

The Andrej Belyj Society



Newsletter

Number 1

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THE ANDREJ BELYJ SOCIETY NEWSLETTER

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CONTENTS

A Word From the Editor	2
Andrej Belyj Society By-Laws	3
Andrej Belyj Society Meetings	5
Abstracts of the Second Annual Belyj Society Program	7
Principal Items in Belyj's Soviet Archives	14
Belyj Dissertations 1972-1982	17
News From the Front	18

A Word from the Editor

This is the inaugural issue of the Andrej Belyj Society Newsletter, which, at present, is envisioned as an annual publication. The primary aim of the Belyj Society is to promote the study of Belyj. To this end, the Newsletter will support the annual Belyj Society program and enable people engaged in the study of Belyj and related fields to share news of their research. This Newsletter will be what its members make it.

It is greatly encouraged to send whatever materials might be appropriate; this includes abstracts of papers read at conferences and symposia (abstracts should be restricted to 300 words); short academic notes; news of research and projects; periodic bibliographical material, particularly manuscript holdings; announcements of publications, etc.; in short, any information that can assure members to keep abreast of what is going on in "Belovedenie" around the world. For example, the 1983 issue of the Newsletter will feature a complete Belyj bibliography, that is, post-Anton Hönl's thorough bibliography in his Andrej Belyjs Romane. Another feature such as an inquiries page will be useful for those of us who need to address a problem to a wider audience (be sure to include your name and address, so that a respondent can answer your inquiry directly). Certainly, bits of academic gossip are welcome as well.

I would like to take this opportunity to thank Ronald E. Peterson of Occidental College and Steven Cassidy of UC-San Diego for their assistance and special thanks goes to Ron Balestrieri, the Graduate Student Association President at UC-Riverside and Christie Hammond, the Journal Secretary for the Department of Literatures and Languages at UC-Riverside.

Andrej Belyj Society By-Laws

I

Name

The name of the Society shall be the Andrej Belyj Society.

II

Purpose

The purpose of the Andrej Belyj Society shall be to provide a forum for the exchange of views amongst scholars interested in Belyj. To pursue this purpose the Society shall meet annually under the auspices of AATSEEL and publish an annual Newsletter.

III

Membership

Membership shall consist of two categories: Individual and Institutional. Individual members shall, upon payment of the annual membership fee, become active members, have the right to vote at annual meetings, receive the annual Newsletter and be eligible to hold offices. Institutional members, which shall consist of universities, libraries and other institutions, shall, upon payment of the annual membership fee, receive the annual Newsletter and all information regarding the Society, but they shall not have the right to vote or hold office.

IV

Officers

The officers of the Society shall consist of a President, Vice-President and Editor-Treasurer. The Executive Council shall constitute these officers. The President shall serve a one-year term and shall conduct the annual business meeting. During his/her term the President shall act as the panel chairman of the annual program and shall select the papers to be read at the next meeting. The Vice-President shall be elected yearly by the membership at the annual meeting. He shall represent the President if the latter should be absent. Upon termination of his/her term, the Vice-President shall automatically become the

President of the Society. The Editor-Treasurer shall be appointed by the Executive Council. He/she shall be responsible for publishing the annual Newsletter and any other materials published by the Society. The Editor-Treasurer shall also keep the records of the Society and supervise the funds.

V Meetings

The Andrej Belyj Society shall meet annually at the annual AATSEEL meeting. The meeting shall consist of a business meeting and a program of scholarly presentations. The President shall conduct the business meeting and set up the program. In the absence of the President, the Vice-President shall conduct the meeting. The meeting shall be open to the public; however, voting shall be restricted to members of the Society. Those members present at the meeting shall constitute the quorum necessary to carry on business matters.

VI Amendments

These by-laws may be amended. Amendments to the by-laws shall be presented to the membership of the Society and shall be ratified by a simple majority of votes of those present at the meeting of the Society.

VII Enabling Clause

These by-laws shall be effective immediately after approval of a simple majority of those present at the business meeting.

