

**Reflexes of anthroposophy as the way of cognition and philosophical world concept in the esthetical writings and artistic prose of Andrei Bely**

**Theses of the PhD dissertation**

**1. The aim and appointed object of the research**

In the chapters of present dissertation we try to answer that what kind of relations had the anthroposophy with the esthetics, poetics and philosophy of creation of Andrei Bely – from one side as a system of ideas that conceptualized a world view, which altered from the contemporary scientific paradigm, and from the other side as a way of cognition, a spiritual praxis that aimed to transcend the ordinary, everyday experiences of being. By this we have tried to approach the formulation of those more general necessities that could be observed between the artistic text and the heterogeneous material that is forming and influencing the esthetical-philosophical views of the author. However, our dissertation contains some chapters that links to earlier creative periods of Bely, when he had not known so intensely the system of ideas of Steiner yet, and had not became the practitioner of anthroposophy. These parts are connected indirectly to the topic that was shaped in the title, analyzing the components and the formative phases of the model of self- and world sensation, which based the later commitment of Bely and in the mature period of his oeuvre (yet independently from his Steinerian ties), had determined his esthetics and poetics. We aimed to define as well, that in which works and in what form could the effects of anthroposophy be detected, and in what meaning could this system of ideas be esteemed as the context of the works of Bely. We only punctually deal with the anthroposophist theory itself, and only in such extent that is required by the Belyian topic, but a culturological or culture-historical chapter about the formation and Russian reception of the theories of modern spiritualism we found necessary to insert. (Modern spiritualism is in our dissertation understood as the syncretic systems of ideas that have been formulated in the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> centuries, based on European occultism and the thinking and self-developing practices of the Far-Eastern philosophies of religion, nevertheless defined themselves as modern *spiritual science*, an alternative scientific system in opposite to the materialistic-based natural sciences – so more concretely theosophy, anthroposophy that evolved from the former, and the system of Gurdzhiev called the Fourth Way, which our dissertation does not cover.)

In our work we are intended to circuit a problem that has respects to history of literature, cultural history and literary theory as well. Undoubtedly, it is only a partial aspect of the research of the multicolor oeuvre of Andrei Bely, but it is situated in a meeting point of discourses. In fact, this was the major enticement for us during the research. As we see, the methodological eclecticism that is arising from it is compensated by the freedom, which is permitted by such a research both in the analysis of the more tiny partial topics and the more general regularities.

We quite realize the fact that the influence of anthroposophy in Bely's work is not at all an intact topic in the literature. However, we hope that the approach we have preferred – namely that we use the shifts of aspect more freely than they are used to, and we analyze the cultural background more deeply, which could be understood as a kind of detour as well – would be applicable to put some more elements to the already available material.

## **Chapter I.**

### **I/1. City, alienation and the mistaken relativity – cultural basic experiences and dilemmas of the first two decades of the 20<sup>th</sup> century**

The first subsection of the first chapter is a kind of introduction that researches how the most important dilemmas of art towards the beginning of the 20<sup>th</sup> century, the losing of being and the losing of self could be linked to the topic of the city. One of the most important, future-allocating key concerns of literature of the turn of the 19<sup>th</sup> and the 20<sup>th</sup> centuries was the conscious transformation of the city and urban life. The art of Andrei Bely could not be separated from the “psychogeography” of Moscow and Petersburg. Almost since its appearance, the city – the crowd, the squeeze, the corralled situation that transforms human relations, the concentrated human existence, the flow of alienated objects, the libertinage that is covered by impersonality and the physical and moral grime that one could not avoid because of the urban way of life – has been topic of the literature. And since one of the focuses of the city-pictures is often the metaphor of hell, the city as the realm of damned souls, the other central view is many times impersonality and loss of personality that is linked with the former but not identical with that. And from here, it is only one step until the loss of existence, the ontological unreality of the city – a step that had been done by the literature of the beginning of the 20<sup>th</sup> century. This problem already appeared in Bely's writings years before he wrote *Petersburg*. In the chapter we cite such an early text, an article form 1907, entitled *The city* (22<sup>nd</sup> arabesque). In this text the metaphor of the city is a giant spider that sprawls on the body of the Earth, exhausts her invigorating serosities to feed his huge *brain*, and transforms material goods into *thoughts*, fiction and *virtuality*.

