

**THE
ANDREJ BELYJ
SOCIETY**



NEWSLETTER

Number 11

1992-3

The Andrej Belyj Society Newsletter

Printed and bound at the University of Rochester

Editor: Stephen C. Hutchings

Subscriptions: individuals, \$5.00 per year; and institutions, \$10.00 per year. For subscribers outside the USA, \$7.50 per year. The same rates apply for back issues. Checks should be made payable to the Andrej Belyj Society

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ISSN 0743 - 2410

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A NOTE FROM THE EDITOR

It is with some trepidation that I receive the baton from my predecessor, Olga Cooke. She set standards that it will be a challenge to meet. Indeed, my first task as the new editor is surely to thank Olga on behalf of all our subscribers for the superb service she performed in keeping the Newsletter afloat, often against considerable odds.

If the current issue (my first) seems a little thinner than usual, then it may be because I have not yet succeeded in tapping into the extensive network of contacts and sources that Olga has built up over the years. I have been promised some more substantial material for next year, but I decided that it would be better to go ahead publish what I have managed to accumulate thus far. If nothing else, my predicament underscores the extent to which I shall be relying on the initiative, the goodwill and the active participation of our subscribers. If you have anything that you think may be worthy of inclusion in the Newsletter, if you have given a paper on Belyi at a recent conference and can produce an abstract, or if there is a book you particularly feel like reviewing, please do not wait to be asked: pass the information on to us.

A good portion of this issue is taken up with information about the Belyi museum that opened recently in Moscow. I would like to use this opportunity to ask colleagues in the field to make contact with the museum, to send copies of their published work on Belyi to the director, and generally to do everything possible to ensure that this exciting enterprise does not fall victim to the turbulent and impecunious state of affairs that sadly seems to afflict so many areas of Russian life of late. I draw your attention in particular to Olga Cooke's appeal in "News From the Front" and invite you to submit suggestions to the Newsletter.

Happily, financial concerns do not seem to have extinguished the flame of enthusiasm for Belyj studies in Russia, as the successful completion of two recent conferences indicates. (See the contributions of Thomas Beyer and Olga Cooke.) Let us hope that

the Andrej Belyj Society can continue to play its vital role in furthering the development of our field outside of Russia.

STEPHEN HUTCHINGS, UNIVERSITY OF ROCHESTER

THE THIRTEENTH ANNUAL ANDREJ BELYJ SOCIETY MEETING

The thirteenth annual meeting of the Andrej Belyj Society will be held during the 1993 AATSEEL conference in Toronto on Tuesday December 28, 3.15 - 5.15 pm. Here is the program:

Chair : Rosamund Bartlett, University of Michigan

Secretary: Rolf Hellebust, University of Toronto

Papers

"A Tragic Collision: Language and Values in Belyj's *Silver Dove* "

Laura Goering, Carleton College

"Creative Parallels in Belyj and Scriabin"

Christine D. Tomei, The American University

"Belyj and the Crisis of 1909: What Really Happened"

Maria Carlson, University of Kansas

Also of interest to those who attend the conference in Toronto will be a paper to be read by Virginia Bennett of the University of Hawaii, Manoa for the "Russian Literature and the Other Arts" panel on Thursday December 30, 10.15-12.15 pm. The title of Professor Bennet's paper is:

"Belyj, Blok and Aubrey Beardsley's Graphics"

BELYJ, JOYCE AND THE MODERNIST USE OF MYTH

Rolf Hellebust University of Toronto

Discounting Nietzsche, the first non-Russian writer of Russian fiction to enter any discussion of Belyj is invariably Joyce. Frequent superficial analogies have sought to evoke a Russian modernism within which Belyj's role echoes that of Joyce in the West. While the need to open Belyj to the West that inspired Reavey's original comparison may now be largely obviated, the growing post-Soviet authority of the formula "20th-century Russian literature - Soviet socialist realism = Western (post)modernism" makes the clarification of the relation of seminal figures such as Belyj to the Western tradition all the more urgent. What is needed is not a direct comparison with Joyce (which can only focus on the unwieldy issue of symbolist influences) but a reading of Belyj against certain *aspects* of Joyce privileged in the formulation of the idea of modernism. A logical starting point, in light of Belyj's use of the "literary myth" of Petersburg, is Eliot's view of *Ulysses* as a substitution of a mythic order for a historical structuring of fictional reality. The key is less the coherence of this order or its anthropological significance than the conscious myth/history antinomy embodying a specifically modernist semiotics of culture. Mythopoesis is a Nietzschean adaptation of symbolist aesthetics from the lyric to the narrative mode. It makes a literary narrative--myth--into an ironic symbol of the uneasy modern consciousness of history as narrative. Even when reinterpreting Nietzsche as the epitome of tragic failure, Belyj remains more of a Nietzschean than Joyce ever was. Yet it is Belyj who departs from the Nietzschean opposition of history and myth informing Eliot's reading of Joyce. In making Joyce's Viconian circle a symbol of the stasis of ideology, Belyj opposes the modernist idea of eternal return, anticipating the post-modern complaint that Eliot's appeal to the timelessness of myth is less an escape from history than its redirection

