The Function on Rhythm in Маски"

September 15th

9:30 First Session. Chairman: A. Flaker

- G. Nivat, "Искусство видеть мир у Андрея Белого"
- Z. Yurjeff, "Космическая тема у Белого"
- A. Siclari, "Il neokantismo nel pensiero di Belyj"
- M. Deppermann, "Belyj and Dilthey: Esthetics of Experience and the Concept of "переживание"
- R. Casari, "Персонаж у раннего Белого: Хандриков из третьей симфонии"
- J. Verč, "Некоторые историческо-теоретические вопросы ритмической прозы"

4:00 Second Session. Chairman: V. Alexandrov

- N. Bogdanov, "Самокритика символизма"
- C. De Michelis, "Путешествие Белого по Италии--
Путевые заметки"
- W. Potthof, "On Belyj's Путевые заметки"
- L. Magarotto, "А. Белый и Табидзе"

September 16th

9:00 First Session. Chairman: V. Piskunov

- A. Skaza, "A. Belyj e la teoria del grottesco nel novecento"
- J. Catteau, "Le grotesque dans *Pétersbourg*.
Le carnaval dans l'Apocalypse"
- A. Kovacs, "Принципы повествования в романе А. Белого Петербург"
- L. Szilard, "Между Богом и грамматикой (еще о Петербурге)"

M. Ljunggren, "An Unknown Prototype of Nikolaj Ableuxov in *Peterburg*"

Z. Roganova, "Трудности перевода произведения А. Белого Петербург"

2:30 Second Session. Chairman: J. Malmstad

M. Jovanović, "Структура и поэтика Московской дилогии"

A. Steinberg, "Время и пространство в романе Белого Москва"

T. Nicolescu, "Особенности пространственного видения в поздних романах Белого"

N. Natov, "Значение метафоры 'маски' в романе Маски"

A. Khuzhvaj, "Некоторые элементы соответствий между мотивными структурами и системами символических деталей в Петербурге и

Other Voices, Other Room Truman Capote"

Columbia University Symposium on Andrej Belyj

The following report is from Professor John Malmstad, who chaired a symposium on Andrej Belyj at Columbia University in June, 1984:

My idea was to invite specialists to do a paper on one work or one area of Belyj, the result being a kind of monograph written by many hands. All the papers had come in by mid-April; they were then xeroxed and sent to all participants. When we gathered in June (11-15), we discussed all the papers; there was no reading. Each paper got a morning or afternoon for intense discussion. Everyone had prepared carefully and we all, I think, benefited from the discussions. The discussion and comments should help in the revision of the papers before publication.

Here are the participants:

Roger Keys--the "Symphonies"

Maria Carlson--*The Silver Dove*

Robert Maguire and John Malmstad--*Petersburg*

Vladimir Alexandrov--*Kotik Letaeu* and related works

John Elsworth--the *Moscow* novels

G.S. Smith--the Poetry and Verse Theory

Steven Cassedy--the Theory of Symbolism and Literary Theory

Lazar Fleishman--the Memoirs

The collection in final form will also contain my introduction, as well as a translation by Robert Maguire and myself of Dmitrij Maksimov's memoir piece about Belyj. The tentative title is "Andrej Bely: Spirit of Symbolism."

Caricatures of Belyj
Contributed by Thomas R. Beyer, Jr.



From *Veretenyš*, No. 3, November 1922.

A Silvery Date at the Truthful Vino Café
Bits of a Conversation between
Andy Belly and Love Block
by Ragnvald Knurlien

- A. B.: Well, whattya think, Love, swell place, huh?
- L. B.: Sure is, Andy, I'm real glad you brought me here. All Sasha talks about is some all-night drugstore on Fonar Street. He's a real drag sometimes.
- A. B.: Wanna hear my new poem, "Vertical Horizons in Chocolate Skies?"
- L. B.: Ooh, Andy, you're so scientific. My daddy wanted me to find an engineer type, but I think he spent too much time on those dumb charts.
- A. B.: Hey, Lube, listen to the jukebox, it's Connie and the Belmonts singing their latest, "Be Like the Sun, Baby."
- L. B.: Who's that Stranger over there?
- A. B.: That's Zina the Hippy. Hates decadents, but I wonder why she always dresses like a man. Her husband Dim has cute slippers with the pom-poms, remember?
- L. B.: Yeah, he's a real nerd, even though he claims to know why Lenny and Lisa were so jocund.
- A. B.: You know, Love, I just couldn't sleep last night. It must be true what they say, that no self-respecting literator can go to sleep before he gets his quota of five or six little horrors every day.
- L. B.: Oh... What's on the menu tonight, Andy? Look, they're serving candied rat with exhausted toads' milk, sounds yummy. Wanna get some?
- A. B.: Oh, Lube, why don't we split for Italy? I want to start a rock band there, Andy Belly and the Frenzies, pretty neat, huh? And you could shave your eyebrows and sing lead with the group.
- L.B.: I don't know; Annie and Alex tried that, but she had a train accident.

