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| Remizov, Aleksei Mikhailovich (РЕМИЗОВ, АЛЕКСЕЙ МИХАЙЛОВИЧ) (1877–1957) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Remizov as a Silver Age prose writer associated with the Symbolists but not aligned completely with the tenets of this movement. Born in Moscow, he died as an émigré in Paris at the end of an unusually long and prolific career; in total, he published 83 books. Arrested and expelled from Moscow University in 1896 for participating in student riots, he was imprisoned and then exiled to the provinces. He returned to St. Petersburg in 1905, where he took an active part in literary life until his emigration in 1921, via Berlin to Paris. Regarded by many as a ‘writer’s writer’, Remizov is known for his highly poetic prose and ornate, often esoteric style. Part derivative (based on folk-tales, legends, mystery plays, and so on), part non-derivative (novels, short stories, fragments, dreams, biographical narratives), his work makes innovative use of the Russian language, mingling vocabulary taken from contemporary speech, pre-Petrine Russian chronicles, folk sources, and more. Influenced by Gogol’, Dostoevsky, and Leskov, he is widely regarded as a master of *skaz*, employed in such works as *Neuemnyi buben* (‘The Indefatigable Tambourine’, 1910). |
| Remizov as a Silver Age prose writer associated with the Symbolists but not aligned completely with the tenets of this movement. Born in Moscow, he died as an émigré in Paris at the end of an unusually long and prolific career; in total, he published 83 books. Arrested and expelled from Moscow University in 1896 for participating in student riots, he was imprisoned and then exiled to the provinces. He returned to St. Petersburg in 1905, where he took an active part in literary life until his emigration in 1921, via Berlin to Paris. Regarded by many as a ‘writer’s writer’, Remizov is known for his highly poetic prose and ornate, often esoteric style. Part derivative (based on folk-tales, legends, mystery plays, and so on), part non-derivative (novels, short stories, fragments, dreams, biographical narratives), his work makes innovative use of the Russian language, mingling vocabulary taken from contemporary speech, pre-Petrine Russian chronicles, folk sources, and more.  File: Remizov1909.jpg  Figure 1 Remizov  source: <http://www.rvb.ru/remizov/images/remizov_1909_sm.jpg>  Influenced by Gogol’, Dostoevsky, and Leskov, he is widely regarded as a master of *skaz*, employed in such works as *Neuemnyi buben* (‘The Indefatigable Tambourine’, 1910). Neglected by contemporaries, Remizov has enjoyed a revival of interest in recent years, recognized in particular for the extent of his modernist syncretism—the generic blend typical of his later works (exemplified by such works as *Vzvikhrennaia Rus’ (*‘Whirlwind Russia’, 1927) and *Podstrizhennymi glazami* (‘With Clipped Eyes’, 1951)) and his texts’ unique interplay of musical composition, lyricism, expressionism, orality, and interpolated non-literary texts. Major WorksNovels and Novellas ‘Posolon’’ [*Sunwise*] (Moscow: Zolotoe Runo, 1907) ‘Chasy’ [*The Clock*] (St. Petersburg: Eos, 1908)  ‘Prud’ [*The Pond*] (St. Petersburg: Izdanie Sirius, 1908) ‘Neuemnyi buben’ [*The Indefatigable Tambourine*] (St. Petersburg, 1910)  ‘Krestovye sestry’ [*Sisters of the Cross*] (Berlin: Grzhebin, 1910) ‘Piataia iazva’ [*The Fifth Pestilence*] (*Literaturno-khudozhestvennyi almanakh izdatel’stva ‘Shipovnik’,* 1912) Drama ‘Besovskoe deistvo’ [*The Devil’s Deed*] (Petrograd, 1919)  ‘Tragediia o Iude’ [*The Tragedy of Judas*] (Petrograd and Moscow, 1919)  ‘Tsar’ Maksimilian’ [*Tsar Maximilian*] (Petrograd, 1920) Other ‘Sobranie sochinenii v 8 tomakh’ [*Collected Works in 8 vols*.] (St Petersburg, 1910—1912)  ‘Slovo o pogibeli russkoi zemli’ [*The Tale of the Death of the Russian Land*] (1917) ‘Rossiia v pis’menakh’ [*Russia in writ*] (Berlin: Gelikon, 1922)  ‘Vzvikhrennaia Rus’’ [*Whirlwind Russia*] (Paris: Tair, 1927)  ‘Mes fleurs [Rêves]: Récits de la quatrième dimention [sic]’ [*My Flowers [Dreams]: Tales from the Fourth Dimension*] (Paris, 1937) ‘Podstrizhennymi glazami’ [*With Clipped Eyes*] (Paris: YMCA-Press, 1951)  ‘V rozovom bleske’ [*In The Pink Glow*] (New York: Izdatel’stvo imeni Chekhova, 1952)  'Martin Zadeka: Sonnik’ [*Martin Zadeka: Book of Dreams*] (Paris: Opleshnik, 1954) |
| Further reading:  (Friedman)  (Shane, Remizov's <i>Prud</i>: From Symbolism to Neo-Realism)  (Shane, An Introduction to Alexei Remizov)  (Sinany)  (Slobin, Aleksej Remizov: Approaches to a Protean Writer)  (Slobin, Remizov's Fictions: 1900–1921)  (Slobin, Writing as Possession: The Case of Remizov's "Poor Clerk") |