

PRIMITIVISM IN REMIZOV'S
EARLY SHORT WORKS
(1900-1903)

Charlotte Rosenthal

The purpose of this paper is to define "primitivism" as a literary concept and to sketch its presence in some of Remizov's earliest work. Remizov expressed views about art that indicate his affinity to certain qualities in literature that can be called "primitivist." He incorporated primitivist elements into his earliest work in both poetic and prose genres. Remizov's two books of 1907, *Posolon'* and *Limonar'*, have been cited as examples of literary primitivism.¹ But his interest in primitivism began even earlier, in the years of exile between 1900 and 1903. In fact, some of the works later incorporated into *Posolon'* were written in this period. His initial involvement in primitivism was primarily expressed through the borrowing of motifs that suited the thematic and poetic problems preoccupying him in these years.²

The most recent book-length treatment of primitivism in literature is Michael Bell's *Primitivism*. Bell distinguishes the "animistic and mythopoeic primitivism"³ of modern literature of the nineteenth and twentieth centuries from earlier versions. Modern primitivism is marked by the writer's attempt to recreate the sensibility of primitive man or to use primitive motifs as ideas or metaphors. By "primitive" Bell means "pre-civilized" and "mythic."⁴ The most important feature of this "primitive sensibility" is a particular response to life, a manner of feeling and thought, that is, "the absence, from a modern scientific standpoint at least, of a firm and rational distinction between the inner world of feeling and the external order of existence." Primitive man "projects the needs and desires of his own nature as objective qualities of the external world."⁵ The primitive's "radical subjectivism" is characterized by the phenomenon of animism, by which all objects as well as abstract concepts are endowed with similar properties. Since the primitive experiences existence as a continuum between the individual and his natural environment, he is unquestioning and submissive to "the moral propriety of the cosmic order," an attitude that Bell calls natural or cosmic piety. Natural piety is not a moral concept. It implies a worldview in which life remains mysterious, ungovernable, and "essentially unchanging."⁶

Bell's discussion, however, does not include primitivism in a biological or psychological sense. Some modern writers have used children and even

Alexej Remizov. *Approaches to a Protean Writer* / Ed. by G. Slobin. Columbus: Slavica, [1987]. 286 p. (UCLA Slavic Studies; Vol. 16).

animals as others have used primitive folk. The anthropologist George Boas refers to both the child and the rural folk as the "cultural *Urmensch*." According to Boas' "law of recapitulation," there is a parallel between the child and primitive man so that "many of the characteristics of children's arts and beliefs about the world were held to be like those of savages."⁷ Vera Kalina, in an article on Elena Guro, has isolated some of these characteristics: the child's subjectivism, tendency to animate inanimate objects and to project its feelings "into the surrounding world," and to substitute concrete signs for abstractions, such as the marking of the passage of time by holiday signposts.⁸

Aside from the tendency to animate nature, Bell does not suggest any formal markers of primitivism. In fact, he has chosen a wide range of examples from nineteenth- and twentieth-century American and English novelists and poets who are hardly linked by any particular style. Primitivism penetrated into Russian literature, and into Remizov's work in particular, first as a new thematic and a new attitude, and only subsequently as formal innovation.⁹ Primitivism led Remizov first to incorporate new materials and language into the written literary tradition. Subsequently, he developed various literary genres through the juxtaposition of these new elements with traditional ones. Remizov constructed his works from previously disparate materials on the basis of some form of association.

The story "Medvedjuška" (1900) reveals a tendency toward primitivism in Remizov's earliest work. Although the story is within the realist tradition and is conveyed by a third-person narrator, this narrator sees the world from the child's point of view even when the child is not specifically present. Russian writers before Remizov had made ample use of a "naive hero's" point of view for the purpose of *ostranenie*; Remizov here does too. For example, the young in the story, whether animal or human, are opposed to the adult world, the world of "monsters," as human hunters are referred to by the animals in an ironic reversal.

