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# The Andrej Belyj Society



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# Newsletter

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All communications should be sent to:

Olga Muller Cooke  
Department of Literatures and Languages  
University of California—Riverside  
Riverside, California 92521

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CONTENTS

|  |    |
|--|----|
| The Fifth Annual Belyj Society Meeting   | 3  |
| Concepts of Time in Belyj's <i>Peterburg</i><br>Abstract by Paul M. Mitchell                                     | 4  |
| Making Much of the Alps: Figural Landscapes<br>in Belyj and Wordsworth<br>Abstract by John M. Kopper             | 6  |
| I. Annenskij and A. Belyj: Poetic Language<br>and the Constitution of Identity<br>Abstract by Jean Marie Schultz | 9  |
| Ritm kak dialektika: ot A. Belogo k Ju. Lotmanu<br>Abstract by Catherine Kulešov                                 | 10 |
| Andrej Belyj and Vera Lu'e: Five Poems<br>by Thomas R. Beyer, Jr.  | 11 |
| Andrej Belyj in Berlin, 1921-1923.<br>Addenda for a Bibliography of His Works<br>by John E. Malmstad             | 20 |
| Andrej Belyj and Dagny Kristensen,<br><i>Vesny's</i> Norwegian Correspondent<br>by Ronald E. Peterson            | 30 |

A Scythian Document: Andrej Belyj and Others  
by George Cheron

35

Letter from Bergamo, Italy

44

Andrej Belyj: A Bibliography 1984-1985  
Compiled by Julian Gruffy

48

News from the Front

55

### The Fifth Annual Belyj Society Meeting

The fifth 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 Palmer House in Chicago on December 27, 1985. The program includes the following papers:

Chairman: Ronald E. Peterson, Occidental College  
Secretary: Maria Carlson, American Embassy, Moscow

"Concepts of Time in Belyj's *Petersburg*"

Paul M. Mitchell, Miami University of Ohio

"Making Much of the Alps: Figural Landscapes in Belyj and Wordsworth"

John M. Kopper, UCLA

"I. Annenskij and A. Belyj: Poetic Language and the Constitution of Identity"

Jean Marie Schultz, UC-Berkeley

"Ritm kak dialektika: ot A. Belogo k Ju. Lotmanu"

Catherine Kulešov, University of Minnesota

This year the Belyj Society will elect a Vice-President to succeed Maria Carlson, who will become President in 1986, at the conclusion of the term of Ronald E. Peterson.

## Concepts of Time in Belyj's *Peterburg* Abstract by Paul M. Mitchell

As he rides along Nevskij Prospekt on his way to work in Chapter I of *Peterburg*, Apollon Apollonovič Ableuxov revels in the contemplation of the straight-lined prospekt, which reminds him of the flow of time between two points of life. However, the prospekt along which Apollon Apollonovič rides is far more than the shortest path between two spatial and temporal points. By the time Apollon Apollonovič makes his journey on the final day of September 1905, Belyj has already endowed Petersburg's most famous street with a multiplicity of meanings, one of which assumes a circular function that applies both to Russian literary history and to chronology in the narration of *Peterburg*.

As has been observed, the day (twenty four hours, *sutki*) is the basic chronological division in *Peterburg*. While the final twenty four hours preceding the epilogue are of course the most highly marked in terms of circularity (return to the time when the bomb was set), the circular nature of time in *Peterburg* is made apparent early in chapter I ("Severovostok"), ironically, it seems, in reference to Apollon Apollonovič. Here the cuckoo in the ancient cuckoo clock bows and signals that it is time for morning coffee, an important part of Apollon Apollonovič's daily routine. Despite his efforts to manipulate time (e.g., tyrannically, as in Nikolaj Apollonovič's dream, or for the purposes of segmenting it, as in his own nightly routine of partitioning off experiences of the preceding day), Apollon Apollonovič

is as subject to the circular flow of time as the other characters in the novel.

Attention has been called to the disjointed and fragmentary nature of narrative time in *Peterburg*, and of its analogy to the use of synecdoche in visual imagery. However, such disjointed chronology also can be viewed in terms of *fabula* and *sjuzhet*, with some interesting results—most notably, perhaps, the split description of Apollon Apollonovič's experiences at the ball in Chapter IV, where the narration differs to the extent that Apollon Apollonovič actually appears to attend two somewhat different functions.

Time in *Peterburg* undergoes patterns of contraction and expansion that enable not only manifestations of the past (Peter I and the city as he founded it), but also the future (the prophetic passages in Chapter II, "Begstvo" and "Stepka") to become apparent. Time also is capable of becoming almost palpable, as it does in Chapter I, "Da vy pomolčitel," where wilted leaves are visibly turning sour (perhaps a fermented analogy to the scene in the story "Adam," where, as has been observed, pies dry up visibly). In some instances, the passage of time is signalled by sound imagery, beginning with the striking of Apollon Apollonovič's clock and the traditional cannon shot at noon, and ending with the explosion that ultimately breaks the atmosphere of self-containment in which the city has previously dwelt, and allows time to expand to the new beginning described in the epilogue. The cannon shot, which is described as *g/uxov*, and which tears through the mists of Petersburg, seems to be a foreshadowing of the bomb blast, linking this explosion to Petrine times and the beginning of the city.

**Making Much of the Alps:  
Figural Landscapes in Belyj and Wordsworth  
Abstract by John M. Kopper**

The central thesis of this paper is that in *Kotik Letaev* Belyj has finally evolved a language equally adequate to the demands of Symbolism and the Bildungsroman tradition—paradoxical demands, since the Symbolists sought images that would transcend the action of time, and the subject of the Bildungsroman is the growth of man *through* time. In discussing the latter, I refer to Wordsworth's *Prelude*, a document central to the Bildungsroman tradition.

In a careful reading of the Predislovie to *Kotik Letaev* I note the similarity of the metaphorical language to lines 557-640 of Book Six of the *Prelude*. In both cases the first-person narrator describes a point in space from a double perspective.

I look at the many superficial resemblances between Wordsworth's description and Belyj's, since to my knowledge no one has noticed the parallels: both are descriptions of the mountains and waterfalls of the Swiss Alps, and come at pivotal moments in the text when the hero realizes that his future path lies not upward, but down. (This unusual spatial metaphor has its origin in the first canto of the *Inferno*, a section of the *Divine Comedy* which we can always read in fruitful parallel with the beginning of *Kotik Letaev*). Wordsworth's hero realizes he is not still low in the mountains, as he thought, but at the highest point which his road will take. Kotik sees himself simultaneously at the bottom and at the top of a valley: looking up at the place to which he will climb, and also

standing at that place. Intimations of a foreseen, but dimly understood unity follow both the Belyj and Wordsworth descriptions. In Wordsworth this takes the form of a discussion of the effective work of Imagination; Belyj cites a line from Tjutčev's "Teni sizye smesilis": "Vse--vo mne...i ja--vo vse[m]."

We perceive in this image of a double perspective a metaphorization of the irony we know to be implicit in the Bildungsroman form. "Two opposite views of the same experience"—this could serve as a definition of irony, and the Bildungsroman describes the drama of an innocent's encounters with life in their gradual merging with the experienced, ironic voice which narrates them.

More importantly, however, the existence of two perspectives contained within a single moment suggests the experience of understanding a metaphor. The successful metaphor depends on the two terms which constitute it sharing some, but not all connotations. I argue that in his opening image of the "krutosekuščaja čerta" Belyj is describing the meeting ground of the two terms in a metaphor. The line on which Kotik stands is the meeting ground of two signs.