The Andrej Belyj Society Meetings

The Andrej Belyj Society held its inaugural meeting at the Roosevelt Hotel in New York, December 28, 1981 under the auspices of the American Association of Teachers of Slavic and East European Languages. Officers for 1982 are: Gerald Janecek (University of Kentucky), President; Thomas R. Beyer, Jr. (Middlebury College), Vice-President; Olga Muller Cooke (University of California-Riverside), Editor-Treasurer. The program included:

Chairman: Pierre R. Hart, Louisiana State University

"Andrej Belyj's Peterburg, James Joyce's Ulysses, and the Symbolist Imagination"

Alexander Woronzoff, Smith College

"Anthroposophy in Belyj's Narrative Poems"

Catherine Kulešov, University of Minnesota

"The Humorous Profanation of the Sacred in Belyj's Moscow Novels"

Olga Muller Cooke, UC-Riverside

Discussant: Gerald Janecek, University of Kentucky

The Business Meeting followed the program. The officers decided on membership dues of \$5 for both individual and institutional members. It was agreed by all those in attendance that the dues would go towards the publication of the Newsletter.

A number of other papers on Belyj were read on different panels at the AATSEEL meeting: Virginia Bennett (UC-Davis), "Nietzschean Esthetics in the Critical Articles of Andrej Belyj, 1904-1908; Vahan D. Barooshian (Wells College), "Andrej Belyj's 'Armenija'."

The second annual meeting of the Andrej Belyj Society will be held at the Americana Congress Hotel in Chicago on Wednesday, December 29, 1982. The panel program includes:

Chairman: Gerald Janecek
Secretary: Thomas R. Beyer, Jr.

"Toward the Major Novels: Belyj's Symphonies"
Vladimir Alexandrov, Harvard University

"The Sphinx (10) (99 Wands): An Excursus on Applied Theurgy"
Maria Carlson, Moscow

"Toward a Unified Theory of the Aesthetic Object in Andrej Belyj"
Steven Cassedy, UC-San Diego

"Andrej Belyj and Boris Pasternak"
Ronald E. Peterson, Occidental College

"An Overview of Belyj Scholarship"
Thomas R. Beyer, Jr., Middlebury College

Discussant: Catherine Kulešov, University of Minnesota

This year the Belyj Society will elect a Vice-President to succeed Thomas R. Beyer, Jr., who will become President in 1983, at the conclusion of the term of President Gerald Janecek.

Other papers on Belyj which will be read on different panels are: Olga Muller Cooke, "Klavdija Bugaeva's Vospominanija o Belomj;" Per Dalgaard (University of Alberta), "Belyj and Aksenov, in the Tradition of Gogol;" Pierre Hart (Louisiana State University), "Keeping Time in Belyj's Symphonies."

Abstract: Toward the Major Novels: Belyj's Symphonies by Vladimir Alexandrov

The Four Symphonies can be examined from the point of view of attempts on Belyj's part to develop a satisfactory symbolic method in prose narratives. The First and Fourth Symphonies are failures because Belyj did not succeed in creating communicable symbols in either one, even though he apparently tried to implement the theoretical formulations he later collected in Simvolizm, as well as other writings. In the First he stresses the narrator's and characters' intentionally vague emotional states, but fails to "incarnate" them in concrete imagery, or a unique "thingness" that might engross a reader. In the Fourth Symphony the opposite imbalance obtains: detailed, vivid imagery generated by the narrator's and characters' perceptions is abundant, but is not imbued with an adequate emotional or ideational content that would allow the reader to become involved in deciphering the hidden meanings in the text. In the Second Symphony Belyj successfully fills his world with specific imagery and charges it with symbolic meaning by suggesting that a transcendent force operates behind all earthly phenomena. But the work falls apart into two unequal segments because the Absolute in the first part is Schopenhauer's Will, while in the remaining three it is a Solov'evian apocalypse. The general symbolic method of the Second Symphony, however, becomes that of Serebrjanyj golub' and Peterburg. In the Third Symphony Belyj attempts something he would never try again: he presents an unmediated vision of an ideal, atemporal, (Nietzschean) mythic world in the first part of the work, which then is made to shine through the "real" world of Xandrikov in the remaining two parts and give it symbolic meaning. Without the first part and its privileged view of a transcendent spiritual realm, the remaining two approach the more successful passages in the Second Symphony and adumbrate Belyj's later works, especially Kotik Letaev. Both the Third Symphony and Belyj's third novel present comparable visions of characters completely in thrall to the otherworldly--more so than in the other Symphonies or the first two novels.