But Remizov makes use of the child's point of view mainly for another purpose: to concentrate on the enchantment of a child's subjective perception of the world. By doing so he illustrates Boas' "law of recapitulation," establishing an equivalence between the "primitive" folk through their lore and children. In telling the story, the narrator links the child's world with the world of nature and of folklore. One link is the use of diminutives in naming: *Galečka/Alenuška* (1911 version)—*zvezduška—medvedjuška*.¹⁰ Another link is the presence of imagery and language borrowed from folklore, especially in descriptions of nature. The child is identified with the animal world, not only through her own projections, but also through the narra-

tor's choice of words: the same words—*piščat'*, *strašno-strax*, *dušno/dušnyj*—are used for the little girl and for young animals. The child and the cub are also linked by their similar size. The little girl is linked to the world of the folk tale through her perception of transformations: for her, objects metamorphose into living creatures, and one creature into another: a fallen star into a bear cub, a bear cub into a cat. It is the child's conceit—that the "fallen" star and the bear cub are the same creature—that ties the opening of the story to the remainder.

Through the domination of the child's point of view and analogical manner of thought, the natural world—flora, fauna, celestial phenomena, and the weather—are personified: the night is like a "nanny" to the stars, a mother bird speaks, instructing her young on the danger of bears, and so on. Some of the imagery may have its source in I. P. Saxarov's book *Skazanija russkogo naroda* (2nd edition, 1885).

In Remizov's story, for example, the sun lives in a crystal tower and wears a fur coat and a brocade cap. . . . Such dress is in keeping with a folk belief recorded in Saxarov's book, according to which the sun in winter dresses up in fine clothes to go away for a while.¹¹

The story can be viewed in part as a dream of harmony. Many years later in an article on Prišvin, Remizov expressed the idea that man and beast once lived in harmony. He wrote in 1945 that Prišvin's voice

from Russia resounds, reminding man that with all his grief and ferocity, there is still God's world with flowers and stars and that the wild beasts, who once lived in close relations with man, had a good reason to be frightened away and fearful of man, but the world still has simplicity, childlikeness, and trustfulness—"man" is alive.¹²

Of the formal aspects of primitivism noted by Nilsson, the primary one represented in the story is the use of elliptical phrases: several sentences lack subject pronouns, verbs of motion, and conjunctions. Remizov also uses occasional substandard truncated verbal forms: *xvat'*, *cap*. The child's speech contains a grammatical error, but the narrator's text contains none.

We can see in this early story some of the possibilities that primitivism offered Remizov. It is a partial assault on a logical, rational perception of the world and causal relationships, while remaining within the realistic canon. Yet the story's realism is somewhat altered by the incorporation within it of folktale elements. The latter are not consistently motivated by the child as the agent of perception. Thus the sensibility of the folk tale intrudes on the realistic basis of the short story. The boundary line between written and oral genres is broken down.¹³

In another very early work, "Plač devuški pered zamužestvom" (1901), a "primitivist" poem in free verse, Remizov experimented with a different combination of oral and written genres. This lament is one of several poems in free verse based on Zyrian or Komi culture.¹⁴ Remizov had lived in the Zyrian area of Ust'-Syoľsk (Syktyvkar) in 1900 among these "simple people" as he called them.¹⁵ This encounter with an exotic culture proved fruitful for Remizov. When he composed the lament, though, Remizov structured it not on what he had heard, but on a model from a book.¹⁶ Both the model and Remizov's poem exhibit that lack of distinction "between the inner world of feeling" and the external world that we cited as a feature of primitivism. In the lament, life is presented as a continuum between the speaker and nature and this relationship is formally ritualized. The speaker tries to influence her fate by appealing to animistic powers.

Because of various additions that Remizov made to the model, his version is longer. Remizov "paganizes" the model by changing the Christian addressees to celestial phenomena. At the same time he makes the content of the poem more exotic and more mysterious by the inclusion of a reference to the Zyrian divinity En and by references to charms, mysteries of the world, hidden fate, and the dreams of men and beasts. He also amplifies the lament by adding poetic content similar to that in the original poetry he was writing in these northern exile years. Such amplifications include the addressees that are celestial phenomena, elaborate metaphorical language, and numerous epithets. Remizov's version, with its more elaborate imagery, dilutes the incantatory quality of the model. He alters the collective nature of the tradition-bound form by the insertion of original, personal references.¹⁷ In this earliest example of Remizov's reworking of a model based on oral lore, we see his tendency to make the folk lament more literary and thus more accessible to a modern reader. We also see how he adapted the model to suit his own thematic concerns.