### **I/2. Centaurs in on Dhevichye Pole – artistic role-playing game in the mirror of the young symbolist's interpretations of reality and fiction**

The second subsection is about the “private mythology” that could be linked to the first period of Bely’s art; we focus here our attention on the comprehension of semi-human creatures – centaurs, fauns, silens – of a prehistoric Golden Age, and the appearance and role of such characters. These creatures of the Golden Age were beloved subjects of the symbolic art of the epoch (Bely himself appointed the music of Edvard Grieg and the paintings of Böcklin and Stuck as sources of his expanded world of fantasies). These creatures have appeared not only in the poem book *Zolotho v lazury* and the first two *Symphonies*, but thanks to Bely’s partly tricksy, partly serious experiments they have became elements of the life of the literary salons in a more direct manner. While some of his contemporaries esteemed the fiction’s “enactions” into everyday life as Bely’s disturbing fixed idea, others of his milieu cooperated with him like initiated partners. We recognize this behavior of the writer as conscious artistic role-playing game, and draw a parallel between it and a social and cultural phenomenon that has appeared decades after Bely’s age: with the fantasy role-playing games (RPGs) of the 1960’s and the 1970’s; we believe that a typological analysis of this phenomenon could explain some peculiarities of the relation between reality and fiction in Bely’s artistic thinking. Nevertheless we do not assert that these symbolic actions equipped with centaurs, fauns and unicorns – sending visiting-cards, accounts of personal meetings with these wonder-creatures, “identification” of prominent figures of the milieu with mythological beings – would be described altogether with the conceptions of the modern role-playing games. Correspondently with the symbolist esthetics here the artistic imagination is nothing else than a way towards recognition. We believe that these actions could be analyzed in the context of the myth-creating experiments of the Russian symbolists. Essentially in the light of what A. V. Lavrov wrote about the myth-creating of the Argonauts: “A specific feature of the symbolist *weltanschauung* is that it perceives the world as a phenomenon ‘identical with art’, and attributes the features of the artistic text to the reality.” In this meaning panestheticism makes the borders between the text and the outer world fluent. One of the most researched manifestations of this way of thinking is the “life as artwork”, and similarly the construction of texts of diverse literary genres that are in a permanent intertextual connection with each other within one oeuvre. Many actions and momentums of the Argo-circle, the community of the young symbolists could also be seen as manifestations of this thesis. Their substantive characteristic is that these forms of behavior aim the relativization of reality, the distension of the life-text.

### I/3. Sacral colors – thoughts about the status of visible things

The subject of this subsection is the role and the status of visuality in the esthetical thinking of Bely, and the philosophical background of it. For the research of this problem we analyze a 1903 article of him, entitled *Sacral colors* (*Священные цвета*). Albeit we do not intend to query the dominancy of panmusicality, the musical principle – since it has an unquestionable importance also in Bely’s work – but our point of departure is that the esthetic of the epoch has been built not less on visuality as well, and this approach had a similarly deep philosophical base. The relation of the Russian symbolists to music as universal principle was determined by the philosophical heritage of Nietzsche. As Bely wrote in 1902 in his article

about *The forms of art* (*Формы искусства*), in the hierarchical structure of the branches of art the music undoubtedly has the highest status. According his concept, the leading role of the music is induced by the fact that proceeding towards the music – as the musical principle is becoming more relevant – the concrete notions that directly mimicking and mirroring the reality are more and more rare, and parallelly the apprehension of the spiritual essence behind these is more successful. Elseways, applied the principle of musicality to the arts we could achieve a way from the material world until the spiritual essence of the things, as a kind of dematerialization of the physical senses. At the same time the source of the symbolist principles of visuality are based on the philosophy of Vladimir Solovyov and on the neo-Platonic philosophy that has resurged in the Russian culture of the 19<sup>th</sup> and 20<sup>th</sup> centuries, more concretely on the neo-Platonic teaches about the hierarchical architectonic of the world and the unity of the spiritual-esthetical and spiritual-moral principles. For Plotinus, the physical, visible beauty as embodied idea is nothing else than the starting-point of the way towards the world of ideas.

The article *Sacral colors* describes the symbolic meanings of the primary colors of the color scale. In the chapter of the *Enneades* about the nature and origin of evil Plotinus has defined evil as an *absence*, a form of non-existence. Bely followed this definition saying that the evil is the absence of existence. The only color that inherits a real existence is the white – but this, argued Bely, we could not find in its original reality. The black color, which is izomorphous with the darkness, the absence of light, brings conditionality into the created world. The coalescence of light and darkness, when darkness bursts into the light, changes the status of the light. The colors – “parts” of the light – have no existence in themselves. They are as real as they mirror the totality in some proportion. Indeed, for Bely there are no separate colors, since colors only differ from each other because of the rate of darkness in them. But the meanings that are connected to the colors are embedded into literary devices in the text, and represents new levels of meaning.