Abstract: "The Sphinx (10) (99 Wands)":
 An Excursus on Applied Theurgy
 by Maria Carlson

In his theoretical articles, Belyj brings up the notion (culled from traditional occultism) that "creation" begins with theurgy, the pronouncement of the creative, metaphysical Word (the sound that creates the cosmos), then proceeds to naming, the organization of cosmic sounds into meaningful forms that organize man's perception of the surrounding world. Belyj claimed to have "heard the sounds of Silver Dove" in 1905-6, although these sounds were not "named" until 1909, when the novel was written. What interested me was: were these sounds for Belyj personal and thus arbitrary, or universal and thus fixed? And if the latter, on what did Belyj base them? And how are they to be worked into a literary form? The answers to these questions appear in the horoscope that the adept Shmidt casts for Petr Dar'jal'skij.

When Belyj's generation was casting horoscopes, it did not use the revised "scientific" system popular today, but the very old Tarot System as described in Paul Christian's Histoire de la Magie (1870), the very book that Belyj used to cast with (his notes from this particular volume are in the Manuscript Division of the Lenin Library with his horoscopes). I am not going to describe the Tarot System in detail right here, but the point of the thing is that the meaning of certain important houses of the horoscope is discovered by determining which of 22 Major Arcana are associated with those houses. Now: the 22 Major Arcana have triple meanings (divine, intellectual, and physical); they are based on an ancient "Alphabet of the Magi," supposedly preserved in Kabbalism and astrology, and thus have letter equivalents as well. These letters from this occult alphabet are the sounds of the cosmos; they are theurgic.

To summarize: Shmidt mentions particular Arcana while reading Dar'jal'skij's horoscope for him. By going back to the book Belyj used to construct that horoscope, we can determine the letter and meaning associated with all the Arcana named in the text. These are not at all arbitrary. The letters happen to correspond to the specific sound complexes of Silver Dove (theurgy) and go on to be

incorporated into the names and key words of the novel (naming), while the meaning of the Arcana generates themes and plot (showing how this works would constitute the bulk of the paper).

(One isolated example by way of illustration: Arcanum XII appears in Dar'jal'skij's horoscope; its letter is L, which goes into the important sound complex G-L-B (golub', goluboj, glub', glubokij, etc.); its meaning is The Sacrifice: Violent Death, which is the fate that awaits Dar'jal'skij. The others work in the same fashion.)

Voilà. Practical (applied) Theurgy.

Thus Silver Dove grows out of the "sounds of the cosmos" (as they are represented by the "Alphabet of the Magi"). Belyj's inspiration is a specific occult system based, in the case of Dove, on astrology, which in 1909 Belyj called "the crowning wreath of a system of metaphysical, Kabbalistic, and theurgic sciences."

Abstract: Toward a Unified Theory of the Aesthetic Object in Andrej Belyj
by Steven Cassedy

Previous treatments of Belyj's aesthetic theory have largely concentrated on Belyj's symbolism seen in its totality as a world-embracing philosophical system. Few accounts exist, however, of Belyj's work in aesthetics as it concerns more specifically aesthetic questions: the nature of the creative process, the status of the aesthetic object, the nature and dynamics of the experience which the object causes. This is primarily because of Belyj's own obsessive tendency to enlarge the scope of microcosmic problems to macrocosmic proportions, a tendency which is all too clear in a major part of his theoretical work. The problem is compounded by an apparent dichotomy in Belyj's theoretical writings: "world-view" writings such as "Emblematika smysla" or "Simvolizm kak miroponimanie," which leave specifically aesthetic problems behind in favor of quasi-mystical absolutes and universals, seem at first to have little in common with the formalistic essays ("Princip formy v èstetike," the four metric studies in Simvolizm), where Belyj's concern is with establishing an exact, experimental "science" of aesthetics.

