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## **OSIP MANDELSTAM'S POEM "GOLDEN HONEY CURRENT WAS FLOWING FROM BOTTLE" (EXPERIMENTS OF REAL COMMENTS)**

In August 1917 in Alushta Osip Mandelstam visiting Vera and Sergei Sudeykynyh wrote a poem. We'll allow ourselves to remind the reader of the text:

Золотистого меда струя из бутылки текла  
Так тягуче и долго, что молвить хозяйка успела:  
Здесь, в печальной Тавриде, куда нас судьба занесла,  
Мы совсем не скучаем, – и через плечо поглядела.

Всюду Бахуса службы, как будто на свете одни  
Сторожа и собаки, – идешь, никого не заметишь.  
Как тяжелые бочки, спокойные катятся дни.  
Далеко в шалаше голоса – не поймешь, не ответишь.

После чаю мы вышли в огромный коричневый сад,  
Как ресницы, на окнах опущены темные шторы.  
Мимо белых колонн мы пошли посмотреть виноград,  
Где воздушным стеклом обливаются сонные горы.

Я сказал: виноград, как старинная битва, живет,  
Где курчавые всадники бьются в кудрявом порядке;  
В каменистой Тавриде наука Эллады – и вот  
Золотых десятин благородные, ржавые грядки.

Ну, а в комнате белой, как прялка, стоит тишина,  
Пахнет уксусом, краской и свежим вином из подвала.  
Помнишь, в греческом доме: любимая всеми жена, –  
Не Елена – другая, – как долго она вышивала?

Золотое руно, где же ты, золотое руно?  
Всю дорогу шумели морские тяжелые волны,  
И, покинув корабль, натрудивший в морях полотно,  
Одиссей возвратился, пространством и временем полный.

In its final variant the poem doesn't have the title but it was published head-lined "Grapes" twice (in 1918 and in 1922) [10, 478].

And it is not by chance because all the character structure of the poem is penetrated with "Bacchus's services" – the culture of grapes and wine. The riddle including the first two lines of the poem is particularly connected with this culture.

**I. Золотистого меда струя из бутылки текла  
Так тягуче и долго <...>.**

Worldly common sense raises the objection to what is written in the lines 1 and 2 of the poem under analyses. Honey is not kept in the bottle because it becomes sugared and it will be difficult to take it out. Someone will say that in spite of its difficulty it'll possible (for example, you may melt honey putting it into the warm water). Other people will reproach us with literalism and say that these lines are just poetic licence. Both of them will be wrong. What is written in the first two lines have the simple explanation depending on the specific Crimean realities of those distant past.

Osip Mandelstam and his hospitable guests [19, 39], being newly arrived people in oriental Crimea, took bekmes liquid for honey which they bought direct from the local inhabitants. Bekmes is the condensed grape juice that was really stored in bottles because it didn't crystallize. To get bekmes, grape juice was boiled over a slow fire to a quarter of its original volume. The result was the thick, viscous syrup "golden", honey-colored, which could be stored for long periods in a glass without further sterilization. Sometimes bekmes was cooked from pears or apples. Nardek was another type of syrup produces from watermelon juice. Bekmes and nardek were also the basis for the subsequent manufacture of alcohol [5, 20].

This tradition of syrup stewing characterized in one way or another all countries of Mediterranean-Black Sea region, which have always stood in front of the problem of preservation and processing of abundant harvests of orchards and vineyards. With the deportation of Crimean Tatars and Armenians, Greeks and Bulgarians from the Crimea in May-June 1944, this tradition died on the peninsula. As for Turkey or Georgia nowadays a reader can buy bottled bekmes or nardek in the shops of Istanbul and Tbilisi. The famous churchkhela is also done on the basis of bekmes.

Right up to the mid XX century bekmes replaced expensive sugar for inhabitants of Crimea, and, pouring in jam dishes, it was served for tea. It is this moment that Osip Mandelstam captured in his poem (see the beginning of verse 9: "**После чаю** мы вышли <...> (italicized by the author)").

