

In the spring quarter of 1946 I returned from the war to long-awaited civilian life. I had no civilian clothes and so had my army khakis died dark blue. My waist was still a trim 29 inches—a measurement never to be seen again. My financial support came from the GI bill, that wonder that allowed new life for returnees and sparked the economy of the country. The amount was not large but offered the chance for what the returning soldier most desired, a home, a wife and babies. This was the start of the baby boom.

I registered for Professor Elliott's famous course on Personality. We met in one of the larger classrooms of Folwell Hall with a group that seemed to number about 70 or more. Elliott looked out on the group and announced that the class was double-numbered and therefore was open to juniors and seniors as well as to graduate students. It would encompass psychological works on personality and would culminate in a paper of graduate dimensions to encompass the life of a hero or heroine of our choice. We were to assemble information to indicate the formation of the personality of that person. "The requirements of this class and of the paper will be the same for graduate students and undergraduates."

This announcement had the desired effect. The second meeting revealed a class of manageable dimensions.

Prof. Elliott occasionally drew upon his own life for examples. He compared the choice points that a person faced to a railway switch. One could make a choice but all too often that was the easiest choice determined by the past already-set experiences—not the road less traveled of Robert Frost. He did not say exactly but more or less indicated that he had faced such a point and had followed the academic path. Such a choice point mirrored my father's maxim, "A habit is a cable, we weave a thread of it each day until at last it grows so strong we cannot break it."

Prof. Elliott indicated that it might be best if men would choose a hero and women a heroine; that we might be more akin to that person although he did not absolutely forbid a study of the opposite sex.

I chose Maxim Gorky partly because there was wealth of material upon him but also because he was of socialist or communist bent. I had encountered much of that ideology abroad in England where the Soviet *New Times* was on sale at Smith's books and magazines in railway stations and on the street. My curiosity about communism was soon satisfied and I abandoned this viewpoint long, long ago. Nonetheless, this choice worked well for my Elliott paper and for his class that was probably the best I encountered in the psychology department.

Robert Tallant Laudon

Biographical Psychology

A L I F E H I S T O R Y O F
M A X I M G O R K Y

Robert T. Laudon

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INTRODUCTION

Maxim Gorky is the pen name of Alexei Maximovitch Peshkov. The name was chosen because of the precautions necessary for a writer in Czarist Russia and is composed of his father's name, Maxim, plus the word, Gorky, meaning "bitter". Throughout this life-history the name Gorky has been used because of its simplicity and familiarity.

Fairly complete material is available upon Gorky's life, but it should be remembered that any interpretation by a single individual is open to error. Even an experienced biographer, such as Kaun, says,

"From afar Maxim Gorky presents a simple case for the investigator. Gorky--bitter; a philosophical tramp, self-taught, self-made; a lugubrious painter of life's seamy side, whether in Russia or in the City of the Yellow Devil, as he branded New York; a Socialist, nay, a Bolshevik; a half-dead victim of tuberculosis. Then, as you go up the steps of the ducal villa at Capo di Sorrento, you are startled by the booming bass of the host. The cadaverous invalid, the bitter crank of your arch-logical imagination collapses and dwindle, and you face a tall, erect, youthfully slender Russian, who first of all disarms you of all uneasiness and sham. As his pluralistic personality is further unveiled before you, in suggestive glimpses, you proceed to discard your other conveniently fixed labels. For you find him robustly creative, astonishingly catholic in his interests and tastes, almost embarrassingly tolerant of individuals and nations, drunk with the joy of living, and capable of abandoning himself for hours to Kuzka, his devoted terrier. Yet, you cannot help remembering also that Maxim Gorky is fifty-seven; that for the last thirty years he has suffered from tuberculosis and has been many times sentenced to death by expert physicians; that his eventful life and close contact with men and movements could not but dampen his enthusiasm for our world and faith in his fellow beings. And yet . . . !"

the challenge
to find the
underlying
unity (if
it is there,
as Alcott
would insist
that it is)

OUTSTANDING DATES IN GORKY'S LIFE

(Taken from "Culture and the People"
by Maxim Gorky, and from "Maxim
Gorky and His Russia" by Alexander
Kaun)

- 1868 Born March 28, Alexei Maximovich Peshkov, in Nizhni Novgorod on the Volga
- 1872 Death of his father, a paperhanger (age 4)
- 1878 Death of his mother. Works as an errand-boy in a shoe store (age 10)
- 1880 Works as a cook's helper on a Volga steamer; the cook encourages him to read (age 12)
- 1881-1882 Works as a bird-catcher, a clerk in a library, an ikon painter's apprentice (age 13-14)
- 1884 Penniless, in Kazan (where he went to study at the University), he lives with itinerant workers and outcasts on the embankment. Autumn-baker's helper (age 16)
- 1888 Becoming acquainted with a number of revolutionists, he tries to spread propaganda among the peasants. Resumes his wandering. Works as a fisherman on the shores of the Caspian Sea. (age 20)
- 1889 Works on railroads--as night-watchman, entertainer, weigher. Kvas Peddler. Lawyer's clerk (age 21)
- 1889 Arrested and detained at the prison of Nizhni Novgorod. Travels on the Volga, the Don region, the Crimea and the Caucasus (age 21)
- 1892 First story published, "Markar Chudra". Adopts pen name (age 24)
- 1896 Stricken with pulmonary tuberculosis, he goes to the Crimea for treatment (age 28)
- 1902 Exiled to Arzamas. Elected to the Academy of Sciences, his election is annulled by the Tsar. Establishes contact with Russian Social-Democratic Party. "Lower Depths" (age 34)
- 1905 Jailed in Peter and Paul Fortress in St Petersburg for having written a proclamation against the government two days after Bloody Sunday (Jan 22), but international protest forces his release. Takes part in December uprising in Moscow. (age 37)
- 1906 After collapse of revolution, forced to go abroad. Makes tour of the United States to collect funds for Bolshevik Party. In October he goes to Capri because of ill-health (age 38)
- 1908 Formulates philosophy of "god-creating" in "The Confession" (age 40)
- 1913 Due to political amnesty, he is permitted to return to Russia (age 45)
- 1914 "My Childhood" completed (age 46)
- 1918 Does not immediately side with the Soviet power, but later becomes a leading supporter (age 50)
- 1921 Due to recurrence of TB goes abroad (age 53)
- 1928 Returns to USSR on his 60th birthday
- 1936 Death June 18 in Moscow

I. THE SOCIAL SCENE

Gorky and Social Change Gorky's life is intimately bound to the social changes of the Russia of his period. "He is always imbued with a social idea." Any attempt to understand his life without consideration of the social setting must fail.

4-533

Nineteenth-Century Russia The material facts of social change in Russia from the officer's rebellion of 1825 to the assassination of Czar Alexander II in 1882 has been adequately chronicled in many texts (for detailed account see Appendix). For our purposes we are concerned with the psychological effects of poverty, famine, semi-feudal working conditions, illiteracy, and lack of industry, coupled with an autocratic, oppressive government.

Malamud's Psychological Interpretation One study has been made of the psychological situation of 19th century Russia by I. T. Malamud (reported in Am J Soc, Ja'38). Malamud uses Jung's terms of extroversion, "interest in the outer or objective world", and introversion, "exaltation of individual himself", as extremes of reactions to the oppressive situation. She concludes that oppression in Russia caused the "dreamy, mystical people", introverts, because they were forced to repress their extrovert tendencies. When this "differentiation became too extreme", it resulted in the Revolution of 1905 in which the people could express their "hitherto repressed extroverted tendencies." As examples of these two extremes, Malamud analyses Andreyev, the introvert, and Gorky, the extrovert.

A Modified Interpretation It would be preferable in light of the broad interpretation of the terms intro- and extroversion to examine social conditions in light of the basic needs of people. For the mass of the people, two of the basic needs were imperfectly satisfied, the Physiological and the Safety needs. The people reacted generally in two ways, by endocathedeted secondary needs, and by sublimated primary needs.

Endocathedeted Secondary Needs During most of the 19th century, the great majority of the people reacted by an endocathetion of their secondary needs of Love, Esteem, and Self-Actualisation. This type of reaction was common enough to receive in Russia the distinctive name, "Chekov Sorrow". One typical folksong expresses the feeling of hopelessness:

Far and wide through the vast lands of Tsardom,
Ne'er a house nor a hearth have I known,
Where the toiler in field and in farmland,
Calls the fruits of his labor his own.

16-54

O'er the wide rolling pastures, the cornfields,
In the mines where the rich ore is found,
Stalk the phantoms of want and of hunger,
'Mid the plenty that springs from the ground.

Over all hangs the terror of exile,
And for mercy in vain may we plead,
'Neath oppression the Slav race is groaning,
None to help us we know in our need.

The reactions could be characterised in the following way:

- 1) Love Need - fulfilled in animalistic way through promiscuity, primitive orgies, and widespread prostitution; wife-beating an accepted practice for the release of emotion
- 2) Esteem need - fulfilled by patience and submissiveness shown in folk literature of period
- 3) Self-Actualization Need - fulfilled by immersion in mystical cults of the "Narods", the "Nikonites", the "Tolstoyans" which allowed them to secure relief in fantasy production
- 4) Knowledge Need - a complete scorn of education familiar to readers of Turgenev ("The Worker and the Man with the White Hands" or "The Threshold"). A typical comment would be, "It is the people who read books who rob trains and even commit murders."

2-200

Coupled with this was the intense competition for the primary needs of food, shelter, and safety. Gorky's grandfather advised, "The world is for man a dark night, every man must make his own light. All men are given ten fingers each, but every man tries to grab handfuls more than his neighbour. One must show strength and if one has no strength, then craftiness; he who is weak and small is good neither for paradise nor for hell!"

4-77

Sublimated Primary Needs Contrast this with the opposite group, the revolutionists, the extroverts of Malamud's study. This revolt group sublimated primary needs, depriving themselves of food, time, and comforts; they faced death and imprisonment; sometimes they refused to marry, so that they could study and learn and spread their knowledge to others. These were the people with a Bestimmung, the fight against oppression, expressed sometimes in political action, sometimes in an aesthetic or religious way. This second group appeared as conditions worsened after the assassination of Alexander II in 1882. Their numbers grew under the influence of the pogroms and the Japanese War, and as they sought to make their Bestimmung reality. This growth culminated in the 1905 Revolution.

Gorky's Place in the Group Malamud says that the 1905 Revolution and the growth of "extroverted tendencies" (read: sublimated primary needs) conferred leadership upon those who expressed this "extroverted" quality in their personality. Such is definitely the case of Gorky. His personality was firmly established as one of objective observation and revolt against oppression because of early childhood experiences and subsequent observation, experience, and reasoning on his part (see Part III). He summed this up in the phrase, "I have come into the world--to disagree."

Gorky's development as a writer occurred in the active period of the second group, 1882, to 1905; his first story was published in 1892, his first imprisonment came in 1898. So that it is natural that he should join forces with the second group (after some hesitation due to achievement conflict intensified by a sexual conflict, see Part IV)

He joined the Social-Democrats in 1902 and pursued an active part in the 1905 Revolution. His role may be seen from the statement of Count Alexei Tolstoy,

"There is no doubt: Gorky prepared the revolutionary temperament in the intelligentsia (and partly in the proletariat) on the eve of the revolution of 1905. The romantic sensation of freedom, of wild abandon, crept into every cranny, As soon as summer vacations began, our youth would go off "barefooting" to the places bespoken by Gorky. Those who were unable to go away arranged for domestic hoboing. Directly from their offices they would rush in boats across the Volga, where they built bonfires, drank vodka, sang songs about Stenka Razin, and philosophized, sprawled trouserless on the green slope."