The key to the global unity of Belyj's system and to its applications to concrete problems of aesthetics lies in what I consider to be the core of "Emblematika smysla": Section 16 (Simvolizm, pp. 111-118), which contains Belyj's exposition of the logic of the "pyramid." In order to arrive at the Absolute, Unconditioned which crowns the pyramid (the triangle of Value, whose apex is the embodied Symbol), Belyj proceeds upward through the various areas of human endeavor on the left side of the diagram (representing cognition, poznanie) and then on the right side (representing creation, tvorčestvo). The ascent represents a move through increasingly higher levels of sublimation or transcendence, and the final step, the Symbol, is attained by making a mystical leap from the last level of activity still containing a degree of immanence to the highest, purest level of transcendence. Following this leap, says Belyj, Value now infuses everything below it, and it is necessary to return back down the sides of the pyramid through increasing levels of immanence. Each succeeding field of endeavor now contains an additional level of immanence which the previous one lacked.

This entire movement--from immanence to transcendence and back--is perhaps the fundamental trait of Belyj's thought. For Belyj every form of human activity involving meaning (creation, cognition) necessarily contains a component of transcendence (the "emblem of value," or the symbolic quality) and a component of immanence, or hypostasis (the embodied form). Aesthetic creation, which appears relatively low on the pyramid, thus has its emblem of value in the "Form of symbolizations," and its emblem component in the form and content of images (form and content being understood in their traditional, banal sense, as dual components of the sensuously apprehended product of aesthetic creation).

How does this now apply to specific problems concerning the aesthetic object? In the novel Petersburg Belyj will make it clear that cerebral products must be understood as the genetic result of a process of hypostatization, starting with the "incursion into us of unknown forces," and proceeding through increasing levels of immanence (from the "cranial box" to spatial figures to a quasi-phenomenal existence in the real world). This seems to be the sense of prazdnaja mozgovaia igra.

The same point, that creation is a descending movement through levels of immanence, is made in "Princip formy v èstetike," where Belyj undertakes the Kantian task of discovering an underlying plan (like the Kantian "schema") which serves as a model for, and logically pre-exists any concrete instance of aesthetic creation (a particular painting, poem, etc.). Like Apollon Apollonovič, the artist, perhaps unwittingly, proceeds from a level of transcendence which is hypostatized when he produces an aesthetic object.

This is where Belyj's formalism comes in. For it is clear that, if aesthetic creation means a process of starting at a level of relative sublimation and arriving at a level of relative immanence in the embodied artistic symbol (small s), then it must be that aesthetic perception is a matter of recovery which starts at the immanent level of the sensuously embodied symbol and proceeds back to some level of transcendence which underlies and precedes it. This, after all, is the thrust of the metric essays, where Belyj's quest for formal abstraction involves the same distancing from immanence as in the ascent along the pyramid. For here the literary object is treated as an immanent entity which must be reduced to a preceding

level of abstraction, to its ideal "form." Belyj's willingness to neglect initially the "content" (traditionally understood) of the poems he analyzes, and subsequently even the implications of his graphs and geometric figures for an appreciation of the poems (see my article on Mallarmé and Belyj) is an indication that he considers his task to be one of reduction: it is as though substituting a geometric pattern for a poem is a first step in the direction away from immanence, hypostasis, towards an insubstantial, transcendent form behind the literary aesthetic object.

The clue to a unified theory of the aesthetic object in Belyj is to treat the aesthetic object as a human product endowed with meaning which consequently presents levels of both transcendence and immanence. An approach to the object will thus involve the kind of ascending and descending movements which Belyj follows in his derivation of the absolute Symbol. The actual creation, or production, of an aesthetic object is a descending movement towards hypostasis, while the reception of that object requires an ascending movement towards abstraction and transcendence. To the extent that aesthetic reception is an ascending process of recovery, whereby a primal level of formal abstraction is sought as the "true" work of art, we can see the sense of Belyj's equation of the notions of form and content. The statement, "Form is content," is an analytic proposition: the notion of content is already contained in that of form, which is to say that the true content of the aesthetic object is not what we traditionally understand by content, but rather lies in its ideal form. This, in the end, is why Belyj's formalism may ultimately be reconciled with his symbolism: both systems are founded on the underlying notion of the inherent dualism of the artistic symbol (or aesthetic object) and the capacity of the human subject to move in the direction of either pole of that dualism.