"Plač devuški pered zamužestvom" was only the first of several works in a cycle that Remizov wrote between 1901 and 1903 that rendered the primitive myth and ritual of the Zyrians in poetic forms. Entitling the cycle "Polunoščnoe solnce," he published it together for the first time in *Severnye Cvety* in 1905. Initially, in each poem, Remizov incorporated primitive motifs with modernistic free verse, though the poetic form became attenuated in "Kikimora." No notes accompanied the cycle. When he published it next in *Čortov log i polunoščnoe solnce* in 1908, Remizov included notes in which he discussed the central image of each poem.¹⁸ In the *Čortov log* discussion, Remizov ties all six poems to the initial one, "Omeľ i En," which retells a Zyrian creation myth. To do so he indulges in some fanciful con-

nections that, at least in the case of the purely Russian figure of "Kikimora," are inaccurate. Remizov's handling of this mythic and ritual material ranges from the reworking of a given text to an original development of a given image. Actually what ties the poems together is their modernist form and the primitivist apprehension of the world. The themes as well as much of the nature imagery are similar to those in other works by Remizov of this period. The cycle moves from the serious to the comic. There are some other notable traits about the cycle: Remizov provides no frame of reference for his readers, subsequently provided by the notes; except for the lament, the focus of the pieces is on the psychological state of the imagined supernatural figures, not on the human perception of that world; except for the gods of creation, Omeľ i En, the figures in this cycle are all female.

The cycle begins with the dualistic creation myth "Omeľ i En." The two are presented almost as two psychological types. En, in overcoming his despair, creates the heavens and light. Omeľ, unable or unwilling to give up his despair, creates repulsive flora and fauna. These natural symbols take on similar positive and negative semantic values in Remizov's other work of the period. Despite the dualistic view, it is the despairing god Omeľ who dominates the cycle: in "Poleznica" and "Iketa" the female spirits are depicted as desperate; the female figures of "Kuťja-vojsa" destroy people in snowstorms; the female speaker in the lament "Plač devuški" has little chance that her appeal will be heeded by the god En, according to Remizov's notes in *Čortov log*; finally "Kikimora" is described as the result of Omeľ's attempt to extricate himself from despair through humor.¹⁹

The themes of despair, vain hopes and dreams, divine indifference, and imprisonment, on the one hand, and escape from despair through prankish humor, on the other, correspond to themes found in Remizov's other writings of the period. Even some of the imagery finds its correspondences in other works: the negative cluster of natural images of Omeľ's world are repeated in the poem "Severnye cvety"; the positive images of sunlight and stars of En's creation are repeated in several early works. The "Polunoščnoe solnce" cycle well illustrates the working of primitive sensibility. Human fears are transformed into the acts of nature spirits. The gods and their respective creations in the natural world are endowed with qualities recognizably human. It is a world in which man, for all his efforts to enlist the aid of supernatural force, has little chance of influencing fate.

"Kikimora," written in 1903, was always published in a cycle. It would be natural for a reader to look for a common thread between "Kikimora" and other works within the same cycle. For this reason, the poem must have appeared rather puzzling when readers encountered it along with "Plač

devuški" and the other Zyrian-inspired works. Remizov must have sensed this puzzlement, for the next time he published it in *Čortov log i polunošč-noe solnce* (1908), with other pieces based on Zyrian and Slavic mythology, he added a note in which he called Kikimora an "offspring" of the Zyrian god Omel'. In the subsequently published notes to the piece, Remizov gave as his sources for this portrayal F. I. Buslaev's *Istoričeskie očerki ruskoj narodnoj slovesnosti i iskusstva* (1861) and I. P. Saxarov's *Skazanja ruskoj naroda* (1895 edition). They give credence to Remizov's basic image of a spirit who loved to play tricks. Remizov's characterization does not go much beyond this central image. The depiction of Kikimora illustrates well the primitive projection onto a supernatural creature of the need to explain ill luck.

