

Notes on "Manifest Letučej Federacii Futuristov" and the Revolution of the Spirit

1.

The two revolutions of 1917 made the cubo-futurists David Burljuk, Vasilij Kamenskij, and Vladimir Majakovskij flourish again *as a group*. When, at the end of 1917 and the beginning of 1918, these three poets appeared together in the Moscow literary cafés *Kafe Poëtov* and *Pittoresque*, it was their first joint manifestation since the stormy appearances of early, militant futurism in 1913–14. Since then Majakovskij had been more or less canonized as the leading poet among the three.¹ Now, in March of 1918, Majakovskij, Kamenskij and Burljuk published a one-sheet newspaper (printed on both sides), *Gazeta Futuristov*, four fifths of which they filled with their own material: poems, articles, manifestos.

Gazeta Futuristov was produced by the poets themselves. In a letter to Lili Brik Majakovskij wrote: "(...) S devjati v tipografii. Sejčas izdaem 'Gazetu Futuristov'".² The paper was published on March 15, 1918, the publisher was announced as "ASIS (Associacija socialističeskogo iskusstva)",³ and the editorial staff as "Gazetn. kolegija Federacii Futuristov". The provisional editorial office was: "Nastas'inskij 1, ug. Tverskoj, Kafë Poëtov, eževečerne." (*Kafe Poëtov* had opened in the fall of 1917 and closed on April 14, 1918; it was frequented mostly by futurists, but also by other poets and artists.⁴) There was little need for a more permanent address; the publication of *Gazeta Futuristov* ceased after the first issue.

According to "Dekret № 1 o demokratizacii iskusstv", which was published in the paper, "pervaja rasklejka stixov i vyveska kartin proizojdet Moskve den' vyxoda našej gazety".⁵ This part of the program was, according to Katanjan and Kamenskij, realized.⁶ It is, however, doubtful if this really was the *first* "rasklejka stixov i vyveska kartin". Vasilij Kamenskij recalls in his memoirs how he, some

time before this event, put up his poem "DEKRET o zabornoj literature, o rospisi ulic, o balkonax s muzykoj, o karnavalax iskusstv"—a versified commentary to "Dekret № 1 o demokratizacii iskusstv"—"po vsej Moskve", and how, the following day, he came upon David Burljuk nailing his paintings to a house wall at the corner of Kuzneckij most and Neglinnaja. And he adds: "Tut že k nam podošli ljudi i soobščili, čto sejčas na Prečistenke kto-to vyvesil na stenax gromadnye plakaty s našimi stixami."⁷ Thus, if Kamenskij's memory does not deceive him, the publication of *Gazeta Futuristov* was not the first "rasklejka" and "vyveska". It is highly probable that several such publications took place around this time—it was a characteristic note of the period. In an advertisement in *Gazeta Futuristov* "Letučaja Federacija Futuristov, oratorov, poëtov, živopiscev" announced: "Besplatno vystupaem rečami, stixami, kartinami vo vsex rabočix auditorijax, žeždujuščix revoljucionnogo tvorčestva." This promise was also carried out, but somewhat later, by the end of 1918 and at the beginning of 1919, when the futurists (Majakovskij, Brik et al.) appeared before workers' audiences and the organization of *Kom-Fut* (Kommunisty-Futuristy) was constituted.

2.

The poems published by Majakovskij in *Gazeta Futuristov* were "Revolucija. Poëtoxronika", which had already been printed once, in May, 1917, and "Naš marš", which, although written at the end of 1917, was here published for the first time.

Kamenskij published excerpts from his long poem "Sten'ka Razin — Serdce narodnoe", and Burljuk the poems "Prizyv", "Moi druž'ja", "Utverždenie bodrosti", "Utverždenie vkusa", "Delec", and "Trupik rebenka puti".⁸

Along with these main futurists the young and futurist-influenced poet Sergej Spasskij contributed two poems ("Iz poëmy Rupor nad mirom" and "Kafë poëtov"), the ego-futurist Vasilisk Gnedov one poem ("Vystupajut zavoronki ladno ..."), and one "Dokto"⁹ a single short poem.

