

Valerie Terrell

Fantastic Elements in
the Narrative Structure
of *With Clipped Eyes*

Alexei Remizov is one of the many Russian writers whose fate it was to be severed not only from their linguistic roots, but also from the audience their works deserved. However, after leaving Russia in 1921, Remizov tirelessly pursued his literary career, first in Berlin, where he lived until 1923, and then in Paris, where he died in 1957. During these years, at least 40 volumes appeared in both the French and the Russian émigré press, yet this part of Remizov's work has received scant critical attention, ostensibly because it has had little influence on post-revolutionary Russian literature and because some of the material had already been published in Russia. Nevertheless, some of Remizov's most interesting and original writing was produced during this period, including adaptations of various legends such as *Meliuzina. Bruntsvig* (1952) and *Tristan and Isolda* (1957), a book of critical essays entitled *The Fire of Things (Ogon' veshchei)* (1954), a collection of dreams, *Martyn Zadeka* (1954), and above all the emergence of a hybrid genre combining folklore, criticism, dreams and autobiographical fragments: *Russia in a Whirlwind (Vzvikhrennaia Rus')* (1927), *Along the Cornices (Po karnizam)* (1929), *The Dancing Demon (Pliashushchii Demon)* (1949), *With Clipped Eyes (Podstrizhennymi Glazami)* (1951) and *A Flute for Mice (Myshkina Dudochka)* (1953).¹ Of these, *With Clipped Eyes* is

probably the best known, having served as a reference for Remizov's biographers.²

At first reading, the book appears to be a poetic autobiography, a variation of Proust's *A la recherche du temps perdu*, firmly anchored in the present and focusing on the past as the author looks back on his life and his career as a writer, weighing successes and failures and affirming his aesthetic credo. The child, the young novice, and the mature artist confront one another in Moscow, Saint Petersburg and Paris along a series of ellipses traced by memory. However, it soon becomes apparent that a current of pure fiction is conspiring against the conventions of the genre. All of Russian literature, German Romanticism, and a vast body of myths, legends and tales furnish the material for innumerable comparisons and metaphors. In the course of evoking his past, the narrator links people he knew with those he encountered in his readings. Insidiously, fictional characters such as Pushkin's Dead Princess ("Mertvaia Tsarevna") and Gogol's Kopeikin invade the memoir. More striking still are the temporal and spatial rifts, going far beyond mere flashbacks, in which the narrator is witness to the fiery execution of Avvakum, the blaze that destroyed the first Printing House in Moscow and the exorcism of Solomoniya. The boundary between the real and the imaginary vanishes. Indeed, *With Clipped Eyes* owes much to the fantastic genre. However, Remizov's fantastic world is not one of stereotypes. It bypasses the outworn repertoire of gothic clichés such as ghosts, werewolves and vampires, and the use of typical motifs such as magic objects remains but a superficial manifestation.

Ever since Boris Eikhenbaum's famous study of Gogol's novella "The Overcoat," it has been generally acknowledged that the role of the narrator largely determines the composition of a literary work.³ Accordingly, Tzvetan Todorov, defining the fantastic genre in his essay *Introduction à la littérature fantastique*, designates the first person narrative as one of the essential characteristics of the genre.⁴ Subtly gaining the reader's confidence, the first person narrator presents supernatural phenomena as part of his experience, thus giving them a semblance of authenticity. Remizov makes use of this device to a great extent. Yet the truly supernatural events, such as the amazing sequences in "The Sleepwalkers" ("Lunatiki"), are surprisingly few and may mislead the reader into overlooking what is more profound and not so readily noticeable. In fact, Remizov's fantastic world emerges almost entirely from the narrative structures themselves.