Remizov frames his poem with the sounds of laughter and references to laughter: "Ga! xa!"; "xi-xi! xi-xi!"; "Ga! xa-xa-xa-xa!" "Ot xoxota;" "Ga! xa-xa-xa . . . xa!"; "I do umoru xoxota'." Instead of incorporating possible etymological interpretations of the name, Remizov plays with its sound: "Kiki" is echoed in the expletive "xi-xi"; "mora" is repeated in the expression "do umoru."²⁰ Most of the piece is relayed in Kikimora's own voice. It has a dynamic, dramatic quality. This is so in part because of the use of a great many colloquial phrases and interjections, and in part because of the presence of action verbs in almost every line. "Kikimora" is unique among Remizov's early short pieces in its orientation toward colloquial speech and the use of speech to characterize the central figure almost entirely. The language also betrays those formal characteristics that Nilsson considers primitive: expletives, noneuphonic words (*čeburaxnulsja*, *spotknvšisja*), and elliptical phrases ("v les" without a verb). In the piece, Remizov shows his interest in the process by which everyday occurrences were explained by the folk as the interference of supernatural beings. Such explanations flew in the face of scientific cause and effect.

In these early years, alongside the pieces already discussed, Remizov also composed short prose works that he tended to publish together in cycles under various titles such as "V sekretnoj," "Belaja bašnja," and "Po vesne severnoj." Some of these works reveal a primitivist tendency in that nature is portrayed animistically. In those works that deal with imprisonment in the North, nature appears to the narrator at times as a compensatory value.²¹ Nature serves as the object of the narrator's poetic observation and as metaphor for his own emotional state. The narrator apostrophizes nature directly, as in the poem "Plač devuški pered zamužestvom." An example is "Oška-Moška," written and published in 1903.²² It is a loosely bound prose poem on the theme of spring. Remizov juxtaposes children, animistic spirits,

and a personified natural world. The introduction of spring, personified, is juxtaposed with that of children. This lighthearted piece conveys a primitivist sense of joy at the coming of spring, foreshadowing a number of later *Posolon'* pieces in its mood and its juxtaposition of children, mythological creatures, and nature. A major difference is in the central presence of the narrator in this earlier work: he will disappear in the *Posolon'* cycle.²³

Remizov puts the primitivist elements in the short story "Požar" (1903)²⁴ to somewhat different use, though thematically, in its despair and disconsolateness, it is close to some of the Zyrian-inspired poetry. It is the story of the destruction of a provincial town, a town that has begun to industrialize.²⁵ In "Požar" Remizov presents most consistently the primitivist sensibility of Russian folk. The latter combine pagan and Christian beliefs into the system known as *dvoeverie*. They project their anxieties onto nature, in their interpretations of various natural signs. Abstractions such as time are measured in terms of specific church holidays, which, in turn, are keyed to the seasonal agricultural cycle. Their attempts at explanation make no sense in objective, scientific terms. The primitivist outlook is combined in the story with an abstract symbolism, but both aspects contribute to similar thematics. The ethnographic detail is not there to create a picture of provincial life, but to contribute to a verbal orchestration of a mood and collective emotional state. The fashionable theme of the Apocalypse is combined with some of Remizov's own personal concerns: the inexplicable in life and the havoc it plays with man's attempts to control his fate; the concept of evil; the meaning of human suffering.

Variations are voiced on the theme of the Apocalypse: there is the Old Believer's version in which Ivan the Terrible is the devil incarnate; there is Solov'ëv's version in his vision of Pan-Mongolism; there is the revolutionary version. And, of course, there is Remizov's version. The color scheme is taken from the Book of Revelation: black, white, red, and gold. Relentless fate, whether personified by the folk image of *beda*, or by the abstract figure of the monk, does not let up until the town is totally destroyed. In the 1903 text, the narrator makes this idea explicit: "Ona podxodit," he says, referring to the feminine *beda*. He compares her to a storm cloud that cuts down people with lightning. The nature imagery is in keeping with similar images elsewhere in the text that are interpreted by the townspeople as foreboding. The sense of the narrator's lyrical passage is the inevitability of the destruction. The fire that brings about much of the final destruction is itself a symbol of fate. Remizov had used this image in the second part of "Belaja bašnja": the speaker addresses fate as "Neumolimyj Rok, ogon' vsevlastnyj . . ." and refers to fate's hand, an image also repeated in "Požar."