The fact that Belyj's image signifies simultaneously an aspect of language and a movement in time suggests that the central action of the novel might involve the joining of the two themes, which is exactly what happens. The "čerta" image predicts, as it were, that Kotik's efforts to account for present experience will involve understanding the precariousness of figural language, and that narrative time will be constituted out of a series of moments in which the hero tries to master that language.

I conclude by remarking that Belyj's work affirms our long-held knowledge of the relationship between the Romantic and Symbolist movements. The cult of the self and explorations of alienation echo through both Wordsworth and Belyj. The change in Belyj--and the change, perhaps, in Symbolist narrative over narrative of the Romantic period--is 1) the identification of the formulations of the self with control of the connotative powers of language, and 2) a sense that the narrating self by definition is split, as is metaphor.

I. Annenskij and A. Belyj: Poetic Language and the Constitution of Identity  
Abstract by Jean Marie Schultz

"In his Annenskij assesses the then twenty-nine year old Belyj as a richly gifted poet who simply doesn't know which of his muses favors him at a given time.<sup>1</sup> Fundamentally Annenskij's evaluation focuses on Belyj's creative eclecticism; and he is critical of what he perceives as a lack of profundity and intensity of thought in his work in general. Annenskij dismisses Belyj's theoretical work with the comment "Kritika i teorija tvorčestva delom."<sup>2</sup>

essay "O sovremennom lirizme" Innokentij Annenskij assesses the then twenty-nine year old Belyj as a richly gifted poet who simply doesn't know which of his muses favors him at a given time.<sup>1</sup> Fundamentally Annenskij's evaluation focuses on Belyj's creative eclecticism; and he is critical of what he perceives as a lack of profundity and intensity of thought in his work in general. Annenskij dismisses Belyj's theoretical work with the comment "Kritika i teorija tvorčestva delom."<sup>2</sup>

Annenskij's assessment, although perhaps of some validity, offers little more than literary-historical interest. What is interesting, however, is the rather conspicuous inattention given to a poet who shared many of the same poetic concerns as Annenskij. For among the primary concerns of each poet is the intrinsic nature of language in its poetic function, the individual's relationship to language, and its function in the constitution of the individual's identity. The purpose of this paper, therefore, is to broach what is a complex topic and to examine in what ways Annenskij's and Belyj's theories coincide and in what ways they differ.

<sup>1</sup>Innokentij Annenskij, "O sovremennom lirizme, " in *Knigi o traženij*, eds. Asimbaeva, Podol'staja, Fedorov, Moscow, 1979, p. 367.

<sup>2</sup>Ibid.

Ритм как диалектика: от А. Белого  
к Ю. Лотману  
Резюме Екатерины Кулешовой

"Я -- формалист до формалистов в России", утверждает Белый в своем исследовании "Ритм как диалектика..." (1929), ссылаясь на свои ранние работы, которые вошли в сборник "Символизм" (1910). Белый подчеркивает, что формалисты берут у него "исходные пункты" и теоретически "уточняют" их, критикуя его "подход". Особое внимание Белый уделяет разбору книги В. Жирмунского "Введение в метрику" (1925), в которой имеется несправедливое осуждение теоретических работ Белого, тенденция "бороться" с его "теориями". Белый считает, что Жирмунский не понял его "экспериментального" подхода к изучению "стиха в живом слове".

Юрий Лотман в своем исследовании "Ритм как структурная основа стиха" признает, что Белый "первый ясно почувствовал диалектическую природу ритма" (имеется ссылка на "Ритм как диалектика"). Однако Лотман не потрудился объяснить что именно Белый "почувствовал" и какие основы он заложил в понятие о диалектике ритма. Мой доклад основан на предпосылке, что в теме о диалектике ритма Лотман, как говорят, "вышел из Белого". Вот общий план моего исследования: 1) краткий обзор ранних работ Белого по поэтике, 2) краткие замечания о критике Жирмунского, 3) идейно-философские корни исследования Белого "Ритм как диалектика...", 4) об отзвуках идей Белого в работе Лотмана "Ритм как структурная основа стиха", и 5) заключение.

Мое исследование будет только маленьким вкладом в огромную и совершенно неизученную тему о зачатках семиотики в теоретических работах Белого, о его "компьютерстве" без компьютеров.

Andrej Belyj and Vera Lu'e:  
Five Poems

By Thomas R. Beyer, Jr.

Those who recall Andrej Belyj in Berlin, Vladislav Ходасевич, Nina Berberova and Aleksandr Vaxrah, all mention one person who was especially close to him in 1922. That special person, Vera Osipovna Lu'e, has herself written of her recollections of Belyj, and she has recently come under renewed interest as one of the last survivors of the golden era of "Russian Berlin."

One little known aspect of the relationship is a series of poems which Vera dedicated to Belyj in 1922. The five poems which appear here were written between May and October 1922 and are only a handful from among the more than one hundred fifty which Vera Lu'e has written since 1919. In the fragile dog-eared notebook marked simply Berlin 1922-1923, three of them bear the dedication B.N.B. (Boris Nikolaevič Bugaev); context permits us to identify the other two as relating to Belyj.

Vera Osipovna Lu'e was born in Saint Petersburg on April 21, 1901 (N.S.). Her father was a physician and her mother was the daughter of a wealthy stockbroker. Vera grew up surrounded and sheltered by governesses and private tutors until she enrolled in the Tagan-цева Gymnasium at the age of 12. Her formal education was halted by the revolutions of 1917, which ironically offered her a glimpse of freedom. In 1919 Vera became a participant in the "studios" of Nikolaj Evreinov and Nikolaj Gumilev. Her first poetic efforts came as a member of the group "Zvučšačaja Rakovina" and were published in that group's first collection.

In the fall of 1921 the Lur'e family left Russia and moved to Berlin. In early 1922 Vera made the acquaintance of Belyj at the Berlin Dom Iskusstv. It is difficult to establish precisely the length and character of their relationship. I have found only two dedications to Vera handwritten by Belyj. Much of what was in Vera's possession disappeared when the Russian forces occupied Berlin in 1945. Vera's own memory of the sequence of months and years over sixty years ago is imperfect. Other sources indicate the two were regularly together throughout the fall of 1922. Vera's special closeness to Belyj seems to coincide with the period between his final break with Asja Turgeneva in April 1922 and the arrival of Klavdija Vasil'eva in January 1923.

What was the relationship? What was the fascination? For Vera, Belyj was an "untouchable." Twenty years separated the middle-aged idol from the starry-eyed admirer. She was complimented and encouraged by his praise for her early poetic efforts and her reviews. She enjoyed his attention and was captivated by the exciting figures in his company. And she desired his love.

Belyj, on the other hand, was probably flattered by the attentions of this attractive young lady, a lovely dancing partner, a youthful companion, who could help him forget some of the pain of Asja. By most accounts Belyj treated Vera poorly. She herself writes: "Moja ljubov' nenužnaja tebe." Even as she cared for him in some of the most difficult days of his life, she watched him distracted by Marina Cvetaeva, his German Mariechen and then Klavdija Vasil'eva.

The poems are typical of Vera Lur'e's themes of the time--love unrequited, loneliness, her loss of homeland and friends. Yet the finality which she awaited in 1922 has still not come to pass. Vera Lur'e and her poems represent a special page in the life of Boris Nikolaevič and they are one more memory recovered from the past!