from a hidden ideological fulcrum.

THE PYRAMID OF SYMBOLS: ANDREJ BELYJ'S THEORY AND PRACTICE IN
PETERSBURG

William F. Kurzyna

This paper traces the particular contribution made by Andrej Belyj to the strong twentieth century tradition of the artist who doubles as critic. Choosing to compare the complex transactions which occur between Belyj's essays on art and philosophy and his masterpiece *Petersburg*, this paper makes the case for a more meaningful recognition of Belyj's profound sense of self-parody. The juxtaposition of Belyj's writings on the role of the symbol of the pyramid, and the use to which Belyj the artist puts this key figure in *Petersburg*, inspires a general discussion of the condition of the highly self-conscious artist of this century.

Does Belyj integrate his hermetic investigations with his artistic efforts? Does he interpret symbolism in the same spirit as that found in the more canonical French artists? Does he offer a synthesis, or an open-ended spiral of Baxtinian dialogism? These are the primary questions posed in the paper, which underscores the positive impulses toward human evolution and self-realization which are expressed in all areas of Belyj's oeuvre.

ANDREJ BELYJ'S *NORTHERN SYMPHONY*: MUSICAL AESTHETICS AND
PHENOMENOLOGY

Cyndie Bellen-Berthézène, University of Pennsylvania

The question of musicality in Belyj's *Northern Symphony* should focus not on a one-to-one identification of external features common to both the musical and the prose "symphony," but rather on Belyj's 'Symphonies' from the perspective of the radical evolution of symphonic form in the nineteenth century, as well as on the issues of musical aesthetics and phenomenology. While it has been suggested that the *First Symphony*'s musical underpinnings are rather superficial, I would argue that musical values serve as a deep structural element, and are manifested on the *Symphony*'s textual surface in the form of motivic repetition. In the *Northern Symphony*, the very principle of repetition - that is, as the foundation for musical composition and, on an even more basic level, as a prerequisite of the perception of music - is the basis for Belyj's work as a whole. This thesis can be better understood if we first separate our evaluation of Belyj's use of repetition as a musical "device" from textbook descriptions of formal musical structures, and instead turn our attention to the particularly organic and essential role of repetition in Western music.

Taking this into account, one finds tremendous similarity between the phenomenological processes activated in a reading of the *Symphony* and those processes of musical understanding described in Karl Dalhaus' *Aesthetics of Music*. The reader of the *Northern Symphony* must (like Dalhaus' listener) grasp and retain in his memory the motivically composed literary text as if it were a sounding text of discrete musical units. The repetition of these units enables Belyj's text to repress the conventions of narrative time and to substitute a "musical sense" of time in which

"continuity and discontinuity...interpenetrate" and the "immediately perceived" motive, "localized in the present...carries the text of the past from which it comes." Belyj's movement away from "readerly" expectations corresponds to the late nineteenth century's movement away from tonality, the culmination of which occurred in Schoenberg's development of the 12-tone system. Belyj's highly selective core of motivic forms, while impossible to describe as "serial," nonetheless manifests a similar striving towards an internal logic that was already in evidence in the cyclical formal elements of Beethoven's Fifth Symphony. In the late nineteenth century the most important aspect of symphonic form was no longer whether there were four movements. Instead, there was an effort to interrelate all musical materials, and thus generate new musical material from within. Hence the parallel with Belyj's 'Symphonies.'

