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The history of B. Sadovskoy' cooperation in the journals "Vesy" and "Zolotoe runo"

Literary activity of B. Sadovskoy begins in 1902, when he moved from Nizhny Novgorod to Moscow and entered the Moscow University philological Department. My first impression from exploring Moscow periodicals he described in "Notes": "the Summer of 1903 I first got in my hands on the so-called "decadent" literature: anthologies "Scorpion" and "Grif", journals "Mir isskustva", "Novyy put'". I became an ardent and convinced "decadent", not quite understanding what it means, and mixing in a bunch of Merezhkovskiy and Bryusov, Krechetov and Blok. I don't know why representatives of Russian "decadence," what I liked most about Valery Bryusov. Probably, I was attracted to it hammered the severity of his character" [10, p. 123]. This idea he expresses in the article "Vesy" (memoirs of a staff member)" when describing the first meeting with the editor of "Vesy": "Journals "Mir isskustva" and "Novyy put'" was a path to a new world. I made a "decadent" <....> Start trying "the new creativity". In October 1903 go to Valery Bryusov on Tsvetnoy Boulevard, meet him, please consider my poems. Bryusov opinion is harsh, but I do not fall spirit and continue to "create." Two months passes in a literary



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tests, diverse reading. Sometimes I go to Bryusov, even receives an invitation from his literary "environment" [5, p. 16-17]. In 1904, V. Bryusov invited him to collaborate in the journal "balance". Numerous critical articles by B. Sadovskoy ("An Old and New Criticism", "Venevitinov's Poetry", "Notes on the Fields of Pushkin Academic", "Chernyshevskiy Critic", etc.), several stories ("The Dead Swimmer", were published in this journal, "Rizo", "Festive Day of Lieutenant Matradurov" and others) and poems ("At the Window", "Owl", "At Dawn", etc.).

In addition to articles, short stories and poems under his own name, in 1909 B. Sadovskoy published his "Reviews of Russian Journals" dedicated to the "Bulletin of Europe", "Russian Thought", "Education", "Modern World" and "Russian Wealth" under the pseudonym Ptyx. In the same year, his article "Roses without thorns" (1909, No. 9) was published, dedicated to the IX and X almanacs of the book publishing house "Rosehip" and a review of the book by Yu. Aykhenvaľd "Pushkin" (1909, No. 7) signed by Ivan Golov. This pseudonym was taken by B. Sadovskoy in memory of his grandfather, second lieutenant Ivan Ivanovich Golov (1796-1869), who during his life was known as a wonderful storyteller. He participated in the battle of Borodino and in the war for the conquest of the Caucasus.

In the journal "Vesy" B. Sadovskoy had the glory of "strict judge". Most of his reviews were negative, often polemical in relation to certain literary works. Conflicting assessments have led to indignation, reproaches and alienation of many contemporaries towards him. Andrey Belyy wrote in his memoirs: "Often a hot, pointed student appeared to us; gait - with a lap, and rust in the head; a bald spot was marked in yellow hairs, in the style of old portraits, combed with a sharp arc on whiskey; eyes - brown; clenched lips were made ready to painfully bite those two books that he received for reviews <...> a boy with a disposition, with talent, with a sense <...> bared like a dog, did a stand over a jumping crucian <...> "crucian carp" - lyrics of Bunin ... "[2, p. 421].

V. Bryusov had a significant influence on the formation of B. M. Sadovskoy as a poet, writer and literary critic. The young writer has dedicated to him a poem, wrote laudatory reviews of his books considered him as his "patron and teacher" [5, p. 37]. The influence of V. Bryusov was noted by his contemporaries. So, V. Khodasevich wrote about Boris Sadovskoy: "If I am not mistaken, it began to be printed in 1904 in the journal "Vesy", mainly in the bibliographical Department. At first, he came under the despotic influence of Bryusov and was one of

those "literary boys" as they were called, who, without noticing, were obedient instruments in the hands of Bryusov. A few years later, however, Sadovskoy "grew up", began to show independence - and his relationship with Bryusov spoiled forever". [9, p. 325].

Andrey Belyy has repeatedly pointed out that V. Bryusov "has guided the pen of Sadovskoy and some other reviewers" in the journal "Vesy" [1, p. 287].