**II. <...> молвить хозяйка успела:**

**– Здесь, в печальной Тавриде, куда нас судьба занесла,  
Мы совсем не скучаем, – и через плечо поглядела.**

Osip Mandelstam witnessed this scene in the country, where V. A. and S. Yu. Sudeikin rented the room. They are those people whom this poem is dedicated to. This is recorded in the manuscript, embedded in "Album" of actress and artist Vera Sudeikina [19, 51]. The autograph, from which, of course, the publication of the poem was made in Tiflis in 1919 [10, 478], contains the dedication "Vera Arturovna and Sergey Yurievich S." and dating "August 11, 1917. Alushta". Incidentally, the publisher of "Album", John Boulton, makes a mistake, offering to read "Arturovna" in the dedication as "Avgustovna" and on this basis building the whole concept [19, 39].

In August 1917, Osip Mandelstam stayed in Alushta Professor's Corner in suburban guesthouse of E. P. Magdenko, who was the wife of a prominent St. Petersburg philologist A. A. Smirnov. By assumption of authoritative Alushta regionalist L. N. Popova, the building was survived as the guesthouse and today it is one of the buildings of the sanatorium [13, 74–75; 14, 124–130]. "В имении, – вспоминала позднее одна из постоялиц, – был

главный дом, где она [Е. П. Магденко. – *Авт.*] жила с мужем [А. А. Смирновым. – *Авт.*], и целый ряд маленьких домиков. Она принимала на лето дачников” [18, 470].

In summer in this guest house the bright representatives of the scientific and cultural elite of the Russian capital, which Osip Mandelstam, of course, belonged to, were traditionally gathered. Among the regular guests of Alushta cottages boarding we can call V. M. Zhirmunsky, K. V. Mochulsky, A. L. Slonimsky, brothers Radloff – Sergei and Nikolai, A. M. and V. A. Zel'manov Chudovsky, S. N. Andronikov and S. L. Rafalovich, N. V. Nedobrovo, V. I. Shuhaeva [10, 478; 2, v. 5, 54–55].

In Crimea, by force of circumstances (February Revolution was already held, in Russia hunger problems and problems in the first transport system were clearly marked) a number of known and brightest people gathered that you weren't able to “miss”. Numerous concerts, exhibitions, art exhibitions, theater performances, debates, book presentations sufficiently tightly filled within days.

But what all this tormented visitors Crimean elite, is not called “boredom”, but quite another word.

Hunger is clearly felt in the Crimea. V. A. Sudeykin, telling about the visit of the poet, wrote in his unfinished memoirs that the hosts could treat him “только чаем и медом (! – *Авт.*)”, не было даже хлеба [18, 392].

“The fate” of V. A. and S. Yu Sudeikin “brought” them in “sad Tauris” in May-June 1917. They lived in different cities of the Crimea (Alushta, Yalta, Mishor) until April 1919, then the couple went to Novorossiysk by sea, then to the Caucasus (Tiflis and Baku), in May 1920 they sailed away from Batum to France [19, 11].

This and many other fates forced “Crimean hermits” gave not too joyful color of “Tauride seat” of lots of famous people. They were not only cultural, but also prominent politicians, military and government officials, university professors, journalists and publishers, large businesses.

History of Tauris – Northern Greece – all readily prompted mythological parallels to these events: the forced arrival of Odyssey, who desperate to get to his native land after the fall of Troy, to Cimmerian earth. In the tradition of Homer, who called these places “sad area” [4, 136], Osip Mandelstam puts definition “sad Tauris” into the mouth of “hostess”.

Undoubtedly the phrase “where fate brought us” has “Homer” origins. Both Odysseus and “Crimean hermits” are “thrown” by the fate into “Cimmerian area”: they are the victims of global cataclysm, which move is completely impervious to them.

Both Odysseus and “Crimean hermits” hop to find a clue to their future in Tauris. The hero of the Trojan War, as we know, was succeeded in it. In front of the entrance to Hades he brings sacrifices to the gods and can get to know what is waiting for him from the soothsayer Tiresias who had appeared to him. The poem ends with the story of Odysseus' return home. The future of wanderers is hidden in obscurity until recent times.