An outstanding example is to be found in the chapter "The Hungry Abyss" ("Golodnaia Puchina"). The story (fabula) centers on the wedding of Pavel Safronov, the coppersmith first introduced in the chapter "Bedeviled" ("Porchenyi"). A master story-teller himself, Safronov initiated the Remizov children into the world of Apocrypha and took them to the notorious Simonov Monastery, where they watched the exorcism of

the possessed.⁵ Safronov has a nimbus of mystery and enchantment in the mind of the hero for several reasons: first, he is closely associated with Nikolas, a young painter who introduces the boy to the magic of colors, and second, because he appears at Easter, which in Remizov's world is as much Walpurgisnacht as Orthodox holiday.⁶ Safronov's story is enriched and complicated by the fact that he identifies with Saint Alexei, a figure immortalized in folk traditions around the world and in a work by Mikhail Kuzmin, *About Alexei the Man of God (O Aleksee cheloveke Bozhem)*, a tragic account of the conflict between duty and conscience.⁷ Forced to marry by his family, Saint Alexei must forsake his bewildered bride in order to follow his religious calling. Safronov, seeking to pattern himself on his pious idol, weds with the intention of abandoning his bride and fleeing to a monastery. The wedding takes place and in the last scene of the chapter Safronov relates the story of Saint Alexei to his young wife, who fails to see the similarity and, instead of guessing what is in store for her, begs him to scratch her back. If this were all, "The Hungry Abyss" would be just an amusing parody, but Remizov takes it beyond caricature. While remaining within the context of the autobiography, the author enlarges the scope of the plot (sujet) to truly fantastic proportions by means of a series of carefully timed narrative devices.

The first hint of something diabolical comes in the statement that the young couple met at the eerie Simonov Monastery, but it is promptly dispelled by extensive literary commentary, only to be subtly reiterated as the narrator compares the church where the ceremony is to be held to the illustrious haunted chapel in Gogol's *Vii*. This is a typical example of Remizov's literary sleight-of-hand. Briefly summarizing Gogol's novella, he evokes the seminary student, Foma Brut, and the beautiful Ukrainian Panna, turned witch. Introduced as it is, the comparison between Gogol's pair and Remizov's engaged couple is perhaps not immediately evident, but the association is left in the mind of the reader and serves as the foundation for the extraordinary literary edifice that is to take shape.

The devilish undercurrent surfaces in the description of the snow-storm that engulfed Moscow on the day of the wedding. Again it is preceded by a reference to the world of literature, this time to Pushkin, Tolstoi, and Blok and their portrayals of the unleashed natural fury of the Russian *metel*. The narrator states that the Russian blizzard is Gogolian and, as the plot progresses, the allusions to *Vii* form a leitmotif.

Another dimension appears as the scene shifts from the snow-covered church to the house where the reception is to take place. The point of view is no longer that of the "writer" (not necessarily Remizov) but that of the boy, who is slowly filled with foreboding, fearing that the dreadful night will never end. His anxiety mounts as he learns that the bride is an orphan and observes the woebegone face of her aunt and guardian. Then the two points of view intersect. The narrator evokes "A Scandalous Story"

("Skvernyi anekdot"). As with all the narrator's "asides" this one is far from haphazard. It is intended to call forth Dostoevsky's grotesque novella about a nightmarish wedding party in which the uninvited guest starts by planting his foot squarely in a dessert set on the stoop to cool and ends by humiliating himself and everyone present. Knowing as we do from the previous chapter that Safronov disappeared shortly after the nuptials, this allusion serves as a danger signal, foreshadowing the ruined marriage and the imminence of nightmare.

The overlapping points of view blend description and references to the poetry of Baudelaire and Nekrasov, and Gogol's *Vii*, this time to evoke the hideous monster itself and its imperious command "Raise my eyelids!" Here the association is left deliberately vague for the purposes of suspense. The point of view again shifts from the writer to the child, who is overwhelmed by the primal chaos of the universe as he listens to the howling gale. Like a refrain, nagging phrases cross his mind again and again: "Nothing ever ends," "A night without dawn."