The fire image is also especially appropriate here because of the association of the holiday of Ivan-Kupalo, when the conflagration begins, with ritual fires.

The townspeople try to explain their misfortune as "caused" by the devil in the person of the witch Fëkla and so she is murdered. They try to control fate by fortune-telling, taking ritual ice baths on Epiphany, chalking crosses on various parts of their houses, bringing forth icons, and praying to the monk. Finally they resort to more murder and disfigurement, to no avail. God has abandoned this world. Again, this idea is made explicit in the 1903 text. One of the several unidentified voices, responding to the ascription of evil to the devil, says:

—Erunda na postnom masle i vsja tut. Ni Boga net, ni čorta, ničego net, žizn'.

Another voice responds: "Kakaja žizn'?"

All the representatives of the Christian hierarchy—the bishop, the mother superior, and the monk—commit profane acts; evil is pictured as issuing forth from church belltowers, Ivan IV and the local cathedrals. Official Orthodoxy is opposed to *dvoeverie*, collective to individual, victimizer to victim, light to dark. But what is important is not the differences between the members of these oppositions, but their similarity. For example, many of the victimizers of the first part become the victims of the second part. Neither form of religion is shown to offer solace.

To tell the story, Remizov makes use of a complex narrative system made up of three voices: a third-person *skaz* narrator's, a first-person lyrical voice, and a third-person omniscient narrator's. The *skaz* narrator's voice dominates the beginning of the story, it is replaced by a lyrical voice, and finally the lyrical narrator gives way to an omniscient narrator. The narrators' voices are joined by several other voices, many of them unidentified, others only briefly identified, which join in the general chorus of views and opinions. These voices are also combined with quotations from a police directive,²⁶ a mangled citation from Marx, a revolutionary song, a folk song, and "graffiti" on fences. All of these voices—and the concomitant lack of individualized detail—render the work a choral or collective one, a composition on the theme of the Apocalypse. Much of the story is structured on an alternation between incident and choral response. It is built up as much by affinitive details as by a series of incidents in a temporal sequence.

Remizov structured the work on the number three, a structurally significant number in the Russian folktale. Initially the story fell into three parts by virtue of its narrative system: collective picture of the town and omens about the future; a first-person's lyrical expression of a sense of doom; the

narrative of the town's destruction. There are three individual deaths before the fire (White Fëkla, a young girl, Fëkla's son) which are all "unnatural"; there are three "rainbow" suns; the fire lasts three days, a fact the narrator emphasizes; the fire strikes from the cathedral belfry three times. The phrase "monax v temnoj odežde" is repeated three times. Remizov even increased the number symbolism in the 1910 text: the opinion "Propaščaja naša žizn', vot čto," is expressed three times; the townspeople address the monk with three appeals that begin "Ty naš spasitel' . . ."; and the story was divided into three chapters. These additions strengthen the formulaic nature of the story, implying an inevitability rather than stating it explicitly.²⁷

The primitive mentality is well represented in "Požar": there are no clear-cut boundaries between man, nature, thing, and idea. Evil and misfortune are highly personalized. This primitive element functions on the thematic level to show the powerlessness of man in the face of misfortune. On the formal level it is one source of the poetic symbolism and formulaic repetition that Remizov had been practicing, especially in his prose poems. From this latter source comes the use of abstract and indefinite words and the very densely metaphoric descriptive language.

Primitivism in Remizov's early work plays a central part in much of his poetry and short prose pieces. He saw in a primitivist worldview and culture an affinity with his own attitude and practices. As with other writers of the Silver Age, Remizov's primitivism was one of the manifestations of twentieth-century anti-rationalism. By exploring the child's and primitive's sensibility, Remizov was able to challenge rational cause-and-effect relations and to present a view of the world as illogical, inexplicable, and ungovernable. He was also attracted to primitivism because he valued its poetic and imaginative qualities. On occasion he employed the child's primitivism to suggest the possibility of harmony between man and nature that had purportedly once existed, a harmony expressed at times in folklore itself. Remizov employed primitive materials to construct synthetic literary works out of disparate components in which he perceived thematic similarities. In the process he made the primitive materials an integral part of the modernist literary canon and rendered them accessible to the modern reader.