Uncertainty hurts them, although they hide it. “Mistress” strongly urges the guest that “здесь <...> мы совсем не скучаем”. In V. A. Sudeikina's memoirs the mood that she as “hostess” tried to tell, of course, not only Osip Mandelstam, but herself is transmitted in details: “Белый двухэтажный дом с белыми колоннами, окруженный виноградниками, кипарисами и ароматами полей. Какое блаженство <...>. Здесь мы будем сельскими

затворниками (!! – *Авт.*), будем работать и днем дремать в тишине сельских гор. Так и было. Рай земной. Никого не знали и не хотели знать”. Их разговор с пришедшим к ним в гости поэтом “был оживленный, не политический (!! – *Авт.*), а об искусстве, о литературе, о живописи” [18, 392].

Osip Mandelstam didn't believe in this grace. The inhabitants of Alushta cottages too passionately emotionally “pounced” on him in every sense of hungry (and food, and the men of his circle): “Как рады мы были ему. <...> Мы наслаждались (! – *Авт.*) его визитом” [18, 392]. What a super expressive evaluation of meeting: не “получали удовольствие” или “радовались”, а – ни много ни мало – “наслаждались!” (By the way, V. A. Sudeikina's memories indicate that the poet visits her more than once). That is why, in our opinion, the poem ends the monologue of “hostess” with the phrase: “<...> и через плечо поглядела”.

Since this meeting was attended by three people – Vera Sudeykina, her husband (a famous artist) and a poet – then the look of “hostess” was likely addressed to Sergey Sudeikin, the first one, to her mind, who she needed to convince that everything was good. In her memoirs Vera Sudeykin writes after meeting: “Я потом говорила Сереже: “Ах, ты, оказывается, не так уж доволен быть только со мной – нам нужны друзья”” [18, 392].

As it is known, in the near future spouses will divorce and everyone will remarry (the fourth one – for her and the third one – for him).

Taking these circumstances, the gesture of “hostess”, look over her shoulder, researchers often interpret as a purely feminine, even with erotic character. It seems that the philosophical meaning of the poem suggests a very different interpretation of it. According to folk and sacred signs, if a person does not want to jinx what he believes in, hopes so he should spit three times or throw three pinches of salt over his shoulder (left). If he does not fully believe in that he declares or fights for, achieves, it is enough to look back to destroy, as expressed today, his “project” (Orpheus, looking back at Eurydice, lost opportunity to bring her back from Hades) or even himself (Lot's wife looked back at Sodom and turned into a pillar of salt).

Vera Sudeykin did not look at (someone), and “gave a glance”, that means “cast a glance”, drew it back, turned.

Glancing over her shoulder the “hostess” (even unconsciously) discovered his inner doubts about what she so passionately proved to the poet at the meeting. Their “non-political” conversation, their family “paradise on earth” will eventually be destroyed and broken with policy that the seekers for “pleasure tried not to notice so hard”.

A year later, in 1918, in Alushta another “Crimean recluse”, Shmelev, comes. Four years later, he would contemplate, and two years later (in exile) in the epic “The sun of the dead” he would describe the tragic ending of this “fun-filled” Tauride being: ransacked cottages with broken windows and doors; abandoned and cut down orchards and vineyards; wine cellars filled with broken barrels, of which not so much wine was drunk as was poured out right on dirt floors. And terrible tragic fates of tens of thousands of those who could not or did not want to leave...

As for the “Crimean exiles”, in contrast to Odysseus whose home coming back would only take twenty years, they wouldn't even wait for the opportunity to come back, but at least

to visit their former homeland in forty years (as Vera Sudeykin with her last husband Igor Stravinsky would be able to come home to see Moscow and Leningrad in 1962), and sixty and eighty.

Most of them wouldn't wait till even this hour.

