

П К Ѡ Г Д А А У В М А Ъ Л Ъ К А Р Т Н М Ы Б Р Е Г Е Л А : P I E T E R
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 К А К Ъ Р А Ж Ъ Т О . У Т Ѡ М Е М А З А М М Л А О . У Э Т М Х Ъ Х Ѹ .
 Д О П М К Ѡ В Ъ Б Ы Л О М Ѹ В Р А Ж Е Н Ѡ

А Л Е Ж Ѹ П Р Е Ж Е Л Ѡ В А З
 М С М Х Х V I I I
 4 . I I I
 P A R I S

Alexei Remizov || UNTITLED NOTE

And when I saw the paintings of Pieter Breughel, Hieronymous Bosch and J. Callot, I looked at them enraptured. I discerned in them the path I had followed: when fanciful, magical patterns would take shape for me out of mere spots—the knots on fences or the stains on wallpaper. The very thing that had engaged me was depicted in the works of these artists.

Autograph (March 4, 1928) of Alexei Remizov's Untitled Note

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On March 3, 1928 Alexei Remizov wrote a long letter to the Russian artist Nikolai Zaretsky, who was living in Prague.¹ In the letter Remizov discussed his passion for drawing and traced the development of his interest and talent in art from his childhood, when his imagination rather than "nature" prompted his first creative ventures—drawing grotesque faces on fences with chalk—to his young adulthood, when his interests in drawing and writing began to merge and he illustrated his tales or wrote tales for his drawings. Remizov rewrote a central passage from this letter the very next day, March 4, 1928, using the Old Russian script. A translation of this passage and the autograph are published here for the first time.²

Sona Aronian

1. Remizov's 172 letters (1925-48) to Zaretsky are housed in the Památník národního písemnictví in Prague in a folder entitled "Ex Libris Nikolaia Vasil'evicha Zaretskogo."

2. Excerpts from the original letter as well as from 44 others were published by Vadim Morkovin, "Prispeshniki tsaria Asyki," *Československá rusistika*, XIV (1969), 4, 178-86.