Suddenly the nightmare begins to unfold. The sole musician, an accordion player, leaves in a huff and a chanting rises to accompany the dancers. The rhythmic beat of the chant, the pounding feet, the shrieking wind and the heat take effect, and suddenly the narrator slips into a world between dream and reality by means of the ambiguous phrase: "Either I dozed off or I was absorbed in listening..."

The nightmare is all the more horrible because it is so realistic, like a haunting memory: "It was as if I had once been she, Solomoniya." The narrator is at once participant and witness, reliving the rite of exorcism with this ethereal girl who was married at fourteen, roughly used by her shepherd husband and driven by horror to madness.⁸ Her inhuman screams plunge the boy still further into his dreamlike trance. He hears the voice of another woman, a gypsy, whose song is full of life's "insouciant, blind, absent-minded sweetness," but also of its "insidious venom, unexpressed guilt, and hidden sin." The third panel of this triptych is composed of a stone stairway rising ever higher to an open window. On the sill there is a pot full of a thick and bitter lunar substance. Outside the window appears a sparkling white star.

These visions, seemingly irrelevant to the plot, are in fact what gives emotional depth to the story. The symbolism of the third sequence can only be understood by relating it to the preceding ones and to Remizov's work in general. Solomoniya is conjured by association with the Simonov Monastery and the possessed. The gypsy song is in keeping with the raging elements and the ill-omened love of the young couple. In the last vision, the moon appears in the form of a lunar-green substance. Throughout the book, the moon is a potent magical force, causing all manner of unusual events and gradually becoming an ambiguous female character who exerts a hypnotic fascination over the hero. As for the star, it is closely linked to

the divine and merciful figure of Mary, the Mother of God, in Remizov's *Zvezda Nadzvezdnaia. Stella Maria Maris* (1928). The three sequences taken together constitute a kaleidoscopic view of womanhood, inspiring ambivalent feelings of fear, pity and reverence. More than just an anecdote, the story of Safronov's wedding confronts the boy with the many facets of love.

At this point the door of the house sweeps open and the narrative returns to the wedding party and Safronov's dilemma: how to bring off his "escape." The narrator's point of view fuses with that of Safronov who is also pursued by inhuman voices from Simonov Monastery and *Vii*. As the chapter comes to an end, Safronov, in his fear and indecision, is unable to distinguish between his hallucinations and his bride. The chimes of a bell give way to the screeches of the possessed and the cries of the wind.

In this typically dense chapter, a number of situations develop within the autobiographical framework.

1. The funeral ceremony in *Vii*
2. The wedding party in "A Scandalous Story"
3. The tragedy of Solomoniya
4. The marriage of Saint Alexei
5. The wedding of Pavel Safronov

There is something disturbingly similar about these apparently unrelated events and when their salient elements are juxtaposed an unexpected coherence comes to light: each one has three main characters, a *man*, a *woman*, and a *catalyst*, whose intrusion determines the *outcome*.

Foma Brut	Panna-witch	Vii
Pseudonymov	Mlekopitayeva	Government official (uninvited guest)
Shepherd	Solomoniya	Demons
Saint Alexei	Mastridiya	God
Safronov	Bride	Combination of the above

As for the outcome, it is death in *Solomoniya* and *Vii*, scandal and ruined lives in "A Scandalous Story," *Alexei the Man of God* and "The Hungry Abyss," where Safronov's disappearance confirms the worst fears of the bride's guardian. The common factor in all five cases is the irrevocable estrangement of the man and woman.⁹

In effect, the plot incorporates five superimposed quadrilaterals. Each of the characters and the outcome have five different levels where autobiography, fiction and dream intertwine. Safronov, by association, takes on all the attributes of the characters projected on him: he is at once the devout and imaginative coppersmith, the mystic, the poor seminarist who falls prey to the witch, the downtrodden civil servant at the mercy of

his superiors and in-laws, and, interestingly enough, the brutish shepherd whose lack of sensitivity brings on his wife's madness. The same may be said of the female character. She is the penniless orphan who weds Safronov, the devout Mastridiya, the dangerous enchantress of *Vii*, the capricious shrew Mlekopitayeva and the tormented Solomoniya. The union of the two is rendered impossible by all the forces of the universe, from the divine to the diabolical.