University of Northern Iowa, Cedar Falls

NOTES

1. Nils Åke Nilsson, "Futurism, Primitivism and the Russian Avant-Garde," *Russian Literature*, Vol. VIII, No. 5 (Sept. 1980), p. 470 and "Pervobytnost'—'Primitivizm'," *Russian Literature*

ture, Vol. XVII, No. 1 (Jan. 1985), p. 40. See also my article on the two books, "Remizov's *Sunwise* and *Leimonarium*: Folklore in Modernist Prose," *Russian Literature Triquarterly*, No. 19 (forthcoming).

2. Remizov at times made statements that compared a writer to a primitive sorcerer or magician. He spoke about the incantatory quality of words. He often used the word "magic" to refer to his art, such as in this autobiographical statement:

My eye turned to the mysterious in the life of nature, opened up for me the mysterious and magical in human life—thus the book of stories *Zga* appeared. And penetrating even deeper, this eye of mine led me beyond the waking hours of the day into the world of dreams. . . .

Autobiography in the archive of E. F. Nikitina, CGALI, F. 341, Op. 7, Ed. xr. 285. The collection *Zga* contains the story "Požar" which we will be discussing. See his similar comments on the writer in "Dar skazyvat'," *Novoe russkoe slovo*, No. 14121 (24 Dec. 1950), p. 8; "O čeloveke—o zvezdax—i o svině," *Dom iskusstv* (Petersburg: Dom iskusstv, 1921); reprinted in *Krašemye ryly: teatr i kniga* (Berlin: Grani, 1922), p. 17.

3. Phrase from J. A. Cuddon, *A Dictionary of Literary Terms* (Harmondsworth, Eng.: Penguin, 1976), p. 521.

4. Michael Bell, *Primitivism* (London: Methuen, 1972), pp. 1, 6-7.

5. *Ibid.*, pp. 7, 8. On p. 8 Bell quotes from Ernst Cassirer's *The Philosophy of Symbolic Forms* in which Cassirer defines the same quality in the following terms: For the primitive sensibility there is "no 'dissociation' of the separate factors of objective perception and subjective feeling." Bell comments on the same notion: "Primitive man apparently felt in all aspects of the natural world, such as weather, animals and vegetation, the manifestation of a will and a mentality somehow comparable to his own." (p. 9).

6. Bell, p. 11.

7. George Boas, *The Cult of Childhood*, Studies of the Warburg Institute, Vol. XXIX (London: The Warburg Institute, 1966), p. 61. Nilsson notes a similar association between the art of primitive peoples and of children. See "Pervobytnost'—'Primitivizm'," p. 39.

8. Vera Kalina-Levine, "Through the Eyes of the Child: The Artistic Vision of Elena Guro," *Slavic and East European Journal*, Vol. XXV, No. 2 (Summer 1981), pp. 30-31, 34.

9. Nilsson, "Pervobytnost'—'Primitivizm'," pp. 40, 42.

10. The second version of the story of 1911 shows several formal improvements over the one of 1900. One area of improvement is in the nomenclature. In the 1911 version, the heroine's name becomes *Alenuška* rather than *Galja/Galečka*, thus linking her through sound to the bear cub and the star. Remizov also became more careful in distinguishing the narrator's use of the neutral word *medvežonok* and the diminutive variant *medvedjuška* used by the child or the adults when speaking to the child.

11. Susan Schilling, "On Stylization and the Use of Folktale Material in A. M. Remizov's *Posolon*," Ph. D. dissertation, Brown University, 1982, pp. 103-4. She also points out (p. 101) that "Remizov reversed the mythological pattern in which animals and people are taken from earth and placed in the sky (Ursa major and minor, for example)."

12. "M. M. Prišvin," an article enclosed in a letter to S. Ju. Pregel', dated Nov. 25, 1945, Remizov Archive, Manuscript Division, Lenin Library, Moscow, F. 218, K. V15, Ed. xr. 18. This article was published in *Novosele*, Nos. 24-25 (Feb.-March 1946).