The most important part of *Gazeta Futuristov* was, however, made up of articles and manifestos. "Dekret № 1 o demokratizacii iskusstv" (DDI) and "Manifest Letučej Federacii Futuristov" (MLFF) were signed by all three poets: Majakovskij, Kamenskij and Burljuk, and "Otkrytoe pi's'mo rabočim" (OPR) by Majakovskij alone. A short,

anonymous review, "Bratskaja mogila", was, as has been established, written by Majakovskij.^{9a} *MLFF*, although signed by Majakovskij, has never been included in any edition of his collected works. It is therefore published here in its entirety, for the first time since 1918. Together with *DDI* and the manifesto-like *OPR*, it is of great importance for an evaluation of Majakovskij's aesthetic position at this point of his literary development. It will be treated further on.

Burljuk and Kamenskij also published one article each in the paper. Burljuk's "Obraščenie k molodym xudožnikam" is full of enthusiasm for "the joyous light of freedom" which now reigns. With a generosity unknown to the intolerant attitude of early futurism he now proposes: "Razdelim vse studii, pomeščeniya xudožestvennyx škol i akademij porovnu meždu vsemi napravlenijami — različnyx živopisnyx vero-vanij, daby každyj mog svobodno rabotat' vo slavu rodnogo is-kusstva." This liberality is a continuation of a tendency noticeable already in an article by Burljuk from 1915.¹⁰ In *Gazeta Futuristov* Burljuk opens his arms even to the "iznežennoe iskusstvo 'Mira Iskusstva'" and to the "konservatory ot xudožestvennoj kolybeli", the latter of which are accorded as many as two studios.

Vasilij Kamenskij's article, "Kto mne nraivsja i čto — protivno", is typical of its author, with his very personal rhetorical and meta-phorical language. It is written in the characteristic futurist manner, with praise and glorification of the futurists themselves, of Maja-kovskij, Burljuk, the painter Boris Grigor'ev, and—Vasilij Kamenskij. These are the people Kamenskij likes. What he dislikes is, among other things, that only a few people feel the greatness of Majakovskij, who is "ot Serdca Čelovečestva"; that there are fools, like the bour-geois newspapers, who will still condemn and spit at "Istinu o pro-rokax, spasajuščix Krasotu"; that there are egoists who do not under-stand Vasilij Kamenskij; that the two masters Burljuk and Grigor'ev are still unknown to the whole people; and, finally, that "inye sredi gostej (at *Kafe Poétov*, B. J.) pojavljajutsja s naglymi ulybkami loščenyx degeneratov v manžetax i mešajut čitat' stixi, sozdannye dlja iscelen'ja ot ékzemy suety".

Another—anonymous—little notice, "Proletarskoe iskusstvo", is probably, judging by the style, also written by Kamenskij. It con-tains praise of Majakovskij's "Vojna i mir" and Kamenskij's "Sten'ka Razin" and is of minor interest. Neither Burljuk's nor Kamenskij's article(s) are of the same principal relevance as *MLFF*, *DDI* or *OPR*.

The reason I have dealt with them at some length is simply that they have never been reprinted; they certainly deserve mention.

3.

MLFF, *DDI* and *OPR* are, as mentioned above, of great importance for an understanding of Majakovskij's aesthetic standpoint in the years following the revolution. This fact has been recognized by only a few scholars. One commentary was made as early as in 1933 by Poljak and Reformatskaja: "Ljubopyten, kak illjustracija pozicij Majakovskogo-futurista étix let, ne popavšij v sobranie sočinenij material iz 'Gazety Futuristov' (...)." ¹¹

The three theoretical declarations were all printed on the first page: *MLFF* as the leading article, *OPR* in the column next to it, and *DDI* directly under it. The full text of *MLFF*, not reprinted in Russian since 1918, is presented on the next page. *MLFF* and *OPR* are closely connected with each other, both in tone and contents. When, in *OPR* (see *XII*, 8–9), Majakovskij criticizes the fact that the old art is still allowed to dominate the cultural life, he phrases it as follows:

С удивлением смотрю я, как с подмостков взятых театров звучат «Аиды» и «Травиаты» со всякими испанцами и графами, как в стихах приемлимых Вами, те же розы барских оранжерей и как разбегаются глаза ваши перед картинками, изображающими великолепие прошлого.

In *MLFF* this criticism is expressed almost identically:

Театры попрежнему ставят: «Иудейских» и прочих «царей» (сочинения Романовых), попрежнему памятники генералов, князей — царских любовниц и царицыных любовников тяжелой, грязной ногой стоят на горлах молодых улиц. В мелочных лавках, называемых высокопарно выставками торгуют чистой мазней барских дочек и дачек в стиле Рококо и прочих Людови-ков.