In spite of the sincere veneration editor of "Vesy", B. Sadovskoy felt out of place in the circle of the symbolists. He wrote: "for me, personally, the journal "Vesy" was an excellent school, that re-educated my literary inclinations and gave them normal development. But internally for the journal "Vesy" I was a stranger, for two reasons. First, in all honesty, I just can't consider myself a symbolist: I am a classic of the Pushkin school, accidentally joining a decadent company. Secondly, I have always recognized myself as superfluous in this environment of indigenous natural Muscovites. Bryusov, Belyy, Ellis, Solov'yev – all were "Polivanov" associated with childhood inseparable ties. For Bryusov, for example, Solovyov remained "Serezha", his own and close person, for me, I was only "Mr. Sadovskoy" newcomer and alien from the province. And yet, in its deepest and sincere gratitude I owe to the memory of Valery Yakovlevich Bryusov, my protector and teacher. When he invited me to the journal "Vesy", I was a beardless student boy, an occasional member of a small provincial newspaper; I left the journal "Vesy" as a mature father of the family, an employee of prominent journals and newspapers" [5, p. 37].

Since 1906, the journal "Zolotoe Runo" has been published. Its editor and publisher was the son of Russian merchants, philanthropist and amateur poet N. Ryabushinskiy. The journal housed illustrations of paintings by many Russian and foreign artists, the text was printed in parallel in Russian and French. Externally, the journal had much in common with the St. Petersburg "World of Art", which was published from 1898-1904. B. Sadovskoy wrote in "Notes" about the creation of the journal "Zolotoe Runo": "In 1906, the Moscow merchant Nikolay Pavlovich Ryabushinskiy founded the journal "Zolotoe Runo". The case was conceived broadly. Under the editors, they hired a mansion on Novinsky Boulevard; in addition to the publisher, the editorial committee was composed of: the head of the literary department, the respectable S. Sokolov (Krechetov), and the artist N.Ya. Tarovaty and correct secretary G.E. Tasteven. He had his own accountant, three artisans. The text

was printed in parallel in Russian and in French for poetry translations, the poet Esmer Valdor, who did not know a single Russian word, was discharged from Paris.. <...> On the day of the first luxury issue, the delivery man who brought it to the publisher received one hundred rubles for tea. On Thursdays at evening receptions, employees were offered champagne, red and white wine, liquors, cigars, fruits, tea and goodies. For me N.P. Ryabushinskiy always poured champagne, assuring that it "suits me". To enter on Thursdays, it was necessary to have a special printed invitation each time. Sometimes Tasteven and the journal "Vesy" secretary Lyciardopulo, with feathers behind their ears, performed the "secretaries dance" to the piano. <...> N.P. Ryabushinskiy, a young, cheerful millionaire, was not without taste and talent. Wealth prevented him from being only an artist. Forced to publish some decadents in his journal, Ryabushinskiy sincerely wondered why modern authors do not write "like Turgenev". This insolence was not forgiven him. The journal "Vesy" erected persecution of a competitor, processes, mass departures of employees began, and the journal died three years later "[10, p. 125-126].

We managed to find three articles ("Essays and Memoirs" by A. F. Koni "(No. 3)," On the Character of Gogol's Style of I. Mandelstam "(No. 4)," Poetry of A. P. Polonskiy "(No. 11-12) and one poem (No. 11-12) signed by B. Sadovskoy, published in the first year of the publication of the journal "Zolotoe Runo". Another article by K. Arseniev "Saltykov-Shchedrin" (1906, No. 11-12) was published under the pseudonym Saadi. These publications are introduced by us into scientific circulation for the first time.