4-554

The vivid impressions of 1905--"a young girl onlooker caught on the points of an iron fence and crucified on the spot by a shower of bullets; or that of an urchin who had climbed up the equestrian statue of Przewalski, to get a better view of the procession, and was hurled by a volley against the horseman's breast"--made a tremendous impression on him (see letter beginning, "Dear Blood-Welded Brothers"), the switches were thus set for his continued participation in the Bolshevik party and his eventual triumph as the greatest author of the USSR.

4-359

II. PSYCHOBIOLOGICAL FACTORS

A. BODY BUILD

Somatotype Gorky's somatotype would probably be weighted most heavily as a Mesomorph--"tall and slender", in youth he was "uncommonly strong for his age" and was a "skilled fighter". Gorky says, "I was twenty years old and had more strength than I could use." He lost a job "because with a blow of his mighty fist, he killed the mistress' wolfhound that had attacked." And an old stevedore laments the loss of a good worker when Gorky injures a leg.

A fully convinced advocate of somatotypes would be quick to point out that Gorky's temperament surely embodied that will-to-action characteristic of somatotonia. Though pursuing the sedentary occupation of journalist, yet he tramped over most of Russia and worked at many hard labors. And in his writings, he constantly ridicules the "philistine", a person who "is exactly like the savage who was asked by a missionary, "What would you like?"--and replied. "Little to do, little to think, lots to eat."

However, it is difficult to determine from available data the exact build and no guess will be hazarded. The build of his parents is only indicated by "a stalwart fellow" for his father and a "great graceful body" for his mother. Thus in early life, before a series of injuries, we are certain that he had a strong build capable of the heaviest work, probably inherited from his parents. One should note that his physical prowess may be somewhat exaggerated in his accounts as compensation for his later ill-health.

B. HEALTH

Youth That Gorky's health was exceptionally good as a youth is evident first from the fact of his survival as a baby in a day when infant mortality was high, second, that he survived an attack of cholera at age four, third, that he survived numerous beatings, and fourth, that he worked as early as ten years, "fourteen or sixteen hours" a day after which he pursued his reading.

Tuberculosis One might be tempted to speculate upon the possibility of the inheritance of a TB tendency from his mother as claimed by the physician, Dr V. N. Zolotnitsky. Yet such is difficult to determine in view of the extreme privation causing his mother's tuberculosis and death, and the fact that Gorky's "touch of TB" (actually very serious) was occasioned by overwork, privation, and injuries.

Decline in Health The decline in Gorky's health is told well by his friend, Feodor Chaliapin:

"I think that almost anyone wearing a black jacket will give the impression of physical well-being. However, only in a public bathhouse will one give a clear account of himself. Gorky and I often visited the

men
surface

cont
prev

7 - 357

bathhouse in each other's company, and I observed that his back, while not exactly hunched, was shaped like a pair of wings. His chest was sunken and the veins of his legs were unusually large. Also, there were a multitude of scars all over his body, by then hardened and grown callous. I said to him once:

"Are you, brother of mine, suffering from your back that you strain your veins so?" In reply, he related to me a few incidents which I shall never forget.

"Eh, Feodor, my brother, it isn't so bad anymore. But see this?" He revealed a deep scar in the pit of his chest. "It is the result of playing foolhardy with an automatic pistol while despairing of life..."

"How so and why?"

"I could see no sense in life, with so much falsehood and heaviness about you. But when they moved me to the Kazan hospital for treatment, and my friends came to visit me, and one of them eyed me reproachfully and shook his head at me, saying, 'Eh, you, ficklehead, aspiring to become a writer yet,' would you believe, Feodor, that my desire to live then suddenly flared up in me and grew very strong, stronger even than it is today? Here is where I shot myself, and here are my broken ribs..."

"What fine manners you have, then to shoot yourself, and now to break your own ribs," I said jestingly.

"I didn't break my own ribs; others did that for me. Here is how: At one of the villages I chanced to pass I suddenly stumbled on the following scene: A woman, entirely nude and her hair disheveled, stood harnessed to a cart, in the place of a horse, while several moujiks sitting in it were lashing her furiously with their knouts. That was for being unfaithful to her husband. Nearby, in silent approval, stood the village priest.

"You can well imagine how the spectacle affected me. I ran to the scene and shouted, 'What is it you are doing, you ----! Have you gone clear out of your head?'

"The priest said to me: 'And who may you be, and what may your business here be?' I then turned loose upon the cleric. Well, it was in a ditch that I 'came to', and that, I believe, thanks only to an accidental rain which sent its cold water to the ditch to revive me. With great difficulty, virtually creeping on my belly, I made my way to the village hospital, and these are the ribs for you,"

I am sure that these scars and the deeds that produced them remained deeply and permanently embedded in the recesses of this man Gorky. The nude woman lacerated with knouts, the tortuous work along the Volga with its human groans, the homelessness, the despair of it all--not his despair alone but of millions of people like him--that was what engendered in him the doubt about the sense and rightness of living, that is what discharged the bullet into Gorky's chest!"

And Roskin summarizes:

"At four Gorky had contracted cholera, at eight--
smallpox. While working as an errand-boy in the shoe-store he had scalded himself terribly with some hot soup. He had been flogged both at home and by the masters he worked for, and on one occasion had actually been taken to hospital, where the doctor who treated him extracted forty-two splinters from his body. That was after he had been whipped with pine rods. A hunter in the woods had fired a full charge of shot into him. He had been almost murdered by the mob in the Ukrainian village of Kandibovka and had barely escaped with his life from the kulaks who had assaulted him in Krasnovydovo, a village on the Volga. And once, while working on a barge, he had seriously injured himself by falling into the hold."

5-90

Thus with these injuries (especially the chest), it is easy to understand how he could fall prey to the tuberculosis which was to plague him the remainder of his life. His first attack occurred in Oct 1896 after his struggle to become an author and while in poor living conditions, an abandoned bathhouse. Yet his health was good enough for Kaun to say, "Gorky's constitution has remained to this day (1931) powerful enough to defy a perforated and withering lung for nearly four decades, and to belie repeated death sentences by specialists."

4-250

An interesting sidelight is found in the Soviet statement that "at the 1938 treason trial, evidence was disclosed proving that his health was undermined and his death hastened by physicians and his secretary, as part of the plot to kill leading Soviet figures."

C. SYMMETRY

Defects Observers seem to agree in describing Gorky as "tall and slender", but also "awkward and gangling", and Willcox adds "with the square Slav head and face, heavy brown hair thrown back from a full, broad, much-lined forehead, a square jaw and projecting chin, deep-set, tragic, gray eyes, an ugly nose and a delicate, thin-lipped mouth". The "awkwardness" and the somewhat ugly face (note to hagiographers--observers have transformed face to "noble" in later years) do not seem to have caused any severe psychological disturbance.

12-1

Need: Defendance However, when dealing with the intelligent-sia, his inferiority feelings as a "son of the people" with insufficient education were expressed in disapproval of his physical features--"funny, crass, a Kazmuck-like face, with prominent cheekbones; an intractable voice" he says of himself--but let it be noted that this self-hatred was really

a form of protest against the condescending tone of the pedants who "looked at me as a joiner looks at a piece of wood out of which he might make something rather uncommon. A virgin nature!"

The same reaction is noted when Leo Tolstoy says, "You are a real muzhik!" (ie. peasant). Kaun describes Gorky's first visit to the "revered and feared author" when Gorky "suspected 4-294 condescension and secret contempt for his coarseness, clumsiness, his ungainly figure, and too conspicuous nose."

D. VERBAL INTELLIGENCE

The evidence of high verbal intelligence is overwhelming. First must be mentioned the evidence of his works, acknowledged masterpieces of literature. Second, the opinion of contemporaries--"Professor Starkov, an eminent scholar of international fame, speaks with amazement of Gorky's exact and versatile familiarity with the aspects of contemporary science." Nemirovitch-Dantchenko, leader of the Moscow Art Theater says, "Here was a man of great gifts, such as makes 9-23/ an appearance once in several decades." (For further evidence see Part II-G) 15-4

E. MECHANICAL INTELLIGENCE

Positive evidence is lacking, but with a lack of negative evidence also, we may postulate a fairly high ability, commensurate with his verbal intelligence.

F. TEMPERAMENT

Broad and Strong Emotions Evidence seems to show that Gorky's temperament was one of both broad and strong emotions. The range of his interests is wide, people and literature, his main interests, but science, music, dancing, wild creatures are numbered among the remainder.

Of his childhood, he says, "I was not allowed to 1-160 run about the streets because it made me too excited. I became, as it were, intoxicated by impressions which I received, and there was always a violent scene afterwards".

Of the Kashirin household he says, "Much that was 1-167 interesting and amusing went on in this house, but at times I was oppressed by an inexpressible sadness. My whole being seemed to be consumed by it; and for a long time I lived as in a dark pit, deprived of sight, hearing, feeling--blind and half-dead."

Of his step-father's treatment of his mother, he 1-331 says, "I was so astonished, so furiously angry, that I jumped up in the air so high I knocked my head against the ceiling and bit my tongue till it bled."

Of his reaction to "The Songs of Beranger", he 2-240 says, "These songs made me feel giddy, with their strange mixture of bitter grief and boisterous happiness."

2-352

On reading Lermontov's "The Demon"--"The poem
stirred me painfully and sweetly, my voice was broken;
I could hardly read the lines. Tears poured from my
eyes."

To Romain Rolland he wrote that he was "easily" // -2
overwhelmed by external impressions, a ready prey to
the objective world."

Kaun, his principal biographer, is inclined to think of this excessive display of emotion as the persona that Gorky would like to sell the world; thus Kaun postulates a "pluralistic personality". I am inclined to doubt this interpretation and prefer to ascribe this display to a basic temperament of broad and strong emotions. The latter explanation can be given to Gorky's early attempts at writing where his emotions kept laboring his prose with "beautiful" but unnecessary words. In later years one can notice in his best fiction work that he has eliminated many of the earlier fanciful passages, which evidently sprang from his strong feelings.

G. ESTIMATE OF IQ

The AI evidence using Cox's arrangement:

I. Family Standing

- 1) father, joiner, upholsterer, "well-educated",
"respectful of himself and others--an extremely
rare quality amidst those surroundings"
- 2) mother, housewife, "reserved and dignified",
"Words few but compelling"
- 3) both parents escaped from oppressive environments

II. Development to 17

- 1) Interests-grandmother's stories, unusual people,
nature, reading
- 2) Education-Age 6--grandfather teaches Old Slavic
alphabet, learns psalms, prayers,
and rhymed lives of saints by
memory, grandmother teaches
names and habits of plants and
animals.