Abstract: Andrej Belyj and Boris Pasternak
by Ronald E. Peterson

This paper deals with the personal and literary relationships of Andrej Belyj and Boris Pasternak. Despite the importance of these two writers and their interactions during a period of nearly two and a half decades, from 1910 to 1934, relatively little has been written on this subject. One important aspect of these relations that is examined is the resemblance between Belyj and an important character in Pasternak's Doktor Živago, Nikolaj Nikolaevič Vedenjajin, Živago's Uncle Kolja.

Other scholars have suggested, with some justification, that Nikolaj Berdjaev or Aleksandr Skrjabin could have served as the prototype for this character, but evidence is offered in this paper to show that the parallels between Belyj and Nikolaj Nikolaevič are more numerous and significant. Pasternak, who idealized Belyj while still at the Gymnasium, met the Symbolist poet in 1910, and according to some accounts, "appeared" or "participated" in meetings of Belyj's rhythmic circle that had been formed in connection with the Musaget publishing house. Pasternak denied "attending" the functions of this circle. In the paper, I deal with this dispute and the significance of Pasternak's possible participation in Belyj's poetic investigations.

There is no disagreement that Pasternak and Belyj worked together most closely just after the Revolution, especially in 1918, that they published works in the same short-lived periodicals, and that they discussed the publication of a journal with the title Tri Borisa (with Boris Pil'njak as the third participant) in the early 1920's. This period of close cooperation was later reflected in Pasternak's concern for Belyj around the time of his death, his active participation in his funeral, and in the financial and moral support he extended to Belyj's widow, Klavdija, in the late 1950's. And Pasternak's recollections about Belyj helped to shape a character for a work that served as the capstone of his career.

Principal Items in Belyj's Soviet Archives

Julia Crookenden of the University of Sussex has provided an important inventory of Belyj's papers from the Bonč-Bruvič archive in the Manuscript Division of the Lenin Library in Moscow. Apparently, Bonč-Bruvič asked Belyj to present an archive for the Central Literary Museum in Moscow. On May 28, 1932 Belyj sent Bonč-Bruvič a letter containing an inventory of the main works which he proposed to present to the Museum. This letter is held in the Rukopisnyj Otdel Biblioteki imeni Lenina (ROBL). The inventory of his archive lists what Belyj calls his "osnovnoj material" (369.26.9). The figures stand for Archive-Inventory.Item. Other sources for some of these manuscripts are Central'nyj Gosudarstvennyj Arxiv Literaturny i Iskusstva (CGALI) in Moscow and Rukopisnyj Otdel Publ'čnoj Biblioteki imeni Saltykova-Ščedrina (ROPB) in Leningrad. The latter only lists Archive and Item. According to Miss Crookenden, the following list "really contains the principal items in the archives, except "Gibel' Senatora" and all the correspondences. But it is how Belyj saw his basic archive. That is important." She promises to send a more extensive list of Belyj's archives in the Soviet Union for the next issue of the Newsletter.

- 1) "Zovy vremen," an unpublished collection of verse which, Belyj writes, are technically his most accomplished verse (the autographs of Vols. I and II are at CGALI, 53.1.4,9; an autograph and a copy in Klavdija Bugaeva's hand are at ROPB, 60.143).
- 2) "Putevye zametki," rough outlines of Belyj's African travelogues of 1911 (an autograph of the chapter "Ot Port-Saida do Kaira" is in the ROPB, 60.20; an autograph of the chapter "Kair" is in CGALI, 53.4.2).
- 3) "Počemu ja stal simbolistom i počemu ja ne perestal im byt' vo vsech fazax moego idejnogo i xudožestvennogo razvitiija," described by Belyj as a "sociological autobiography or diary" and not to be published in his lifetime (the autograph is in CGALI, 53.1.74; the final typed copy is in a private archive).