**III. Всюду Бахуса службы, как будто на свете одни  
Сторожа и собаки, – идешь, никого не заметишь.  
Как тяжелые бочки, спокойные катятся дни.  
Далеко в шалаше голоса – не поймешь, не ответишь.**

During the grape harvest southern coast of the city deserted, as many were busy with their seasonal work, "services for Bacchus" (preparation for the cleaning, cleaning itself, harvest security, transport of grapes, its processing). There was much work because of the time the city was literally immersed in the surrounding orchards and vineyards. According to V. A. Sudeikina's witness the cottage at the foot of Castel, where they rented a room, was not even surrounded but "shuttered" with "vineyard" and "fields" [18, 392]. During the famine, naturally, seasonal work became especially important for local residents. In general, the demand for labor in the summer was so great that workers were hired even in the non-black Russian provinces. So the hero, not busy with harvesting, saw only a "caretaker and the dog" on the deserted streets of the city.

In the poem, there are other real signs of Alushta grape harvest. Osip Mandelstam compares quiet August days with what he is watching around every day. It's rolling of a "heavy barrel" which is prepared to receive the new wine of the vintage. In his relationship with reality the poet again and again punctually follows his fixed visual image in this poem.

The protection of vineyards was traditionally recruited from the Crimean Tatars. This reality bore the last verse 8 of the stanza ("Away in a tent ..."). "Voices" heard by the hero from a distant hut are screams of the Crimean Tatars, who are likely to offer him to buy their grapes or wine, but not knowing the language does not allow him or to "understand" them, or "answer" them.

**IV. После чаю мы вышли в огромный коричневый сад,  
Как ресницы, на окнах опущены темные шторы.**

The 9th verse of the poem can be properly understood only in the context of what is said in verse 16. The poet again repelled from lyrical narrative of recorded visual image.

The definition "brown garden" is somewhat surprising. What could be "brown" in the South Coast garden until 11 August? Neither fruit color (whether in August even pears are still definitely green, not yellow or brown) or foliage color (which is also at this time still in full blazing greens) or color trunks (which in most fruit trees with light gray brownish color), this definition is not justified.

The treated loosened soil leaves (as in verse 16) held only by half of the volcano Castel that its "rusty" brown fully falls under the description of the poet.

Gardens of the Southern coast of the time consisted of large fruit trees (palmetto gardens did not exist yet), planted at a great distance from each other to facilitate the harvest in the summer-autumn period (installation of decking and stairs). Branches diverged from the trunk at a height of one and a half meters and more. The earth was carefully loosen and

processed so that it there was not a blade of grass. As a result the human eye fixed the infinite expanse of brown soil over which went high up the trees.

Osip Mandelstam gave the same visual effect to the description of the vineyard (see comment VII).

As for the lowered windows with “dark curtain” in verse 10, it is not a sign of the coming night, as sometimes commentators mistakenly write, and the traditional way to the south (along with others – thick walls) struggle with the daily heat, which drew the attention of the poet, fixing it. Heroes watch as “Sleepy mountain “poured” air-glass” (verse 12). They witnessed the characteristic heat of the day haze, which creates the effect of rising land masses of hot air, causing the illusion of “pouring” on the slopes of the mountains “glass” threads. Defending the room from the heat, the hosts lowered the curtains at this time, trying to keep the house cool leftovers. In Mediterranean countries for the period siesta with the same purpose there were barred windows of the houses with closed wooden shutters.

**V. Мимо белых колонн мы пошли посмотреть виноград,  
Где воздушным стеклом обливаются сонные горы.**

Attributing the house in which they lived in Alushta Sudeikin and setting its location have not succeeded yet. And these accuracy in the details and the details of real text of the poem were the basis of the assumptions already mentioned by Crimean researcher L. Popova, whereby the Sudeikins likely rented a room in the estate of S. Davydova under Mount Castel. This is partly confirmed by the testimony of Anna Akhmatova: “Vera and Sudeikin [lived] separately, near Alushta” [2, v. 5, 55]. Indeed, the house of S. V. Davydova was located at a considerable distance to the west from the Professorial corner. Here how she writes about the “Desktop and road book”, published under the editorship of V. P. Semenov-Tyan-Shan, “К имению Чернова прилегает купленный у него С. В. Давыдовой участок земли с красивой дачей и садом. Имение славится своими ликерными винами, выдержанными в бочках на солнце, на морском берегу” [15, 774].