Age 8--mother teaches Russian alphabet
and sets him learning poetry by
heart, learns arithmetic, "not
the patience to learn to write,
and as for grammar, it was quite
unintelligible to me"

Age 9--2 grades school, "awarded lauda-
tory certificate and several
books as prizes"

Age 12-Smouri causes first serious
interest in reading

Age 15-Margot introduces him to greatest
literature

Age 16-goes to Kazan University in hopes
of studying, poverty prevents
study

3) Reading-Age 9--Bible, Anderson's Fairy Tales
Age 12-Reads incessantly, searches for
good books, Tom Jones, Brothers
Zemnanno, True History of a Little
Waif, Eugenie Grandet, Poems of
Pushkin and Beranger, numerous
romantic novels which he did not
like after discovering their
sameness

4) Production & Achievement-jobs as ragpicker,
dishwasher, apprentice at draughtsmans
and at icon shop, overseer

5) Evidences of Precocity

"He began to keep a diary ever since he
was almost ten years of age and this was
his first book, a book which he wrote for
only one reader, himself." 5-92

"Even in his childhood Gorky astonished
everybody with his splendid memory. His
Grandfather used to say that he had "The
memory of an elephant". Once Gorky saw a
map of Australia in the hands of one of his
friends, a high-school boy by the name of
Yevreinov. Gorky took the map and examined
it. The next day he knew all the islands,
rivers, mountains and cities marked on the
map by heart." 5-94

Age 8-"Almost at once my mother energeti- 1-243
cally undertook the task of giving me Russian
lessons. She bought some books, from one
of which--"Kindred Words"--I acquired the
art of reading Russian characters in a few
days; but then my mother must set me to
learn poetry by heart--to our mutual vexation".

Age 11-"Sometimes strange words stuck in 2-214
my brain, like "metaphysics", "Chiliasm",
"chartist". They were a source of great
anxiety to me, and seemed to grow into
monsters obstructing my vision".

Age 12-"And then there fell into my hands 2-225
Goncourt's novel, "The Brothers Zemnanno".
I read it through in one night, and surprised
at the new experience, read the simple,
pathetic story over again. There was nothing
complicated about it, nothing interesting
at first sight. In fact, the first pages
seemed dry, like the lives of the saints.
Its language, so precise and stripped of
all adornment, was at first an unpleasant
surprise to me; but the paucity of words,
the strongly constructed phrases, went
straight to my heart. It so aptly described
the drama of the acrobat brothers that my
hands trembled with the enjoyment of reading
the book. I wept bitterly as I read how the
unfortunate artist, with his legs broken,
crept up to the loft where his brother
was secretly engaged in his favourite art.
When I returned this glorious book to the
tailor's wife, I begged her to give me another
one like it."

The A II evidence:

- 1) Academic Progress and Standing
 - a) Tremendous reading, so much that people regarded him as a university student
 - b) Corrects many errors of grammar
 - c) Tramps for two years learning the country
- 2) Production
 - a) First excellent stories—"Makar Chudra" "Chelkash"
 - b) Several weaker works—"A Mistake" "Old Woman Izergil"
- 3) Professional standing and progress
 - a) Exteemed by Korolenko, famed writer and critic, just beginning to be introduced to the public
 - b) Begins to perfect style of writing, losing many of his "romanticist" traits

On the basis of this information, I would rate Gorky's IQ at a mimimum of 130 and a maximum of 150. His parents would come in the Tausig 3 Class, Lower Business, IQ 100, with a possibility of a raise to 105-110 because of their desire to rise above their restrictive environment. The lower estimate for Gorky of 130 would be on Cox's basis of "eager pursuit of some non-curricular aim", reading in this case, coupled with a "one-sidedness of interest" in "not the patience to learn to write, etc". The higher estimate of 150 would be on Cox's basis of "Unusually mature interest" shown in his critical attitude and search for "good" books, and the precocity of his memory.

It should be noted that no effort has been made to separate the A I or A II scores since the bulk of the information is for the A I score, the A II being insufficiently documented.

A difficulty in this case comes in the eviuent possibility that his achievement might have come several years earlier if he had had sufficient opportunity for schooling. Contradictory facts seem to abound in his grammatical mistakes through his 25tn year, and his lack of inventiveness of which many critics speak side by side with his precocious memory. Several professional estimates would be needed to arrive at a conclusive score.

III. FAMILIAL INFLUENCE

A. FAMILY

Father, Maxim Savvatievich Peshkov, left oppressive home, apprenticed to cabinet maker, non-conformist, "well-educated", clever, cheerful, loved songs, dances, practical jokes, married against Grandfather Kashirin's wish, Kashirin family attempted to drown him, died when Gorky was 4 of cholera caught from his son.

Mother, Vavara Kashirin, haughty, severe, "seemed out of place among the slovenly and squabbling Kashirins", dominated grandfather Kashirin, happy marriage to Maxim Peshkov and great depression upon his death, leaves home and returns with baby born out of wedlock, defies father who wants her to marry watchmaker, married college student, Eugene Maximov in desire to rise, soon reduced to desituation, dies of tuberculosis of lungs when Gorky was 10, leaving baby who soon died.

Grandmother, Akulina Ivanovna, orphan, noted lace maker, mother of 18 children (15 dead in infancy), knowledge of nature and folk remedies, "soft, round, generous, simple, direct, she regarded the world, nature and all living creatures with wonderment and love", kindly humor, fond of telling stories, "her language, strong, rhythmic, colorful with folk imagery, is regrettably beyond the ken of the translator", believed in a god "impartially kind and accessible to everyone on earth", reduced to begging in last years, died from gangrene in neglected broken leg when Gorky was 19.

Grandfather, Vassili Vassilievitch Kashirin, orphan, treated harshly in youth, rose to head of dyer's guild, a master workman, educated in religious matters, dogmatic and harsh, happily married though he abused wife occasionally, faced bad luck in business and family affairs in later years which made him even more intolerant and overbearing, strict "head of family", reduced to poverty and senile dementia.

B. DEVELOPMENT WITHIN THE FAMILY

The Peshkov Household (Press-Support) Upon his father's death In Astrakhan when Gorky was 4, Grandmother Kashirin brought Vavara and little Alexei back to Nizhni-Novgorod. To this time Gorky's life had been fairly happy--"I remembered vaguely 1-63 that my father and mother used not to live like this; they had a different way of speaking, and a different idea of happiness. They always went about together and sat close to each other. They laughed very frequently and for a long time together, in the evenings, as they sat at the window and sang at the top of their voices; and people gathered together in the street and looked at them. The raised faces of these people as they looked up reminded me comically of dirty plates after dinner." Alexei had never been whipped, nor would his parents sympathise with his crying for attention.

The Kashirin Household (Press-Insupport) But upon entrance into life in the Kashirin household, Gorky sensed a hostile environment and reacted with resistance. Upon arrival Gorky says, "I did not like either the grown-up people nor the children; I felt myself a stranger in their midst--even grandmother had become estranged and distant. Most of all I disliked my uncle; I felt at once that he was my enemy, and I was conscious of a certain feeling of curiosity towards him." 1-20

Grandfather's Punishment This first hostility might have been modified by subsequent events, but a few days after arrival Alexei endeavoured to learn the process of dyeing by using a white tablecloth and deep blue dye; Grandfather decided on a "hiding" in one of the regular Saturday pre-Vespers punishment sessions. Gorky says:

"Grandmother threw herself upon me and seized my hand, crying: "I won't allow Alexei to be touched! I won't allow it, you monster." And she began to kick the door, calling: "Varia! Varvara!" 1-37

Grandfather darted across to her, threw her down, seized me and carried me to the bench. I struck at him with my fists, pulled his sandy beard, and bit his fingers. He bellowed and held me as in a vice. In the end, throwing me down on the bench, he struck me on the face.

I shall never forget his savage cry: "Tie him up! I'm going to kill him!" nor my mother's white face and great eyes as she ran along up and down beside the bench, shrieking:

"Father! You mustn't! Let me have him!"

Grandfather flogged me till I lost consciousness, and I was unwell for some days, tossing about, face downwards, on a wide, stuffy bed, in a little room with one window and a lamp which was always kept burning before the case of icons in the corner. Those dark days had been the greatest in my life. In the course of them I had developed wonderfully, and I was conscious of a peculiar difference in myself. I began to experience a new solicitude for others, and I became so keenly alive to their sufferings and my own that it was almost as if my heart had been lacerated, and thus rendered sensitive."

Resistance Thus his hostile attitude was strengthened. As time went on, Gorky witnessed stealing, cheating, and fighting among the family members, the senseless killing of his one friend, Tsiganok, the family's hatred of his scientist friend, "Good Business", and the beating of his beloved grandmother. Eventually his fundamental attitude of resistance broadened through observation and reasoning into a mature criticism of the society which produced and allowed such things; so that in recalling his childhood, he writes, "I am writing not about myself but about that narrow, stifling environment of unpleasant impressions in which lived--aye, and to this day lives--the average Russian of this class." 1-22

Identification with Grandmother Yet in this atmosphere of "mutual hostility", Gorky managed to find a few friends with whom he identified himself, thus fulfilling his love needs and saving himself from complete negativism. The most important of these was his grandmother, Akulina Ivanovna. His tribute is worth quoting in full:

"So she always talked, using such peculiarly harmonious words that they took root in my memory like fragrant, bright, everlasting flowers. When she smiled the pupils of her dark, luscious eyes dilated and beamed with an inexpressible charm, and her strong white teeth gleamed cheerfully. Apart from her multitudinous wrinkles and her swarthy complexion, she had a youthful and brilliant appearance. What spoiled her was her bulbous nose, with its distended nostrils, and red lips, caused by her habit of taking pinches of snuff from her black snuff-box mounted with silver, and by her fondness for drink. Everything about her was dark, but within she was luminous with an inextinguishable, joyful and ardent flame, which revealed itself in her eyes. Although she was bent, almost humpbacked, in fact, she moved lightly and softly, for all the world like a huge cat, and was just as gentle as that caressing animal.

1-14

Until she came into my life I seemed to have been asleep, and hidden away in obscurity; but when she appeared she woke me and led me to the light of day. Connecting all my impressions by a single thread, she wove them into a pattern of many colors, thus making herself my friend for life, the being nearest my heart, the dearest and best known of all; while her disinterested love for all creation enriched me, and built up the strength needful for a hard life."

Effect of Identification (Need-Nurture Fulfilled) To this grandmother, Gorky owes much. She constantly regaled him with folk tales, and Kaun says, "There is no doubt that, when at his best, Gorky is indebted for his style to his grandmother." She is responsible for his love of nature, often taking him to the woods and teaching him the ways of plants and animals. But most of all his grandmother kept his individuality alive. Kaun says, "Were it not for the buoying influence of his grandmother, who knows whether Alexei Peshkov could have emerged from the "Lower Depths" and become Maxim Gorky? It would be difficult to find among modern writers one whose formative years were as discouraging of an artist's assertiveness as those of Gorky. Recall Tolstoy's "Childhood, Boyhood, and Youth"! Compare the precious ruminations of Marcel Proust, or even the fine torments of the hero of Somerset Maugham's "Of Human Bondage", with the overwhelming, staggering, dehumanizing experiences of young Alexei Peshkov."

4-15

4-16

Caution
needed
in such
comparisons.

Resistance to Grandmother Yet Alexei did not accept all of grandmother's teaching. Alexei had already rejected Grandfather's dogmatic, formalistic God, and was attracted by Grandmother's personal God; but he could not accustom himself to Grandmother's "sweet, all-forgiving, all-atoning religion". Witness the dialogue between the two:

"Oh, Lenka, dear heart, where God is--whether in Heaven or earth--all goes well." 1-82

"But you don't mean to say that everything goes well here--in our house?"

Making the sign of the cross grandmother answered: "Our Lady be praised--everything goes well."

This irritated me. I could not agree that things were going well in our household. From my point of view they were becoming more and more intolerable."