- 4) "Krizis soznaniya," written in 1920, which Belyj later insisted did not reflect the ideological views of its author, not to be published in his lifetime (the autograph is in CGALI, 53.1.65; preliminary drafts are in the ROBL, 25.3.6).
- 5) "Lev Tolstoj i soznanie," Belyj's fifth "Krizis," analyzing Tolstoj as a teacher and thinker, not to be published in his lifetime (the autograph is in CGALI, 53.1.81 under the title "Lev Tolstoj i kul'tura soznaniya").
- 6) "Moskva-drama," Belyj's dramatization of his novel (preliminary outlines are held in CGALI, 53.2.6).
- 7) "Načalq veka," the second half of the three volumes of memoirs, written in Berlin in the early twenties, chapters IX and X of Vol. III not to be published in Belyj's lifetime (typescripts with amendments and corrections in Belyj's hand are held in CGALI, 53.1.25-27 and in the ROPB, 60.11-14).
- 8) "Osnovy moego mirovorenija," an article dated 1922 reviewing Belyj's thought in the years 1914-1922 (the typescript with Belyj's handwritten corrections and amendments is in CGALI, 53.1.69).
- 9) "O probleme značeniya poznaniya," the first part of a planned book of four parts which, Belyj writes, he does not want to be published (a very rough draft is in CGALI, 53.1.73 and a typescript is held in the ROBL, 25.35.65 with the title "Očerok antroposofii").
- 10) "Princip ritma v dialektičeskom metode," the introduction to an unpublished work on rhythm (the typescript with Belyj's written corrections and amendments is in CGALI, 53.1.73).
- 11) "Konspekt i nabroski k otročeskoj misterii (drame) Antixrist," written in 1898 (preliminary drafts are in CGALI, 53.1.12).
- 12) "Vospominaniya o Žorese," the ending of which Belyj had lost (unlocated).

The last two principal items in the inventory are listed as collections of miscellaneous papers. The first of these items consists of: a month by month diary of the years 1900-1931, recording details of Belyj's personal life, the society he lived in, and his teaching and literary activities (this undoubtedly is the item in CGALI, 53.1.100 listed as "Rakkurs k dnevniku," which is for an unspecified reason never available for readers in CGALI); some autobiographical writing, "Material k biografii (intimnoj)," CGALI, 53.2.4, containing fascinating details about Belyj's life in Steiner's circle and much else. The second item consists of miscellaneous papers relating to Belyj's lecturing activity over the years and comprises 332 pages. Amongst them is "Sebe na pamjat'. Perečen' pročítannyx referatov, publičnyx lekcij, besed na zasedanijax...s 1899 do 1932 goda," CGALI, 53.1.96; and synopses and texts of various lectures.

In a second letter to Bonč-Brujevič of July 20, 1932 (also held in the ROBL, 369.26.9) Belyj mentions two further items that he was considering including in his inventory. They are: the long manuscript analyzing West European culture from an anthroposophical standpoint, "O samosoznajuščej duši;" and a "portrait" of Rudolf Steiner. These two items were not presented to the Central Literary Museum. The first remains in a private archive, although a very rough and fragmented outline of the work is held in CGALI, 53.1.71, and a slightly more detailed outline in the ROPB, 60.31, both with the title "Istorija stanovlenija samosoznajuščej duši." There is also a copy of this manuscript in ROBL. The second item was later presented by Klaydija Bugaeva to the ROBL, where it is listed as "Rudolf Štejner" (25.4.2).

Belyj Dissertations 1972-1982

- 1972 Carol Anschuetz, "Word Creation in Kotik Letaez and Křeščenjy kitaec," Princeton University
- 1973 Anton Kovač, "Andrej Belyj: The 'Symphonies' (1898-1908): A Re-Evaluation of the Aesthetic-Philosophical Heritage," Stanford University
- 1974 Thomas R. Beyer, Jr., "Andrej Belyj's Real'nyj Criticism: Precursor of Russian Formalism," University of Kansas
- 1975 Alexander Woronzoff, "Andrej Belyj's Petersburg and James Joyce's Ulysses: A Comparative Study," University of Southern California
- 1977 Ronald E. Peterson, "Andrej Belyj's Short Prose," Harvard University
- 1979 Vladimir Alexandrov, "Cognition and National Destiny in the Major Novels of Herman Melville and Andrej Belyj," Princeton University
- 1979 Steven Cassedy, "The Novel of Fragmentation: Belyj, Rilke, and Proust," Princeton University
- 1979 Rosemary DiCarlo, "Andrej Belyj's Petersburg and the Modern Aesthetic Consciousness," Brown University
- 1980 Charlene Castellano, "Synesthesia: Imagination's Semiotic in Andrej Belyj's Petersburg," Cornell University
- 1981 Maria Carlson, "The Conquest of Chaos: Esoteric Philosophy and the Development of Andrej Belyj's Theory of Symbolism as a World View (1901-1909)," Indiana University
- 1981 Ida Zeitchik, "Andrej Belyj's Memoirs," New York University
- 1982 Olga Muller Cooke, "The Grotesque in Andrej Belyj's Moscow Novels," University of London