From 1906-1909 There was a sharp controversy between the journals "Vesy" and "Zolotoe Runo". Already the first issue of "Zolotoe Runo" caused mixed reviews related to the tasks and editorial policies of the publication. The editors of the journal focused on the need to appreciate and create beauty in art. Subsequently, an article by Z. Gippius under the pseudonym Comrade German was published on the pages of the journal "Vesy" (1906, No. 2). He believed that in the "appeal" of the editorial board there is nothing new and remarkable, but only a repetition of the well-known fact that "there is beauty, that there is art, that beauty is eternal, and art too" [8, p. 82]. In conclusion, Comrade German mentions the similarities between the "Zolotoe Runo" and the "World of Art": "For five years there has been an art journal called "The World of Art" in St. Petersburg. He was the first and still remains the only art journal; although an inexperienced look, perhaps, will find an external

resemblance between the journals "Zolotoe Runo" and "World of Art". The same, as if, appearance, the same as if, tasks, but what a difference! <...> The journal "Zolotoe Runo" appeared seven years later than the "World of Art", he, in order to become close to the last, can no longer repeat even his mistakes; by seven years, the journal "Zolotoe Runo" should be older, more cultured, to be in front ... But in reality (what a pity!) - journal "Zolotoe Runo" is such that it is not even possible to draw parallels. The literary "direction" of - journal "Zolotoe Runo", his inner bias, seems to be clear: this is a dilapidated decadence. And I think that if this continues, even non-decadent writers, especially semi-unconsciously, will begin to "apply," they will choose "appropriate" things for journal "Zolotoe Runo". And again it will be painful, and restless, and annoying. <...> Unreliable, but not hopeless journal "Zolotoe Runo". Only he would not have yet to learn, but to learn beauty. The goddess-culture is incorruptible and gives the right to teach only really past her long school. You can't write out "Beauty" like a dress from Paris. And luxury is not beauty yet" [8, p. 83]. A polemical response to Comrade German was made in the next issue of journal "Zolotoe Runo" from S. Krechetov (S. A. Sokolov).

In the third issue of journal "Vesy" (1907), a certain Pentaur reproached the author of the Maestro article for making some gross inaccuracies on the pages of The journal "Zolotoe Runo": he ascribes the poems of the Eros cycle to V. Bryusov first, regarding them as "failure", and then to V. Ivanov, as reported in the editorial notes. Pentaur writes: "Allow me! Is the negligence of the author making such "annoying error" too great already? How so? Talk three pages about V. Bryusov, scolding him for his "failure" and suddenly declaring that this is all by chance, it was necessary to talk about Vyach. Ivanovo. <...> But this is not enough: after all, V. Ivanov there is no "long and complex poem", which would describe the "gardens of Eros" "[4, p. 74]. In the same issue of journal "Vesy" V. Bryusov accuses an employee of the journal "Zolotoe Runo", who published the article "Satan in Music" under the pseudonym P. A. S., in plagiarism. He vividly proves the "cheating" of a significant part of the text from the work of E. Nauman "The General History of Music" [3, p. 77].

Many contemporaries criticized N. Ryabushinskiy for his incompetence in literary activities. Due to a conflict with N. Ryabushinskiy S. Sokolov left the literary Department and was released from the staff of the journal. N. Ryabushinsky was forced to seek the assistance of V. Bryusov, which, in

response to a request, involved in the literary Department, A. Kurinskiy. B. Sadovskoy wrote: "Old friend Bryusov helped Kursinskiy to get the editor in the journal *"Zolotoe Runo"*. [5, p. 30] Soon, however, because of the desire N. Ryabushinskiy to play a key role in the Department A. Kurinskiy was forced to resign and his place was appointed A. Blok. In the seventh issue of the journal *"Vesy"* published an article by Z. Gippius, under the alias of Comrade Herman, which was the criticisms of the editorial Board for taking a decision. Z. Gippius wrote: "the journal *"Zolotoe Runo"* destroyed bibliographic Department and instructed all literary criticism – Alexander Blok. I understand that journal *"Zolotoe Runo"* could be tempted by promises which slapped the Blok. Blok bluntly declared that he already "in each of the first essays intends to combine the maximum" of everything that can be combined, and will "cover a large circle of very diverse writers". With deepest respect to him as for the poet, I think, but all his experiments in criticism – below any criticism. And this is my opinion, as far as I know, is shared by all, more or less, cultural literature. For criticism, and even "unifying", there is little intuition, tenderness, inspiration: thoughts are needed. And Blok's thoughts are flies rushing helplessly under a wire pastry net. Speaking as a critic, every time he drops himself. Something mournful, confused, and pompous gymnasium - all his "critics," right up to the announcement in the journal *"Zolotoe Runo"*. And why is he doing this? What a nuisance! The journal *"Zolotoe Runo"* until the end of its days will remain the most double flower - a suspicious smell" [7, p. 82-83].