A total change of habits and life-style is necessary; it is no longer possible "v prazdniki s cepočkami na žiletax vychodit' na ploščadki pered (...) rajonnymi sovetami i činno igrat' v kroket" (*OPR*),¹² and even "sedovolosaia odolžennaja u francuzov marsel'eza" is declared not wanted (*MLFF*)—the Russian revolution should have its own revolutionary anthem.

МАНИФЕСТ

Летучей Федерации Футуристов

Старый строй держался на трех китах.

Рабство политическое, рабство социальное, рабство духовное.

Февральская революция уничтожила рабство политическое. Черными перьями двуглавого орла устлана дорога в Тобольск. Бомбу социальной революции бросил под капитал октябрь. Далеко на горизонте маячат жирные зады убегающих заводчиков. И только стоит неколебимый третий кит — рабство Духа.

Попрежнему извергает он фонтан затхлой воды — именуемый — старое искусство.

Театры попрежнему ставят: „Иудейских“ и прочих „царей“ (сочинения Романовых), попрежнему памятники генералов, князей — царских любовниц и царицыных любовников тяжелой, грязной ногой стоят на горлах молодых улиц. В мелочных лавочках, называемых высокопарно выставками торгуют чистой мазней барских дочек и дачек в стиле Рококо и прочих Людовиков.

И наконец, на светлых праздниках наших поем не наши гимны, а седоволосую одолженную у французов марсельезу.

Довольно. Мы пролетарии искусства — зовем пролетариев фабрик и земель к

третьей безкровной, но жестокой революции, революции духа.

Требуем признать:

I. Отделение искусства от государства.

Уничтожение покровительства привилегий и контроля в области искусства. Долой дипломы, звания, официальные посты и чины.

II. Передачу всех материальных средств искусства: театров, капелл, выставочных помещений и зданий академии и художественных школ — в руки самих мастеров искусства для равноправного пользования ими всего народа искусства.

III. Всеобщее художественное образование ибо мы верим, что основы грядущего свободного искусства могут выйти только из недр демократической России, до сего времени лишь алкавшей хлеба искусства.

IV. Немедленная, наряду с продовольственными, реквизиция всех под спудом лежащих эстетических запасов для справедливого и равномерного пользования всей России.

Да здравствует третья Революция, Революция Духа!

Д. Бурлюк, В. Каменский, В. Маяковский.

Дан Москве 1918 года, Март.

What, then, can break the influence of old art and old habits?

Только взрыв Революции Духа очистит нас от ветоши старого искусства. (OPR)

Мы пролетарии искусства — зовем пролетариев фабрик и земель к третьей безкровной, но жестокой революции, революции Духа. (MLFF)

Only a revolution of the spirit can crush the influence of the past and create a new Man. That this revolution was imperative to the futurists is shown by the fact that the slogan “Da zdravstvuet Revoljucija Duxa” is printed as a headline and in capital letters on top of the first page of *Gazeta Futuristov*.¹³

Sergej Tret'jakov, who in the years following the revolution belonged to the group of futurists which published the literary magazine *Tvorčestvo* in Vladivostok and Čita, expounded in a review of *Vsë sočinennoe Vladimirom Majakovskim* on the theme of the revolution of the spirit (although he does not call it by this name) and its importance to Majakovskij. Tret'jakov explains more explicitly what the revolution of the spirit is all about. According to him, the most important thing for a poet in the revolution is “to vostoržennoe soznanie čeloveka-tvorca, kogda ves' mir, vsja istorija i kul'tura so vseimi cennostjami i formami svojim iložit'sja v rukax ego — lepi”.¹⁴

But the revolution is threatened by stagnation and reaction. There are always people who will use the revolution for their own purposes:

Но — подозрительно настораживается поэт: а вдруг сквозь опадающий пламень окажется, что колонны и фундаменты вчерашнего не выжжены до тла? (...) Беспокойно следит поэт, как на усталости от революционного напряжения, на доверчивости новых хозяев жизни, не прочь спекулировать лавочники эстетической и моральной барахолки, пытающиеся пристегнуть старье на потребу нового дня.¹⁵

