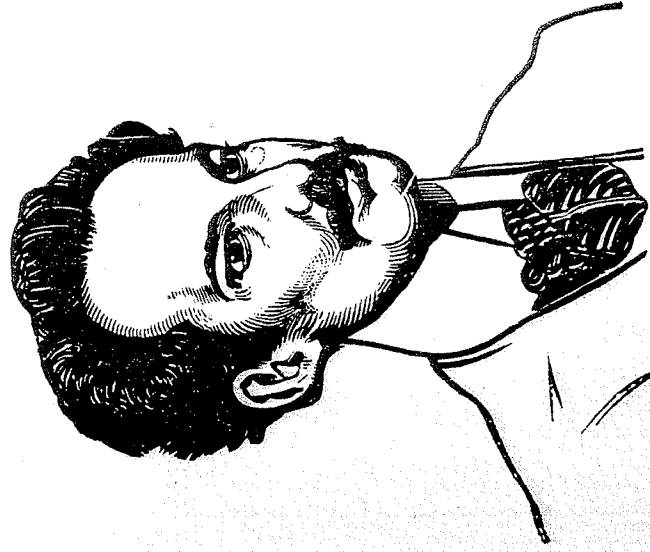


# **The Andrej Belyj Society**



## **Newsletter**

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The Andrej Belyj Society Newsletter

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## The Third Annual Belyj Society Meeting

The third 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 Roosevelt Hotel in New York on December 28, 1983. The program includes the following papers:

Chairman: Thomas R. Beyer, Jr., Middlebury College

Secretary: Vladimir E. Alexandrov, Harvard University

"The Synesthetics of Apocalypse in A. Bely's *Petersburg*"  
Charlene Castellano, Charlottesville, VA

"Fragmentation and the Fantastic World of Andrej Belyj  
and Andrej Sinjavskij"

Alexander Woronzoff, Smith College

"Apocalypse and Form in *Petersburg*"

David Bethea, University of Wisconsin

"Theme and Variations: Autobiography in *Vtoraja sim-sonija* and *Pervoe svidanie*"

Andrew Wachtel, UC-Berkeley

This year the Belyj Society will elect a Vice-President to succeed Vladimir Alexandrov, who will become President in 1984, at the conclusion of the term of President Thomas R. Beyer, Jr.

Another paper on Belyj will be read on a panel entitled "Memoir and Autobiographical Literature."

"Andrej Belyj, *Vospominanija o Štejner: ob'ektivnost' i sub'ektivnost' memuarista.*"

Catherine Kuleshov, University of Minnesota.

## The Synesthetics of Apocalypse in

A. Bely's *Petersburg*

Abstract by Charlene Castellano

A. Bely is generally considered to be the only one among Russian poets to realize fully the synesthetic potentials of the word. Yet the critical literature provides no analytical studies of the synesthetic quality of Bely's works. My own investigation into this matter, where Bely's novel, *Petersburg*, is concerned, has yielded an understanding of synesthesia as a structural principle governing the shape of time in the narrative. As a temporal principle, synesthesia is of interest because it is the means by which the apocalyptic concerns of the novel are bodied forth.

In speaking generally about literature, synesthesia is best known as the device employed by French writers to characterize the particular perception, evolved in their poetry during the latter half of the nineteenth century. That perception, stemming from the concept of universal analogy as natural law, was concerned largely with the connections among sensations and the connectedness of corresponding sensations to signs. Where the workings of the sensory mechanism were concerned, the French Symbolists were interested in discovering whether each sense order, once stimulated, in turn stimulated another, or whether a single stimulus could appeal simultaneously to more than one order. Where the act of writing was concerned, these writers wondered whether sensation evoked sign or vice versa. Most of all, the Symbolists strove to learn something about sensory linkage that would lend credence to the sensationist theories of knowledge they embraced, something that would make those theories a valid basis for their metaphysic of creativity.