News From the Front

The new Cambridge Studies in Russian Literature series of Cambridge University Press announces the publication of Ada Steinberg's book, Word and Music in the Novels of Andrey Bely.

The Cambridge University Press will also be publishing John D. Elsworth's book, The Novels of Andrey Bely. Publishing date will be announced in the next number of the Newsletter.

*

Steven Cassedy of the University of California, San Diego, informs us that his translation of a number of Belyj essays will be called Selected Essays of Andrey Bely. It will contain seven essays: six from Simvolizm and one from Arabeski. The table of contents will look something like this:

I. Modern Art and Theory of Symbolism
 Symbolism as a World-view (1903)
 Art of the Future (1907)
 The Magic of Words (1909)
 The Emblematics of Meaning (1909)

II. Formal Theory and Metrical Analysis
 Principle of Form in Aesthetics (1906)
 Lyric Poetry and Experiment (1909)
 Towards a Characterization of the Russian Iambic Tetrameter (1909)

This book will also include a long introductory essay on general background on Belyj as a theorist, his place in the history of criticism and on the essays individually.

*

Robert P. Hughes of the University of California, Berkeley, writes that he is translating Belyj's 1922 Vospominanija o Bloke with an introduction and commentary. The book will be published by UC Press.

Another translation project is announced by George Gutsche of Northern Illinois University, who is translating Belyj's memoirs, Na rubeže dvux stoletij, Načalo veka and Meždu dvux revoljucij.

*

The American Council of Learned Societies awarded a grant to Vladimir E. Alexandrov of Harvard University for his work on Belyj's major prose fiction.

*

Catherine Kulešov of the University of Minnesota read a paper entitled "O 'trudovoj povinnosti' Belogo v Vesax (1904-1909)" at the Wisconsin AATSEEL Scholarly Meeting on April 24, 1982. Professor Kulešov's book, Poli fonija idej i simvolov. Stat'i o Belom, Bloke, Brjusove i Sologube was published last year by Sovremennik, Toronto.

*

Pierre R. Hart presented a paper, "Of Time and the Apocalypse in Petersburg" at the Kentucky Foreign Language Conference in February, 1982.

*

Belyj's Vospominanija o Štejner is now available in the original. The publisher is YMCA Press in Paris.

*

Gareth Perkins, the General Editor of Berkeley Slavic Specialties, is offering a 20% discount on Klavdija Bugaeva's Vospominanija o Belom to all members of the Society. Write to: Berkeley Slavic Specialties, P.O. Box 4605, Berkeley, California 94704.

Frédéric Kozlik's French monograph, L'Influence de l'anthroposopie sur l'oeuvre d'Andréi Biély was published by Rita Fischer Verlag in Frankfurt a/M in 1981.

*

A great publishing event has taken place: the Soviet publication of Belyj's 1916 edition of Peterburg (Moscow, 1981). Not only are there valuable annotations, appendices and commentary, but L.K. Dolgopolov has also included a number of articles on the creative history and historico-literary meaning of the novel, as well as a piece on the textological principles of the edition.

*

From John E. Malmstad (Columbia University) comes news of a number of publications in progress: an edition, with introduction, of Belyj's adaptation of Petersburg for the stage. It will be published by "Russica" in New York under the title Gibel' senatora; an edition of the correspondence of Belyj and Morozova, which will be co-edited with Maria Carlson. Professor Malmstad also announces the recent publication of his edition of Belyj's complete poetry, which is published by Fink Verlag, Munich in 3 volumes.