В поезде / Цоссен—Берлин /<sup>2</sup>

Под равномерные толчки  
И храп тяжелый паровоза,  
Все думы точно от наркоза  
Узорно, призрачно, легки.

Давно знакомые картины:  
Нить телеграфная кругом,  
Промашет мельница крылом.  
Нет родины и нет чужбины!

Чернеет рыхлая земля,  
Из года в год всегда родная,  
И солнцем светятся поля,  
В окно вагона залетая.

И в сердце радужно поет  
Любовь весенней, вещей птицей,  
И обещает тот полет,  
Который только в детстве снится!

Под равномерные толчки  
И паровозное хрипенье  
Все думы трудные, сомненья  
Вдруг станут призрачно легки!

\* \* \*

Посвящается В.Н.Б.

Бескрылый дух томится о свободе,  
/А в клетке телу тесно и темно/  
Он звонкой песней в тишину исходит,  
Когда рассвет глядит уже в окно.

Бессонной ночью чище и прозрачней  
Моя любовь ненужная тебе...  
А в небе светлом золотые мацты  
Поплыли вдаль покорные судьбе.

Как этот мир отличен от дневного  
Покой и радость в щебетанье птиц,  
А в жизни суетной мельканье снова  
Событий смутных и ненужных лиц.

Нет времени

В.Н.В.

Нет времени! И каждое мгновенье,  
Как бусина нанизется на нить...  
Заглохнет горе, можно разлюбить,  
Но вдруг воскреснут прошлого виденья,

И станет настоящее бледней,  
А то что было будет правдой снова,  
От ярко загоревшихся огней,  
От образов мучительных былого!

И верю я, что в наш предсмертный час  
Вся жизнь нахлынет, точно миг единый,  
Все пережив один последний раз  
Мы ушли в "туда", как в море льдины!

На берегу моря  
/7 часов вечера/

Посвящается В.Н.В.

В воду опрокинулись колонны  
От купален и сквозной забор.  
Солнце точно купол раскаленный,  
А деревья черные – собор.

Подле лодок смуглые матросы,  
С голыми ногами до колен,  
На гуляющих посмотрят косо  
И канаты тянут по земле.

Пахнет устрицами, солью берег,  
Дети загорелые лежат.  
Хорошо бродить и снова верить  
И творить свой набожно обряд.

Песни складывать и петь дорогой,  
А любви не требовать большой,  
Собирая радость по-немногу  
В раковинах и воде морской.

27го октября<sup>3</sup>

Я буду по твоим стопам  
Безвольная идти,  
И все продам, и все отдам  
За доброе "прости".

А в праздник твой совсем одна  
Я лягу на постель  
И не от сладкого вина  
Узнаю горький хмель.

Но Богу жарко помолюсь,  
Он сможет мне помочь  
И верю я - тебе приснюсь  
Любимый в эту ночь.

### Notes

<sup>1</sup>The complete poems of Vera Lur'e with an introduction and bibliography by Professor Beyer will soon be published in Berlin.

<sup>2</sup>Belyj moved to the village of Zossen south of Berlin in May 1922.

<sup>3</sup>October 27 was Belyj's birthday (October 14 O.S.). Vera herself had forgotten the reference. The notebooks of Ходасевич confirm that Vera was not at the celebration with others on that day.

### Andrej Belyj in Berlin, 1921-1923. Addenda for a Bibliography of His Works

John E. Malmstad

On October 20, 1921, Andrej Belyj left Moscow for Europe. Almost two years to the date later, on October 26, 1923, he was back in the Russian capital. Those years abroad, primarily in and around Berlin, must be accounted among the most turbulent in his personal life, yet, as so often in his past, among the most productive in his literary career.

His books and journal publications of this period are well-known from various bibliographies. His activity in two major Berlin newspapers -- *Golos Rossii* and *Dni* -- has never been systematically surveyed. The bibliography in *Russkie sovetskie pisateli. Poëty*. Bibliografičeskij ukazatel', tom 3, č. 1. Bezymenskij - Blagov (Moscow, 1979) makes no reference to it. Klavdija Nikolaevna Bugaeva's remarkably complete, but unpublished "Bibliografija knig, statej i recenzij. 1902-1935 gg." (now in the Manuscript Division of Leningrad's Saltykov-Ščedrin Library, fond 60, No. 108) records only three of these newspaper publications. Georges Nivat in his "L'oeuvre polémique, critique et journalistique d'Andrej Belyj" (in *Cahiers du monde russe et soviétique*, 1-2, volume XV, janvier-juin 1974) notes the same three titles, and he gives the same wrong date and incomplete title for one of the entries (the 1922 "Iz vospominanij ob A. A. Bloke") as does Bugaeva.

Belyj arrived in Berlin on November 19, 1921. He immediately began playing an active role in Russian cultural life in the city, but he took no part in the lively Berlin Russian daily newspapers until February

26, 1922. His decision to begin publishing in *Golos Rossii* stemmed from a major change in the newspaper's editorial board, announced on February 22 (in issue No. 898). A group of SRs, among them V. M. Zenzinov, V. I. Lebedev, S. P. Postnikov, M. L. Slonim, V. M. Černov, V. V. Suxomlin, E. A. Stalinskij, and I. A. Rubanovič, assumed editorial control of the paper. Belyj had been close to the Party in revolutionary Russia, and he maintained his friendship with several of them while abroad. Throughout 1922 Belyj published often in the newspaper, and when it closed late in October, he continued his association by publishing in *Dni*, looked upon by many as the successor, even replacement of *Golos Rossii*. The political orientation of other Berlin newspapers precluded his participation (although *Rul'* should probably be checked). The bibliography here shows clearly how Belyj gradually withdrew from the newspaper in 1923 as he slowly reached his decision to return to Soviet Russia. But before then he gave both papers very significant pieces, among them fragments from the never to be published second volume of the *Putevye zametki*, memoirs of his work in Proletkult, his only statement on the "Evtazija" movement, and amplifications about his *Sirin učenogo varvarstva*.

*Golos Rossii* and *Dni* also reflect in detail Belyj's life in Berlin with their reports on his lectures, readings, organizational activities (in the Berlin branches of the Dom Iskusstv, Vol'fila, and the Klub pisatelej), participation in public debates, travels to and from the city, announcements of his work on various books and their appearance for sale, etc. All this makes them a prime source for the biographer, who will also find other invaluable information. For example, issue No. 290 of *Dni* for October 14,

1923, announced (in the column "V krugax pisatelej i učenyx"): "Andrej Belyj, ne polučivšij vizy na s'ezd v Rossiju, pereseljaetsja iz Berlina v Čexoslovakiju." Two weeks later, however, the same column (in No. 302, October 28) noted: "Andrej Belyj uexal iz Berlina v Moskvu, gde predpolagaet čitat' lekcii po voprosam iskusstva." (Belyj had left Berlin on October 23.) The first entry throws light on Belyj's letter to Marina Cvetaeva begging for help to settle in Prague. When she published the letter in her "Plennyj dux", she dated it November, 1923, which, as I have noted elsewhere, was clearly impossible: by then Belyj was already back in Moscow. It is now clear that the letter must have been written and sent in a moment of panic in October, 1923 when Belyj feared he might not receive the visa he had been awaiting for three months.