The direction of A. Bely's questions about creativity took a somewhat different direction. Bely strove to find in sensory linkage a validation for his prophetic views of impending apocalypse and the coming transfiguration of the human race. His transfer of synesthesia from its

native habitat, poetry, into prose--where it pits an apocalyptic conception against a positivistic and linear sense of time--constitutes an innovative use of the languages of the senses.

In order to elaborate the consequences of this innovation for literary form, this paper presents the novel as a rhetoric of synesthesia in which a conflict between mystical and positivistic world views is played out. The conflict is seen to eventuate in the juxtaposition of synesthetic imagery to thematic statements about linear time. I outline the juxtaposition by examining the novel's central passage, which is constituted by a dream of the Last Judgment. As the discussion fleshes out a definition of synesthesia, it demonstrates that in Bely's rendering, synesthesia pretends to make translations among the sensations that cannot be made. The argument is thereby advanced that the distinguishing feature of Bely's apocalypticism is a preference for the reasonable facsimile and private experience of time's end--which is provided in the dreams of synesthesia--over the real and universal apocalypse, and of course, over the despair and doubt that the real and universal apocalypse will ever come about.

## Theme and Variations: Autobiography in *Vtoraja simfonija* and *Pervoe svidanie*

Abstract by Andrew Wachtel

The problem of self-definition finds its artistic expression in the works of Andrej Belyj through the treatment of autobiographical detail in his narratives. Over the course of Belyj's career his methods of using autobiographical material changed radically, and these changes are the indications of his provisional solutions to the problem of self-definition. I try to show the reasons for and development of Belyj's literary search for self through an analysis of *Vtoraja simfonija* (1901) and *Pervoe svidanie* (1921).

The works are closely connected: they share subject matter, a composition day, and they describe, to a more or less fictionalized extent, Belyj's life as a young student. They do not, however, treat this shared material in the same way. *Vtoraja simfonija* is based on a symbolic system which emphasizes the importance of "nepostijimaja suščnost" at the expense of "obmanščivaja vidnost" (the terms are Belyj's own) and which leaves, therefore, little room for the phenomenal world of the unique self. Formally, the work is based on Belyj's theoretical conception of music. Following Schopenhauer and Nietzsche, Belyj viewed music as the art form that stands outside the categories of time and space as we understand them. Consequently, musical form was suitable to describe the coming kingdom of Sophia (which would similarly dispense with such categories). Through the symbolic system of *Vtoraja simfonija* Belyj denied the positivistic attitudes towards self that characterized his father's generation. He could not, however, be satisfied with this system because it was an inherently self-abnegating one. I try to show how the construction of *Vtoraja simfonija* denies space, time and the self, despite its copious use of autobiographical material.

By 1921 Belyj realized that "vidnost," no matter how "obmanščivaja," was all that he had. Reality was

contained only in his memory and in his words. Thus, as he had predicted in "Budušee iskusstvo" (1907), he became "his own artistic form." I try to show how, in *Pervoe svidanie*, Belyj was finally ready to create a work that would both live eternally and satisfactorily define the self. Finally, I compare the two works at a point where they share subject matter in order to bring out the crucial differences between them.

The path from a system which denied the self to one that exalted it was long and difficult. The search for self-definition began in earliest childhood, long before Belyj's first literary attempt to deal with the problem. Despite the fact that *Pervoe svidanie* seemed finally to solve the problem, the solution turned out to be temporary. Belyj spent the rest of his life rethinking and reworking his autobiographical material and his quest ended only with his death in 1934.