THE VIOLENCE OF THE *NAROD* IN ANDREJ BELYJ'S *THE SILVER DOVE*

Linda Tapp

The *Silver Dove* represents a synthesis of Andrej Belyj's theoretical and artistic talents, an act of theurgy within the context of a literary and philosophical movement, whose goal was the transformation of man's consciousness through the unity of the physical and the spiritual, that is, communication with the Divine. The symbolists regarded art as the bridge between the spiritual and empirical, and the means by which reality itself might be changed. Thus, many symbolists regarded their art as the ultimate weapon in the resolution of both religious and philosophical, as well as social and political problems facing Russia, and in the struggle for the betterment of mankind in general.

It is this approach to the chaotic state of affairs in Russia at the turn of the century that Belyj demonstrates in *The Silver Dove*. The main protagonist in the novel, Peter Darjalskij, serves as a polyphonic metaphor not only for the aspirations of the symbolists, but also for their evolutionary predecessors, the populists of the 1870's, who sought to overcome the boundaries separating mankind within the context of social and political institutions, i.e. relations between the intelligentsia and the *narod*. Against the backdrop of what many believed was the approaching apocalypse and the end of the world, Darjalskij's odyssey among the Doves, a cult of mystical sectarians, which Belyj appears to have patterned after the Russian *Xlysty* or Flagellants, becomes a spiritual quest for unity with the cosmos: this will serve as a cure for Darjalskij's spiritual and mental *ennui*, while simultaneously transforming the strained relations between the intelligentsia and the people, thus guaranteeing the spiritual health of an entire nation.

In *The Silver Dove* Belyj elevates the schism between the intelligentsia and the *narod* to the level of spiritual confrontation - a clash between cultural and popular mysticism - the resolution of which depends upon the reenactment of a particular form of sacred violence at the heart of the symbolist and *Xlyst* world views: for symbolists as well as *Xlysty*, the ritual replaying of the sacrifice, death and resurrection of the god, represented in the case of the symbolists through the worship of the Greek God Dionysus, was inevitably aimed at an act of apotheosis in which sacrificial victim and priest are joined in one image. Darjalskij's attraction for Matrena, the pock-marked Mary Magdalene of the Dove cult, as well as his willingness to play the role of sacrificial victim at the hands of the Doves is indicative not only of the realization that man and society's transformation must be sought within the spiritual realm, but also that the *narod* possesses its own form of spirituality, which is grounded, as in the case of Greek religion, in ritual violence. True unity with the people means embracing its spiritual culture, that is, accepting notions of violence inherent in its primeval pagan

past. Although Darjalskij and Matrena's union fails to produce a new saviour for the Dove cult, that is, to enact any kind of reconciliation between the *narod* and the intelligentsia, this does not deny the basic validity of the *narod*'s spirituality: it is a criticism of those (in this case the *Xlysty*) who would pervert the sacrificial rite by substituting as its goal another hypostasis of the Divine in place of direct communion with God.

The truly innovative twist that Belyj has thrown into the debate over unity between the intelligentsia and people in the novel is his reworking of the populist theme: by couching Russia's transformation in the guise of a confrontation between spiritual cultures, he has managed to create a new form of *narodnichestvo*, a kind of spiritual, pagan populism founded upon what the philosopher, Nikolaj Berdjaev, correctly labels in his article on *The Silver Dove*, "Russkaja soblazn'," the "deification of national, primordial elements." Secondly, by revealing the inner workings of a particular form of ritual, sacred violence inherent in Russian culture, Belyj helps clarify the response to the approaching revolution in Russia by a certain segment of the Russian intelligentsia who greeted their role in the coming conflagration with a sense of both trepidation and self-sacrifice. Thus, Belyj demonstrates that the Russian intelligentsia's vision of its role in Russian society had evolved little from that of the repenting nobleman of the populist movement. Lastly, *The Silver Dove* serves as evidence of the influence of Russian religious sectarianism in Russian culture as a whole.

BELYJ'S MOSCOW

Professor John Kopper, Dartmouth College

The very instability - and complexity - of Moscow's image in Russian literature allowed Andrej Belyj greater freedom in assigning the city symbolic value than did the theme of Petersburg. The place of Moscow in Belyj's last novels, *Moskva* and *Maski*, has been amply discussed by literary scholars. In this paper I explore four semantic components of "Moscow" in his early prose fiction, particularly the *Vtoraja simfonija (Dramatičeskaja)*, *Kotik Letaev*, and *Kreščenyj kitaec*.