While checking the two newspapers I also found three Belyj poems about which I had not known when working on the final version of my variorum edition of his complete verse. I have put the information on them in a supplement ("A"). It should be added to the notes in Volume III of the variorum edition issued by the Wilhelm Fink Verlag.

Supplement "B" records a minor puzzle left by the bibliographic digging: a series of book reviews in *Dni* signed only "A.B." I doubt that any of them are by Belyj. They do not read like his few signed reviews, and I question whether the newspaper would have wanted so distinguished a contributor as Belyj to use initials given the fact that confusion might then have arisen between him and another constant contributor of reviews, the young Aleksandr Baxrax (who also appeared as "A. B-x"). Some of the "A.B." pieces most certainly were written by Baxrax (i.e., the April 29, 1923 review

of Puškin, in whom Baxrax was to have a lifelong semi-professional interest). Others may belong to a certain Aleksandr Berg, who published widely as "A.B." from the summer of 1922 on (see Vadim Andreev, "Vozvraščenie v žizn" in *Istorija odnogo putešestvija*, Moscow, 1974, pp. 253ff). We shall probably never be able to prove authorship with absolute certainty, but attribution to Belyj is most unlikely.

One final word. I was unable to check the following issues of *Dni*: Nos. 1, 11, 12, 20, 22, 29, 42, 45, and 111. Two of them (42 and 111) were Sunday issues, where Belyj's contributions usually appeared. I stopped checking the newspaper after 1923. Belyj's possible collaboration in other émigré newspapers, say the Paris *Poslednie Novosti*, remains to be examined (I have been told that there is a memoir fragment in an issue of April 7, 1922).

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- "O Duxe Rossii i 'duxe' v Rossii" --- No. 908, 5 marta, s. 5-6.
- "Moskovskij prolet-kul't," I --- No. 920, 19 marta, s. 5.
- "Moskovskij prolet-kul't," II --- No. 926, 26 marta, s. 5.
- "Iz vospominanj ob A. A. Bloke (Ėpoxa 1905 goda)." S primečanjem: "Otryvok iz knigi o Bloke; pečataetsja s razrešenija Knigoizdatel'stva 'Gelikon'." --- No. 934, 5 aprilja, s. 2-3.
- "Pišmo v redakciju [po povodu publikaciji kn. *Sirrin učenogo varvarstva* izd-vom "Skify"]" --- No. 949, 25 aprilja, s. 2.
- "Du gleichst dem Geist den du begreifst (O ščelkax dlja čistiki frakov)" --- No. 954, 30 aprilja, s. 1-2.
- "Počëssa-pevica ('Razluka', stixotvorenija Mariny Cvetaevoj)" --- No. 971, 21 maja, s. 7-8. [Perepečatana v *Československá rusistika*, XIII, 3, 1968 i v *Voprosy literatury*, No. 4, 1982, s. 276-277.]

- "Dvadcat' dve' Francii." S primečanjem Belogo: "Otryvok iz vtorigo toma 'Putevyx zametok'. Ėtot otryvok napisan v Brjussele v 1912 g., no ja ego sčitaju zlobodnevnyim teper', v naši dni." --- No. 982, 4 ijunja, s. 5.
- "Maksim Gor'kij. Po povodu 30-letnego jubileja" --- No. 1067, 24 sentjabrja, s. 6-7.
- Dni* --- 1922
- "Iz vospominanj" --- No. 7, 5 nojabrja, s. 16-17.
- Recenzija ["Andr. B."], Natalija Krandievskaja, *Ot lukavogo. Kniga stixov*, "Gelikon," M.-B., 1922 --- No. 7, 5 nojabrja, s. 14.
- "Na putjax" [o "Evrazijcax"] --- No. 13, 12 nojabrja, s. 10.
- Recenzija, Vladimir Gippius, *Lik želovečeskij*. Poëma. Rossii posvjatil Vladimir Gippius, "Ėpoxa," Peterburg-Berlin, 1922 --- No. 13, 12 nojabrja, s. 11.
- "Jubilej G. Gaupmana" --- No. 15, 15 nojabrja, s. 4.
- "Na Ivanovskoj 'bašne' (Iz vospominanj)" --- No. 19, 19 nojabrja, s. 9.
- "Gergardt Gaupman" --- No. 19, 19 nojabrja, s. 11.
- "Ali Džaljuli (Iz afrikanskix vospominanj)" --- No. 30, 3 dekabrja, s. 9.
- "Sidi-Bu-Said (Iz afrikanskix vpečatlenij)" --- No. 36, 10 dekabrja, s. 13.

Recenzija, Fedor Sologub, *Plamennyj krug*. Stixi, Izdat. Gržebina, Berlin-Peterburg-Moskva, 1922 -- No. 36, 10 dekabrja, s. 15 i 17.

"Tomočka-pesik (otryvok iz romana 'Épopeja')" -- No. 48, 24 dekabrja, s. 2-3. [Perepečatana v *Russkij Al'manax*, 1981, s. 9-14.]

Recenzija, Aleksandr Blok, *Molnija-mysl'*. Slat'i.

Kniga pervaja (1906-1921), "Époxa," 1922 -- No. 52, 31 dekabrja, s. 17-18.

*Dni* -- 1923

"Geteanum" [o sgoranii Geteanuma] -- No. 100, 27 fevralja, s. 6-7. [Perepečatana v *The Andrej Belyj Newsletter*, No. 3, 1984.]

"Iz egipelskix vospominanij. 1. Arabskaja ulička. 2. Tolpa. 3. Nil. [4.] Zori Egipta." -- No. 128, 1 aprilja, s. 9-10.

"Otkliki prežnej Moskvy." S primečanijem: "S razrešenija redakcii 'Sovrem. Zapis' pečataem otrivok iz pojavljajuščejsja v bližajšej knige žurnala stat'i Andreja Belogo." -- No. 202, 1 ijulja, s. 9 i 11.

#### A. Addenda to Notes in Variorum Edition of Belyj's Verse

No. 409. OPJAT' GITARA. ("Zamanja, / Pomargivaet svetljakami..."): Vpervye opublikovano v gaz. *Golos Rossii*, No. 1067, 24 sentjabrja 1922, s. 6, bez

navzanija. [Sm. A. Belyj, *Stixotvoreniya*, III. Primečanija k stixotvorenijam, Wilhelm Fink Verlag, 1982, s. 301.]

No. 411. PROROK. ("Zavečerenel tuman polzuščij..."): Vpervye opublikovano v gaz. *Golos Rossii*, No. 1085, 15 oktjabrja 1922, s. 5, s datoj: Cossen, Maj 22 goda. S opečatkoj v IX, 3: "Vosplamennyj" vin. "Vosplamenennyj." [Sm. Belyj III, s. 304.]

No. 412. BESSONNICA. ("My -- bezolčetnye: bezličnoju..."): Tekst *SB* vpervye v gaz. *Golos Rossii*, No. 914, 12 marta 1922, s. 5, bez daty. So sledujuščimi raznočtenijami s tekstom *SB*: I, 4: Prozračno nosimsja, kak v dymkax papirosoy. III: v forme četverostišija. IV, 4: Vo vsex otiščijax -- vse to že, to že, to že... V: v forme četverostišija. [Sm. Belyj III, ss. 304-305.]

#### B. Reviews Signed "A.B." in *Dni*

Rec., Ol'ga Forš (A. Terek), *Ravvi*. P'esa v trex dejstvijax, "Skify," Berlin, 1922 -- No. 7, 5 nojabrja 1922, s. 14.