At the beginning of 1907, already no longer a member of the journal *"Zolotoe Runo"* staff, Andrei Belyy published the article *"Against Music"* in the third issue of the journal *"Vesy"*. Soon in the journal *"Zolotoe Runo"* objections appeared to her from his close friend E. Metner, entitled *"Boris Bugaev against music."* Andrei Belyy intended to write a polemical "letter to the editor" of the journal *"Zolotoe Runo"*. N. Ryabushinskiy agreed to the publication of the letter only if Andrei Belyy returned to the staff of the journal. Andrei Belyy took this as an insult and published his protest in the newspaper *"Stolichnoe utro"* (August 5, 1907). V. Bryusov supported Andrei Belyy and insisted on the need to leave the journal and other employees. On the pages of the journal *"Vesy"* in the "Notes" section. The journal *"Zolotoe Runo"* placed two "letters to the editor", which had previously been published in many Moscow and St. Petersburg newspapers. It was about withdrawing from the staff of the journal *"Zolotoe Runo"*. D. Merezhkovskiy, Z. Gippius, V. Bryusov,

Andrei Belyy, M. Kuzmin, Yu. Baltushaitis and M. Likiardopulo. Soon B. Sadovskoy also left the staff, as reported in a letter to O. Chubarova on September 26, 1907: "I left the journal "Zolotoe Runo". The story of the XVIII century. adopted in the journal "Vesy" "and will soon begin to print "[6, p. 431].

For many contemporaries, N. Ryabushinskiy was a man who regarded literature and art as a whim. B. Sadovskoy recalls him in a letter to O. Chubarova of July 10, 1913. During this period, he, together with close friends, planned to publish the "Galateya" journal: "Tomorrow I am going to Moscow near Gireyevo (near Kuskovo) to my friend, the decadent Vladislav Khodasevich, to consider the plan of the journal. Actually, everything is ready, except for ... money. Here, Olga Gennadiyevna, an opportunity for you to do a good deed. Won't any of the family members Sheremetevs give 6000 for our first year to our Galateya? And how good it would be! No, I'm serious. Take a bite? Is it really all good to swindlers in everything, and idealists don't go? It is terribly insulting that art depends on the whims of a merchant who "falls off" into a journal, like into a carouser. And then screaming everywhere that he "will buy all the writers for rubles". So it was with Ryabushinskiy "[6, p. 450].

Four years later, at the height of the revolution, V. Khodasevich wrote to B. Sadovskoy: "I believe and know that the current Russian fever is good. But not Russia of Ryabushinskiy and Guchkovs, but Russia of Sadovskoy and ... that Sidor, who is the owner of the legendary goat. We will have an honest labor country, a country of smart people, for only the one who works is smart. And in the end, Sadovskoy monarchist will sing with the two-week-old Bolshevik Sidor, for both of them were sitting on the ground, and the Ryabushinskiy were in tiled need. It doesn't matter if Sadovskoy son, Likhutin's great-great-grandson, will have to drag the dung himself. If only he were not a European arshinnik, a cultural boor, a military-industrial thief. I said: to the hell with the bourgeoisie. It is very good if they go to Sadovskoy's idol on foot, with tired legs. It doesn't matter if seeds are planted at the foot of this idol. But I don't want a "square" with a fashionable mess called "Parisienne" <...> and some of the good future we will see with you" [9, p. 359-360].

Thus, the journals "Vesy" and "Zolotoe Runo" were an important stage in the development of B. Sadovskoy as a writer, poet, and literary critic. We can assume that he decided to leave the journal "Zolotoe Runo" under the influence of V. Bryusov, who instructed B. Sadovskoy the monthly "Review of Russian journals" and contributed to the

publication of his many stories and poems. On the whole, V. Bryusov's negative attitude to the journal "Zolotoe Runo" was caused not only by contradictions in views between the editors, but also by the desire to maintain a monopoly position in the literary environment. Indeed, the journal of N. Ryabushinskiy published mainly the same authors as in the journal "Vesy", but the financial situation of the journal "Zolotoe Runo" was much more stable.