The chromatic colors as objective given entities are nonexistent for Bely, but they do exist as parts of the world that have to be created and are under creation, or as objectifications of the spiritual development and spiritual experiences. The spectrums must not to be understood as something from the outer world, since they are projections of the creative conscience ruled by the laws of symbolization.

The *Sacral colors* is highly informative about the poetical development of Bely; it consists the questions, problems and dilemmas of the mature Bely: the exhaustion and disharmony of being, the lack of references, the philosophically understood uncertainty (the “*grey temptation*”), and flashes in it the authorial devices that pictures the fragmentation of existence.

## Chapter II.

### II/1. Answers from beyond – Russian reception of modern Western spiritualism

The schools of modern Western spiritualism – or “spiritual science”, according to its founders –, namely the theosophy invented by Helena Blavatsky (Yelena Blavatskaya) and the anthroposophy of Rudolf Steiner that has disaligned with the former, were answers to the positivist culture that marked the second half of the 19<sup>th</sup> century, and they considered themselves as alternative weltanschauungs and not least as alternative natural sciences. In this subsection we summarize the history of the evolution of theosophy and anthroposophy, their actual circumstances; it is followed by the research of the Russian reception of them based primarily on the analysis of a 1916 article of Nicolai Berdyaev entitled *Theosophy and anthroposophy in Russia*.

Syncretic in their content - being peculiar combinations of Western occultism, ancient mystical wisdoms and Far-Eastern philosophies of religion – these new systems were constructed along the lines of Hinduist and Buddhist schools in the meaning that instead of abstract philosophical teachings they intended to present a unity of cult, wisdom and spiritual praxis. While for Blavatsky all the religions were mere embranchements of the same ancient wisdom, and the Eastern spiritual system could be aptly used in a European ground as well, for Steiner – although he has adopted the praxis and most of the self-developing practices – the cultural circumstances of Christianity were far more important, and he used Christ and the “Golgotha event” as the center of his system. At the same time, Steiner has linked theosophy with the philosophy of nature and alternative natural scientific imaginations of Goethe – from his youth he was enthusiastic adherent and expert of these. He considered the theorems of anthroposophy as facts of spiritual science that were discovered by the experiences of spiritual researches, but since these facts could be verified only at a high spiritual level, his followers had to accept them based only their trust in the master, namely Steiner.

The majority of the Russian cultural elite received theosophy and anthroposophy with fancy but kept distance; Steiner had a numerous audience but only a few followers – one of whom was Bely. The pivotal motives of the criticism by Berdyaev were that the new spiritual thinking is too dogmatic, does not assure place to creative thoughts, so it attracts primarily the intellectual slender, do not provides prospects for experiencing the direct, sensitive connection with God and transcendence as such, its philosophy of nature is built on the image of the “unsalvated” universe that is the subject of eternal evolution, and after all it is too authoritarian. He opposed these peculiarities to the images of God, men and universe of the new Russian renaissance of the philosophy of religion that was established by the same spiritual-intellectual demand. The main distinctiveness of the reception of the theosophy and anthroposophy in Russia is that in this media they appeared in a constant dialogue with the new Russian philosophy of religion.

## **II/1. The anthropological affirmation**

Bely and his first wife, Asya Turgeneva first met Rudolf Steiner in 1912 in Cologne through the mediation of an old friend, A. S. Petrovsky; however, not this meeting became the decisive one in Bely's life but a course of lectures that Steiner gave in the autumn of 1913 in Christiania (today's Oslo) entitled the "Fifth Evangelium". This course contained the Christology of Steiner. Bely was intrinsically shocked by the lectures, not least because of the strong eschatological content that weirdly echoed his own apocalyptic world view, emphasized in *Petersburg* as well. Steiner put the dichotomy of sleeping/waking into the centre of his lectures, both in its concrete and metaphoric meaning. Bely not any case wanted to slumber away the cathartic events of the age-changing, so still under the fresh experiences he devoted himself to anthroposophy as the way of cognition, and to Steiner as spiritual master. Soon he and Asya Turgeneva moved to Dornach in Switzerland, where Steiner has founded the center of the Anthroposophical Society, established in 1912. They latched on to the building of the central communal building, the gigantic Goetheanum alias Johannesbau. Despite the anxiety of his fellows, Bely's creativity was not damaged by his spiritual adventures, nay, on the contrary. Behind this positive wave of creation we could find the energy of an arising life-period, and also an intellectual affirmation that the Steinerian world-view gave to the esthetical principles and authorial *fixed ideas* of the theoretician of the symbolism.