13. Remizov depicted a world of harmonious relations between man and nature in another early work, the lullaby "Zasni, moja detočka milaja" (1902). Unlike the story "Medvedjuška," though, the lullaby's two-part structure clearly distinguishes between the fantasy world of harmony related to the child by the adult speaker, and the real world.

14. This was Remizov's first published literary work. It appeared in the Moscow newspaper *Kur'er* on Sept. 8, 1902 and was published several more times: *Severnyj kraj*, No. 238 (10 Sept. 1902); *Severnye cvety assirijskie*, Vol. IV (1905); *Čortov log i Polunoščnoe solnce*, 1908; entitled "Plača," a dialect variant for the word "plač," it appeared in *Sočinenija*, Vol. VI (1911), and *Posolon'* (1930).

15. In a note to the poem "Omel' i En" in *Čortov log i polunoščnoe solnce* (St. Petersburg: EOS, 1908), p. 313.

16. Remizov found the lament in G. S. Lytkin's book, *Zyrjanskij kraj pri episkopax permskix i zyrjanskij jazyk* (St. Petersburg: n. p., 1889), p. 175.

17. Remizov must have sensed these contradictions because he changed the lament for his 1911 *Sočinenija*. It has been Russified and simplified. The language is more colloquial and there are more traditional epithets and noun doublets such as are found in Russian folklore. The personal references at the end of the poem have been eliminated as have the references to charms, mysteries, and hidden fate. With these eliminations, and a simplified syntax, this later version of the lament has more of an incantatory quality.

18. Only in 1911, after he was accused of plagiarism, did Remizov cite sources in books for some of these works ("Plač devuški" and "Kikimora") in his notes to Vol. VI of his *Sočinenija*.

19. *Čortov log i polunoščnoe solnce*, p. 315. This latter statement sounds quite autobiographical. For example, Remizov says something quite similar in a letter to A. Madelung written around the same period of his life (1908): "Žizn' idēt sobačja. Znaete, Aggej Andreevič, daže skučno stanovitsja, a nadeždy na popravlenie net . . . I vsě že smejuš' po-prežnemu." See P. Alberg Jensen and P. U. Møller, eds., *Pis'ma A. M. Remizova i V. Ja. Brjusova k A. Madelungu* (Copenhagen: Rosenkilde and Bagger, 1976), p. 45.

20. Peter Scotto first pointed out this sound play to me.

21. See the discussion on this topic by Sona Aronian, "The Dream as a Literary Device in the Novels and Short Stories of Aleksej Remizov," Ph.D. dissertation, Yale University, 1971, pp. 154-58.

22. Along with three other pieces in a cycle entitled "Po vesne severnoj (Stixotvorenija v proze)," *Severnyj kraj*, No. 244 (17 Sept. 1903), pp. 2-3. Retitled "Raduga," it was published separately in 1906 and as a part of the cycle "V carstve polunoščnogo solnca" in Vol. II of Remizov's *Sočinenija* in 1910.

23. The later *Posolon'* pieces also have a tighter structure, a more knowledgeable use of Slavic myth and ritual and a more innovative use of non-standard Russian.

24. First published in *Zolotoe runo*, No. 4 (1906), pp. 54-60.

25. There are several references to the railroad and a brief reference to a factory.

26. Greatly truncated in the 1903 version, presumably because of censorship.

27. Remizov's 1910 version of "Požar" shifted the story away from the poetic and closer to a more impersonal narrative prose. The two biggest changes that he made—aside from the increased use of the number three—are the removal of the entire section of the first-person narrator with its theme of implacable fate and the addition of an explicit ascription of the fire to the monk for vengeful motives. Several utterances, which in the earlier version of the story were attributed to various names, are now presented anonymously. With these omissions and changes, the story becomes a more impersonal one. The explicit moral judgment is removed from the end of the text. By removing explicit messages and adding psychological motivation for the monk's behavior, Remizov rendered the meaning of the work more problematic. The issue of causality became more complicated. It indicates that in addition to a mysterious and uncontrollable fate at work, man is also culpable by making matters worse rather than ameliorating them, or even that man himself is the source of the greatest evil.