Later Gorky complains, "The dragging of God into all this dull emptiness oppressed me." This attitude is evident in his whole life, scorn of orthodoxy, which resulted in a release of religious feelings in a man-created ideal of God (see Part V-Religious Values).

Nor could Alexei accept grandmother's dictum of "One must have patience, little Alexei." Eventually he confesses that grandmother "had become blinded by fairy tales and incapable of seeing or understanding life's bitter reality." Of "patience" he says:

"That was all she had to say in reply to my accounts of life's hideousness, of people's torments, of my heartaches, of all the things that outraged me. 4-13

I was poorly adjusted for patience, and if occasionally I displayed this virtue of cattle, wood, and stone, I did so to test myself, to find out the reserves of my strength, the degree of my stability on this earth. Sometimes youngsters, in silly bravado and from envy for the strength of grown-ups, attempt to lift, and do lift, weights much too heavy for their muscles and bones. . . .

I too did that, in the direct and figurative senses, physically and spiritually, and it is due only to some chance that I have not ruptured myself to death or mutilated myself for the rest of my life. For nothing mutilates a man so terribly as patience, submission to the force of external conditions.

And if in the end I shall lay myself into the ground mutilated nevertheless, I shall say in my last hour, not without pride, that for forty years good people anxiously endeavoured to distort my spirit, but that their obstinate labour was not altogether successful."

Identification with Others Two others kept alive Gorky's individuality; Tsiganok, a foundling adopted by grandmother, a good workman, fine dancer, amused the children with tricks, and protected Gorky from grandfather's beatings; and "Good Business", a boarder at the Kashirins, who fascinated Gorky with his strange work and his acceptance of Gorky as an equal.

Relations with Mother (Protection) When placed in the hostile Kashirin household, Gorky at first took refuge in his mother who protected him--"It was perfectly clear to me that they were all afraid of her; even grandfather spoke to her more quietly than he spoke to the others. It gave me great satisfaction to observe this, and in my pride I used to say openly to my cousins: "My mother is a match for all of them." And they did not deny it." Gorky took great pride in the fact that he was a Peshkov, and most of his childhood fights were caused by children teasingly calling him a "Kashirin".

Insupport But soon his mother failed him and allowed grandfather to whip Alexei (as previously described). For this she was berated by grandmother in Gorky's hearing as follows:

"Grandmother, looking so dark and big in the narrow room, flew into a rage, and pushing my mother into the corner where the icons were, hissed:

"Why didn't you take him away?"

"I was afraid."

"A strong, healthy creature like you! You ought to be ashamed of yourself, Varvara! I am an old woman and I am not afraid. For shame!"

"Do leave off, Mother; I am sick of the whole business."

"No, you don't love him! You have no pity for the poor orphan!"

"I have been an orphan all my life," said my mother, speaking loudly and sadly.

After that they both cried for a long time, seated on a box in a corner, and then my mother said:

"If it were not for Alexei, I would leave this place--and go right away. I can't go on living in this hell, Mother, I can't! I haven't the strength."

"Oh! My own flesh and blood!" whispered grandmother."

And Gorky comments:

"I kept all this in my mind. Mother was weak, and, like the others, she was afraid of grandfather, and I was preventing her from leaving the house in which she found it impossible to live. It was very unfortunate. Before long my mother really did disappear from the house, going somewhere on a visit."

Fantasy Compensation While his mother is gone, Gorky reports his fantasy as he looked out the attic window onto the street below:

"An elusive, dreamy lassitude seemed to float up to me from the street, and place its oppressive weight upon my heart and my eyes. I wished that grandmother would come to me--or even grandfather. I wondered what kind of a man my father had been that grandfather and my uncles disliked him so, while grandmother and Gregory and Nyanya Eugenia spoke so well of him. And where was my mother? I thought of her more and more every day, making her the center of all the fairy-tales and old legends related to me by grandmother. The fact

1-38

1-39

1-108

that she did not choose to live with her own family increased my respect for her. I imagined her living at an inn on a highroad, with robbers who waylaid rich travelers, and shared the spoils with beggars. Or it might be that she was living in a forest--in a cave, of course--with good robbers, keeping house for them, and taking care of their stolen gold. Or, again, she might be wandering about the earth reckoning up its treasures, as the robber chieftainess Engalitchev went with Our Lady, who would say to her, as she said to the robber-chieftainess:

"Do not steal, O grasping slave,
The gold and silver from every cave;
Nor rob the earth of all its treasure
For thy greedy body's pleasure."

To which my mother would answer in the words of the robber-chieftainess:

"Pardon, Lady, Virgin Blest!
To my sinful soul give rest;
Not for myself the gold I take,
I do it for my young son's sake." (N.B.)

And Our Lady, good-natured, like grandmother, would pardon her and say:

"Marousnka, Maroushka, of Tartar blood,
For you, luckless one, 'neath the Cross I stood;
Continue your journey and bear your load,
And scatter your tears o'er the toilsome road,
But with Russian people please do not meddle;
Waylay the Mongol in the woods
Or rob the Kaimuck of his goods."

Upon her return he "pressed close to her, looking up into her eyes, too moved to speak." She soon found Alexei so "self-willed" as to make lessons a trying experience, and she began to whip him. None-the-less, his mother commanded his love and respect, in no small measure because of her defiance of grandfather.

Weaning An emotional crisis came when his mother married a second time. Alexei had been sick and the marriage arrangements were a complete surprise to him. His immediate reaction was hostility toward his step-father, and a feeling that his mother had this time completely deserted him (the couple went to Moscow, Alexei stayed with his grandparents). He disliked staying in the house and started to build a garden in the backyard helped by grandfather who had treated him well ever since he had discovered Gorky's unusual intelligence, and Gorky had learned that grandfather was "neither malevolent nor formidable."

Of the following period, Gorky says, "This was the quietest and most contemplative period of my whole life, and it was during this summer that the consciousness of my own strength took root and developed in me. I became shy and unsociable, and when I heard the shouts of the Ovsyanikov children I had no desire to go to them; and when my cousins came, I was more than a little annoyed, and the only feeling they aroused in me was the fear lest they should destroy my structure in the garden--the first work I had ever done by myself."

Thus began his weaning from family ties which within a short time resulted in his making his own living (at 10 years) as a rag picker.

Early Sex Conditioning One otherformative family influence must be reported. Gorky's hatred as part of his resistance pattern of the crude sex relations and coarse language about him must have been enhanced by the beatings his mother and grandmother endured. This is perhaps the first step towards his later idealization of romantic love as he found it in books, and towards the failure of his first marriage based solely on romantic love. (See Part IV-B) The two incidents follow:

"He (grandfather) burst into the kitchen, rushed up to grandmother (she was sitting by the table and sewing a shirt for her husband), struck her on the head, and hissed as he swung his fist bruised by the blow:

"Don't you chatter of things you shouldn't, you witch!"

"You're an old fool," quietly said grandmother, putting up straight the headgear-pad which he had knocked off her head. "I am not going to keep silent, not by a long shot! I'll tell her always of your plots. . ."

He threw himself at her, and began to pommel rapidly grandmother's large head. Without defending herself or pushing him away, she said:

"Well, beat me, beat me, little fool! Well, go on and beat me!"

From the stove-shelf I threw at him ~~ushions~~, blankets, boots, but in his frenzy grandfather did not notice that. Grandmother fell to the floor, and he beat her head with his feet till he finally stumbled and fell down, overturning a pail of water. He jumped up, sputtering and snorting, glanced wildly around, and rushed away to his garret room."

Grandmother recovers and reproaches Alexei for throwing pillows, cautions him not to tell anyone of the incident, while he considers ways of vengeance on grandfather.

And he describes his stepfather beating his mother when she reproaches her husband for having a mistress:

"I heard him strike her, and rushing into the room I saw that mother, who had fallen on to her knees, was resting her back and elbows against a chair, with her chest forward and her head thrown back, with a rattling in her throat, and terribly glittering eyes; while he, dressed in his best, with a new overcoat, was striking her in the chest with his long foot. I seized a knife from the table--a knife with a bone handle set in silver, which they used to cut bread with, the only thing belonging to my father which remained to mother--I seized it and struck with all my force at my stepfather's side.

4-34

1-345

By good-luck mother was in time to push Maximov away, and the knife going sideways tore a wide hole in his ovecoat, and only grazed the skin. My step-father, gasping, rushed from the room holding his side, and mother seized me and lifted me up; then with a groan threw me on the floor.

Later he explains:

I remember with perfect clearness how I said to her that I would kill my stepfather and myself too. And I think I should have done it; at any rate I should have made the attempt. Even now I can see that contemptible long leg, in braided trousers, flung out into the air, and kicking a woman's breast.

Exocathection Throughout all these incidents it should be noted that Gorky was the extreme extravert, the observer of the objective world. This attitude perhaps springs from the poverty he endured (in which material objects would have great value), and is probably enhanced by a similiar attitude in the three persons who helped form his ego-ideal, grandmother, Tsiganok, and "Good-Business".

Summation Gorky's comment in later life shows how these early incidents set the switches for his later devotion to social progress--

"As I remember these oppressive horrors of our wild Russian life, I ask myself often whether it is worth while to speak of them. And then, with restored confidence, I answer myself--"It is worth while because it is actual, vile, fact, which has not died out, even in these days--a fact which must be traced to its origin, and pulled up by the root from the memories, the souls of the people, and from our narrow, sordid lives."

1-346

IV. D E V E L O P M E N T O U T S I D E
T H E F A M I L Y

A. SELF vs OTHERS

In some measure, at least, we can question whether Gorky ever completely cleared this hurdle. Under III it has been shown how Gorky's reactions of resistance resulted from early family influence intensified by further hostile experience which ripened into mature social criticism. Under II we have discussed his excitable temperament which aggravated this situation.

Lack of Tact Upon leaving the family his uncontrolled emotions are reflected in many situations where he fails to use any tact whatsoever:

"Now Gorky to this day often uses in conversation the phrase chort vozmi, which means "devil take it." He let the phrase slip his tongue while petitioning the Archbishop. The latter remarked: "I must ask you not to express yourself in this manner in my presence." Gorky: "Forgive me, Your Holiness! It is, chort vozmi, a habit with me." "In that case keep your habit and your Tatar. We are in no need of dubious and counterfeit adherents." "You are quite right, chort vozmi, You have enough of these as it is." Nor could he accept gracefully the gaping fans who surrounded him. Several incidents of his curt pugnacity are recorded, the most striking being his disastrous American visit.

4-276

Lack of Emotional Restraint (Need-Sentience) Furthermore, his unrestrained emotions (see Part II-F) caused him trouble in his writing. Chekov wrote to him, "You are like the spectator in a theater who expresses his delight so unreservedly that it prevents himself and others from listening. This lack of self-restraint is especially evident in the descriptions of nature." And this criticism was hard for Gorky to bear, as little skilled in shifting to other's views as he was; but, in time he restrained himself in his professional writing though he was never able to do this in his personal correspondence or contacts, Chekov saying, "he bristles up like a porcupine."

Why
together?

Need-Counter-Action Gorky's life is marked by a desire to rise from the poverty-stricken, lower middle-class milieu from which he sprang. When the struggle became too hard, he tried escapist methods--life in the forest, tramping as a boysak (barefooter), or life in a Bohemian settlement, life in a Tolstoyan colony; or watchman at an isolated railway yard--yet each time he found his love of the objective was stronger than these escape worlds of mysticism and fantasy, and he returned to his study.