The first element of Belyj's image of Moscow might be termed "contextual": that is, the relation of Moscow to other cities of Russia, particularly Petersburg. Belyj's narrators ironically portray Moscow as the center of the universe, an attribute Belyj also attaches to Petersburg in the novel *Petersburg*. *Kotik Letaev* and *Kreščenyj kitaec*, moreover, raise the issue of the relation between cities and gender in Belyj's work. In both novels Petersburg is the mother's city. The mother associates Moscow with filth, Petersburg with dazzling society life. Given that in Petersburg the mother is absent, the unifying principle of Belyj's gender/place symbolism in his novels of the 1910's would appear to be the idea that the woman invariably lives out of her element, while the father embodies the hearth.

The theme of Moscow's universality relies heavily on Belyj's literary presentation in both *Kotik Letaev* and *Kreščenyj kitaec* of the child's conceptualization of space. For the infant Kotik, Moscow is the world. The theme of universality nevertheless helps create a mythology of Moscow as an aboriginal center. Belyj here seems to acknowledge and parody the most enduring mythologeme in Moscow's historical image: the christening of Moscow in the 1520's as the Third Rome, a successor state to two corrupt Christian empires. *Kreščenyj kitaec* reinforces this myth by trivializing

both Ukraine and Petersburg. Even the period of the Tartar yoke is described as it happened in Moscow, with a reference to the collection of maidens at Devic's pole as a tribute to the horde.

Mystery, the second component of Belyj's Moscow construct, derives from this myth of the city as a Christian "holy place." The Moscow of Belyj's *Vtoraja simfonija* is subject to possession by spirits. Devic's pole becomes the place of resurrection of Vladimir Solov'ev and Lev Polivanov. Foretoking the scene with Woland and his retinue towards the end of *Master i Margarita*, Solov'ev's vigil on the rooftops of Moscow transforms him into a palpable divinity of protection. Events in *Vtoraja simfonija*, particularly the appearance of the old woman with the "cernyj petux," presage Belyj's *Serebrjannyj golub'* and provide the images behind Bulgakov's Moscow in *Master i Margarita*, another landscape where mystery is superimposed upon geography.

Thirdly Belyj describes Moscow as a site of disorder. He first makes this point in *Vtoraja simfonija*. In *Kotik Letaev* the child's Moscow is similarly incoherent, an aggregate of places which are not connected in his mind: Arbat, the University, and Precistenka and Smolenskij Boulevards. The discreteness of this order owes much to the categorial nature of Kotik's thinking, but Moscow remains disjointed for an additional reason: Belyj localizes moral disorder and assigns to individual houses in Moscow distinct ethical profiles. An important theme in *Kotik Letaev*, for example, is the evil of the Blescenskij house. Bulgakov would exploit this device in "Sobač'e serdce" and *Master i Margarita*. Rather than possess a summary identity, Moscow remains a disconnected series of impressions, a complicated place but not an ensemble. As we know from the novel *Peterburg*, Belyj conceived of Russia quite differently. Petersburg both represents and realizes the principle of disorder, the projection of mind upon nature. Merežkovskij had argued that a symbol combines disparate elements in a single thing, a definition Belyj would repeat throughout his

essays of the first decade of the twentieth century. From this idea derives the power of the city of Petersburg. Because Belyj's Petersburg contains within itself potentially explosive *dis-order*, it represents the symbolic function of language. One reason that the city of Moscow has an amorphous symbolic identity in Belyj's early prose is that it represented an incoherence which Belyj's dialectical mind felt a need to overcome. This impression of Moscow as a site of disorder persists in the novel *Moskva . Peterburg* , in contrast, the story of a tyrannically powerful system of order, may respond in part to the impossibility of writing about Moscow in terms of orderliness and reason.

The fourth component of Belyj's Moscow is commercialism. In *Vtoraja simfonija* , *Kotik Letaev* , and *Kreščenyj kitaec* , Moscow toponyms refer largely to stores. If there is a unity to the apparent chaos of the Moscow cityscape, it is commerce and consumption. Important examples in *Kotik Letaev* include shopping trips, the fetishized toy Klosja the clown, and the Kremlin towers/*crème brûlée* fantasy, an instance where Kotik transforms a political and historical edifice into an object of consumption. The older Kotik of *Kreščenyj kitaec* is even more attuned to the commercial landscape of the Arbat district. *Vtoraja simfonija* repeatedly reduces Moscow to a market that peddles people and ideas. In Moscow all of Europe's figures - Ibsen, Schopenhauer, Nietzsche, Huysmans, Peladan - and Russians like Tolstoj, Rozanov and Merežkovskij come to stand for opinions to be traded on the basis of their market value. If there is a story to *Vtoraja simfonija* , it is the systematic debasement of this market-oriented world of ideas.

