**REMIZOV, Aleksei Mikhailovich (РЕМИЗОВ, АЛЕКСЕЙ МИХАЙЛОВИЧ) (1877-1957)**

Silver Age prose writer. Associated with the Symbolists but not aligned completely with the tenets of this movement. Born in Moscow, he died 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; imprisoned and then exiled to the provinces. 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). 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.

**References and Further Reading:**

Julia Friedman. (2010) *Beyond Symbolism and Surrealism: Alexei Remizov's Synthetic Art.* Northwestern University Press.

Recent study devoted to the interplay of text and image in Remizov’s later work. Fascinating discussion of his modernist syncretism and his position in relation to Symbolism, Futurism, and Surrealism.

Alex M. Shane. (1971) “Remizov’s *Prud*: From Symbolism to Neo-Realism” in *California Slavic Studies: Vol. 6*. Eds. Robert P. Hughes, Simon Karlinsky, and Vladimir Markov. Berkeley and Los Angeles: University of California Press. pp71-82.

An interesting reassessment of the early novel, *Prud*, and its place in Remizov’s oeuvre, focusing on the ways in which it illustrates the writer’s transition from Symbolism to Neo-Realism.

——— (1973) “An introduction to Alexei Remizov” in *The Bitter Air of Exile: Russian Writers in the West, 1922-1972.* Eds. Simon Karlinsky and Alfred Appe.Berkeley and Los Angeles: University of California Press. pp10-51.

A short but thorough overview of the writer’s biography and writing; includes several translations of his work.

Hélène Sinany. (1978) *Bibliographie des oeuvres de Alexis Remizov.* Paris: Bibliothèque russe de l’Institut d’études slaves.

In-depth bibliography of Remizov’s works and their publication history; especially valuable given the frequency with which the author revisited, rewrote, and reissued his work over the course of his career.

Greta Slobin (ed.). (1987) *Aleksej Remizov: Approaches to a Protean Writer.* (UCLA Slavic Studies, Vol. 16). Columbis, Ohio: Slavica.

Interesting selection of essays by leading Slavists focusing on various aspects of Remizov's work, including detailed discussion of both prose and the lesser-studied poetry, theatrical endeavours, satire, and more.

*————* (1991) *Remizov's Fictions: 1900-1921*. Dekalb: Northern Illinois UP.

The most comprehensive monograph to date. A good introductory volume for undergraduates.

———— (1982) “Writing as Possession: The Case of Remizov’s ‘Poor Clerk’.” In *Studies in 20th Century Prose.* Ed. Nils Åke Nilsson. Stockholm: Almqvist & Wiksell International. pp59-79.

**Major Works:**

**Novels 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)

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