Rec., Il'ja Èrenburg. *6 povestej o legkix koncar*, "Gelikon," M.-B., 1922 -- No. 13, 12 nojabrja, s. 12.

Rec., Fedor Sologub, *Baryšnja Liza*. Povest', "Gelikon", M.-B., 1923 -- No. 19, 19 nojabrja 1922, s. 12.

Rec., Igor Severjanin, *Marratii*. Novye počëzy. Tom VII, Izdanie mag. "Moskva" v Berline -- No. 21, 22 nojabrja 1922, s. 11.

Rec., Igor' Severjanin, *Novješie počezy*. Tom XII, Izd. "Moskva," Berlin -- No. 24, 26 nojabrja 1922, s. 11.

Rec., M. Geršenzon, *Griboedovskaja Moskva*. Izdanie vtoroe, "Gelikon," M.-B., 1922 -- No. 24, 26 nojabrja 1922, s. 11.

Rec., Leonid Grebnev, *Na paperti dorog*. Stixi, Berlin-N'ju-Jork, 1923 -- No. 63, 14 janvarja 1923, s. 17.

Rec., Igor' Severjanin, *Solovej*. Počezy, Izd. "Nakanune," Berlin, 1923 -- No. 117, 18 marta 1923, s. 14.

Rec., Aleksandr Kusikov, *Al'-Barrak*. Oktjabr'skie počemy, "Nakanune," Berlin, 1923 -- No. 139, 15 aprilja 1923, s. 15.

Rec., A.S. Puškin, *Table Talk*. *Rozkazni sa stolom*, Berlin, 1923 -- No. 151, 29 aprilja 1923.

Rec., Georgij Ivanov, *Veresk*. Vtoraja kniga stixov, Izd. Z. I. Grčebina, Berlin, 1923 -- No. 161, 13 maja 1923, s. 13.

Rec., Aleksej Remizov, *Russkie ženščiny*. Skazki russkogo naroda, Izd. "Drei Masken," Mjunxen, 1923. Tože v nemeckom perevode Aleksandra Ėliasaberga, idem -- No. 172, 27 maja 1923, s. 13.

Rec., Sergej Rafalovič, *Zga*, Izd. L. D. Frenkelja, Berlin, 1923 --- No. 172, 27 maja 1923, s. 13.

Rec., Marina Cvetaeva, *Psixejja*. Romantika, Izd. Z. I. Grčebina, Berlin, 1923 -- No. 196, 24 ijunja 1923, s. 15.

Rec., Sofija Parnok, *Roxy Pierii*. Antologičeskie stixi, Izd. "Tvorčestvo," Moskva-Petrograd, 1923 -- No. 211, 12 ijulja 1923, s. 7.

Rec., Vl. Pjotirovskij, *Svitogor-skit*. Počemy, Izd. Manfred, Berlin, 1923 -- No. 226, 29 ijulja 1923, s. 15.

Rec., S. Vermel', *Aleximijja teatra*, Izd. "Academia," Berlin, 1923 -- No. 278, 30 sentjabrja 1923, s. 15.



Andrej Belyj and Dagny Kristensen,  
*Vesy's* Norwegian Correspondent  
 By Ronald E. Peterson

Scholars often point to the utility of Belyj's volumes of memoirs, and the hazards of relying too heavily on them for factual information. One clear example of Belyj's carelessness, and how misinformation can lead a life of its own, is connected with the Norwegian writer Dagny Kristensen (1876-1962), *Vesy's* correspondent in Oslo.

There is no evidence that Belyj ever met Dagny Kristensen, though she was in Petersburg in 1900 and he visited Norway in 1913 and 1916. But he knew about her, and he was further aware that Polish writer Stanisław Przybyszewski's first wife was a Norwegian named Dagny, who had died in Tiflis in 1901. Thus he drew the conclusion that the *Vesy* correspondent in 1904 was the "pervaja žena Pšibyševskogo," "rano umeršaja" (*Među dvux revoljucij*, p. 129). This misunderstanding has been continued, and I was even told by an art historian in Norway that Dagny Kristensen was not only Przybyszewski's wife, she was the object of painter Edvard Munch's affection as well.

Of course these suppositions are not true. Dagny Kristensen was in fact never married, and the somewhat dubious honor of marrying Przybyszewski belongs to Dagny Juell (1867-1901), a writer who is known in Norway and Poland for her plays in the 1890's, her eight-year marriage to the Polish author, and as a subject for one of Munch's more important paintings, *Jealousy* (1894-95). She also died tragically (possibly shot by a lover), a representative of

bohemian excess to the Russian Symbolists, who displayed some interest in her after her death.<sup>1</sup> An article about her appeared in the June issue of *Vesy* for 1904, and it is likely here that some of the confusion about the two Dagnys arose.<sup>2</sup>

In addition to Belyj's misplaced helpfulness, the editors of the *Literaturnoe nasledstvo* volume devoted to Brjusov repeat nearly this same error by referring to Przybyszewski's second wife, Jadwiga, as "Dagni Pšibyševskaja" in the index to the volume.<sup>3</sup> Once again, perhaps not coincidentally, mistaken identity is related to Belyj, since the reference he makes to Przybyszewski's second wife in a letter from 1906 provides the point of departure for the problem, though he is not to blame directly in this case.<sup>4</sup>

Let us look briefly, then, at Dagny Kristensen's career and focus particularly on her ties to Russian Symbolism. This Dagny, the niece of the major Norwegian writer Bjørnstjerne Bjørnson, was raised in Kristiansand, a middle-sized town in Norway. She moved to Oslo in 1896 and gave lectures at the folk academy there in 1900-02. By that time she had learned Russian well enough to translate in both directions and write tolerably well in Russian. She was one of the first Norwegians to translate works by Gor'kij, and her version of his "Makar Čudra" appeared in a newspaper in 1901.<sup>5</sup>

But the Russian author who interested her most was Bal'mont. She in fact had travelled to Petersburg to meet him in the autumn of 1900, and their acquaintance resulted in three poems included in Bal'mont's *Budem kak solnce* (1903), which are dedicated to her: "Iz roda korolej," "V moem sadu," and "Solnce udalilos',"

poems that are unrestrained in their feelings for "Dagny Kristensen, the dream at dawn, the valkyrie, in whose veins the blood of King Harald Fairhair flows."<sup>16</sup> Their relationship was apparently more than platonic, as we can see in a letter Bal'mont wrote in 1902, when they were together in Paris, about "the past several weeks being like a fairy tale."<sup>17</sup> They met again in Norway in 1906, when Bal'mont travelled there, hoping to speak with Knut Hamsun; she tried to facilitate a meeting, but Hamsun resolutely refused to meet his Russian admirer. Bal'mont and Dagny Kristensen appear to have met for the last time in 1915 in Norway, and Vladimir Orlov mentions correspondence between them in 1915-17.<sup>18</sup>

Because of her acquaintance with Bal'mont and her interest in Russian literature and culture, she became the official correspondent for *Vesny* in Norway. Her presence in the journal was certainly not major, and her only contribution appeared rather early in its first year of publication, No. 3 for 1904.<sup>19</sup> In her "Letter from Kristiania: An Introductory Remark about Norwegian Theater," she gives some background on the relative importance of theaters in Oslo (then called Kristiania) and Bergen, on the various leading actors and actresses in Norway, and certain aspects of Ibsen and Bjørnson. The content of the piece is not terribly noteworthy, but the style is of interest, because it appears that the article was written in Russian by a non-native speaker, a description that fits Dagny Kristensen very well.