Universalism, mystery, disorder, and commercialism: a strange mosaic of attributes, were it not that all four are used as qualifiers of "Russia" in the literature of the last third of the nineteenth century. This cannot be said of the attributes of Petersburg. Belyj's interpretation of Moscow also unites him with his contemporaries and later generations of Russian writers. The idea of immanent mystery returns most notably in

Bulgakov. While Petersburg is a city of dreams, Moscow offers both Belyj and Bulgakov the possibility of real incarnation. Consumerism associates Belyj in a new way with European writers like Joyce, Huysmans, and Dreiser, as well as with Tolstoj, from whom Belyj inherited the conviction that commercial life and disorder are moral correlatives, and Dostoevskij, who linked the disorder of Petersburg's *Sennaja ploščad'* district with moral degeneracy. Tolstoj may additionally have influenced Belyj with his understanding of the way that *personality* can become a commodity, as it does in *Otec Sergij*.

The incoherence of Belyj's Moscow prevents it from acquiring the second-order figural richness of Petersburg, which gains power as a figure for symbolic processes themselves. But if Belyj's vision of the city is fractured, the component elements of that vision join him with the prose tradition of Russian and European literature.

ANDREJ BELYJ AND HIS TIME: AN INTERNATIONAL COLLOQUIUM

Professor Thomas Beyer, Middlebury College

From September 15-20, 1992 an International Colloquium on Andrej Belyj was held in Koktebel in the Crimea at the former home and now museum of Max Vološin. Belyj had come here in the summer of 1924 after his two tortured years in Berlin and he would spend his last summer (1933) here on the rocky beaches of the Black Sea.

Organized by the director of the Vološin Museum, Boris Antonovich Gavrillov, more than thirty invited guests and several dozen correspondents, poets, writers, scholars and spectators were treated to scholarly papers, an inside look at the museum and the life of Max Vološin, a magnificent banquet, appropriately held in the kitchen of one of Koktebel's oldest homes, and a mountain climbing excursion to the peaks of Mount Karadag.

The international participants included Georges Nivat of the University of Geneva, Tatiana Nicolescu from Milan, Anne Zebrowska from Warsaw and Thomas Beyer from Middlebury, Vermont. Among the dozens of Russian scholars in attendance were Stanislav Lesneskij, S. Gindin, I. Katsis, M. Koz'min, N. Grjalkova, S. Šindin and O. Šindin. One of the more interesting performances was an interpretative paper/poem by Mark Lando.

A special note was added by Nikolaj Aleksandrov who announced the opening of the Andrej Belyj museum at Arbat 55 for October 27, 1992. He would welcome visits by friends and scholars (call ahead at 241-40-36). Contributions of books, articles or other materials will also be welcome.

In what has been a difficult year for Russia and Ukraine, the efforts of Boris Gavrillov and his charming wife Eva to make the week a memorable one were all the more remarkable. The home of Volosin that served as a center of Russian culture at the

beginning of the twentieth century has once again assumed that role.

Those interested in using the facilities at Kotebel to sponsor scholarly conferences are invited to contact Boris Antonovich Gavrillov, Director, Dom Muzej Voloshina, Koktebel', Crimea 334875, Ukraine. Telephone from Moscow: (065-62) 3-63-96 (office); (065-62) 3-59-82 (home).