АНДРЕЙ БЕЛЫЙ, "ВОСПОМИНАНИЯ О ШТЕЙНЕРЕ": ОБ  
ОБЪЕКТИВНОСТИ И СУБЪЕКТИВНОСТИ МЕМУАРИСТА  
Резюме доклада Екатерины Кулешиной

"Воспоминания о Штейнере" Белый закончил в 1929 г., но издание этой книги осуществилось только в 1982 г., в Париже, под редакцией и с предисловием Фредерика Козлика (Paris: La Presse Libre). Будучи автором пяти книг об антропософском учении Рудольфа Штейнера, Белый исключает "головной" (рассудочный) разбор его теории и задается целью "имагинативно" осветить личность бывшего наставника, с которым он непосредственно общался с 1912 до середины 1916 г. Имагинативный образ мышления ("мышление в картинах") Белый вырабатывал в себе, живя в антропософской коммуне Дорнаха; именно "имагинативное" понимание личности Штейнера и является особенностью последних мемуаров Белого. Белый создает многослойность в своем мемуарном повествовании путем образных "картин", символики, диалектики, повторяющихся лейтмотивов, расширяя и углубляя свои восприятия ссылками на звуки, краски и формы всего видимого и слышимого. Характеристика Штейнера строится по образцу пирамиды: глава "Штейнер, как деятель" является основой пирамиды; эта основа сужается в главах о Штейнере, как о целовеке, лекторе и педагоге; а вершина пирамиды -- Штейнер в теме "Христос". Эта пирамида скрепляется и объективизируется воспоминаниями об учениках Штейнера и о постройке антропософского центра. Однако, в мемуарном повествовании имеются и полемические выпады (столь свойственные Белому-публицисту), и отступления теоретического характера со ссылками на антропософские книги Штейнера и самого автора.

Последняя глава воспоминаний является наиболее "вершиной" и показательной, что касается стиля и методов повествования. Белый-мемуарист "картинно" передает как Штейнер говорил о Христе, Белый-теоретик объясняет основные принципы христологии по Штейнеру, а Белый-поэт пускает в ход все художественно-имагинативные приемы, чтобы создать многопланность и полноту "картин". Штейнер новил Белого своим учением о Христе. Эта тема разрабатывалась им теоретически, воплотилась в художественные образы его поэм, и стала вершиной идейной пирамиды всего творчества Белого. "Воспоминания о Штейнере" свидетельствуют о том, что не только учение, но и личность учителя оставили глубокий и одухотворяющий след в сознании Белого; что мемуаристу удалось добиться некоторой доли объективности благодаря "имагинативному" образу мышления, которое он развил в общении со Штейнером.

### April, 1906: A Turning Point in Russian Symbolism

Abstract by Ronald E. Peterson

This paper is devoted to several crucial events in April, 1906, that significantly affected the development of the Symbolist movement in Russia. This month marks, in some respects, the culmination of the struggle for recognition from the reading public and the end of its rise to prominence. After April, 1906, the vertical development is replaced by a more horizontal development, a broadening of Symbolism's influence and significance at a kind of plateau. This plateau would quickly take on the dimensions of a battlefield for those seriously involved in the movement. The major changes that can be noted in this month are: the appearance of F. Sologub's fifth book of poetry, *Rodine*, the publication of the miscellany *Fakely* in Petersburg, the end of the 'Petersburg drama' (A. Belyj's 'affair' with Ljubov' Blok), the publication of A. Blok's first play, *Balagančik*, and the composition of his poem, 'Neznakomka.'

Sologub's *Rodine* was the first of a number of works by Symbolists that reveal a shift toward greater patriotic and political content, with less emphasis on decadence and individualism. The first issue of *Fakely* (of three printed 1906-08) represented a major break with the past because it introduced a new 'heretical' approach to art and to Symbolism as a world view, called Mystical Anarchism, which became the subject of a bitter polemic that lasted over two years. Blok's *Balagančik*, printed in this issue of *Fakely*, vividly depicted the rejection of many of his former ideals and the irreparable flaws in his marriage, and it marked the beginning of his successful career as a playwright. The play was based on relations between Blok, his wife Ljubov', and Belyj; L. Blok firmly rejected any notion of leaving her husband for Belyj in April, and this rejection later led to a number of developments in the Symbolist movement. That same month Blok wrote his famous poem, 'Neznakomka,' which showed that he had completely abandoned his former devotion to the Beautiful Lady and was now more interested in urban,

contemporary poetry, devoid of mysticism, especially the kind inspired by Vladimir Solov'ev.