Her career, though, was not limited to this small role at *Vesny*. She also wrote for Norwegian newspapers and published two books of poetry: *Salmer og sanger* (*Psalms and Songs*) (1944; 2nd ed. 1960), and *Dikte*

*i utvalg* [*Selected Verse*] (1958; 2nd ed. 1972). On her death in 1962, several newspapers published obituaries, noting her accomplishments, though no mention was made of her Russian connections: her acquaintance with Bal'mont and her role as correspondent for *Vesny*.

Yet she shared many of the Symbolists' interests and was that journal's only subscriber in Norway, according to the list published in 1906.<sup>10</sup> And she played her part in expanding cultural relations between Norway and Russia in the early years of this century.

## Notes

<sup>1</sup>Stanislawa Jaworska, "Edvard Munch and Stanislaw Przybyszewski," *Apollo*, 100, 1974, pp. 312-317.

<sup>2</sup>H. Kasperowicz, "Dagny Przybyszewska," *Vesny*, 8, 1906, pp. 33-38.

<sup>3</sup>*Literaturnoe nasledstvo. Valerij Brjusov*, 85, Moscow, 1976, p. 846.

<sup>4</sup>*Ibid.*, p. 398.

<sup>5</sup>*Morgenbladet*, 25 and 27 June, 1901.

<sup>6</sup>Konstantin Bal'mont, *Stizotvorenija*, ed. VI. Orlov, Leningrad, 1969, pp. 243-44, 626.

<sup>7</sup>Konstantin Bal'mont, "Pis'mo k V. S. Miroljubovu," in *Literaturnyj arxiv. Materialy po istorii literatury i obščestvennogo dviženija*, 5, ed. K. D. Muratova, Moscow-Leningrad, 1960, p. 154.

<sup>8</sup>See Orlov's notes to Bal'mont's *Stizotvorenija*, p. 629.

<sup>9</sup>Dagny Kristensen, "Pis'mo iz Kristianii: Vstupitel'naja zametka o norvežskom teatre," *Vesny*, 3, 1904, pp. 41-43.

<sup>10</sup>"Spisok lic i učreždenij polučavšix žurnal 'Vesny' v 1906 g.," *Vesny*, 12, 1906, p. 97.

## A Scythian Document: Andrej Belyj and Others

By George Cheron

The following letter<sup>1</sup> from the critic E. Lundberg (1887-1956)<sup>2</sup> to A. Jaščenko (1877-1934),<sup>3</sup> the publisher of the Berlin-based bibliographical journal *Novaja Russkaja Kniga*, sheds light on the publishing activity of the "Skify" publishing house.<sup>4</sup> The "Skify" publishing enterprise was established in 1920 in Berlin by E. Lundberg and lasted until 1924.<sup>5</sup> This marked the only time that the "Skify" movement had their own independent publishing organ.

The doctrine of "Scythianism" was devised by the literary critic R.V. Ivanov-Razumnik (1878-1946).<sup>6</sup> Scythianism was an amalgam of Russian populist socialism, Russian symbolism and messianism which saw the revolutions of 1917 as a way of transforming a political revolution into a social one. It envisioned that Russia would become the harbinger of a new life for the rest of the world and aid in its spiritual rebirth. Russians would become the "new" Scythians akin to the ancient Scythians, who were located between the Hellenes in the West and the barbarians in the East; Russia would act as a mediator between the West and East. Scythianism attracted many writers to its fold: Andrej Belyj, Aleksandr Blok,<sup>7</sup> Nikolaj Kljuev<sup>8</sup> and Sergej Esenin<sup>9</sup> to name a few.

Certain tenets of Scythianism held a personal attraction for Belyj as he later recounted in a letter to Ivanov-Razumnik: "[...] vyrastaet dlja menja značenie vstreči s Vami; princosjaščim temy: 'Rossija', 'revoljucija', 'narod', 'skifstvo' i potom 'Vol'fija'. [...] Vy vstaete pered mnoj v 16-om godu."<sup>10</sup>

Furthermore, in his "autobiography" Belyj writes of his shared feelings for many of the ideas of Scythianism (some of which found an echo in his earlier writings, notably *The Silver Dove* and *Petersburg*):

Оставшись чуждым партийной политике в России, я тем не менее во всех устремлениях своих был с тогдашними крайними левыми; не одни литературные вкусы и личная дружба соединили меня с Ивановым-Разумником; темы народа, войны и революции были темами нашего сближения; но в "Кадетской" культуре Москвы сидел я с зажатым ртом; лишь среди своих антропософов да среди "Скифов"---Петербуржцев я высказывался откровенно.<sup>11</sup>

Belyj participated in all of the publications of the Scythians in Russia. In their very first anthologies he published the article "Žezl Aarona" (*Skify*, No. 1, 1917) and his novel *Kotik Letaeu* (*Skify*, No. 2, 1918). When the third "Skify" anthology failed to materialize, the Scythians became contributors to the press of the Left Socialist Revolutionaries: the newspaper *Znamja truda* and the journal *Naš put'*. It was in *Znamja truda* that Belyj first published his poem "Xristos voskres" (1918). Blok's poems "Dve nadcat'" and "Skify" also first appeared there.

After the unsuccessful July 1918 uprising of the Left Socialist Revolutionaries, the Bolsheviks shut down their entire press. Left without a publishing outlet, the Scythians funnelled their creative energies into the newly formed "Free Philosophical Association" (Vol-fila). The formation of the Scythian press in Berlin in 1920 served as a means to circumvent Soviet censorship and spread their ideas in the West.

## Notes

<sup>1</sup>I wish to thank the Hoover Institution Archives at Stanford University for providing me with a xerox copy of Lundberg's letter. The original is located in the Nicolaevsky Collection, No. 72, Box 2.

<sup>2</sup>Evgenij Germanovič Lundberg was an old friend of Belyj's dating back to their mutual participation in various philosophical circles in the early 1900's. Later on Lundberg became increasingly close to the philosopher Lev Sestov. In addition, he was one of the initiators of the "Free Philosophical Association" in 1919. For a concise and thorough sketch of Lundberg see: *Russkij Berlin, 1921-1928*, compiled and edited by L. Fleishman, R. Hughes, O. Raevsky-Hughes, Paris, 1983, pp. 58-59. Lundberg's letter is mentioned on page 24 of this collection. R. Gul' remembers Lundberg in his recently published reminiscences, "Rossija v Germanii," in *Janes Rossiju*, Vol. 1, New York, 1984, pp. 127-129.

<sup>3</sup>Aleksandr Semenovič Jaščenko is discussed at length by the compilers of *Russkij Berlin* in their introductory article. Ibid., pp. 9-13.

<sup>4</sup>The journal *Novaja Russkaja Kniga* provided two updates on the "Skify" publishing house in its pages: No. 1, 1921, p. 9; No. 2, 1921, p. 17.

<sup>5</sup>The "Skify" publishing house is discussed in Robert C. Williams, *Culture in Exile: Russian Emigres in Germany, 1881-1941*, Ithaca and London, 1972, pp. 252-258.