The following is a list of papers read at the colloquium based on a program kindly supplied to the Newsletter by Professor Beyer:

1. Б.А. Гаврилов (организатор и научный руководитель коллоквиума) 'Андрея Белого время'
2. Жорж Нива (Женева) 'Особенности временной структуры у Андрея Белого'
3. М.И. Шапир (Москва) 'Ритм как цитата. Из истории русского четырехстопного ямба: Ломоносов, Белый, Ходасевич'
4. А.В. Прохоров (Москва) 'Математический заряд в стиховедении Андрея Белого'
5. Томас П. Байер (Вермонт, США) 'Андрей Белый и Марина Цветаева: музыкант и певица'
6. Ю. Б. Орлицкий (Самара) 'Андрей Белый и Владимир Набоков'
7. М.В. Михайлова (Москва) 'Заметки об Андрее Белом в архиве Л. Д. Каменева'
8. Н.Ю. Грякалова (Санкт Петербург) 'Символистское эхо в прозе 1920-х годов: Андрей Белый и Б. Пильняк'
9. О.В. Шиндин (Саратов) 'Цикл Памяти Андрея Белого в

контексте художественного мира Осипа Мандельштама'

10. Татьяна Николеску (Милан, Италия) 'Андрей Белый в работе над пьесой 'Москва''

11. О. Клинг (Москва) 'Эволюция поэтики Андрея Белого в редакции романа *Петербург*

12. М.В. Козьменко (Москва) 'Между *Серебрянным голубем* и *Петербургом*. К вопросу о генезисе стиле Андрея Белого

13. А.Г. Бойук 'Гиппиусовский эпиграф *Кубка метелей*. К вопросу о мотивной структуре четвертой симфонии'

14. С.П. Ильев (Одесса) 'Диалектика смешного и комического в романах Андрея Белого'

15. С.И. Кормилов (Москва) 'Историзованная проза Андрея Белого и его современников'

16. В.Б. Микушевич (Москва) 'Мистерия Христа в поэзии Андрея Белого'

17. Анна Жебровска (Варшава, Польша) 'Андрей Белый и Польша'

18. Н.Д. Александров (Москва) 'Дом Андрея Белого на Арбате: проблема музея'

THE OPENING OF THE ANDREJ BELYJ MUSEUM IN MOSCOW

Gerald Janecek, University of Kentucky

As indicated in a previous newsletter, the Andrej Belyj Museum has been created as an affiliate of the Puškin Museum as 53 Arbatskaja ul. By mid-December 1992 it was projected to open within a week and certainly by the end of the month. Although the original apartment was extensively remodelled for use by the Ministry of Foreign Affairs, the study, bedrooms and the important corridor between them remain much as they were. The apartment does not contain very many of Belyj's possessions or original family furnishings, but there are some interesting personal items.

It is expected that the Museum space, in addition to being available for visits, will be used for regular conferences devoted to Belyj and related subjects. The museum director, Nikolaj Dmitrevich Aleksandrov, is also interested in assembling for the Museum all materials, publications etc. related to Belyj and encourages scholars to send or deliver in person such materials to him. He is an energetic, enthusiastic individual with broad interests and my meeting with him was very cordial and lively. I certainly encourage all Belyj scholars to support the Museum in any way they can and to routinely send publications to the Museum. The complete address is:

Россия

Москва 121002

Арбат 53

Музей Андрея Белого

Александрову, Н. Д. тел. 241 40 36; 241 77 02

A Letter to Our Journal From The Belyj Museum Director

I recently wrote to the Belyj museum director in order to establish contact with him. I am reproducing here an edited version of his reply, since it includes information which may be of interest to our subscribers.

Уважаемый господин Хатчингс!

Рад был получить от Вас письмо с любезным предложением сотрудничества и надеюсь, что контакты нашего музея с Вами будут плодотворными.

25 Марта этого года экспозиция музея Квартира Андрея Белого на Арбате была открыта для посетителей. Я буду рад, если вы найдете возможность приехать к нам. Я думаю, что Вам и Вашим коллегам будет интересно осмотреть арбатскую квартиру Андрея Белого, в которой он родился, в которой прошло 26 лет его жизни и каждая комната которой подробно описана в его мемуарах и художественной прозе.

Собственно говоря, пространство квартиры, столь значимое самому Белому, и само по себе представляет ценность для поклонников его творчества. Поскольку мы создаем музей с нуля, фонды наши не богаты. Основу экспозиции составила коллекция Т.В. Нориной (это вещи сохраненные К.Н. Бугаевой, небольшое количество фотографий, рукописей, книг, среди которых, впрочем,

есть и весьма любопытные 'Линия жизни', книги с автографами Белого). Безусловно, многого еще не хватает и сегодняшний вариант экспозиции не является окончательным. Решаясь на открытие музея, мы преследовали главную цель: объединить всех интересующихся творчеством Андрея Белого. Музей только начинает жить, и мы надеемся, что фонды наши будут пополняться.