Tret'jakov says that the “miracles created by the revolution” cannot be the result of “naked schemes and disciplinary rulings only”.¹⁶ The poet and the artist play an important role in the building of a new society. Art is, in fact, the very essence of the living human soul: С трибуны, непосредственно в души настороженные, кричит поэт о новом, о радостном, о перестраданном, о вечно живом лике Души человеческой, имя которому — искусство.¹⁷

Nikolaj Čužak, one of Tret'jakov's colleagues in Siberia and the editor of *Tvorčestvo*, expressed the view that futurism was being persecuted just because of its stress on the revolution of the spirit:

Футуризм — это первое еще творческое осознание революции пролетариата, как чуда, и потому-то он и приветствовался творческой Россией целых 2 года; потому-то ... он так и ненавистен всем чиновникам, не чувствующим озарения в душе своей, еще успевшим кое как в раскрепощении ума, но так и не удосужившимся революционировать душу.¹⁸

The call for the revolution of the spirit was, of course, no rejection of the October revolution, but a complement to it. The enslavement of the soul was the third corner-stone of the old society, after the political and economical enslavement, that had to be crushed. Man, emancipated materially, should also be emancipated spiritually. But on matters of art and culture the communists had no firm position at this time. Majakovskij wrote in his autobiography: "Otčego ne v partii? Kommunisty rabotali na frontax. V iskusstve i prosveščanii poka soglašateli."¹⁹ Seeing the party's indecision in cultural questions, it was natural for the futurists to take care of the spiritual revolution themselves; they were—so they reasoned—the only ones who had the right to this position, for they were revolutionaries in art and had been the first among the intelligentsia to greet the revolution positively.²⁰ It is striking how Majakovskij and the other futurists stress the *spiritual* impact of the revolution, which had given the poets and artists a possibility to realize what they had been striving for so long: to create art in freedom, without persecution from the bourgeois critics and the Academy. The revolution as a political and economical emancipation *as such* is, although mentioned, never stressed in the declarations of the period. In his foreword to *Ržanoje slovo. Revoljucionnaja xrestomatija futuristov* (November, 1918), Majakovskij talks about the young poets of Russia, "našedšix duxovnyj vyxod v revoljucii i stavšix na barrikady iskusstva" (my italics, B. J.).²¹ This quotation is characteristic of the "aesthetic revolutionism" cherished by Majakovskij at the time.

In *OPR* Majakovskij expresses an anarchistic attitude:

Революция содержания — социализм-анархизм — немыслимо без революции формы — футуризма.

This attitude is varied in *MLFF*, where it results in the demand that art be separated from the state. This point must, however, not be read as a refusal to tackle political themes and problems, as a demand that art be separated from *politics*, although Majakovskij had once expressed this idea: "(...) da zdravstvuet političeskaja žizn' Rossii i da zdravstvuet svobodnoe ot politiki iskusstvo".²² This proclamation had been made almost exactly a year earlier and was in March of 1918 no longer valid. What the three poets turned against was patronizing and control in the field of art. Point I. in *MLFF* ("Otdelenie iskusstva ot gosudarstva") was a link in the struggle for the abolishment of the Art Academy, notorious for its conservative taste and obstructive influence on new tendencies in art. This struggle had been waged for one year by the representatives of "left" art, and the Academy was, in fact, liquidated shortly after the publication of *Gazeta Futuristov* (on April 12). The first free art studios ("Svobodnye Gosudarstvennye Xudožestvenno-Učebnye Masterskie"), which any student could enter without even producing a diploma and where the students elected their teachers, were opened in Petrograd on October 10, 1918. This step answered to point III. in *MLFF*, and was a natural consequence of the liquidation of the Academy.²³ Thus, one must not identify "the state" with "politics" in this respect: the publication of *Gazeta Futuristov*, with its call for a revolution of the spirit and its preoccupation with the problems of art in a revolutionary society, was in itself a recognition of the interdependence of art and politics. By the end of 1918 Majakovskij had changed his position even more toward a political view of art: "Vneklassovogo iskusstva net. Novoe sozdať tol'ko proletariat, i tol'ko u nas, u futuristov, obščaja s proletariatom doroga."²⁴

4.