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Abstracts

JELISIEJENKO ANNA. **O historii współpracy B. Sadowskiego z czasopiśmami „Wiesy” i „Zołotoje Runo”.** B. Sadowski prowadził aktywną działalność literacką w pierwszej połowie XX wieku. W 1904 roku W. Briusow, redaktor pisma „Wiesy”, zaprosił młodego pisarza do współpracy. B. Sadowski pokazał się jako utalentowany krytyk literacki i poeta. Niemniej jednak jego recenzje i notatki wyróżniały się pretensjonalnością i ostrością wyrazu, co doprowadziło do potępienia i wyobcowania wielu współczesnych w stosunku do pisarza. Kilka lat później B. Sadowski został pracownikiem pisma „Zołotoje Runo”, którego polityka redakcyjna od pierwszego numeru stała się przedmiotem kontrowersji w kręgach literackich, zwłaszcza ze strony symbolistów, którzy byli publikowani na stronach pisma „Wiesy”. Pisma „Wiesy” i „Zołotoje Runo” odegrały znaczącą rolę w rozwoju B. Sadowskiego jako pisarza, poety i krytyka literackiego.

Słowa kluczowe: „Wiesy”, „Zołotoje Runo”, symboliści, B. Sadowski.

ЄЛИСЕЄНКО АННА. **До питання щодо співпраці Б. Садовського в журналах «Веси» і «Золоте руно».** Б. Садовський вів активну літературну діяльність в першій половині XX століття. У 1904 році редактор журналу «Веси» В. Брюсов запросив молодого літератора до співпраці. Б. Садовський проявив себе як талановитий літературний критик і поет. Проте, його рецензії та замітки відрізнялися претензійністю і різкістю в виразах, що призвело до засудження та відчуження багатьох сучасників по відношенню до письменника. Через кілька років Б. Садовський став співробітником «Золотого Руна», редакційна політика якого з першого номера стала об'єктом полеміки в літературних колах, особливо з боку символістів, які публікувалися в «Весах». Журнали «Веси» і «Золоте Руно» зіграли значну роль в становленні Б. Садовського як письменника, поета і літературного критика.

Ключові слова: «Веси», «Золоте Руно», символісти, літературна критика, Б. Садовський.

ЕЛИСЕЕНКО АННА. **К вопросу об истории сотрудничества Б. Садовского в журналах «Весы» и «Золотое Руно».** Б. Садовской вел активную литературную деятельность в первой половине XX века. В 1904 году редактор журнала «Весы» В. Брюсов пригласил молодого литератора к сотрудничеству. Б. Садовской

проявил себя как талантливый литературный критик и поэт. Тем не менее, его рецензии и заметки отличались претенциозностью и резкостью в выражениях, что привело к осуждению и отчуждению многих современников по отношению к писателю. Спустя несколько лет Б. Садовской стал сотрудником «Золотого Руна», редакционная политика которого с первого номера стала объектом полемики в литературных кругах, особенно со стороны символистов, которые публиковались на страницах «Весов». Журналы «Весы» и «Золотое Руно» сыграли значительную роль в становлении Б. Садовского как писателя, поэта и литературного критика.

Ключевые слова: «Весы», «Золотое Руно», символисты, Б. Садовской.

ELISEENKO ANNA. **The history of B. Sadovskoy' cooperation in the journals "Vesy" and "Zolotoe runo".** *B. Sadovskoy led an active literary activity in the first half of the twentieth century. In 1904 the editor of "Vesy" V. Bryusov invited the young writer to collaborate in the journal. B. Sadovskoy proved to be a talented literary critic and poet. Nevertheless, his reviews and notes were considered as pretentious and sharp in expressions that led to the condemnation and alienation of many contemporaries in relation to the writer. A few years later B. Sadovskoy became a member of "Zolotoe Runo". Editorial policy of this journal from the first issue became the subject of controversy in literary circles, especially from the Symbolists who published their works on the pages of "Vesy". The journals "Vesy" and "Zolotoe Runo" played a considerable role in B. Sadovskoy' formation as a writer, poet and literary critic.*

Key words: "Vesy", "Zolotoe Runo", symbolists, literary criticism, B. Sadovskoy.