The tension created by the attraction and repulsion of these two poles is only to be resolved in the final passage of "Snow White" ("Belosnezhka"). In this chapter, the hero, now a young man, glimpses and falls in love with a pale, dowerless girl, whom he calls "Snow White." Although they never become acquainted, he is unable to forget her. Then unexpectedly he meets Iroida, who is engaged to one of his friends. She so resembles "Snow White" that in his mind the two become one. He secretly longs to take her away from her dull surroundings. Amid discussions of Russia's destiny, Pushkin and Sar Péladan mysteriously appear in Moscow.¹⁰ These two unlikely rivals embody two trends in Russian letters: Classicism and Decadence. As the chapter comes to an end, the two are mocked and humiliated. In the final sequence, half dream and half reality, the hero lures "Snow White" away and she responds to his love for her by revealing a precious secret.

Whereas in "The Hungry Abyss" the dynamic is due to a conflict between the godly and the demoniacal, in "Snow White" there are three parameters: the world of fairy tale versus reality, a controversy over political philosophy and the opposition of literary schools. In both chapters Remizov makes use of the same narrative techniques. Autobiographical anecdotes form the basis of the plot and passages of literary criticism serve as a springboard for fantastic digressions. The diverse narrative planes are connected by allusions to "A Scandalous Story" and two poems by Pushkin, "The Fiancé" ("Zhenikh") and "The Dead Princess." From the world of folklore comes the motif of the unmasked imposter. Just as in "The Hungry Abyss" dreams interrupt and echo the plot.

In "The Hungry Abyss," the supernatural element is limited to the telepathic communication between the narrator, Safronov, and the possessed. In "Snow White," identities are jumbled, ordinary people are transformed into famous figures from literature and history or into animals. Yet in contrast to classics of the fantastic genre, the intrusion of supernatural forces takes place only in the realm of recollection, dream and delirium. Clearly, Remizov's fantastic world cannot be defined in traditional terms. Reality and illusion are not at odds; rather they are interwoven in the fusion of memoir and fiction. As a craftsman, Remizov draws on an assortment of literary devices borrowed from his precursors, Gogol, Dostoevsky, and E. T. A. Hoffmann.

Gogol's influence is felt in the use of the yarn and pathetic declamation.¹¹ The technique of slanting the narrative through a gullible raconteur goes back to Gogol's *Evenings on a Farm near Dikanka* (*Vechera na khutore bliz Dikanki*) and his *Petersburg Stories*. It is especially memorable in "The Overcoat," where it is unclear whether something truly supernatural takes place or whether it is merely the narrator's penchant for hyperbole that conjures visions of phantoms. Dostoevsky employs the same legerdemain in *The Demons* (*Besy*) and Remizov makes use of it in several chapters of *With Clipped Eyes*, including "Nikolas," "The Dwarf Monk" ("Karlik Monashek") and "Poor Yorick" ("Bednyi Iorik"), where the comings and goings of the characters take on an uncanny air owing to the neighbors' speculations and the narrator's credulity. In a truly remarkable passage of "The Cold Corner" ("Kholodnyi Ugol"), the popular imagination transforms the governor of Moscow, Prince Dolgoruky, into a mechanical man with detachable parts. Remizov is able to don the proper mask thanks to the nature of the narrator, who reverts to childish innocence at will. The reader, confronted with heresy and recurrent phrases such as "it seemed to me," loses track of reality.