Testimony given in detail confirms what is described in the poem O. Mandelstam and memories of V. A. Sudeikina: admired the beautiful architecture of the house, a large manicured garden, extensive vineyards, rolling over the area barrels for liqueur wines and spacious cellars dry wines, varied work in preparation for the reception of a new crop of grapes, a large guard dogs in scattered here and there huts. The house was destroyed during the Crimean earthquake of 1927. Photo of ruined cottages of S. V. Davydova contained in the anthology “Crimean Album – 2002” [7, 105].

Apparently, since then cobblestone road is preserved it led to the house. It runs just between two white columns that appear in the poem (verse 11). All this allows to recognize the version of L. N. Popova sufficiently substantiated.

If we talk about the campaign, in which the guest and the hosts went to “see grapes” (verse 11), it was also recorded in the memoirs of V. A. Sudeikina: “Мы повели его на виноградники: “Ничего другого не можем Вам показать”” [18, 392]. Has to be stated again that the poem Osip Mandelstama meticulously conveys not only gained them these days in Alushta and visual material in the country, but actually turns out to be a synopsis of all the events of the meeting and – accordingly – those conversations between participants who are led.

By the way, we emphasize once again that Sudeikin rented just the room in the flat in Alushta. Actually, the poet rightly writes about: “Ну, а в **комнате** белой <...> (выделено нами. – *Аем.*)” (Verse 17). Moved to Yalta, Vera would write in his memoirs: “Как трудно было найти подходящую комнату, все, что находили, было так неуютно, убого, что мы пожалели Алушту, где комната была огромная, с видом на виноградники, а не на задворки с запахом помоев” [18, 393].

**VI. Я сказал: виноград, как старинная битва, живет,  
Где курчавые всадники бьются в кудрявом порядке <...>.**

It is very difficult for our contemporaries to “read” the image imprinted in verses 13 and 14. Modern vineyards formed long regular rows (trellis), it is difficult to identify with some “curly” battle waged unclear “curly riders”. That carved grape leaf and vine winding violating landing in strict geometrical order can cause remotely similar associations.

Researchers have noted that in Russian literature vineyard comparing with “curly army” to our poet was made by Bely describing Sicily in his “Travel Notes” in 1911, fragments were published in newspapers before 1917 [16, 181]. While commentators were left aside the most important thing: Osip Mandelstam made his comparison, not because he repeated likening of A. White (do not know if he had read his notes at all), but because the old vineyards and Sicily, and in the Crimea, and in other places were really like battle “curly riders <...> curly fine”.

The mystery of the Mandelstam image lies in the fact that up to the Great Patriotic War in the Crimea there was a completely different system of planting vineyards. Typical to the era, when they didn't began to resort to artificial and machine assembly grapes yet. Several countries have partially retained this landing system vines that there is still in Croatia, Turkey, Central Asia regions. Each vine is planted as a separate tree, and not in line and staggered (so that it can get more sunlight). Today traditional bars and wire, to form a regular trellis don't use. As a result, each vine had its crown, very similar to human curly head, generally resembling a rider on a kind of a Humpbacked Horse. Objective nature of visual perception confirms that an interval of six years, there were independently recorded two major word artists – Andrew White and Osip Mandelstam .

If you go beyond the literature, the national and local tradition of visual image essays of “curly” vineyards that “unruly crowds grow and close circle” [11, 144] was recorded in the XIX century in the brilliant E. L. Markov's “Crimean Essays” (first edition – in 1873, the fourth – 1902), that overcame its time for long. There is no doubt that this is not the only example. System of planting vines as a separate tree has a very long history. In the Old Testament book of the prophet Micah sign of happiness and well-being was considered an opportunity for each person: “сидеть под своею виноградною лозою и своею смоковницею” [Мих., 19, 4].

As an illustration for the modern reader, we present a black and white copy of the Crimean artist of S. G. Mamchich's “Old Vine yard” (1966).

**VII. <...> В каменистой Тавриде наука Эллады – и вот  
Золотых десятин благородные, ржавые грядки.**

On the one hand, the poet in the 16th verse accurately recorded “rusty” color of soils of southern coast, formed from compacted clay and fine-grained sandstone (shale sandstone, slate soil). Otherwise they have in geology called “brown soils of south coast”.