Need-Rejection His poor acceptance of his lot is also evident in his feeling of awkwardness in his relations to the intelligentsia and to the noted writers, Tolstoy and Chekov, These inferiority feelings persisted in some measure throughout his life. They are reflected in his inordinate love of

"culture", which he raised to the god of his life, the curer of all ills. Consider the names of the journals he edited -- "Knowledge", "New Life", "Enlightenment" or his volume, "Culture and the People". One is bound to suspect that this constantly recurring cry of "Culture! More Culture!" is not entirely a product of Marxian philosophy, but is in some measure compensation for his inferiority feelings.

B. SEXUAL DEVELOPMENT

This hurdle was cleared finally in Gorky's third "marriage".

Early Stages Of the early stages of adjustment, the auto-erotic and homosexual, there are no facts to help our analysis. We know that he arrived early at a knowledge of sexual processes, that he was educated by the coarse language and crude scenes he observed, and as indicated under III, the beatings of his beloved grandmother and respected mother turned him against physical love as exemplified in his milieu. Thus he remarks of a soldier friend:

2-191

"He was good and kind, but he behaved toward women like all the others; that is, with the primitive coarseness of an animal. Willingly and unwillingly, as I observed these affairs, which often went on under my eyes, beginning and ending with striking and impure swiftness, I saw Sidorov arouse in the breast of a woman a kind feeling of pity for him in his soldier's life, then intoxicate her with tender lies, and then tell Ermokhin of his conquest, frowning and spitting in disgust, just as if he had been taking some bitter medicine. This made my heart ache, and I angrily asked the soldiers why they all deceived women, lied to them, and then, jeering among themselves at the woman they had treated so, gave her away and often beat her."

Formation of the Romantic Imago This feeling of repulsion for physical love gradually became mixed with the "romantic love" he found in literature, and he says of the lady downstairs:

2-231

"She was beautiful with that rare kind of beauty which always seems new and wonderful, and always fills the heart with an intoxicating joy. When I looked at her I thought of Diana of Poitiers, Queen Margot, the maiden La Valliere, and other beauties, heroines of historical novels."

When he discovered this Queen Margot in bed with an officer he says:

2-248

"Something seemed to grate in my heart. Of course I did not think for a moment that my queen loved as other women nor did the officer give me reason to think so. I saw his face before me, with that smile. He was smiling for joy, like a child who has been pleasantly surprised, and his sad face was wonderfully transfigured. He had to love her. Could any one not love her? And she also had cause to bestow her love upon him generously. He played so wonderfully, and could quote poetry so touchingly.

But the very fact that I had to find these consolations showed me clearly that all was not well with

my attitude toward what I had seen or even toward Queen Margot herself. I felt that I had lost something, and I lived for several days in a state of deep dejection."

Finally on being ridiculed in the sight of Queen Margot and punished unfairly, he runs away--"I had a passionate desire to say goodbye to Queen Margot, but I had not the audacity to go to her, though I confess I thought that she would have sent for me herself."

Promiscuous Level and Attempted Sublimation Thus the hurdle of promiscuity was passed in the formation of this romantic ideal, which resulted in his "stubbornly chaste" attitude. In the environment in which he lived, promiscuity was widely accepted, but Gorky as usual "disagreed". He escaped from a group of sailors who were going to mate him to a woman passenger, he had a room in a brothel, he accompanied his friends to the "houses of consolation", he saw sexual orgies in the smaller towns, etc; but he "did not make use of the caresses of a woman" despite the fact that "the relation of the sexes thrilled me weirdly and I observed it with peculiar sharpness. At that time those violent feasts of the flesh filled me with repulsion and misery, mixed with compassion for the people, especially for the women." 3-190
Possible Influences?

Gorky believed himself in love with several women, saying, "At times, I was almost mad with a desire to embrace someone tender, intelligent, and frankly, unrestrainedly, as to a mother, speak to her of the disturbances of my soul. I smoked a lot; tobacco intoxicated me, dulled my restless thoughts, my agitated feelings." Yet I do not believe that Gorky's attempt at suicide at this time is a result primarily of his repressed sexual desires. (see Part IV-c)

Conflict and Neurosis However, this repression had later consequences in augmenting a psychological disturbance 3 years following the attempt at suicide. Gorky begins to be worried by delerious visions. Two examples follow:

"A naked woman used to come up to me. She had the claws of a bird, instead of human feet; golden rays shone out of her breasts. She came up and poured handfuls of burning oil on my head and, suddenly blazing up like a tuft of wadding, I disappeared." 3-195

"And then came No One. I heard him fidget with the bolt of the gate, open the front door, the entrance, and there he was, right inside my room. He is as round as a soap-bubble, he has no hands, and the dial-plate of the clock serves as a face to him, the fingers on the dial being carrots--for the latter I have an idiosyncrasy from my childhood. I know that this is the husband of the woman I love--only he has changed his dress in order that I should not know him. I can see him turn into a real person--a fat little man with a small flaxen beard and a soft expression in his eyes; he smiles at me and tells me all the things that I think of his wife, hard and unflattering things which can be known to no one except myself." 3-196

The content of these fantasies can be explained by his sudden passion for Olga Kaminsky, a married woman, and the jealousy of her husband, Boleslaw Korsak. Yet Gorky was unwilling to have an "affair" (entirely possible), his ideal of woman being expressed--

"I believed that one's relations with a woman are not limited to the act of physical union, with which I was acquainted in its poorest and crudest shape; this act filled me with repulsion, in spite of my being a strong and rather sensual lad with an excitable imagination.

3-251

I cannot realise how this romantic dream of mine had formed itself and how it lived in my imagination, but I was perfectly convinced that beyond what was known to me, there was something that I was ignorant of, and in it lay the great mysterious meaning of the communion between a man and a woman. I believed that something great, something full of joy and even full of terror was buried in the first embrace and that a man was transformed by living through that joy. I do not think that I drew these fanciful ideas from the novels I had read; they grew and developed themselves out of a spirit of contradiction to reality, for:

"I have come into the world--to disagree." And, besides, I had a dim and strange recollection: as if somewhere beyond the limits of reality, sometime in my early childhood, I had experienced a strong explosion of the soul, a sweet tremor born of the perception, more so of the presentiment of harmony, and lived then through a joy more brilliant than is the sun in the morning, when it rises. I might have been still in the days when I lay under my mother's breast, and this happy explosion of her nervous energy was transmitted to me by a warm shock which created my soul and was the first to light it for life; perhaps it was this supreme moment of happiness, experienced by my mother, which left its mark on my whole life by rousing in me a tremulous expectation of something uncommonly beautiful coming to one through the woman." (Again the reference to his mother--might this be the Oedipus complex?)

The conflict became so bad that Gorky began to insert unknowingly portions of his fantasies into the legal documents upon which he worked (to the dismay of his employer, Larin). So he consults a psychiatrist and receives the following advice, "How about women? Oh, this is not good at all. Leave abstinence to others and find a little girl who will play the game well; that will do you good." But Gorky finds the advice "unpleasant and revulsive" and tries to escape in another spell of tramping.

Resolution of Conflict in Romantic Love But in his wanderings, "After more than two years had gone by and while I was in Tiflis in the autumn, some one announced to me thatshe had come back from Paris and had rejoiced at the news that I lived in the same town. I, a strong youth of twenty-three, fell down in a swoon for the first time in my life. I could not bring myself to go to her, but very soon she asked me, through some friends of hers, to come to see her." 3-257

And within a short time Gorky was able to consummate his love in an acceptable manner, the husband being in France. Gorky lived with Olga for more than 2 years--"charmed by Olga's cleverness, good humour, physical and mental neatness--in a word by her urbanity--but their basic divergence of outlook became more and more appressively clear to him" as the following incident shows:

"One day in the market-place a policeman beat up a beautiful old man, a one-eyed Jew, accusing him of having stolen a bunch of horse-radishes from a tradesman. I came upon the old man in the street, as, after he had been dragged in the dust by the policeman, he was walking slowly with a certain picturesque solemnity. His large black eye was sternly fixed on the hot clear sky, and from his battered mouth thin streamlets of blood were trickling down his long beard, staining the silver of the hair a bright crimson. 4-129

This happened thirty years ago, yet even now I see that gaze directed skyward in speechless reproach, I see the silver needles of his eyebrows quivering on the old man's face. Unforgettable are the insults inflicted on a human being, nor shall they be forgotten!

I arrived home completely crushed, my face distorted with misery and anger . . . It was in moments like this that I realized with special clearness how remote from me was the being I held nearest in the world.

When I toldher about the beaten Jew, she was greatly surprised:

"And is that why you are so frantic? Oh, what weak nerves you have!"

Later she asked:

"Did you say he was a beautiful old man? But how could he be beautiful if he had only one eye?"

Congenial Marriages His next love was more congenial and was most helpful to him in the early stages of his career.

Kaun says:

"In Samara Gorky went through his first and only marriage ceremony. At one of the Teitel evenings Gorky became acquainted with Katerina Pavlovna Volzhina, a pretty girl who had just graduated from high school. Katya Volzhina, as she was called at the Teitels, was proof-reader on the Samarskaya Gazeta, and in that capacity became intimately acquainted with Gorky. Their marriage deeply chagrined Katya's parents, a proud though poor couple from the gentry. This took place in 1896, and the result of the union is Gorky's only son, Maxim. Though the Peshkovs separated nearly thirty years ago, they have retained excellent relations, and Gorky speaks of his wife with warmth and respect." 4-1243

Eventually Gorky outgrew Katya and turned to Maria Andreyeva, a famed actress of the Moscow Art Theater who shared his revolutionary views, his intellectual level, and who proved the ideal partner for the rest of his life.

Public Criticism As might have been predicted, Gorky's sexual adjustment was far from conventional, and caused him much trouble on his American visit in 1906. Mr and Mrs Gorky were welcomed by Mark Twain, William Dean Howells, Jane Addams, H G Wells, Edwin Markham, Charles Beard, and other notables, only to have the "World" say, "the so-called Mme Gorky who is not Mme Gorky at all but a Russian actress, Andreyeva, with whom he has been living since his separation from his wife a few years ago." All hotels were immediately closed to him, and the American press had another "sensation". Very few people upheld Gorky (H G Wells being one), and his mission to raise money for the liberty of his people exploded. It has now been shown that this affair was promoted by the Imperial Russian Embassy (see Kaun), and Gorky had been warned; but with his customary lack of tact he failed to change any plans.

C. PERSONAL DEVELOPMENT

Two Selves Gorky's personal development was marked by two divergent trends 1) to become a man of theoretical values, an intellectual and 2) to remain one of the common people. Some synthesis had to be effected between these two selves before Gorky could be said to be an integrated personality.