In anthroposophy the levels of existence and the levels of perception-sensation-cognition are stratified on each other, resulting in a structure that most resembles a book with more or less transparent pages. Out of accordance with the vertically based, gradual-hierarchical world view of the classical magical thinking, this model is complex and three-dimensional. And what was really important to Bely, structurally it really resembled all that, what he as a symbolist had declared about the multilevelty of the text, the reading and the symbol as such – so indirectly about the functioning of the artistic conscience – already years before. Bely found a milieu, where he could be convinced that his own model, which he had elaborated-seasoned already before his anthroposophic period, is structurally adequate with the multilayer and multilevel world that could be perceived in such nature. The developing practices of spiritual cognition have a key role in the Steinerian system. The three levels of transcendent cognition are called *imagination*, *inspiration* and *intuition* in anthroposophy. For our study the description of the first that matters. Imagination is the ability for sensing images from the transcendent world when one is awaken. First the apprentice has to learn to fetch about between these images freely, to extinguish and to relegate them and also to bring them back. During this phase the most important guiding line is that one has to become conscious of that everything is initially around him/her, all the things he/she could apprehend, is nothing else than him/herself: the objects of the spiritual "outer world" are mere projections of his/her own personality. We could not know, whether Bely was able to acquire these abilities, but we could observe that in *Petersburg* he have painted a spatial world that is modeling (among others) the function of the level of imagination – or how it *would* have to function. During artistic creation comes true that is – according to the given level of the apprentice – either an

abstract thesis or an abstract interpretation of an inner experience in anthroposophy. In this case *a mode of perception* becomes *a mode of representation*.

## **II/3. Around the *Circulation***

### **(Andrei Bely and Fyodor Stepun – on the background of a polemic)**

Andrei Bely first published his essay entitled *Circulation* (*Круговое движение*) in the Number 4-5, 1912 of the review *Trudi I dni*. The philosopher Fyodor Stepun addressed an open letter to him in the same issue. Stepun sharply criticized virtually all of the claims of Bely's essay. For this mixture of personal and doctrinal criticism Bely echoed in the next issue of *Trudi I dni*.

The *Circulation* is almost entirely a series of picturesque notions. First we could find here those images “thematising” the functioning of conscience that later will be the subject-making key motives of the *Petersburg*. The starting point of the essay is Nietzsche, who played a definitive role in Bely's thinking when he was young, and Basel, the home town of the philosopher – the main metaphor along the text is that of arising/falling, a typical Nietzschean one. Bely draws parallels between Nietzsche and his hero, Zarathustra. The cause of Zarathustra's (temporal) fall is that he accepted the half-truth of the non-existence of linear time, consequently he fall into the trap of the lie of the concentric time, of the eternal regredience. (But truth is in spiral movement, stated Bely.) Reaching the hilltop – the spiritual height, the state of inspiration – Zarathustra turned back to the sea. In spiritual meaning he did not simply go back, but fallen down from the hill to the abyss, to the vacant hopelessness of the flatland. Later becomes evident that for Bely the hill of Zarathustra means the spiritual rise, the consciousness that is expanded until ecstasy, the totality of sensation, the mystic experience in its wider meaning; the fall in turn means the rationalization, the analyzing reflection of this experience, which is in effect the abandonment of it. Bely perceived this cyclic not only on the level of personal conscience. He considered this rotation to be the pivotal point of modern philosophical thinking as well, and later in his essay he extrapolated it to the evolutional moves of literature, theatre and the fine arts. One of the main assertions of him that the excessive sanity, rationality is in fact pathological, insane, and just because of this one could miss the target of the spiritual development. For the influence of the excrescent thought (represented by the almost outselling brain from the swelling skull) conscience begins rotating crazily. One of the pillars of Stepun's criticism is that Bely identifies Kant and especially neo-Kantianism only with rationalizing thinking and simultaneously he intends – mistakenly – to define neo-Kantianism as a kind of new scholasticism, partially because of its terminological orgy, and partially because of the intellectual dogmatism he attributed to it. The criticism of Stepun is truly devastating, since he called Bely's vagrant, metaphoric

thinking to account for the requirements of a rigorous theoretical writing. The answer of Bely also illustrates that could not be real dialogue between the two thinkers.