April, 1906, thus marks the end of Symbolism's golden era and of the good will that had previously prevailed among Symbolists. In May the polemic about Mystical Anarchism began, and by 1909-10, the crisis of Symbolism had arrived. After that point, individual Symbolist authors continued to be influential, but the movement itself was finished as an active force on the cultural scene. It should be noted, therefore, that the crisis of 1909-10 was actually precipitated in April, 1906.

Presented October 24, 1983, at the AAASS Convention in Kansas City, as part of the panel 'Early Twentieth Century Revolutionary Culture.'



The Missing Page in George Reavey's Translation  
of Bely's *The Silver Dove*  
by Gary Kern

Reviewers of *The Silver Dove*, as translated by George Reavey (New York, 1974), have noted a curious lapse on page 347, where after the sentence ending 'its claws went 'tsa-tsa-tsa' as it pecked at the crumbs,' an entire page of the original has been lost. For those who own Reavey's translation, especially those who use it for class, we offer the following translation of the missing passage. It is page 154, part II, of Andrej Belyi, *Serebrjanyj golub'*, Munich, 1967:

And then their dead bodies floated apart, foaming over as if with a misty spume, as if letting off smoke, and fusing one with the other into a glistening mist: yet not a mist, for the mist was gathering into one radiant body: one white body, woven from sparklings, tangibly took shape in the middle of the room; and in this body, as if exploding, eyes took shape: distant, sad: a beardless, marvellously youthful face, arrayed in white, the white of linen, with golden stars upon these raiments; as if streams of golden wine were frothing, curls were twisting on his head and flowing onto his shoulders; and his arms were stretched out, between fingers tender as lily petals, distant stars were dreamt by near: silently the stars shined around the superbright youth-child; a dove-childling, born of rapture and arisen from the four dead bodies as a binding unity of souls. Gently the dove-childling fondled objects; the childling drank up the red wine: his purple lips laughed with great love. And now the walls were gone: a blue sky dawned on all four sides; down below—a dark abyss with clouds sailing by; on the clouds, extending arms to the child in snow-white raiments, doves that were saved, and there in the distance, in the depths, in the dark—a great red ball enveloped in flames, smoke pouring from it. This was the earth; the righteous ones were flying from the earth, and a new song rang out.

"The blue air shined, oh how it shined  
Shined in that air a spirit kind!"

Belyj Studies in Japan

The following text is an excerpt from a letter by Mitsuyoshi Numano of Harvard University, who reports on the state of 'Belovedenie' in Japan:

'Russian literature has been exerting great influence on the Japanese reading public since the Meiji Restoration in 1868 and it was one of the crucial factors which affected the formation of modern Japanese literature. So it is not surprising that the first translation of Bely's 'Voivrat' appeared as early as 1933. However, we should also take into consideration the specific intellectual climate in Japan where Russian literature used to function as a substitute for either social criticism, philosophy of life, or ideological thinking. Especially in the 1920's and 1930's Marxism and other leftist currents prevailed among intellectuals of Japan, and it is precisely in this climate that a lot of works of Soviet Russian literature were translated into Japanese regardless of their artistic value. Those were the days when one could see in book shops a Japanese translation of Olesha's *Zavisit'* next to Dem'jan Bednyj's poor poems. So I suspect that the first translator of 'Voivrat,' Mr. Kurahara, was far from understanding the real artistic value of the work.

'It was not until the 1960's that Japanese scholarship of Russian literature began to free itself from the burden of such an ideological bias. (To a certain extent this process was parallel to the process of de-Stalinization in the Soviet Union). At last there opened a new possibility to appreciate Russian literature as literature, but not as a substitute for something else, and it is in this context that Bely began to loom as a rather enigmatic, but very important figure of 20th-century Russian literature. In order to be more specific, I would add two circumstances which seem to have contributed to the growing Japanese interest in Bely:

1) a general tendency toward overall reconsideration and reevaluation of modernist and avant-gardist culture in Russia (including not only literature, but also art, cinema, theater, and so on; 2) a growing interest in mystical thought (Now in Japan there even exists an academic journal entirely devoted to the study of Rudolf Steiner).