On the other hand, we have another example of poetic license in describing the southern coast of the realities. As a man of central European culture, Osip Mandelstam called cultivated land around the vines as the habitual gardening word “beds” (dig up, weed, “stitched” special grooves for water).

There is another interpretation of this line. Crimean historians (L. N. Popova, R. G. Nevedrova, etc.) associated feature of the traditional neighborhoods of Castel grapes “White Muscat” to acquire a noble brown “tan” or “rust” under the sun with this poetic image. Relatively low bush vines (in agrarian tradition XIX – first half of the twentieth centuries), could provoke, in their opinion, the appearance of the image of “rusty beds”.

However, such an interpretation is contrary to the 9th verse in comments IV, in which the garden is also called “brown”. In addition, full ripening begins at the end of August. So again, we can say perfect accuracy poetic transmission of real visual image – “brown soil” orchards and vineyards of the Crimean Southern Coast.

In the 15th verse the poet concerns the polemical theme at this time from whom was wine culture inherited? Some have argued that the founders of this art were the Scythians, others – Greeks. This whole debate was conducted in the framework of the general theory of fashion “Scythian-Asian” roots of Russia and Russian culture. It was paid as tribute in the works of Alexander Blok, Vladimir Khlebnikov and others.



Osip Mandelstam and his hosts, following the text of the poem, touched on this topic in the conversation and declared themselves supporters of the Hellenistic concept.

The poet has always been a supporter of the championship of “Hellenic” start over “Scythian”, “Asian”. This is confirmed by Nadezhda Mandelstam: “Его тянуло только в Крым и на Кавказ. Древние связи Крыма и Закавказья <...> с Грецией и Римом

казались ему залогом общности с мировой, вернее, европейской культурой. <...> Сам О. М., чуждый мусульманскому миру <...>, искал лишь эллинской и христианской преемственности” [9, 240].

Indeed, in the commented poem we consistently permeated exclusively Hellenic beginning: Bacchus service, science of Greece, Greek house, the Golden Fleece and the Odyssey. Crimean Tatar signs of new Tauris are completely ignored.

**VIII. Ну, а в комнате белой, как прялка, стоит тишина,  
Пахнет уксусом, краской и свежим вином из подвала.**

With regard to the 18th verse, then close to the destroyed S. V. Davydova's house during the earthquake the wine cellar is preserved to this day. The presence of such basement was traditional for South Coast homes of the time. Moreover, wine cellars often arranged and within homes. Judging by the verses, and one has been in a ruined house. The hosts were preparing it to receive the new wine harvest, so the room smells not only the repairing “paint”, but also “young wine”.

The poet mentions vinegar in verse 18. That is what just categorically could not be. He is the chief enemy of wine. Crimean winemakers with whom we consulted believe that Osip Mandelstam confused the specific smell produced by washing with hot water wine barrels with vinegar.

Mentioned houses devices on the southern coast of the Crimea were a continuation of the ancient tradition of housing, and what can be seen today in Greece. That is why in verse 19 associative reference to “Greek house” appears. Living in it “all the favorite wife” – Penelope fend off kindled passion for her numerous suitors.

Mentioned “distaff” in the 17th verse we will try to explain in the comment IX.

**IX. Помнишь, в греческом доме: любимая всеми жена, –  
Не Елена – другая, – как долго она вышивала?**

So many commentators have argued that the poet's “error” (“other” wife – Penelope – was not embroidering and weaving), in our view, is again based on the realities of life at Sudeikin's home observed by guest: hostess, in her testimony, at this time were engaged in embroidery on canvas story about Columbine and Pierrot [19, 39]. By the way, in the Crimean diary of V. A. Sudeikina her embroidery classes were repeatedly mentioned [18, 44].

It can be assumed that her outdoor machine embroidery is called by Osip Mandelstam as “spinning wheel” not much in this home craft sorting. It is unlikely that Vera Sudeykin spun yarn for her embroidery by herself.