As for the pathetic declamatory style, in *With Clipped Eyes* it expresses a deep undercurrent of sorrow and anxiety. At its lightest it transforms a potentially burlesque scene into black humor, as in "Poor Yorick" where the narrator repeats Hamlet's famous soliloquy to lament the clown's improbable and unnecessary suicide. At its bitterest, this style calls to mind the desperate rage of Ivan Karamazov, especially in the passages devoted to the death of Yegorka, the little boy crushed by the flywheel at the Naidyonov factory. Here the narrator is no longer an actor; instead he expresses the deeper sentiments of the author, whose fears and misgivings provide the dark dimension so essential to the fantastic genre.

Like Hoffmann in *Kreisleriana* and *Fantasies in the Manner of Jacques Callot*, Remizov adopts the essayist's tone to reflect upon art and artists, meanwhile cunningly returning to the narrative, thereby creating mysterious links between historical figures, famous characters from literature, and his own inventions. In the chapter "A Happy Day" ("Schastlivyi Den"), Zakhary, the school doorkeeper, accompanies the Remizov children to a funeral. The narrator compares him to the repugnant Murlykin, a character from Anton Pogorelsky's novella "The Poppyseed-Cake Seller from Lafertovo" ("Lafertovskaia makovnitza"). As the two characters gradually overlap, the autobiographical narrative veers off into pure fiction.

Just as changes of tone and style are a fundamental part of Remizov's fantastic world, so is the multidimensional effect obtained by the frequent departures into the irrational. Unlike Gogol and Dostoevsky, Remizov was neither prey to his obsessions nor to the "grand mal," yet he was fascinated by the separate reality vouchsafed to the mad and the ill. It is

perhaps for this reason that he felt such a special kinship with Hoffmann, for whom literature was above all a diversion, a means of escaping the banalities of everyday existence.¹² The hero of *With Clipped Eyes* occupies a privileged position, slipping easily into the world of the afflicted and the pariahs, for whom the author invariably shows special compassion. In the chapters "Colors" ("Kraski"), "White Fire" ("Belyi Ogon'"), "A Happy Day" and "The Herb Fufyrka" ("Travka-Fufyrka"), the child experiments with colors, literature, alcohol and a mysterious herbal concoction, all means of entering twilight spheres open only to those endowed with his empathy and imagination. Above all, the boy's "clipped eyes," so-called because they have been shorn of their protective lashes, give him insight into the world around him. In an essay devoted to the works of Dostoevsky, Remizov explains the significance of this image:

Normal reality no longer exists, all that remains are rags and tatters. And this exposed reality, if we look at it with our everyday eyes, is incredible, improbable, difficult to distinguish from a dream. But, and this is the oddest thing, it turns out that the more improbable reality becomes, the more it is "for real" . . . It is the reality of ecstasy, the reality of epilepsy, the reality of religious trances, and of the possessed. And it is quite possible, I feel it to be so, that this unfathomable reality is the source of all life.¹³

The hero's singular way of looking at his surroundings allows him to partake of this fantastic reality.

Like Gogol and Dostoevsky, Remizov uses dream sequences in the narrative as a means of erasing the boundary between the real and the imaginary. Nightmare is ever present. An abrupt change of point of view alone can signal the onset of a dream as in "The Incendiary" ("Podzhigatel'") and "White Fire." At times the passage from reality to dream is imperceptible, suggested by the appearance of the moon, as in "Knots and Twists" ("Uzly i zakruty"), "The Dwarf Monk," "The Sleepwalkers" and "Poor Yorick." The moonlight, bringing silence and stillness, creates an eerie melancholy that leads one to suspect illusion.