The new, democratic art is often compared to bread—*xleb*. In *MLFF* the authors talk about democratic Russia, so far "liš alkavšej xleba iskusstva", and in *OPR* Majakovskij refers to "xleb živoj krasoty" and urges the readers:

С жадностью рвите куски здорового молодого грубого искусства, даваемые нами.

Art should be useful and rough as bread—rye-bread. It is no coincidence that the futurists called their "revoljucionnaja xrestomatija"

of futurist poetry *Ržanoe slovo*—Rye-word. In his foreword Majakovskij says that the almanac contains poetry by the Russian poets, “č’e slovo i sejčas sčitaem ržanym i nasuščnym”.²⁵ Here Majakovskij stresses the importance of this poetry by giving it a biblical touch: “nasuščnyj xleb”, our daily bread. At a discussion that took place at about the same time as the publication of *Ržanoe slovo* Majakovskij is reported to have said: “Nam nužno ... ne mertvyj xram iskusstva, gde tomjatsja mertvyje proizvedenija, a živovj zavod čelovečeskogo duxa. Nam nužno ržanoe iskusstvo, ržanye slova, ržanye dela.”²⁶ This view on art was of course not new; it dates back to the early futurist concentration on the surface of the literary work, the attempts to create a rough “faktura”, the predilection (e.g. in Majakovskij) of affricates and fricatives, etc.²⁷ The introduction of the “bread-metaphor”, however, adds a new meaning to poetry: it is no longer something exclusive, but simple, necessary and useful as the bread we eat every day.²⁸ The metaphor of course also has connotations to the peasant poetry of the period.

5.

As we have seen, the declarations dealt with above form a striking unity. But even more important is that they form a theoretical parallel to Majakovskij’s poems in 1918–1919. The manifestos published in *Gazeta Futuristov* are, beside the foreword to *Ržanoe slovo*, Majakovskij’s only *written* declarations of a programmatic character from the revolution up to the first issue of *Lef*, in 1923.²⁹ In 1918–1919 Majakovskij wrote relatively few poems, and the majority of these are of quite an unusual kind—they were printed as *editorials* in the avant-garde newspapers *Iskusstvo Kommuny* (Petrograd, December, 1918–April, 1919; 19 issues) and *Iskusstvo* (Moskva, January–December, 1919; 8 issues), published by *Otdel izobrazitel’nyx Iskusstv* (IZO) of The Commissariat of Enlightenment. The contributors to these papers were the leading left-art theoreticians and artists of the time: Majakovskij, Osip Brik, Nikolaj Punin, Boris Kušner, Vasilij Kandinskij, Kazimir Malevič, Mark Šagal, Viktor Šklovskij, Roman Jakobson (sometimes under the pseudonym “Aljagrov”), David Šterenber, and others. Since Majakovskij’s poems were published as editorials, they may be regarded as representative not only of Majakovskij, but of the avant-garde as well. Excerpts from the poems were also used as slogans in the issues, e.g.: “Tol’ko tot

kommunist istyj, kto mosty k otstupleniju sžeg”; “Dovol’no šagat’ futuristy, v buduščee pryžok!” (from “Prikaz po armii iskusstva”), “Naš bog beg. Serdce naš baraban” (from “Naš marš”).

The poems published in *Iskusstvo Kommuny* are “Prikaz po armii iskusstva”, “Radovat’sja rano”, “Poët rabočij”, “Toj storone”, “Levyj marš”, “Potrjasajuščie fakty”, and “S tovariščeskim privetom, Majakovskij”; in *Iskusstvo* “My idem”.

All these poems, with the exception of “Levyj marš”, are strongly polemical and treat the decisive problems of art—the struggle against old art and the creation of a new—touched upon by Majakovskij in his declarations. This, however, is not the place to discuss them—or the debate around them. This short article is merely an attempt to place the never reprinted “Manifest Letučej Federacii Futuristov” in its literary and historical context, and to point out its correspondence with Majakovskij’s poems and other theoretical declarations of the period.

6.

Theory and practice were closely connected in the works of Majakovskij in the years following the revolution. This was nothing new in the history of futurism, a literary movement that had always been highly conscious of its methods; so it remained after the revolution. The claims put forth during these years were not of a passing character: the struggle against conservatism and stagnation and the call for a permanent revolution of the spirit was an integrated part of Majakovskij’s work—and life; both before and after the revolution. This struggle may, in fact, be seen as the very essence of futurism. To claim—as is sometimes done—that Majakovskij ceased to be a futurist after the revolution is therefore absurd; for its greatest poets futurism was not a poetic school but an attitude to life and art.