Machine-“spinning wheel” for the time left by the “mistress” is not working. It is residing in motionless silence, and thus becomes a symbol of “peace”. Moreover, the hanging “silence” in the room does not reigns, does not dwell, but – like a spinning wheel – “stands”.

Undoubtedly, the guest and the hosts spoke during the meeting about the work that has been conceived and performed by Vera Sudeykin. It is this real fact of August evening in 1917, probably prompted the poet, violating the truth of mythological stories, called Penelope in the 20th verse an embroiderer.

Basis for this text again suggests parallels. The “Mistress” is good, she is right and caring wife, loved her husband and is admired by others. She occupied a large embroidered

fabric that takes her long. Work will be long. These factors – “loved by all” and doomed to “long” job – create a parallel with Penelope, in which one needlework (embroidery) displaces other (weaving).

#### **Х. Золотое руно, где же ты, золотое руно?**

Many copies in literary scholarship are broken around the fact why Osip Mandelstam recalls the Golden Fleece in the same context with swimming Odyssey. As you know, this is the Greek myths from different eras [12, 52].

Realized analysis allows us to offer a completely new explanation of this strange fact.

We have already said that the poem is analyzed in a systematic set of visual images not only accumulated by the poet during his stay in Alushta , but also a kind of synopsis of events and conversations so that meeting, which took place in the country where they rented Sudeikin’s room. Writing a poem, the poet gives his autograph to his welcoming hosts to complete their naming and exact date and place of incorporation. He gave them an autograph, not only as a gratitude for great evening together, but also as a kind of (completely understandable only to them) report or memorable record of what they did together, and what they talked about. Among the topics of conversation, as we have seen, were the dreams of early return home of art and literature, history and modern day of Tauris, about the sense of wandering Odysseus of allegiance and warm home.

There is no doubt that in the long range of topics and the topic of conversation was the “golden fleece”, which includes a capsule report poet. This topic in particular was close to Sergei Sudeikin. Familiarity with Benois lead artist in the circle of “World of Art”, in collaboration with whom he, in particular, 1908 would be designers of the magazine’s “Golden Fleece”. Later, in 1919, in Tiflis S. Y. Sudeikin will draw literary cafe “Rook Argonauts”. As it is well known, and called themselves the Argonauts Russian Symbolists.

In short, there is no reason to doubt that the theme “Golden Fleece” was discussed in detail, as well as the problem of wandering Odysseus.

With this approach, the poem (it is a kind of synopsis-Temnik conversations that were participants in the meeting), we need a new way to analyze its content side, realizing that logic does not reflect the number of figurative mythological parallels in themselves, and a modern, relevant for human 1917 debate on the fate of human and Russia.

It is in this context the sides revolutionary times intricately tied together and “Golden Fleece” and “space” and “time” Odyssey, and “Greek house” Penelope, and the fate of “science Hellas” in Tauris, and “Bacchus service” and finally racking them all in August 1917 prophetic longing filling of something terrible, all waiting ahead.

**XI. Всю дорогу шумели морские тяжелые волны,  
И, покинув корабль, натрудивший в морях полотно,  
Одиссей возвратился, пространством и временем полный.**

It is hoped that this study offers a new explanation for the appearance in the same context “Golden Fleece” and the Odyssey, will deprive the relevance of different kinds of artificial, in our view, construction, among which stands out the hypothesis, as early as 1995 T. Smolyarova about Volume, that the 24th verse of the poem is reminiscent of the commented

line XXII third sonnet I. du Bellay from "Regret" (1558) [17, 305]. This assumption was fairly widespread and included many comments to Alushta in O. Mandelstam's poem.

Aggressively trying to overcome quite obvious difference verses two outstanding poets (suffice it to say that Du Bellay's Ulysses (!) Brings home from the road "experience" and "courage", and Odysseus in O. Mandelstama – "space" and "time"), investigator – winded again proves quite dissimilar similarity.

We believe that there are no reminiscences of Du Bellay (whom, as we know, our poet never in his creative legacy does not even mention ) in verse 24. This amazingly shaped line force – is the creation of talent O. Mandelstama and the great and tragic era of the Revolution and the Civil War, when his generation fell to survive.

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