Need-Achievement His Level of Aspiration can be judged when at 15 years he starts for Kazan to study at the University --"If anybody had proposed to me: "Go and study, but on condition that you'll be publicly birched every Sunday on Nikolayevsky Square, I would most likely have agreed." 5-19

Frustration of Need-Achievement But he was thwarted in this attempt at University (again by poverty), and Gorky turned to the next best thing, the secret associations of students --"The members of these associations studied works on history and political economy, read papers and noisily debated the fate of the revolution in Russia." Here he earned the nickname "Wrangler". 5-21

Intellectual Problems We have already detailed the condescending tone with which the students accepted him. And Gorky's opinion of the students was often just as poor. This was not due entirely to "inferiority feelings" but partly was the result of his superior first-hand knowledge of social life. At first the "words of the people-worshippers fell like a refreshing rain onto my heart"--but soon he saw this people-worship contradicted in actual life--"Three families went for each other with clubs with the result that an old woman's arm was broken and a youngster's head split open--and all for the sake of a cracked earthen pot. And hardly a week passed but something of the same nature took place." 3-87 5-29

This was but one of the intellectual dilemmas facing Gorky, who very early "could not make up my mind as to whether people were bad or good, peaceful or mischief-making, and why they were so peculiarly cruel, lusting to work malevolence, and ashamed of being kind." 2-156

He felt "thrown about in different directions, attracted by women and books and workmen and gay students, but I did not get anywhere. And in the night I sat on the bank of the lake, throwing stones into the black waters and thinking in five words, which I repeated incessantly: "What am I to do?" 3-155

Death of Idealized Grandmother At this time he received word of his grandmother's death--"I did not cry, but I remember it was as if an icy wind had passed over my soul. In the night, sitting in the yards on logs of wood, I felt an indescribable longing to tell someone about my grandmother, how kind and clever she was, what a mother to all people. I carried about this desperate longing with me for a long time--but there was no one to confide in and so it burned out, unsaid." 3-116

Other Discouragements The police had already warned him away from "dangerous topics"; a Tolstoyan prophet had betrayed his faith.

Culmination in Suicide Eventually, all of this, the frustrated desires for learning, the contradictory philosophies, the contradictions between the actual world and the world of books and intellectuals, the loss of his grandmother, and the vague sexual cravings (discussed previously) culminated in sullen despair--he tries to escape in playing the violin and in reading.

Then on December 12, 1887 (age 19), after seeing several friends seek a "quicker exit from life", he attempts suicide leaving the following note:

"I lay the blame of my death on the German poet 5-28
Heine, who invented a toothache of the heart. I am attaching herewith my passport which I obtained specifically for this occasion. Please make a post-mortem examination of my remains and ascertain what devil has possessed me of late."

It will be seen from my passport that I am A. Peshkov, but from this note, I hope, nothing will be seen."

He recovers and faces a sense of shame before his fellow workmen who cannot understand how this man who spoke to them of Brotherhood and Truth has failed in courage. Under this impetus Gorky "recovered for a long, stubborn life."

From here, he goes on to work among the muzhiks, who far from rewarding him, nearly kill him; then to a railway watchman's job; then as a lawyer's clerk; finally gathering courage to show his first writing "The Song of the Old Oak" to Korolenko, the critic, and recoiling from mild criticism into a two year refusal to write.

Continuing Contradictions And the contradictions of his unique position between the intelligentsia and the people continued to plague him. In tones of wonderment, he records:

"In the town, thoroughly permeated with odours 4-19/
of grease, soap, and rotten meat, the mayor summoned the clergy to his courtyard, to serve mass for the purpose of driving the devils out of his water-well.

A certain teacher of the municipal school lashed his wife in the bath-house every Saturday. At times she broke away, and, stout and naked, she ran around the orchard, her husband chasing her with rods in his hands. The teacher's neighbours invited their acquaintances to watch the spectacle through the cracks of their fence. I too went to look--at the spectators, and got into a fight with some one, with difficulty escaped the police. One of the citizens exhorted me:

"Now why are you so excited? Wouldn't anybody be interested to see such a thing? Even in Moscow they wouldn't show you such a trick!"

A railroad clerk, from whom I rented a cot at one ruble per month, earnestly assured me that all Jews are not only crooks but bisexual to boot. I argued with him. During the night he stole up to my bed, accompanied by his wife and brother-in-law, with the intention of inspecting me: wasn't I a Jew myself? To get rid of them, I had to wrench the clerk's arm and smash the face of his brother-in-law.

The cook of the district chief of police, trying to arouse a tender feeling in a railroad engineer, treated him to cookies, into which she had mixed her menses. The cook's chum told the engineer of this horrible witchcraft, the poor fellow became frightened, came to the doctor and announced that something was fussing and grunting in his belly. The doctor laughed at him, but he came home, and hanged himself in the cellar."

This ordinary life (of his milieu) bothered Gorky--

"I had none of the discipline or more correctly, of that technique of thinking which one acquires at school, I had accumulated a great deal of material which demanded serious working over, but for such work leisure was necessary, and I had none. I was tortured by contradictions between the books in which I believed almost immutable, and real life of which I had already a fair knowledge. I realized that I was growing wiser, but felt that something about this process was spoiling me: like a carelessly loaded ship I heavily heeled to one side."

4-206

Other Factors in the Sexual Crisis And the tones of the conflict between his two selves, Gorky the writer, member of intelligentsia, and Gorky, the son of the people, show in the sexual crisis already described. Not all of his fantasies were sexual in nature, as witness:

"I also saw God--the Almighty--exactly as he is represented on ikons and pictures, with a pleasant grey-bearded face and indifferent eyes. He sits, all alone, on a big, heavy throne and sews with a golden needle and a blue thread a hideously long white shirt, which falls down to the earth as a diaphanous cloud. Around Him there is a void and you cannot watch it without terror, for it gets broader and deeper continually. Behind the river, up to the sky, on the dark outlines beyond rises a human ear, just an ordinary ear, with coarse hair in the ear-shell. There it comes--and listens to all that I am thinking about."

3-195

"I killed innumerable quantities of people with a long double-edged sword as supple as a whip, belonging to some executioner of the Middle Ages. Men and women came to me from right and left, and approached silently, with bent heads, humbly stretching out their necks. An unknown creature stood behind me and it was at his will that I killed them all, while he breathed cold needles into my brain."

Summation Thus my hypothesis is that his early attempt at suicide was primarily caused from his frustrated desire to achieve and the contradictions he found between his environment and the world of books; whereas the second crisis was primarily sexual in nature. At all events, one cannot accept Gorky's rationalisation of his running away to a life of tramping as due to desire to know all peoples and parts of Russia.

Need-Achievement Fulfilled After the sexual crisis was resolved in his life with Olga, Gorky was able to devote his energies to writing. At first, the desire to escape into worlds of fancy showed itself in his writing--"About the Fisherman and the Fairy" and "Old Woman Izergil"--but Korolenkopersuaded him that his writing should be realist, not romanticist. Then Gorky began to draw on his prodigious memory and amazing experience as source of most of his work.

Final Integration of the Two Selves The final integration came as he became acquainted with the social doctrines of the Marxians. He failed to understand much of their philosophy --"I am a rather doubtful Marxist", he says, "because I have little faith in the wisdom of the masses in general and of the peasant mass in particular." Yet despite his critical attitude and his occasional wandering from Marxian orthodoxy (causing sharp reproaches from Lenin), he found in the Social-Democrats a final synthesis of his two selves--

"I considered as the foremost task of the revolution 4 - 504
the creation of conditions which would foster the
growth of the country's cultural forces.

Remove the class struggle, which upholds man's zoological instincts of greed, fear, malice; abolish social inequality," and mankind will prove the "in-exhaustable source of its creative power." 14 - 433

Gone were the mysteries of the people-worshipers, and in their place was the Marxian materialism corresponding to Gorky's exocathexction; gone was the gulf between the writer and the people, now he was a proletarian intellectual, of the people and of the intelligentsia. This bestimmung was fixed in action (see Part I).

Believing thus, he joined the Social-Democrats in 1902, helped the 1905 Revolution, was thrown in jail and released upon the protest of writers of all countries, exiled, joined with Lenin shortly after the 1917 Revolution, and left the country in 1921 for his health after a new attack of tuberculosis, returning in 1928 to find himself the hero of the USSR. His influence was great, and he was able to turn Soviet writers from a mechanistic philosophy to a more natural, human portrayal of life. Upon his death in 1936, he was interred in a tomb behind that of Lenin with all of the honor due a Soviet citizen of his accomplishments.

V. THE MATURE PERSONALITY

A. A PORTRAIT

The life of Maxim Gorky might be characterised by the phrase "out of the depths" for we must picture a highly sensitive and intelligent boy in an environment brutal beyond imagination; a boy who found friends that opened up to him a new world of knowledge---a youth troubled by the disparity between the intellectual world and the daily happenings which he saw with magnificient clarity; a youth, crippled by poverty, a feeling of inferiority, and burdened with many romantic allusions, battling for an education and personal happiness; a youth so severely troubled for escape that he turns to suicide---and from this comprescence comes the mature writer and revolutionary, who draws on his memory of a bitter past in order to work for a brighter future, who (rarest of all miracles) is privileged to witness the very change he desires, foster it, and win the plaudits of his people.

B. THE RADIX

Found in Gorky's resistance (possibly Needs Rejection and Counter-Action) coupled with his exocathexion. Development already treated (see Parts I, II-A, III, and IV-C) So strong was this radix that even after accepting the social views of the Marxians and supporting them for 15 years, he still refused to surrender to a dogmatic philosophy. After one of his periodic transgressions from pure doctrine, he describes a meeting with Lenin in significant words:

"Our meeting was very friendly, but of course
the all-seeing little eyes of Ilyich looked at me,
the sheep "gone astray," with evident regret. A
very familiar look for me--for some thirty years
I have been looked at in that way. I expect with
certainty that I shall be accompanied into my grave
with the same look."

4-505

His radix is expressed by himself:

"I have come into the world--to disagree."

"I understood very early that resistance to his
environment is what makes the man."

3-12

C. THE PRINCIPAL MALADJUSTMENT

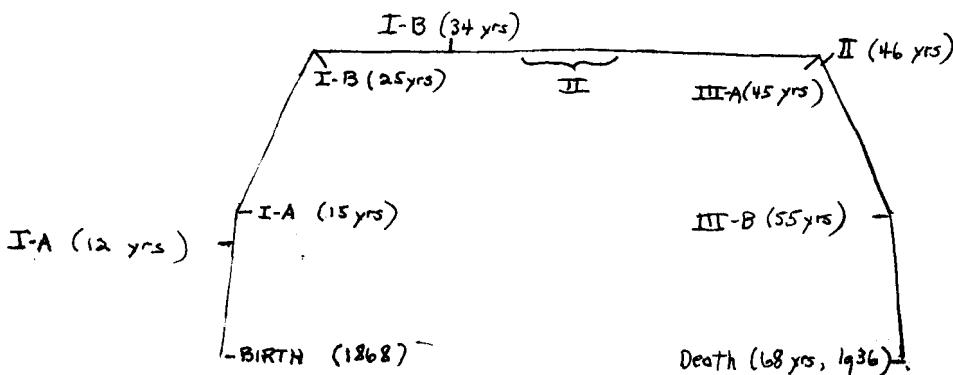
Found in his difficulty in clearing the self vs others hurdle (see Part IV-A). As compensation for his feelings of insecurity in the intellectual world (also partly as intellectual curiosity), he has performed real feats of versatility--Kaun says--

"It should be noted that Gorky's literary interests
are not confined to his native land. There is hardly
a contemporary writer, with the exception perhaps of
Willa Cather, who is so intimately familiar with his
fellow-craftsman as Gorky."

4-522

All of these are time-devouring tasks, and if you add to them Gorky's close familiarity with the last word in science, philosophy, sociology, psychology, as well as with the last speech by Marcel Cachin or Senator Borah, you cannot help marvelling as to how he manages to do all these things, and do them to the best of his ability."