- A. B.: But I already have a title for the album: Glossy Lollies, and the lead single: "Ich bin Iesus Christus." Pretty mystical, huh?
- L. B.: Where do you get your mysticism, Andy?
- A. B.: At a dime store; it's called Wooly's Mystical Novelties.
- L. B.: Andy, who's that fellow over there with the wild plaid suit?
- A. B.: Who, him? That's the Marble Fly. He plays with Nicky Gummy and the Acme Hyperbores. You know, I have a strange feeling he's gonna call me a fool after I die.
- L. B.: Speaking of dying, there's some woman coming towards you with a gun, and there's a guy following her wearing a tux; he looks like an undertaker.
- A. B.: Oh, that's just Nina and Brushoff. They must have mistaken me for some Fiery Angel. Don't worry about them. Say, what about a date tomorrow, Luv?
- L. B.: I can't, Andy. I promised to go out with George Chlk, he sings with the Misty Anarchists at the Golden d'Or.
- A. B.: Well, how about later tonight then, my place or yours?
- L. B.: Yours, Andy. You know I feel I can really let my hair down with a guy like you.
- A. B.: Oh, Love. You're a real Beautiful Lady.

News from the Front

Maria Carlson writes from Moscow that: "Sovetskij pisatel' is planning a book of essays about Belyj; no date for publication, however."

*

Stanley Rabinowitz of Amherst College informs us that he will have three translations of Belyj criticism in his anthology *The Noise of Time: Russian Literature and the Critics, 1891-1917*, which Ardis will publish in 1985. The three pieces are:

- 1) N. Berdjaev, "Russkij soblazn -- Po povodu *Serebrjanogo golubja* A. Belogo"
- 2) N. Berdjaev, "Astral'nyj roman: Razmyšlenija o romane A. Belogo *Peterburg*"
- 3) V. Ivanov, "Vdoxnovenie užasa -- O romane Andreja Belogo *Peterburg*"

*

Vladimir E. Alexandrov of Harvard University writes that his book, *Andrei Bely: The Major Symbolist Fiction* will be published by Harvard University Press next spring.

*

From Virginia Bennett of the University of California, Davis, comes a report on her work in progress, which includes a book length study of *Petersburg*.

*

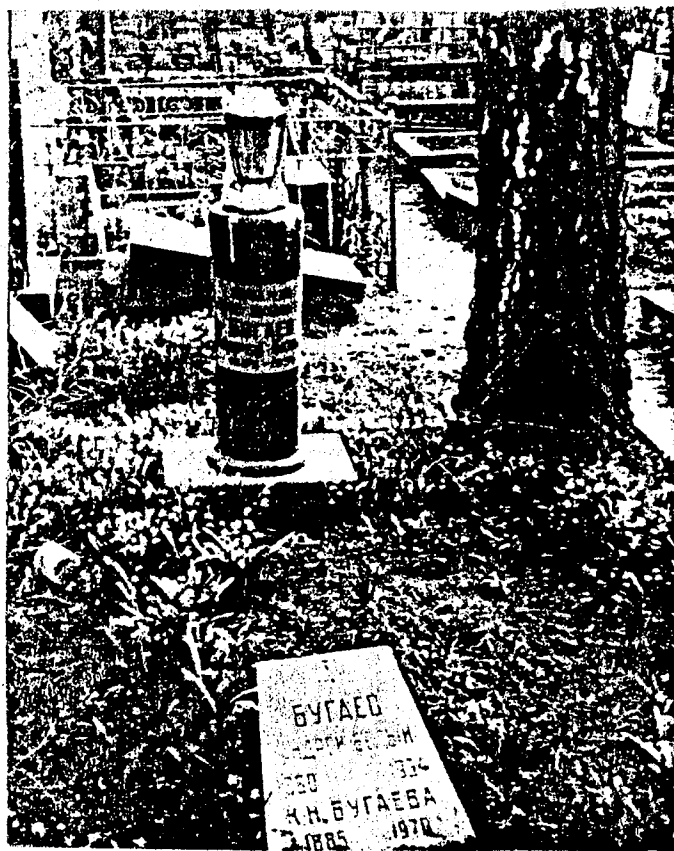
John Malmstad of Columbia University reports that *Gibel' Senatora* will now be published by Berkeley Slavic Specialties and not by Presse Libre as originally planned. As for Volume I of the Belyj Variorum edition, Fink Verlag plans to have the first part of Volume I ready "by the end of this year." However, Professor Malmstad adds: "I will believe that part 1 is out when it is on my desk. It contains my 62 page preface and introduction, as well as *Zoloto v lazuri* and *Pepel*."

*

Two collections due to appear soon will include articles on Belyj. *Poetry, Prose and Public Opinion of Russia 1850-1950, Essays Presented in Memory of Dr. N.E. Andreyev*, edited by W.J. Harrison and A. Pyman, will include an article by John D. Elsworth. And *Festschrift für J. Holthusen*, edited by W. Schmid, will include an article by Boris Christa.

*

Steven Cassedy of the University of California, San Diego, writes that UC Press has accepted his book, *Selected Essays of Andrey Bely* for publication.



Belyj's grave in Novodevichi Monastery, Moscow.
Photograph by George Cheron.