However, Remizov's use of dreams varies greatly from that of Gogol and Dostoevsky, in whose works the dreamer's point of view remains constant. In *With Clipped Eyes*, dream and reality interpenetrate. The narrator is both story-teller and hero and has the disconcerting ability to "become" the other characters as well. Different points of view overlap, permitting flashbacks and telepathic phenomena that span centuries. In these passages, the narrator seems to be reincarnated as the scribe ("The Incendiary"), the martyr Fyodor Stratilatov ("White Fire") and Solomoniya ("The Hungry Abyss"). The characters, too, undergo sudden transformations or have several identities at once. Those characters that issue from the autobiographical substrata are reduced to a few outstanding traits and become polyvalent, fitting into narrative patterns suggested by

their functions.¹⁴ Like archetypes, they have no psychological depth and may be superimposed on characters from other works. As in "The Hungry Abyss" and "Snow White," allusions crystallize around the autobiographical anecdotes; one situation comes to contain a multitude of others. To some extent, Remizov's views are reminiscent of Jung's, in that both consider the dream as a subjective expression of the collective unconscious, whose archetypes underlie world mythology. According to Jung, dream images are symbols of inner aspects of the dreamer himself: "The dream is the theater where the dreamer is at once scene, actor, prompter, stage manager, author, audience and critic."¹⁵

The dream sequences in *With Clipped Eyes* are baffling in their highly surreal quality. Their relation to the narrative is obscure because they add a poetic dimension rather than information vital to the plot. In "The Hungry Abyss," as in Gogol's "The Portrait," the dreamer "awakes" from one dream into yet another, so that it is impossible to disentangle dream and reality. However, in "The Portrait" the diabolical presence is confirmed and clarified in the denouement, whereas the forces at work in the destiny of Pavel Safronov are merely intimated. This ambiguity is precisely what gives a fantastic dimension to *With Clipped Eyes*. According to Todorov, uncertainty is the key to differentiating the fantastic genre from the related genres of the *marvelous* and the *strange*. The *marvelous* includes the world of fairy tale, legend and myth, where the supernatural is the rule rather than the exception. The *strange* includes those works in which the fantastic reigns until the end when the illusion of supernatural events is dispelled by a rational explanation. The true fantastic genre, however, is a labyrinth where reality and illusion are indistinguishable.¹⁶

Perhaps Remizov's most original device is his distinctive use of the double narrator. In effect, he is two characters in one: the wide-eyed boy and the wizened old man. The prelogical perceptions of the one color the mature reflections of the other, allowing changes of style and point of view as well as numerous anachronisms as the two contemplate one another across an expanse of some fifty years. Thus *With Clipped Eyes* is a veritable anamorphosis, a double perspective where memory acts as the distorting mirror, producing one optical illusion after another.¹⁷ It is indeed a curious juxtaposition of structures, that of the autobiography, in which the first person narrator and the hero are logically one, and that of myth, legend and folktale, in which the narrator and hero are necessarily distinct. This double perspective corresponds to a twofold quest; first, that of the child seeking his way in an occult and hostile world, and second, that of the writer, the aesthete whose goal is to experience the unique perceptions of the child. By recreating his childhood, the author is able to retrace the genesis of his own artistic temperament and the development of his aesthetic views. There is thus a double movement in time.

It has been said that the prerevolutionary fantastic literature of Russia sprang from a foreboding of the Apocalyptic.¹⁸ Remizov's fantastic world then would appear to mirror a world already shattered by catastrophe. The social and patriotic preoccupations that have motivated Russian writers from Pushkin to Maximov are overshadowed in Remizov's work by those of a very personal and intimate nature. The author of *With Clipped Eyes* is not so much concerned with the destiny of his country as with his own.

Remizov's fantastic world is one of form as well as content, sparked by the collision of memoir, essay, folktale, romantic novella and surrealistic free-association. The resulting plot is disjointed and multileveled, and the narrative structures themselves form the labyrinth. The narrator's role is more complex than just facilitating identification between himself and the reader. Instead he takes the reader on a journey through dimensions of time and literature.

Firmly rooted in the Russian tradition of Gogol and Dostoevsky, Remizov's fantastic world is comparable to that which is found in the works of his contemporaries Zamyatin ("About the Most Important Thing," "O Samom Glavnom") and Bulgakov (*The Master and Margarita*), where the fantastic elements are also the result of intertwining narrative planes.