Мы хотели бы собрать в нашем музее книги, статьи, журналы, работы современных исследователей об Андрее Белом и культуре серебряного века. Пожалуй, наибольшие трудности возникают с приобретением западных изданий; их почти невозможно найти и уж тем более достать в России.

Может быть, Ваш журнал может помочь нам найти потомков русских эмигрантов, желающих передать музею материалы, хранящихся в личных архивах, приобрести комплекты журналов и газет русской эмиграции. Нас интересует все, что связано с Андреем Белым и его окружением, а также документы эпохи.

Мы предполагаем, что наш музей не ограничится одной экспозиционной и собирательской работой, но сможет стать научным центром по изучению Андрея Белого. В июне этого года в гостининой квартиры Андрея Белого прошли чтения 'Иванов Разумник. Личность. Творчество. Роль в культуре', а 26-28 октября мы совместно с ИМЛИ проводим международную конференцию, посвященную Андрею Белому.

Желаю успехов Вашему журналу, буду благодарен за любые

формы поддержки и сотрудничества и надеюсь видеть Вас гостем
нашего музея.

Всего хорошего,

Н. Александров (т. 335 66 12; 241 40 36 музей); факс: 201 56 74

FIRST RUSSIAN INTERNATIONAL CONFERENCE ON ANDREJ BELYJ

OCTOBER 26-28, 1993

(Report and Program Details, by Olga Muller-Cooke)

An international conference devoted to the life and art of Andrej Belyj took place in Moscow during the last week of October. The term used for this occasion was событие, for this was the first international conference of its scope to be held in Russia. The sponsors of the conference were the Gor'kij Institute of World Literature and the new Belyj Museum. Thanks to the splendid organizational skills of Vsevolod Aleksandrovic Keldyš and Andrej Bojcuk, both of the Gor'kij Institute, invitations travelled all around the world. Over thirty participants, representing Russia, Italy, the Netherlands, Hungary and the United States, presented papers on various topics covering virtually all of Belyj's prose works, memoirs and essays. Lasting three full days, the conference was divided into morning and afternoon sessions. At the end of the first day, participants were invited to conduct a tour of the Belyj Museum, which is directed by Nikolaj D. Aleksandrov. Assisting him in the activities of the museum was Monica Spivak. The conference was capped with a lively round table discussion, held at the Belyj Museum. A collection of essays based on the conference is scheduled to be published by the Gor'kij Institute. Here is the Program:

Институт мировой литературы им. А.М. Горького
Сектор 'Мемориальная квартира Андрея Белого на Арбате'
Государственного музея А.С. Пушкина

Андрей Белый

Международная научная конференция

Москва, 26-28 октября 1993 года

Tuesday, October 26 - Morning Session

Л. Силард 'Проблема культуры в книге СИМВОЛИЗМ'

Л.К. Долгополов, 'Андрей Белый в знаковой системе символизма'

В.М. Пискунов и С.В. Пискунова, 'Теория Символа у Андрея

Белого: к вопросу о национальном своеобразии русского символизма'

Н.М. Каучишвили, 'Андрей Белый и Николай Бугаев'

Afternoon Session

И.В. Кондаков, 'Философия культуры Андрея Белого'

С. Castellano, 'Синэстезия и время повествования в романе Петербург'

Г.В. Нефедьев, 'Эстетическая эсхатология А. Белого'

К.М. Поливанов, 'Андрей Белый и 'Близнец в тучах' Б. Пастернака'

Л.Ф. Кацис, 'Образы берлинской прозы Белого у позднего

Мандельштама'

Wednesday, October 27 - Morning Session

O.M. Cooke, 'Летучий Дудкин: Шаманство в Петербурге'

J. Korper, 'Город Москва как 'текст' в прозе Андрея Белого'

K. Seke, 'Нисхождение' как дилемма культуры у Андрея Белого и А. Ремизова'

Д.М. Магомедова, 'А. Блок и А. Белый: к вопросу о творческих взаимоотношениях (феномен литературного 'двойничества')'

К.Ю. Постоутенко, 'Белый и братья Метнеры: парадоксы национальной самоидентификации'

Afternoon Session

T. Beyer, 'Крещеный китаец Андрея Белого: опыт переводчика'

Н.А. Кожевникова, 'Метафора и сравнение в стихах Белого'