"As you see from the list of Japanese translations [See Belyj Bibliography], Professor Kawabata of Tokyo University is the pioneer of Belovedenie in Japan and it is due to his efforts that Japanese readers came to know Bely. Today in the younger generation of Japanese specialists of Russian literature there are a few scholars who specialize in Bely, though it may take some more time for them to produce their original work. For example, Professor Kazuo Hasemi of Yamagata University wrote his master's thesis on Bely several years ago and also gave a paper entitled "Gogol and Bely" in the Gogol Symposium which was held in April 1983 in Tokyo under the joint auspices of Japan and the Soviet Union. So I believe this will be of some interest to you to know about the present stage of Japanese Belovedenie."

**Andrej Belyj: A Bibliography since 1964**  
compiled by Olga Muller Cooke  
and Ronald E. Peterson

As the 50th anniversary of Belyj's death approaches (January 8, 1934), the study of Belyj increasingly flourishes. This bibliography is offered to provide a source of information for students of Belyj. But this is by no means a complete bibliography. Although no complete bibliography of and about Belyj exists, Anton Hbnig's monograph, *Andrej Belyjs Romane. Stil und Gestalt* (Munich, 1966) has in the past provided an excellent source of bibliographical materials up to 1964. The present bibliography is not only intended to fill the ensuing gap of 20 years, a period of more active scholarship, it also represents an update of Hbnig's book.

The bibliography, which is arranged alphabetically, has four sections. The first three pertain to primary materials: 1) Recent Publications and Reprints; 2) Translations of Belyj's works, and 3) Letters. While Belyj's letters are entered under descriptions of the correspondences involved, the actual articles in which the letters appear are incorporated into the secondary sources. The fourth section, which accounts for most of the entries, is concerned with critical works on Belyj.

Journal articles, monographs, dissertations, essays found in general collections and conference proceedings are covered as comprehensively as possible. However, items on Belyj in general literary histories and encyclopedias have been omitted, as have been book reviews. Review articles, on the other hand, are included. Wherever the title fails to sufficiently describe the contents of the entry, parentheses complete the entry with additional information pertaining to Belyj. The majority of common journals are represented by an abbreviation. However, journals that consist of one word or are mentioned once are given in full. Most of the entries have been personally examined;

those that have not been indicated by an asterisk at the end of the entry.

It is our hope that this Belyj bibliography will be updated every year and included in future issues of the Newsletter. We are grateful to the following people for their help in compiling the bibliography: Thomas R. Beyer, Jr., Maria Carlson, Marianna Tax Choldin, Brett Cooke and Gareth Perkins.

#### Abbreviations of Periodicals

Abbreviations agree wherever possible with those of the *Modern Language Association International Bibliography*.

<i>CalSS</i>	<i>California Slavic Studies</i>
<i>CASS</i>	<i>Canadian-American Slavic Studies</i>
<i>CMRS</i>	<i>Cahiers du monde russe et soviétique</i>
<i>FN</i>	<i>Filologičeskie Nauki</i>
<i>IAN</i>	<i>Izvestija Akademii Nauk. Serija literaturny i jazyka</i>
<i>Novž</i>	<i>Novyj žurnal</i>
<i>PAJ</i>	<i>Performing Arts Journal</i>
<i>PPNCFL</i>	<i>Proceedings of the Pacific Northwest Conference on Foreign Languages</i>
<i>RES</i>	<i>Revue des études slaves</i>
<i>RusL</i>	<i>Russian Literature</i>
<i>RLit</i>	<i>Russkaja Literatura</i>
<i>RLJ</i>	<i>Russian Language Journal</i>
<i>RLT</i>	<i>Russian Literature Triquarterly</i>
<i>SE EJ</i>	<i>Slavic and East European Journal</i>
<i>SEER</i>	<i>Slavonic and East European Review</i>
<i>SSASH</i>	<i>Studia Slavica Academiae Scientiarum Hungaricae</i>
<i>UR</i>	<i>Umjetnost Rijedi (Zagreb)</i>
<i>VFS</i>	<i>Voprosy filosofii i sociologii</i>
<i>VLit</i>	<i>Voprosy Literatury</i>
<i>WSA</i>	<i>Wiener Slawistischer Almanach</i>
<i>WSI</i>	<i>Die Welt der Slaven</i>
<i>ZS</i>	<i>Zeitschrift für Slawistik</i>