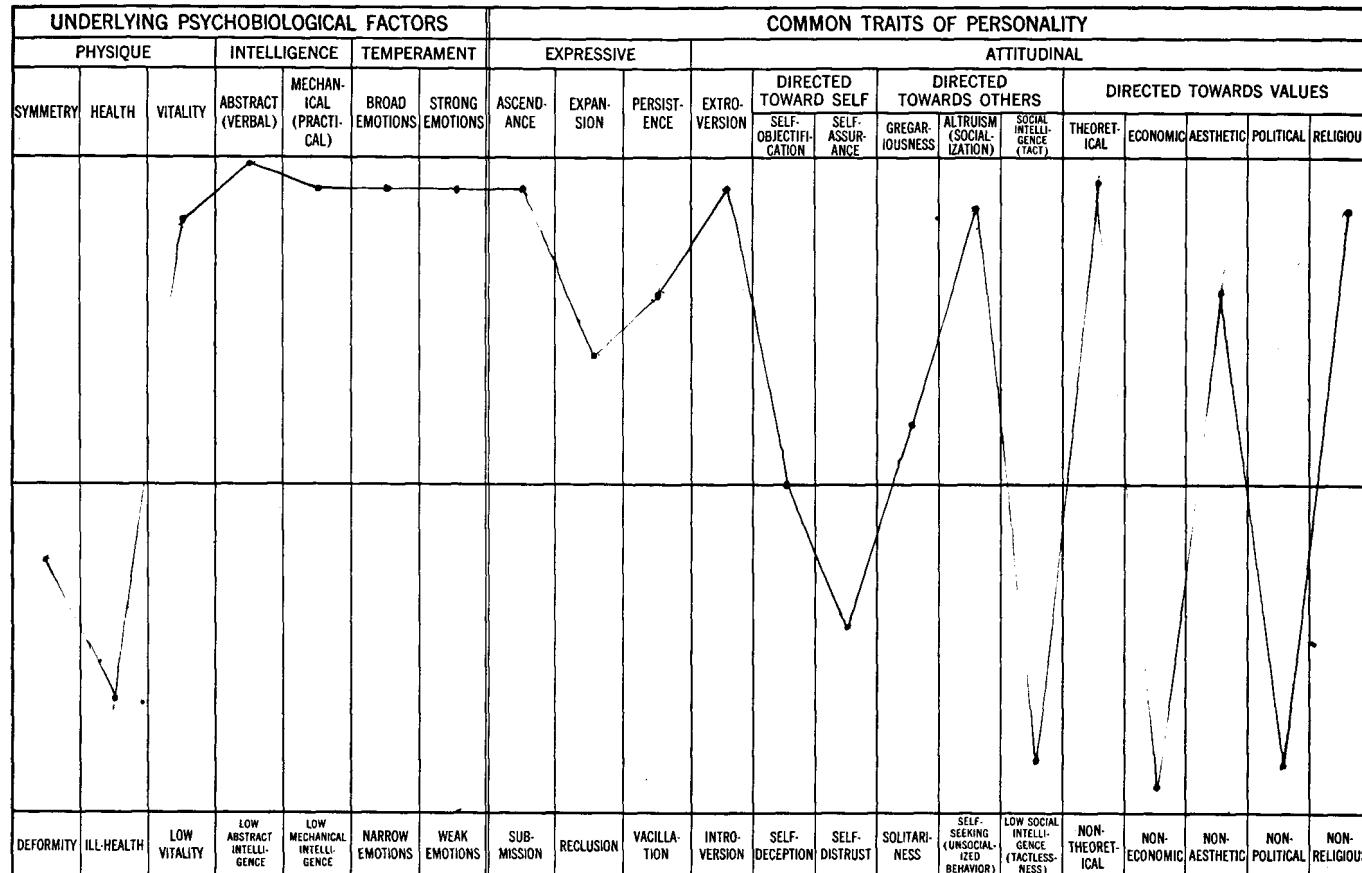
D. THE DIMENSIONS OF THE LIFE



The inside of the diagram represents Bühler's view of the biological curve of life. On the outside have placed the psychological points; I-A, representing Gorky's Volga voyage and commencement of his serious interest in books; I-B represents his final and most successful "marriage"; II represents the peak of his literary work achieved in "My Childhood" (according to literary critics). Regression is not indicated since there is no clear evidence. At point II (46 yrs) he achieves a measure of solitude for awhile which naturally diminishes the dimensions of his life; also at 60 years his literary output falls off, but this fall is more than compensated by the additional work as "All-Soviet Incubator of Literary Chicks".

I think the chart when plotted as "dimensions" is best for its individual. Then the curve takes its properly individualized form.

PSYCHOGRAPH OF MAXIM GORKY



AN ILLUSTRATIVE PSYCHOGRAPH

From *Allport's PERSONALITY—A PSYCHOLOGICAL INTERPRETATION*. Copyright, 1937, by Henry Holt and Company, Inc.

E. THE PSYCHOGRAPH

Symmetry, 40 see Part II-C

Health, Two estimates seem advisable here, Youth, 80, and Adult, 20, see Part II-B

Vitality, 90 As a youth we find time and time again 14 or 16 hours of work noted with reading afterwards sometimes for the whole night. During the revolutionary years he worked so hard that Lenin wrote note after note urging him to rest--

"A. M.!"

. . . I am so tired that I cannot do a thing to save my life. But you, you spit blood, yet you don't go!! Upon my word, this is both unfair and extravagant. In Europe, in a good sanatorium, you will be treated properly, and will be able to accomplish thrice as much work. Upon my word. Whereas with us here you get neither treatment nor any work done, nothing but fuss and vanity, futile vanity. Go away from here, get well. Don't be stubborn, I beg of you!

Your Lenin"

4-514

Also see Part V-C

Verbal Intelligence, 99 see Parts II-D and II-G

Mechanical Intelligence, 95 see Part II-E

*Not so sure of this.
No mention. Yet Gorky
writing must be top me
man in every 20.*

Broad Emotions, 95 see Part II-F

Strong Emotions, 95 see Part II-F

Ascendancy, 95 Gorky's aggressive attitude toward his environment has already been detailed. We can determine somewhat his aggressive attitude towards people by recalling his nickname of "Wrangler", by his consistent lack of tact in meeting the public. A railroad official says with surprise, "Peshkov would pass the time with us without the slightest embarrassment". One can understand his attitude from the following:

"When the performance was over, Chekhov came into my dressing-room, supported by Gorky. Gorky was excited and indignant.

10-14)

"To the devil with these public appearances!" he cried. "They've nearly celebrated him to death! It's an outrage! Lie down now, Anton Pavlovich--rest on this couch here, and stretch out your legs."

"There's no need for me to lie down," protested Chekhov. "But I'll be glad to sit down."

"No, no! Lie down!" ordered Gorky. "And keep your legs up. Now just rest for a while quietly with Kachalov here. He doesn't smoke, so he won't make you cough."

Then he turned to Leonid Andreyev, the novelist and dramatist, who was in the room with one or two others.

"As for you, you smoke like a chimney," he said.
"So get out of here! And you too!" --this to Vishnevsky,
one of our actors--"you always make a lot of noise."
Andreyev and Vishnevsky left, and Gorky turned to
Mirolyubov, editor of "The Journal for All".

"And you too, sir," he said. "With that deep
bass voice of yours! I'm afraid you must go too.
Also," he added, more respectfully, "there is an important
matter I would like to discuss with you." And, taking
the editor by the arm, he led him from the room, leaving
Chekhov alone with me. Chekhov stretched gratefully
on the couch. There was a brief silence.

Then through the door we heard Gorky's resonant
voice in the corridor. He was hurling abuse at
Mirolyubov for having published some sort of religious
article.

"You ought to be a priest or a monk instead of
the editor of a Marxist review!" he shouted."

Expansion, 70 Gorky's expansiveness is chiefly of the im-
personal variety, devoted to his bestimmung. During his
youth he lectured and read to groups of workmen. "During
the leisure hours he could be seen surrounded by a crowd
of workmen, talking on some instructive subject or reading
a pamphlet aloud--moral, geographical, historical, astronomical;
initiating his auditors into the reality of the world and
its phenomena. He pleased them much, for they were constantly
seeking him out, and his speech was in fact always alert
and picturesque." And in later life we find a host of articles
devoted to defending his cause. Visitors speak of his love
of reminiscence although it is seldom directly of himself
that he speaks.

12-4

Persistence, 80 During the sturm und drang years, Gorky
shows many attempts to escape to an easier environment, but
once his goal in life is defined, he devotes all of his
energies to the promotion of his cause. Even on his death-
bed, Roskin relates:

"On the evening of June 18th he lost consciousness, 5-88
The snatches of words that passed his lips while he
was in this state showed what he was thinking of
during his last hours:

"War is impending . . . We must be prepared . .
. We mustn't be caught unawares . . ."

Extraversion, 95 Such an extreme extrovert is Gorky, that
the rater feels that a list of characteristics of extroversion
reads much as a description of Gorky: 1) interest in ob-
jective world and practical affairs, even of his writing
critics agree that he is at his best only when reporting
real incidents, that his powers of imagination are small,
2) spontaneous and natural expression in emotional sphere,
discussed in Part II, 3) little self-analysis, his auto-
biography is nearly all concerned with objective fact,
subjective feelings occupy a minor place, 4) resolution in
action, evident in his ridicule of the "Philistine" and in
his own participation in changing the world. "The meaning of
my twenty-five year long work, as I understand it, may be
summed up in my passionate desire to arouse in men an active
attitude toward life".

14-433

Self-Objectification, 50 Due to Gorky's extreme extroversion he was little concerned with pouring over his inner feelings. Yet despite his unconcern, he seem to be able to describe himself fairly accurately--"a ready prey to the objective world"; he blames himself partially for the American fiasco, calling himself a Russian "rustic", he admits to Kaun his political deficiencies of speaking too quickly and on too many subjects--thus he seems provided with proper insight. His sense of humor is harder to judge, first, because of the difference between Russian humor and ours, and second, because in the feeling of the seriousness of his task, he tends to sublimate any desires to joke (at least, publicly). No instance has been found in which he regarded his cause lightly, although this may be a Marxian precaution. In early life we know that he succeeded well in amuzing his fellow workers with impromptu skits.

This trait is especially difficult to judge since Gorky has allowed so few of his inner feelings to be communicated to the world. This is almost a defense attitude as can be seen from the following letter addressed to Leonid Andreyev--

"To display for the world one's scars, to scratch them in public and ooze their pus, to spurt one's gall into people's eyes as many are doing today, and as our evil genius, Fedor Dostoyevsky, had done most disgustingly, is an infamous occupation, and certainly a harmful one.

We shall all die, the world will go on. It, the world, has shown me and forced on me much evil and filth, but I do not want and do not accept its abominations . . . Why poison people with the degrading sight of my wounds and sores, why deafen them with my screams?

. . . Contemporary writers have of late become particularly revolting in that they walk about publicly without trousers and hind foremost, sorrowfully showing the world their aching spot. That spot aches because it does not know where to sit down quietly."

Self-Assurance, 30 The rating here is influenced by Gorky's definite inferiority feelings as a son of the people thrust into the intelligentsia. To have received a semantic rating --"a negro in a silk hat"--would be enough to cause a definite reaction. Gorky tried to compensate by becoming the apostle of "culture", and in this was fairly effective, though to the end of his life abuse continued to annoy him--among his replies to critics (in themselves evidences of compensation) we find fairly often that he notes "dubious grammar" in an enemy's sentence--surely an indication of projection.