Л.Л. Гервер, 'Андрей Белый: композитор языка'

О.А. Клинг, 'Спор о 'великом меланхолике': Пушкин - Гоголь - Белый'

Э.А. Полоцкая, 'Пролет в вечность' (А. Белый о Чехове)'

Thursday, October 28, Morning Session

С. И. Гиндин, 'Вторая стиховедческая система Андрея Белого (о

книге Ритм как диалектика)

М.А. Гаспаров, 'Стихотворение 'Шут' и поэтика графической композиции'

М.И. Фрейнберг, 'Белый в дневнике Черняка'

Ю. Б. Орлинский, 'Русская проза XX века и реформа Андрея Белого'

С.С. Лесневский, 'А. Белый: исследователь и биограф Блока'

Е.В. Иванов, 'Жанр 'симфонии' у Павла Флоренского'

Afternoon Session

O. Tielkes, 'Приемы 'затемнения' в четвертой симфонии 'Кубок метелей''

Д.М. Фельдман, 'Белый и издательство 'Никитинские субботники''

А. Бойчук, 'Лучезарный старец': подтекст Мережковского в Кубке метелей'

М.В. Скороходов, 'Творческие контакты Белого и Есенина в 'Скифах''

Z.I. Ju'eva, 'Козмизация любви у Андрея Белого'

А.Б. Смирнов, 'Миф: поэтический фон творчества Белого'

ANDREJ BELYJ: A BIBLIOGRAPHY 1991-1993

Compiled by Julian Graffy

(Some materials from 1991 were included in the last bibliography. Some materials from before 1991 have only recently come to my notice and are included here. Entries marked with an asterisk * have not been seen.)

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BIBLIOGRAPHY - ADDENDA

Three items relating to Belyj's interest in anthroposophy were kindly brought to the editor's attention by **Michael Falk**, a colleague from Germany. They are as follows:

- 1) Andrej Belyj, "Über Wladimir Solowjow," *Wochenschrift für Anthroposophie* , Nr. 33/34, 16 August, 1992, 340-343. (This is a translation of a piece by Belyj first

published in *Russkoe slovo* , 1907, 2 (15).)

2) Von Karen Swassjan, "Der Fall Belyi: Skizzenhafte Entwürfe zu einem veröffentlichten und einem noch nicht geschriebenen Buch," *Zeitschrift "Info 3"* , 7-8/1993, 15-17. (The address for this publication is Kirchgartenstr. 1, 60439 Frankfurt, Germany.)

3) Andrej Belyj, *Geheime Aufzeichnungen: Erinnerungen an das Leben im Umkreis Rudolf Steiners (1911 bis 1915)* , Dornach (Switzerland): Verlag am Goetheanum, 1992. (Nach der von John E. Malmstad besorgten russischen Ausgabe übersetzt und herausgegeben von Christoph Hellmundt.) (The address for this publication is Hugelweg 59, CH-4143 Dornach/Schweiz)

Peter Barta also drew to my attention an essay of his recently published in *Studia Slavica Hungaricae* . The details are as follows:

"Nietzschean Masks and the Classical Apollo in Andrei Bely's "Petersburg," *Studia Slavica Hungaricae* , 37 (1991-92), 393-403.

NEWS FROM THE FRONT

Professor Olga Cooke wishes to make the following appeal on behalf of the recently opened Belyi museum: -

“Upon visiting the Belyi museum, I asked whether the museum has the means to purchase archival materials in order to make the museum a center of research. I knew the answer full well, for one glance at the contents made it clear that the museum must be facing terrible difficulties in acquiring materials. A suggestion was made with regard to an international fund which could be made available to help the museum in whatever financial dealings enable them to purchase necessary materials. Could the Newsletter advertise a call for financial aid in whatever capacity, whether from individuals or institutions? I have no idea how this could be arranged, but something should be done from our part in the West to help the museum along. I would like to implore our colleagues who publish books on Belyi to be sure to send complimentary copies to the museum. They have made an effort to exhibit contributions from scholars from all over, so it would behoove everyone to be aware of the need to contribute to the museum.”

Professor Bernice Rosenthal of Fordham University reports that she is currently working on a book treating Nietzsche and Russian culture.

Professor Peter Christensen of The Dep't of English at Marquette University has a