1. In December, 1915, the almanac *Vzjal. Baraban futuristov* was published, in which Viktor Šklovskij and Osip Brik wrote two articles dedicated to “Oblako v štanax” and praising Majakovskij. In October the following year Gor’kij published *Prostoe, kak myčanie*, a volume of 116 pages containing Majakovskij’s first selected works. This made him stand out against both Burljuk and Kamenskij.

In his memoirs Kamenskij tells of how, in 1915, the futurists ceased to act

as a group: "My vstúpili v novuju fazu vpolne samostojatel'nogo monumental'nogo masterstva: teper' každyj iz nas delal ot del'nye knigi, nezavisimo vystupal s lekcijami-stixami, pečatalsja gde xotel" (*Put' entuziasta*, M. 1931. New edition: Perm' 1968, p. 190).

2. Majakovskij, *Polnoe sobranie sočinenij*, M. 1955–1961, XII, 31. The following references to Majakovskij are to this edition. The volume is given in Roman numerals, the page in Arabic.
3. *ASIS* was Majakovskij's own publishing-house, i.e. under this name he published, in February of 1918, two of his own poems—"Čelovek" and the second, uncensored, edition of "Oblako v štanax"—on money borrowed from his friends (see V. A. Katanjan, *Majakovskij. Literaturnaja xronika*, 4-e dopolnennoe izd., M. 1961, p. 95, and E. A. Dinerštejn, "Izdatel'skaja dejatel'nost' Majakovskogo", *Kniga. Issledovanija i materialy*. Sb. XVII, M. 1968, p. 156). In *Gazeta Futuristov* one finds the following advertisement:

НОВОЕ!
изд. АСИС
МАЯКОВСКИЙ
«Облако в штанах»
«Человек»
«Сборник футуристов» (готов. к
печати)

"Sbornik futuristov" was never published by *ASIS*; the idea was probably realized with the publication of *Ržano slovo. Revolucionnaja xrestomatija futuristov*, in November, 1918.

4. On *Kafe Poëtov*, see Kamenskij, *Žizn' s Majakovskim*. M. 1940, pp. 189–212, and *Put' entuziasta*, Perm' 1968, pp. 208–213, and Sergej Spasskij, in *V. Majakovskij v vospominanijax sovremennikov*, M. 1963, pp. 161–177. See also the report on A. V. Lunačarskij's speech on the day of the closing of the café, in *Figaro*, M. 1918, April 15.
5. Majakovskij *XII*, 443–444.
6. Katanjan, *op. cit.*, p. 96; Kamenskij, *Put' entuziasta*, p. 220.
7. Kamenskij, *Put' entuziasta*, pp. 217–220. See also *Žizn' s Majakovskim*, pp. 203–206. In a contemporary article we also find a reference to this event: "Nedavno odin futurist vyvesil svoju kartinu na uglu Kuzneckogo mosta. Gazety ironizirovali po èтому povodu, no v dejstvitel'nosti v ètom postupke ležala zdravaja ideja" (V. Keržencev, "Iskusstvo na ulicu", *Tvorčestvo*, M. 1918, July, No. 3, p. 13).
8. Of Burljuk's poems four were published for the first time in *Gazeta Futuristov*. "Utverždenie vkuša" was first published in the almanach *Strelec* (No. 1, Pg. 1915, p. 57) under the title "Plodonosjaščie" and in a slightly different version. "Utverždenie bodrosti" had been printed earlier in the almanach *Doxlaja luna* (M. 1913, p. 114) under the title "I.A.R.", i.e. "Iz Artjura Rembo"; for the publication in *Gazeta Futuristov*, however, Burljuk deleted two lines. It is a more or less literal translation of Rimbaud's "Faim" from *Une saison en enfer*.
9. I have not been able to establish the identity of this "Dokto". Judging by an

autograph (printed in *Moj žurnal*, 1918, No. 6) "Dokto" appears to have been a woman: "ja futuristka / moja mysl' — dlja menja dejstvitel'nost' / dokto".