Besides the presentation of this polemic the aim of this subsection is to reveal the biographic background of the writing of the *Circulation*, to ascertain its possible theoretical sources. In his essay Bely continuously alloys the elements of Nietzsche's philosophy of life with the theses of anthroposophy and the essence of his own symbolist esthetic. The spiritual apprentice, who experiences the total freedom of sensation and then falls back to the dread soberness of reflection and the culture that arises to the higher qualities of creation and then declines again are both linked to the isolated processes of the conscience by the scheme that illustrates their movements: the circle. The figure that dissolves the circle is the spiral, and the example of it is the function of the book that contains the living thought – Zarathustra, for instance. Then Bely reaches the source of the living thought that is the human subject, the center where the spiral move begins. The meeting with the book that contains the living thought, the reception itself is also a creative and as well as ecstatic act, in which the subject could see itself in a doubled manner. (The image of the conscience that is liberated from the bondages of the body and could contemplate itself from outside is closely linked to the anthroposophist praxis, but its step forward is distinct it from the Steinerian source.) This kind of doubling of the Self, the move when a subjective-experiencing Self and an “objective”, “external”, nay, cosmic and experiencable Self are developing to a interacting system could dissolve the eternal dilemma of the author that has been formulated as the dichotomy of the totality of the experienced and the partiality of the reflection. The meeting of the two kinds of Selves pries the circle of the cognition to a spiral. The new formula of the Self – in Bely's accustomed manner – simultaneously ontological and gnoseological.

#### **II/4. Before the explosion – motives of the ecstatic conscience in the *Doomsday* chapter of *Petersburg***

As we see, there is not an “anthroposophic key” to Bely's *Petersburg*, nor could any other ideological system be projected to it for getting a relevant analysis. The elements that appear in the diverse levels of text do not comprise a flat contexture either in the syntagmatic or in the paradigmatic level of the text of the novel. Probably sometimes it would be more correct to speak about thematic motives “inspired” by anthroposophy that evolves in the more widespread novel poetic system will get their role along to its rules.

Nevertheless, it could be interesting to follow the allusions to theosophy and anthroposophy as context in the text of the novel. In the first examined part of the text appears Annie Besant's *Man and his bodies*, as the reading Sofia Lihutyna could not get along with. This tricksy and ironic part of the text makes mockery of the vulgar theosophy that became gentlewomen's entertainment, and Bely even do not try to reveal the content of Besant's book. However, in some other cases the research of the anthroposophic background is already relevant. In the chapter *Doomsday* (*Страшный суд*) we could read about the Saturn, the

“fourth kingdom” and Atlantis, and we could find a good example of mixing the polygenetic motives. Besides the semantic signs of Saturn/Chronos as the god of the antic mythology, as well as appears the meaning of Saturn as the primordial globe, an earlier incarnation of Earth in Steinerian cosmology. Bely has found the overlaps of the meanings of the different sources of the motive – ancient times as an epoch of unconscious, vegetative being, the timelessness before the appearance of the linear time, etc. These ones he attaches to the motives of the geometrical world that belongs to the figure of the father, and makes them function as an organic complex of meanings.

What is remarkable in *Petersburg* that all anthroposophic motives – and after all the most of the meaningful motives of the novel – are establishing associative connection with the bomb, the key motive of the novel, or rather with the relational motives of expansion, widening and explosion. It has a long prehistory in Bely’s earlier writings, especially in his essays. In these texts the metaphor of the bomb is refers to the creative thoughts, the huge energy and vital power of the ideas. Its destructive force is a positive one: causes noble destruction, a purging fire, and created the vital conditions of a new world. In *Petersburg* the semantic of the motive is already not connected to the ideas and thoughts in general, but to the personologic aspect of conscience: the self-apprehension of the personality. Here the ecstatic conscience that is bereft of its self-borders appears as “bomb-like”. (Even if the transformed state of conscience get an unequivocally anthroposophic interpretation in the text – that of the experience of incarnation – it does not exhaust its whole meaning.) The identification of the bomb as a physical object, a tool of terror and the conscience that is stepping out from the physical body interconnects the different levels of reality of the novel.

The semantic complex that is built around the explosion of the bomb – the explosion as a violent act that aims to destroy the dead and settled unity, and the explosion as dissolution of the unity of the settled personality or the decomposition and annihilation of the unity of a civilization that has became unviable – is the culmination of a long authorial progress, which is passing through several texts and has begun long before Bely’s anthroposophic epoch.