Gregariousness, 60 A man who is not only a writer, but a reader of the world's literature must of necessity spend considerable time alone. Yet only during the youthful crises does Gorky say, "I had no friends". At each period of his life, he found intimates. And though he could have used his health as an excuse for solitariness in public life, actually he allowed his home to become "a Mecca for admirers and curiosity seekers". Even in exile "Capo di Sorrento has

12-433

4-523

come to serve as a Yasnaya Polyana. Like Tolstoy in his time, Gorky draws to his abode questing Russians and foreigners, particularly writers." (Note the possible need-exhibitionism, perhaps again as compensation) *Yes. He could have found a quiet retreat nearby*

Altruism, 90 Since Gorky's mature life was directed entirely *But Capri!* toward his social ideal, his rating must be high. All of his intimates have testified of his scorn of money used on himself, and the neglect of his health for the "cause". He does not seem overly anxious for approbation from the public, although he is keenly anxious that good writers accept him.

Social Intelligence, 10 See Part IV-A

Theoretical Value, 95 Gorky's acceptance of Marxism is the prime proof of his high valuation of theoretical work--as a corollary of this comes his "inordinate love of science". Sergey Oldenburg, Permanent Secretary of the Academy of Sciences, has concluded that Gorky possessed "the main prerequisite for scientific work, namely, his whole being has incessantly demanded a conscious attitude toward life's phenomena and the surrounding world."

Economic Value, 5 Chaliapin says, "Certainly I can tell, 7-351 because I know it full well, that Gorky was one of those who are perennially penniless, despite their great earnings. It was not on himself that he spent. He had no love of money." Others testify likewise.

Aesthetic Value, 80 Gorky was profoundly affected by art works and at first he valued the aesthetic highly--

"In general," Gorky recalled, "I tried to write 5-92 'beautifully' . . . "

"The sea laughed," I wrote and for a long time I sincerely thought it good. In search for a beautiful phrase I would be always sinning against exactness, put things in the wrong places, or people in the wrong light."

But in later life he came to see that, in terms of his Socialist Realism, literature (and art) is but a reflection of real life and must be simple and truthful, above all must avoid experimenting with aesthetic beauty for its own sake.

But his need: dominance (ideo-dominance) is so high
Political Value, 10 Gorky reports, "I have an organic disgust Not really for politics." Lenin was chagrined at Gorky's actions many times. Trotsky says, "By his whole makeup Gorky is not a the poor revolutionist and not a politician. He is a culturist." *See helpful*

Religious Value, 90 Despite the fact that Gorky is an avowed atheist in regard to the mystical conception of religion, yet he has regard for religion as the creator of high values. The man who in youth "failed to find in myself an emotion that would embrace all life's phenomena", devoted considerable time in later life to working out a philosophy. The result

was a philosophy of the "Chelovskyek" (ie, Man), who alone creates ideals:

4-529

"Years ago, in the period of gloomy reaction, 1907-1910, I called man a "god-builder," putting into this word the meaning that man, in himself and out in the world, creates and embodies the faculty to create, miracles, justice, beauty, and all other faculties with which Idealists endow the power alleged to exist outside of man. He knows that outside of his reason and will there are no miraculous forces, except for the forces of nature, which he must master in order to make them serve his reason and will, and thus ease his labour and life. He is confident that "only man is, everything else is his point of view and his handiwork."

Such a man the world has not seen heretofore, and it is this man who has undertaken the great task of educating the toiling masses "after his image and likeness"; this task he is performing with extraordinary success..." (the last his embodiment of the Chelovskyek in the Soviet citizen)

APPENDIX

Conditions in 19th Century Russia

(from "Gorky and the New Russia", Rose Strunsky, Forum, April, 1916)

Like an eddying pool, the generations in Russia have risen to the surface, made their protest against the anachronism of autocracy and despotism, and then subsided back again into the still and inert waters of the nation. But each rising generation has made a wider and wider eddy, coming ever from a greater depth. Thus in 1825 it was merely a small group of military officers, who having learned from the Napoleonic campaigns that there were such things as constitutional law, that liberty and freedom were truths to fight for, broke out in revolt in Petrograd, in December of that year, only to be immediately crushed. Five of the leaders were hanged, and the rest, intellectuals and writers among them, were sent to Siberia.

The loss of the elite of Russia, despite the names of Pushkin and Lermontoff which graced that period, made great inroads in the intellectual life of the country. But in the 'Fifties and 'Sixties the seeming quiet was broken into by a new restlessness. This time the student youth, the young sons and daughters of the landlords and the nobles, became inspired by a passion for learning, for new conceptions of education, for new liberties of the people, for the abolition of serfdom and for a Pan-Slavism that would be democratic. It was then that the women left their homes to seek higher education and to enter new fields of work. They had to break with family tyranny, which was fostered by tradition and the state; and their men comrades stood valiantly by, helping them to make escapes, going through the forms of mock marriages, and conducting them safely to that Mecca of learning for the Russian youth--the medical school of Geneva. It was in this way that Sonya Kovalevsky, who later became the famous mathematician in the University of Stockholm, made her escape into the world; and many other untold heroines of Russia who were soon to return educated, free, and fired with a zeal to spread their new found freedom to the people.

The abolition of serfdom in 1861 brought with it great discontent, for the peasants had been led to believe that they would be liberated together with the land--since Russian serfdom was based on the theory that the peasant was attached to the land and that the landlord's hold on it came through his ownership of the serf. Consequently, it was argued, when the Russian serf was liberated, and the ancient communal village form maintained, that all the land the serfs had owned would go to them. Of course, that was very far from what really happened. It is true, that the serfs were liberated and the ancient communal form kept, but the land allotted to the villages was poor and meagre, the plots were scattered, and the taxes on them for repayment to the landlords were so great that it took over fifty years to pay.

The peasants foresaw exactly the future that awaited them; the dearth in land, none too much to begin with, and the consequent lessening at each redistribution as the village

increased in "souls"; the needed "renting" from the landlord at exorbitant rates; the inability to pay and resultant "paying in his own labor," and the eventual re-establishment of a virtual serfdom. Insurrections took place all over the country, the peasants believing firmly that the Government had treated them more kindly but that the landlords were deceiving them. The Government, however, came only too willingly to the aid of the landlords, having got used to blood-baths in its drastic suppression of the Polish insurrection of 1863.

The general disappointment among the youth of Russia in the Government's attitude both towards the Polish liberty and peasant rights, led to a stronger and more revolutionary stand on their part. Unlike the reaction that set in during the long and tyrannical reign of Nicholas I, after the outburst of the Decembrists, or the reaction that was to follow those thirty years of effort when the voice of Gorky was to sound like, a clarion call to a renewed faith, the decade of the 'Seventies rose to one of extreme and intense idealism. The generation which had gone out of Russia to gain for itself new liberties had now returned and was spread throughout the length and breadth of the vast land, making converts by the thousands where formerly there were but few. The "fathers" and "sons", though not understanding each other very fully, were nevertheless following an equal tendency, Where the former had sought for new general liberties in politics and social life through education, the latter, feeling that a great deal had already been won, decided upon a propaganda of action. The movement changed from a freeing of one's self to a freeing of the people. "To the people" became the watchword of the hour. The youth of the better classes went to live among the peasants, taught them, organized them into secret revolutionary groups for "land and liberty", made several abortive attempts at peasant revolution, and finally, the Government growing more and more reactionary, ended by beginning a personal "terror" against the Government representatives, which culminated in the assassination of Czar, Alexander II, in 1882.

The reprisals that set in, the wholesale exiling of the youth to Siberia, the internment for life in the fortresses of Ss. Peter and Paul and in Schlüsselberg, for participation in the party called the "Will of the People", and the general opinion that however reactionary Alexander II had been, he was still much more ready for reforms than his successor Alexander III, gave rise to a fundamental disillusionment. The sacrifices of the youth had been too great. They had let themselves be hanged and tortured only to bring in an era of still greater darkness. The people were not ready for reforms; they did not want reforms; they would not have understood what to do with liberties could they have had them. There was nothing to do but sit back on one's estate, exploit the peasants as did the grandfathers, and say, "We are powerless and the peasants unworthy."

This period was the more painful because it came fast upon one which was full of idealism and hope. The men who lived on in inertia, drinking tea and vacuously discussing the futility of life, had known a time when they had hoped and thought and planned otherwise. They had almost cynically to repudiate their former selves.

The writer who brought out most acutely the great anguish of this period was Anton Chekhov; and he is now coming to be recognized as the greatest artist of his time, who followed naturally the trend of the years he lived in. His humor, at first gentle and sorrowful, became coarse and gross as the darkness around him deepened. His characters are inert, some eaten up by unfulfilled desires, others incapable even of recalling the faint echo of a former hope; and "Chekhov Sorrow" became a well known phrase in Russian life.

It was in this Russia that Gorky made his appearance. He was marvellously fitted to dispel the disappointment that was felt about the people. Himself one of the people, he had merely to disclose himself to prove again their genius, their courage and nobility.

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1. "My Childhood", Maxim Gorky, Century, 1915
2. "In the World", Maxim Gorky, Century, 1917
3. "My University Days", Maxim Gorky, Boni & Liveright, 1923

The three volumes of autobiography are the most useful sources. Critics agree that these volumes are the peak of Gorky's work. The only objection from the psychological standpoint is the small space given to reporting the rich fantasy of his life, and the fact that the subject has had the opportunity to choose incidents supporting his persona (with little hope of correction since the most intimate papers and diaries have never been released). Several people have noted Gorky's tendency to rationalize his actions, yet his exocathexion makes him stay close to objective fact in reporting experience. This edition of "In the World" is translated (by Mrs Gertrude M. Foakes) in a prudish and inexact manner, however the rater was privileged to use a corrected copy. "My University Days" is also translated under the title "Reminiscences of My Youth".

4. "Maxim Gorky and His Russia", Alexander Kaun, Cape & Smith, 1931

This is the principal English biography of Gorky. Kaun has done an excellent job, used all available sources, previous works, the autobiography, reports of friends and colleagues, as well as his own observations. These facts are used with the care expected of an experienced researcher in Slavonic studies.

Psychologically his analysis is good if a little vague. My main criticism would be on the score of hereditary influences. Some of Kaun's statements are far-fetched--"A buoyant faith in life and mankind despite disheartening knocks and blows --has not Gorky inherited this trait from the jovial Maxim Peshkov?" "He must have inherited from his mother that nostalgia for the gentry." "He inherited from his mother that respect for Nobility, that nostalgia for the romance of beauty and gentility." And he speaks of Gorky as a "congenital rebel". In attributing these traits solely to congenital causes, he fails to explain the significance of childhood experience in forming Gorky's personality.

5. "The Life of Maxim Gorky", A. Roskin, Foreign Languages Publishing House, Moscow, 1944

This Soviet biographer has written the latest life of Gorky--in this position he has been able to consult the most complete sources. Consequently though a short book, it contains many incidents of importance. There is almost no analysis, objective facts predominate.

The main fault is the obvious hagiography. All unfavorable incidents are soft-pedaled, very few intimate details are present but much material on Gorky's social philosophy is found, much is made of his friendship with Lenin and Stalin, not a word is said of his marriages.

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penitent } when I
grateful
get a report as
fine and as elaborate
& faultlessly worked
out as this.