- 9a. See V. Trenin/N. Xardžiev, "Anonimnyj Majakovskij", *Tridcat' Dnej*, 1936, No. 11, p. 93.
10. In his article "Edinaja èstetičeskaja Rossija" in the almanach *Vesennje kontragenstvo muz* (M. 1915) Burljuk proclaims "uvaženie k čužomu mneniju" and continues: "— Pust' každyj imeet svoego boga! — Put' svoboden na svoju veru! — V mire tvorčestva èto značit — 'vidit mir po svoemu' — provodit i čitit krasotu tak, kak on ee ponimaet! —" (p. 103).
11. L. Poljak/N. Reformatskaja, "Nesobrannye proizvedenija poslerevoljucionnogo Majakovskogo", *Literaturnoe nasledstvo*, M. 1933, t. 7–8, p. 338.
12. In Majakovskij's poem "Četvertyj Internacional" (1922), which forms a striking parallel to the manifestos in question, this phrase is repeated almost identically: "... v prazdnik / budut igrat' / proletkul'tcy / v skvere / pered sovetom / v krokot" (*IV*, 101).
13. Vasilij Kamenskij in his above mentioned "DEKRET o zabornoj literature ..." talks about the revolution of the spirit ("... ja / Predlagaju vsem kruto i smelo / Ustraivat' karnavaly i šestvija / Po prazdnikam otдыхa, / Vospevaja Revoljuciju duxa / Vselenskuju.") and in the poem "Majakovskij" (1917; first published in *Zvučal' vesnejanki*, M. 1918, p. 85) he gives the following characterization of his colleague:

И он — Поэт, и Принц, и Нищий,
Колумб, Острило, и Апаш,
Кто в Бунте Духа смысла ищет —
Владимир Маяковский наш.

In the almanac *Jav'* (M. 1919) Kamenskij published a poem called simply "Poëma revoljucii duxa" (pp. 25–26).

14. Sergej Tret'jakov, "Poët na tribune", *Tvorčestvo*, Čita 1921, No. 7, p. 88.

In the struggle against the past, against petty bourgeois taste and habits, the futurists were in some respects close to a mystic thinker like Ivanov-Razumnik. In the Socialist-Revolutionary paper *Znamja truda* Ivanov-Razumnik expounded on the ideas of a spiritual revolution ("Duxovnaja Revoljucija") and a spiritual transformation ("Duxovnoe preobraženie"), and in the almanach *Skify* the scythians are opposed not by the Hellenes but by the eternal, "international'nyj Meščanin":

Это он, Всесветный Мещанин, погубил мировое христианство плоской моралью, это он губит теперь мировой социализм, покаяя его Духу Компромисса, это он губит искусство — в эстетстве, науку — в схоластике, жизнь — в прозябании, революцию — в мелком реформаторстве. (*Skify*, I, M. 1917, p. xi)

Like Tret'jakov, Ivanov-Razumnik fears that the old world will regain its influence. Will, he asks, "socialism remain revolutionary?" (*Skify*, II, M. 1918, p. 307.)

Совершится ли победа революционеров теперь, в эту революцию 1917 года, или их победят социалисты мешане, (...) верные слуги старого мира. (*Ibid.*, p. 308)

(...) правда нынешнего дня — отмежевание революционеров социалистов от социалистов мешан, какое бы название они не носили. (*Ibid.*, p. 309)

Otherwise, of course, the futurists and Ivanov-Razumnik have little in common. Ivanov-Razumnik recognizes Majakovskij as "edinstvennyj nebezdatnyj futurist, (...) lomovoj izvoščik poezii" (*Ibid.*, p. 3), but values only the poetry of the peasant poets Kljuev (above all), Esenin and Orešin.

Andrej Belyj saw the Revolution of the Spirit in his special way: "Ot vmenenija preobražat' veščestvo sovremennyj xudožnik stremitsja vozvysitsja k npravstvennoj žažde: peresozdat' svoju dušu. Revoljucija duxa ego vosxiščet k preobrazam buduščix form, kak orel Ganimeda" (*Revoljucija i kul'tura*, M. 1917, p. 17). For Belyj, as for the futurists, the economical revolution is not enough: "Revoljucija proizvodstvennyx otnošenij est' otnoženie revoljucii, a ne sama revoljucija; ekonomičeskij materializm polagaet liš' v nej čistotu; i polagaet on: revoljucii duxa — ne čisty; oni buržuazny" (*Ibid.*, p. 19).