## **II/5. Playing with fire – the intention and methods of the description of the evolution of conscience in the short novel *Kotik Letayev***

In this opus Bely intends to reconstruct the function of conscience of a child before conceptual thinking, and to give a literary form of the appearance of the self-consciousness. For this sake he has to find an appropriate linguistic form to model the pre-linguistic existence and pre-linguistic conscience. The other object of the linguistic model here is the remembrance and the memory itself; Bely considers its product credible, however he continuously indicates the distortional and transformative nature of the memory; he believes that memory preserves the things in their erstwhile, original meaning. Definitive is to the character of the memories that which type of them is chosen: either we place virtually the evoked memory together with our erstwhile self into the present to analyze and estimate it, or we ourselves move back

towards the past and let the once experiences align for an inner reconstruction of the world we lived. In *Kotik Letayev* Bely chooses the latter: for *confronting* with the infantile Kotik and for looking around with his eyes after, he has to go downhill from the “plateau” of the conscience of the thirty-five-year-old man. However, just this latter, emphatic form of remembrance is that doubles the subject (contrary to the retrospective remembrance, in which only the present-time narrative conscience takes part, since the once self of the narrator is only the object of the narration, its status is equal to the other objects). From the point when the reminiscent adult accepts and embraces his own infantile-self, two narrative consciences are present in *Kotik Letayev*.

Even though Bely does not use the term, it is a *story of incarnation*, and a *passion* as well: the process of arriving to the body is painful, nay, tragic development in Bely’s interpretation and at the same time quasi a repetition of a cosmic event with immeasurable importance. Bely’s hero lives through the age-overarching history of the formation and evolution of the human being, from the coastless ancient ocean until the birth of the great civilizations. Bely pictures the world of the child’s mythological conscience with the help of trope-realization.

In Bely’s interpretation of the structuralisation of the conscience is equal with the narrowing of it. (One of the walls of Kotik’s room was missing for a long time, and behind the corridor the amorphous proto-world was billowing. By the time the outer objects have become solid, the abyss of vastitude has closed as well.) Hence the movement Bely has to represent here is just the opposite that of he used to describe “ecstasy” in *Petersburg*: here no centrifugal, but centripetal forces are working, from outside in, from the periphery towards the centre. In this model conscience comes from outside, embraces and interpenetrates the body (which behaves as if it would have a kind of suck, as an empty place, a vacuum in space).

The motives that signs the way of the infantile conscience – the move that progress from outside in, from the periphery towards the centre, the closing of the tables of the skull – give almost perfect reflections of the bomb-motive of the ecstatic conscience in the *Petersburg* (pictures of stemless expansion out of the body and the physical existence). During this period of his authorial life Bely already has not really interested in the status of the experienced, but mainly in the experiencing subject, the cognitive conscience, the functioning and evolution of which he intended to represent in its processuality.

## Conclusions

1. We believe that Bely would never picked up anthroposophy as his undertaken spiritual praxis if he had not found such thoughts in it that he understood as reflections of his own long-nurtured imaginations translated to the language of modern spiritualism. Bely was convinced that the perception of truth of the Russian symbolism is echoing in the *weltanschauung* of anthroposophy: the most important truth of the highest status is not that we could perceive through our senses as the outer world, but the one, which is formed, emitted by

the creating subject through symbolizing acts. Such a creation follows transcendent patterns in symbolist theory, but in Bely's thinking and works transcendence has became secondary, and the direction of the emission is what matters. However, such a model of creation – as Bely himself has noted – brings the fading of the creating Self, the fragmenting of it. Actually, anthroposophy does not contain such these: Steiner virtually never queried the objective reality of the experiencable outer world; he only declared that according to the observer's spiritual level the world could be perceived in different levels and these levels could overwrite each other. Nevertheless, Bely's misunderstanding, the amalgamation of the two systems of thoughts made such interpreting processes begin, which motivated Bely to turn his attention towards the world-constructing movements of conscience.

2. Concrete theses of anthroposophy appears rarely in Bely's works, but he enjoys to overspin Steiner's picturesque images in a more colorful manner: these appears in the artistic texts severed from their original content, combined with other meanings of the text, so basically change their meanings. Hence the Steinerian inspiration could be found in the prose of Bely's anthroposophic period as starting point, and as context, anthroposophy could provide some contribution to the sources of the elements of the text, but inadequate for the exploration and explanation of the deeper layers of meaning.