<sup>6</sup>Two very useful and important articles on

Scythianism recently appeared: Peter J.S. Duncan, "Ivanov-Razumnik and the Russian Revolution: From Scythianism to Suffocation," *Canadian Slavonic Papers*, No. 1, 1979, pp. 15-27; Stefani Hoffman, "Scythian Theory and Literature, 1917-1924," *Art, Society, Revolution, Russia, 1917-1921*, ed. N. Nilsson, Stockholm, 1979, pp. 138-164.

<sup>7</sup>Blok's participation in Scythianism is touched upon in the following article: "Perepiska s R.V. Ivanovym-Razumnikom" in *Aleksandr Blok, novye materialy i issledovanija*, Vol. 2, Moscow, 1981, pp. 366-414.

<sup>8</sup>K. Azadovskij investigates Kljuev's interest in Scythianism in his soon-to-be published article "Pis'ma N.A. Kljueva k Bloku."

<sup>9</sup>Ivanov-Razumnik's booklet on Esenin and Belyj concerns itself with Scythianism as reflected in the work of these two authors: *Andrej Belyj i Sergej Esenin, Rossija i Inonija*, Berlin, 1920.

<sup>10</sup>G. Nivat, "Trois documents importants pour l'étude d'Andrej Belyj," *Cahiers du monde russe et soviétique*, Vol. XV, 1-2, 1974, p. 78. Belyj's relationship with Ivanov-Razumnik is focused upon in Roger Keys, "The Belyj-Razumnik Correspondence," in *Andrej Belyj: a Critical Review*, ed. G. Janacek, Lexington, 1978, pp. 193-204; and A. Lavrov, "Rukopisnyj arxiv Andreja Belogo v Puškinskom Dome," *Ežegodnik rukopisnogo oddela Puškinskogo Doma na 1978 god*, Leningrad, 1980, pp. 23-30.

<sup>11</sup>A. Belyj, *Počemu ja stal simbolistom i počemu ja ne perestal im byt' vo vsex fazax moego idejnogo i tudosvestvennogo razvitiija*, Ann Arbor, 1982, p. 103.

Письмо Лундберга Яценко.<sup>1</sup>

21 ноября 1920г.  
Берлин

Глубокоуважаемый Александр Семенович!

Охотно исполняю Ваше желание и думаю, что поступаю правильно, давая сведения не только о себе, но и о писателях чья работа мне близко известна.

Начну со Льва Шестова. Адреса его я Вам не сообщу и если редакция другим путем этом адрес узнает, я просил бы его не печатать в журнале. Шестов живет очень обособленно, много работает и не любит, чтобы его трогали. Всю переписку с ним, если встретится к тому каказ-нибудь надобность можно вести через "Скифы." Работает он в настоящее время весьма многообразно. Во первых он сам редактирует французские и немецкие переводы полного собрания сочинений, которое будет издано "Скифами." Он заканчивает последний том своего собрания сочинений: "Власть ключей".<sup>2</sup> Он готовит работы о Берксоне, о Плотине и о Гуссерле. В издании автора в ближайшие дни появится и будет нами передана для продажи комиссионерам его небольшая брошюра "Что такое большевизм", напечатанная.<sup>3</sup>

Бальмонт в Париже написал ряд новых стихотворений. Напоминаю Вам просто об этом, вероятно обратитесь непосредственно к нему.<sup>4</sup>

Иванов-Разумник написал: "Основы духовного максимализма", книгу, в которой он пытается подвести под старое народничество современный исторически-психологический фундамент.<sup>5</sup>

В среде народников-я разумею левых - вообще ведется широкая теоретическая работа. Устанавливаются связи Михайловского с западной философией.<sup>6</sup> Производятся пересмотр материалов и оценок их по отношению к Бакунину. Подготавливается научная критика теоретических работ Кропоткина. Готовятся три или четыре произведения посвященные пересмотру существующих представлений об истории русской литературы, своего рода историко-литературная переоценка ценностей. Вся эта работа сосредоточена около издательства "Скифы", говорить о ней ближе с именами и названиями преждевременно, я могу лишь указать, что к маю будущего года вся эта работа будет закончена, а к осени, несмотря на объемность ее, будет издано на русском и немецком языках в виде отдельной серии.

Я не уполномочен говорить о нескольких крупных художественных произведениях Андрея Белого. На них можно лишь намекнуть. Издательство ведет с Андреем Белым переговоры об издании и переводе его новейших произведений.<sup>7</sup>

Я, в настоящее время, занят редактированием и примечаниями к полному собранию сочинений Льва Шестова; эту работу мы с ним производим совместно. Это собрание появится с моим предисловием самого общего характера, вероятно в него войдут главы из подготовляемой к печати моей книги "Берксон и Шестов". На немецкий язык переводится моя книга около восьми печатных листов: "Мережковский и его новое христианство".<sup>8</sup> Закачиваю "Дневник писателя" около 9 печатных листов, собрание небольших глав и размышлений о трех годах русской жизни "С точки зрения вечности".<sup>9</sup> Закачиваю "Антон Чехова" около шести печатных листов и работа о Щедрине-Сагыкове, часть которой была когда-то напечатана в "Современнике".<sup>10</sup> "Опыт комментария к Фаусту" закончен вчерне и главная около него работа -

это опись параллельных мест, пересмотр критической о нем литературы и установление точек зрения на "Фауст" современников Гете. Для последнего приходится ряд мемуаров и писем. Воюсь, что ради окончательной отделки работы мне придется на некоторое время уехать в Ваймар, где находится Гетевский музей.

Я сознательно дал Вам эти сведения в столь обстоятельной форме. Вы используете их в той мере, как соответствует плану Вашего журнала.

Примите уверения в моем глубоком к Вам почтении,

Е. Лундберг

## Notes to the Letter

<sup>1</sup>Lundberg's letter is written on "Skify" stationery which reads "Verlag Skythen, Berlin-Mailand" in German and Russian. Five days previous to this letter Lundberg wrote to Blok discussing his plans for publishing Blok's works; cf. A. Blok, *Sobranie sočinenij*, Vol. 7, Moscow and Leningrad, 1963, p. 402.

<sup>2</sup>L. Sestov, *Vlast' ključej*, Berlin, 1923. Sestov was a contributor to the first "Skify" collection of 1917, plus a lecturer at the Free Philosophical Association. His well-known work on Dostoevskij and Nietzsche was reissued by "Skify" in 1922 (3rd edition).

<sup>3</sup>Due to his increasingly pro-Soviet stand, Lundberg suppressed Sestov's brochure by burning it. See *Russkij Berlin* (op. cit., pp. 28-31) for details of this scandal.

<sup>4</sup>Bal'mont emigrated from Soviet Russia on June 25, 1920.

<sup>5</sup>This work was never published. The full title of the manuscript is "Skifskoe. Stat'i o duxovnom maksimalizme" and it is presently located in the manuscript section of the Puškinskij Dom in Leningrad (fond 79, op. 1, ed. xr. 124).

<sup>6</sup>The thought of the Russian radical philosopher Nikolaj K. Mixajlovskij (1842-1904), especially his idea of Christian socialism tempered by messianism, influenced to a certain extent the philosophy of Scythianism.

<sup>7</sup>The "Skify" publishing house did issue one of Belyj's works: *Sirin učennogo varvarstva*, Berlin, 1922.

<sup>8</sup>The Russian edition of Lundberg's work appeared in St. Petersburg in 1914.

<sup>9</sup>E. Lundberg, *Zapiski pisatelja*, Berlin, 1922.

<sup>10</sup>Lundberg at one time was on the editorial board of the pre-revolutionary literary journal *Souremennik*.