In distinction from other journals by the same title *Kontinent* and *Souremennit* are both published in Toronto. Two collections of articles devoted strictly to Belyj, whose entries have been made under individual contributors, are abbreviated in the following manner:

*ABCR*

*Andrey Bely. A Critical Review*,  
edited, with an introduction by G. Janecek,  
Lexington, 1978.

*BCP*

*Andrey Bely Centenary Papers*,  
edited, with an introduction by B. Christa,  
Amsterdam, 1980.

## Primary Material: Recent Publications and Reprints

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- Četyre simfonii*, with introduction by D. Tschizewskij, Munich, 1971; reprint of 1917, 1905, 1908 Moscow editions.
- "Commentaires sur ma correspondance avec Blok," ed. G. Nivat, *CMRS*, XV, 1-2, 1974, 83-104.
- "Dnevnikove zapisi," in *Literaturnoe nasledstvo. Aleksandr Blok. Nove materialy i issledovanija. Kniga tret'ja*, 92, Moscow, 1982, 788-830.
- "Dom-muzej M.A. Vološina," *Zvezda*, 5, 1977, 186-190.
- Glossolalija: Poëma o svuke*, Munich, 1971; reprint of 1922 Berlin edition.
- "Iz knigi *Načalo veka* (Berlinskaja redakcija 1924-1925 gg.), pub. with forward and notes by S. Grigor'janc, *V Lit*, 6, 1974, 214-245.
- "Junošeskie dnevnikove zametki Andreja Belogo," in *Pamjatniki kul'tury. Nove otkrytija. Ežegodnik 1979*, pub. A.V. Lavrov, Leningrad, 1980, 116-139.
- "Junošeskaja xudožestvennaja proza," in *Pamjatniki kul'tury. Nove otkrytija. Ežegodnik 1980*, pub. A.V. Lavrov, Leningrad, 1981, 107-150.
- "Kak my pišem," in K. Bugaeva, *Vospominanija o Belom*, ed. J.E. Malmstad, Berkeley, 1981, 311-321.

- "Kniznaja ('nekrasovskaja') redakcija dvux pervyx glav romana *Peterburg*," in A. Belyj, *Peterburg*, Moscow, 1981, 420-494. (Followed by a number of miscellaneous primary sources, 495-510).
- Kotik Letaeu*, introduction by D. Tschizewskij and A. Hönig, Munich, 1964; reprint of 1922 Petersburg edition.
- Kotik Letaeu*, Chicago, 1966; same as above.
- Kreščenyj kitaeu*, introduction by A. Hönig and D. Tschizewskij, Munich, 1969; reprint of 1927 Moscow ed.
- Lug zelenyj*, introduction by Z. Jur'eva, New York, 1967; reprint of 1910 edition.
- Moski*, Munich, 1969; reprint of 1932 Moscow edition.
- Masterstvo Gogolja*, introduction by D. Tschizewskij, Munich, 1969; reprint of Moscow-Leningrad 1934 edition.
- Masterstvo Gogolja*, Ann Arbor, 1982; same as above.
- Meždu dvus revoljucij*, Chicago, 1966; reprint of 1934 Leningrad edition.
- Moskva*, Munich, 1968; reprint of 1926 Moscow edition.
- Na rubeže dvus stoletij*, introduction by G. Donchin, Chicago, 1966; reprint of Moscow-Leningrad 1930 edition.
- Načalo veka*, Chicago, 1966; reprint of Moscow-Leningrad 1933 edition.
- Odna iz obitelej carstva tenej*, Letchworth, 1971; reprint of 1925 Leningrad edition.
- "O sebe kak pisatele," in *Den' poëzii*, preface by S. Lesnevskij and pub. by V. Sašin, Moscow, 1972, 269-272; also in K. Bugaeva, *Vospominanija o Belom*, ed. J.E. Malmstad, Berkeley, 1981, 322-328.