Tret'jakov, *op. cit.*, p. 88.

Ibid., p. 88.

Ibid., p. 89.

Nikolaj Čužak, "Opasnost' arakčeevščiny", *Tvorčestvo*, Vladivostok 1920, No. 5; reprinted in Čužak's collection of articles, *K dialektike iskusstva*, Čita 1921, pp. 72–88.

Majakovskij I, 25.

On March 2, 1919, Majakovskij is reported to have said at a discussion at *Krasnyj Petux*: "(...) tol'ko odni futuristy imejut pravo byt' diktatorami, ibo oni javljajutsja edinstvennymi i istinnymi revoljucionerami v iskusstve" (*Vestnik teatra*, 1919, 11–12–13 March, No. 11, p. 5).

Majakovskij XII, 11.

Majakovskij XIII, 244. Vystuplenie na sobranii dejatelej iskusstv, March 12, 1917.

The demands in MLFF were not unique. A year earlier, the representatives of the left block within *Sojuz dejatelej iskusstv* had put forth identical demands. Majakovskij had belonged to the federation "Svoboda iskusstvu", for which VI. Denisov had proposed the following theses: "(...) ustranenie obščegosudarstvennoj opeki. Polnaja decentralizacija xudožestvennoj žizni i avtonomija vsex učreždenij i obščestv (...). Uprazhdenie akademij vsex vidov (...). Zamena mecenatstva obščestvennoj podderžkoj v vide stipendij — avansov. (CGALI, f. 336, op. 7, ed. xr. 80). These demands were repeated in Boris Kušner's pamphlet *Demokratizacija iskusstvu. Tezisy predлагаемые в качестве основанија дѣла программы блока левыхъ деятелей искусства* (Pg. 1917, izd. Aven-tjura, pp. 9–11).

In his article in *Gazeta Futuristov* Burljuk wrote: "Doloi činy, ěkzameny, zvanija — da zdravstvuet kommunal'noe načalo". On April 24, 1918, the art students of Petrograd and Moscow held a conference, which resulted in this resolution: "Doloi diplomy, činy, ordena i preimuščestva, pozorjaščie velikoe

imja xudožnikov" (*Plamja*, 1918, No. 2), and a few days earlier (on April 19, a week after the abolition of the Academy) A. V. Lunačarskij had in a speech before *Sojuz dejatelej iskusstv* explained the government's standpoint; he said that "the government (...) stood for the complete separation of art from the state, for the complete liquidation of all diplomas, titles, honours and exclusive privileges; and opposed state support of any single artistic group or organization (...) The Academy of Arts had been abolished because to maintain it meant giving state support to one privileged artistic group" (*Novaja Žizn'*, Pg. 1918, April 21. Quoted from Sheila Fitzpatrick, *The Commissariat of Enlightenment*, Cambridge 1970, p. 115).

24. Majakovskij XII, 452. Vystuplenie na diskussii "Proletariat i iskusstvo", December 22, 1918.

25. Majakovskij, XII, 11.

26. Majakovskij, XII, 451. Vystuplenie na mitinge ob iskusstve, November 24, 1918.

27. For a more detailed discussion on these matters, see N. I. Xardžiev, "Majakovskij i živopis'", in *Poëtičeskaja kul'tura Majakovskogo*, M. 1970, pp. 32–49.

28. An interesting and witty identification of the new and fresh art with bread was provided by Osip Brik, who as early as 1915, in his first article ever, "Хлеб!", opposed Blok's "snežnye buše", Bal'mont's "vкуснейšie ěkler", "karameli bez načinki 'Akmě' novoj fabriki Gumileva byvšego staršego prikaščika t. d. V. Brjusova s bratom", to Majakovskij's "Oblako v štanax":

Радуйтесь, кричите громче: у нас опять есть хлеб! Не доверяйте прислуг, пойдите сами, встаньте в очередь и купите книгу Маяковского «Облако в штанах». Бережней разрезайте страницы, чтобы как голодный не теряет ни одной крошки, Вы ни одной буквы не потеряли бы из этой книги-хлеба.

Если же вы так отравлены, что лекарство здоровой пищи Вам помочь не может, умрите; — умрите от своей сахарной болезни.

The article was published in *Vzjal* (Pg. 1915, pp. 12–13).

29. See, however, Majakovskij's appearances at various discussions, in XII and XIII.