## Letter from Bergamo, Italy

Многоуважаемый Коллега!

Считаем своим приятным долгом известить Вас о состоявшемся первом Международном Семинаре по изучению творчества Андрея Белого и русской культуры его эпохи, согласны уже Вам сообщить нами плану, о котором мы уже Вам сообщили в начале этого года.

Работы Семинара проходили 7го и 8го сентября с.г. В течение этих двух дней были заслушаны следующие доклады:

Л. Силард, Ценность как процесс.

А. Сиклари, Ницше и ранний Белый.

М. Делперманн, Модель творимого процесса у А. Белого: переживание, переработка, преобразование.

Н. Каухчишвили, П.А. Флоренский и духовная атмосфера в начале нашего века.

А. Хужвай, Социопсихологические аспекты символизма, как формы поведения в свете отношений А. Белого и А. Блока.

У. Пэрс, "Световая Сказка" как зародыш повести "Котик Летаев".

А. Штейнберг, Глоссология.

М. Йованович, О ранних стихотворениях А. Белого.

Вокруг докладов развернулись живые и интересные споры, в которых приняли участие, кроме докладчиков, Иван Верч, Фаусто Мальковати, Фр. Козлик, Р. Платоне, Т. Николеску. По своей содержательности эта дискуссия стала интересным обменом научных мнений.

В Семинаре участвовали также М. Марцадури, Л. Магаротто, Р. Касари, Н. Марчалис, Д.П. Пиретто, М.К. Пезенти, Э. Гаретто, Ю. Николаев,

М. Евзлин, П. Деотто, М.Г. Маццителли и ряд студентов бергамского и миланского университетов.

Участники обсудили также план работы будущих Семинаров, которые согласны ранее сообщенному Вам проекту, предполагаются проводить ежегодно в сентябре месяце. Подчеркиваем еще раз, что эти Семинары преследуют, в первую очередь, практическую-исследовательскую цель, то есть стремятся способствовать последовательной разработке отдельных, наиболее спорных или менее изученных проблем, связанных с творчеством Белого и с развитием русского символизма (и шире русской культуры начала века). Ежегодные встречи должны иметь, в первую очередь, рабочий характер, как возможный обмен мнениями и результатами исследований.

Именно с этой целью было предложено для ближайшего времени ряд исследовательских тем. В первую очередь - составление словаря понятий и образов А. Белого, во вторых исследование:

- а) литературных обществ, кружков, салонов начала века в России (для возможного дальнейшего составления монографии)
- б) крупнейших журналов, альманахов, сборников этого времени (с той же целью)
- в) общего философского и религиозного движения эпохи и его связей с литературным процессом.

Нам хотелось бы знать Ваше мнение об этих предложениях, а также возможно ли Ваше участие в той или иной из указанных выше работ, согласны с Вашими научными интересами и существующим в Вашем распоряжении библиографическим материалом. В случае положительного ответа просим перечислить выбранные для исследования вопросы и указать на сроки завершения работы - частичного или полного. Это необходимо для составления общего координированного плана. Соответствующие статьи разработанные нашими коллегами будут обсуждаться на очередных Семинарах.

Следующий Семинар предполагается в будущем году (7-8 сентября, после Симпозиума посвященного Вячеславу Иванову, который состоится



в Павии 2-5 сентября). Мы предлагаем провести его в двух секциях. Одна будет состояться из докладов, посвященных различным аспектам творчества А. Белого и его связям с культурой начала века. Поскольку на нынешнем первом Семинаре было сравнительно мало участников, из-за некоторых объективных условий, то было предложено оставить тему "Ранний Белый" с возможным ее расширением, а именно охватывая период десятих годов включая Петербург и встречу с антропософией (т.е. фактически до первой мировой войны).

Другая же секция будет посвящена обсуждению статей, преднозначенных для вышеуказанных коллективных работ (понятие/образы, кружки, журналы) согласно заявкам различных авторов.

Чтобы уделить больше внимания и времени дискуссиям, просим участников прислать заблаговременно свои доклады или хотя бы резюме. Это условие нам кажется обязательным для работ второй секции.

В заключении заседаний было решено печатать работы Семинаров в сборниках, предположительно названных "Чтения". Здесь же возможно и публикация различных архивных материалов.

В ответ на свое сообщение о проекте создания перманентных ежегодных Семинаров по творчеству Белого, оргкомитет получил много писем различных ученых, поддерживающих нашу инициативу и обещающих принять участие в работах следующего Семинара.

Если Вы считаете целесообразным для себя поддержать наше предложение и участвовать в будущем Семинаре просим Вас откликнуться в ближайшее время на это письмо, указав в какой коллективной работе хотели бы Вы участвовать и какие именно проблемы хотели

бы Вы разработать, в какой срок, или если это Вас не интересует, какой доклад Вы намереваетесь читать.

С уважением

Оргкомитет Семинара  
Istituto Universitario di  
Bergamo

Via Salvecchio, 19  
24100 Bergamo, Italia

### Andrej Belyj: A Bibliography 1984-1985

Compiled by Julian Graffy

(N.B. Some materials dating from before 1984 have only recently come to my notice and are included here. Some materials from 1984 were included in last year's bibliography.)

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### News from the Front

Anna Lisa Crone of the University of Chicago writes about her recently completed book entitled: *City of the Buried Sun: The Petersburg of the Word in Twentieth-Century Russian Letters*: "It is an analysis of the evolution of the *Peterburgskaja tematika* (Dolgopolov's term), the Petersburg city-symbol with its myths, as they change in the work of Merežkovskij, Belyj, Blok, Mandel'stam, Axmatova, Vjač. Ivanov, Georgij Ivanov, Brodskij and others. I concentrate on new and positive treatments of Petersburg in the Silver Age period. I try to show how there is a continuity in the treatment of Peter and the Petersburg themes from Merežkovskij to Belyj and Belyj and Blok to Axmatova and Mandel'stam, trying to delineate a Petersburg "tradition" that bridges schools such as Acmeism and Symbolism. The chapters on Belyj are called "The Violent Eruption of the Past in the Petersburg Work of Blok and Belyj" and "Petersburg and Cultural Memory." I attempt to show the connections between *Peterburg* and later Petersburg tales, such as Mandel'stam's *The Egyptian Stamp* and Axmatova's *Poem without a Hero*."

\*

Word has it that Pekka Pesonen of Helsinki is working on a book, based on his dissertation, *The Spirit of the Revolution in the Revolution of the Spirit: A Study of Andrey Bely's Novel Peterburg and Its Background*. He is writing it in Finnish and will have it translated into English for publication.

\*

From Great Britain we have news about the translations of Bely's *The Dramatic Symphony*. *The Forms of Art*. The Symphony is translated by Roger and Angela Keys, while the article is translated by John Elsworth. It should be published in January of 1986 by Polygon Books in Edinburgh. Both items will be preceded by critical introductions and accompanied by notes.

\*

Ronald E. Peterson of Occidental College reports that he is writing an index of the major Symbolist journals (*Vesy, Zolotoe runo, Pereval, Trudy i dni, Zapiski meštatelej*), which will consist of a small book. He has also selected some materials for a proposed anthology of Russian Symbolist prose, consisting of about two dozen stories by twelve authors.

\*

Maria Carlson keeps us abreast about events in Moscow. Apparently a new *Blokovskiĭ Sbornik* is out in the Tartu series.