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- Pervoe svidanie*, Tel Aviv, 1970; reprint of 1921 Petersburg edition.
- Pervoe svidanie*, Lausanne, 1973; same as above.
- Pervoe svidanie*, Letchworth, 1974; same as above.
- Peterburg*, introduction by G. Donchin, Chicago, 1967; reprint of 1916 edition, in new orthography.
- Peterburg*, Munich, 1967; reprint of 1928 Moscow edition.
- Peterburg*, introduction by A. Mjasnikov, afterword by P. Antokol'skij and commentary by L.K. Dolgopolov, Moscow, 1978; reprint of 1928 Moscow edition.
- Peterburg*, ed. D.S. Lixačev, with notes and commentary by L.K. Dolgopolov, S.S. Grečiškin and A.V. Lavrov, Moscow, 1981; text based on Sirin 1913-1914 edition.
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- Podžija slova -- O smysle poznanija*, Chicago, 1965; reprint of 1922 Petersburg edition.
- Putevye zametki*, Munich, 1973; reprint of 1922 Moscow-Berlin edition.
- Rasskazy*, edited, with an introduction by R.E. Peterson, Munich, 1979.
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## News from the Front

<sup>6</sup>Gerald Janecek writes about his forthcoming book, which will include a chapter on Belyj: "The final title for my book seems to be: *The Look of Russian Literature*, Princeton University Press, 1984. It has a large chapter on Belyj, focusing on his layouts in poetry and prose."

\*

Charlene Castellano reports on having presented four papers on Belyj during the autumn of 1982:

"Narrative as Deception in *Petersburg*," Seventh Annual Colloquium on Modern Literature, West Virginia University, September 1982.

"The Mystery Plays of Belyj," Poetry, Politics and Performance: A Conference on the Aesthetic of Performance in the Russian Modern Arts, Cornell University, October 1982.

"The Poetic Organization of *Petersburg*," Colloquium at the University of Virginia, November 1982.

"Synesthesia and Narrative Time," Annual Convention of the Modern Language Association, Los Angeles, December 1982.

\*

Olga Muller Cooke read a paper entitled, "This is Martyrdom": The Grotesque in Andrej Belyj's Novels," at the University of California-Riverside, February 1983.

\*

Thomas R. Beyer, Jr. has been awarded an Alexander von Humboldt Fellowship for 1984 to work on Belyj in Germany.

He will be working specifically on the life and work of Belyj spent abroad from 1921-1923.

\*

Ronald. E. Peterson informs us about his book in progress, *A History of Russian Symbolism, 1892-1917*, which is due to appear in 1985. This book will focus on the history of Symbolism as a movement, as well as on the interaction among Russian Symbolists. Professor Peterson has also translated and edited *The Russian Symbolists: An Anthology of Critical and Theoretical Writings* (scheduled for publication by Ardis in 1984). The following articles by Belyj will be included: "A Review of Hippius' *Literary Diary*," "Symbolism and Contemporary Russian Art," and "A Wreath or a Crown."

\*

George Kalbous of Ohio State University has just published *Plays of the Russian Symbolists*, which includes a discussion of Belyj's mystery play fragments. The book is available through: Russian Language Journal, A-706 Wells Hall, Michigan State University, East Lansing, MI 48824 at a price of \$15.00.

\*

Rumors persist that there is a plan to devote an issue of *Literaturnoe nasledstvo* to a number of Belyj's unpublished works. However, there has been no confirmation of such a project.

\*

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