Eminently modern, *With Clipped Eyes* is essentially an experiment with modes of fiction and as such can be likened to the writings of Borges (*Ficciones*) and Barth (*Lost in the Funhouse*).

NOTES

1. Three other collections, *Peterburgskii buerak*, *Iveren'* and *Uchitel' muzyki*, as yet unpublished in book form, are in the possession of N. V. Reznikova. *Peterburgskii buerak* has been published as *Vstrechi. Peterburgskii buerak* (Paris: Lev, 1981); *Uchitel' muzyki* as *Uchitel' muzyki. Katorzhnaia idilliia* (Paris: La Presse Libre, 1983), edited with an introduction and notes by Antonella d'Amelia; *Iveren'* is being prepared for publication by Olga Raevsky-Hughes. (Guest editor's note.)

2. *Podstrizhennymi glazami (Kniga uzlov i zakrut pamiaty)* (Paris, 1951), brings together stories written over the years 1933-1946, which had already been published separately in the Russian-language press in Europe and America. The French translation, *Les Yeux tondu* (Paris, 1958) was published by the prestigious Nouvelle Revue Française. Many French newspapers and literary revues published stories and essays by Remizov in the years he spent in Paris. These include: *Les Cahiers G. L. M.*, *Le Figaro*, *La Licorne*, *Mesures*, *La Nef*, *Les Nouvelles Littéraires*, *Papyrus*, *La Revue des Deux Mondes* and of course the *N. R. F.*

3. Eikhenbaum, Boris, "Kak sdelana 'Shinel'" in *Skvoz' literaturu*, (L., 1924), 171.

4. Todorov, Tzvetan, *Introduction à la littérature fantastique*, (Paris, 1970), 88.

5. According to Remizov, the possessed were brought to the Simonov Monastery from all over the Russian Empire and the exorcism ceremony attracted crowds of spectators. A huge stone frog, which Remizov describes as a demon turned to stone, stood at the foot of the monastery walls ("Porchenyi," p. 136). The historic Androniev Monastery, situated near the Naidyonov family residence where Remizov was brought up, is described in exactly these

terms in *Prud* (Saint Petersburg, 1908), an early novel containing a number of autobiographical elements, transformed to varying degrees.

6. See "Nikolas" and "Porchenyi," p. 133. Nikolas and Safronov are two of many characters who act as magic auxiliaries, before vanishing forever.

7. According to N. V. Reznikova, Serafima Pavlovna Remizova was fond of reciting the verse passages from this work. In "Golodnaia puchina," Remizov is perhaps deliberately poking fun at Kuzmin through Safronov-Saint Alexei. For Remizov's biting word portrait of Kuzmin, see *Plashushchii Demon* (Paris, 1949), 42.

8. According to Remizov, this is based on an authentic account, related by a priest named Iakov in Ustiug in the year 1671. See *Besnovatye—Savva Grudsin i Solomoniya* (Paris, 1951), 5. Remizov used this theme not only in *Besnovatye*, but also as the subject of several of his remarkable illustrated albums, which were sold to collectors. It appears again in *Ogon' veshchei* (Paris, 1954), in the chapter *Zvezda-Polyn'*, where Remizov compares Solomoniya to Dostoevsky's Nastasya Filipovna.

9. The dreams constitute a possible sixth situation, in which the three characters would be the dreamer, the star and the moon. The situation is fragmentary, however, having no outcome.

10. Sar Péladan (born in 1858) was a French writer who was rather well known at the turn of the century but has now faded into obscurity. He was the author of *L'amphithéâtre des sciences mortes*, and is better known for having exhumed *The Rose Cross*, a mystic association founded in Germany in the seventeenth century. Having declared himself head, he proceeded to organize six "salons" in Paris between 1892 and 1897. See Jullian, Philippe, *Esthètes et Magiciens, L'art fin de siècle* (Paris, 1969), 86.

11. See Eikhenbaum, Boris, op. cit. Remizov uses both types of comic skaz techniques, that is the narrative and mimic. For examples see "Bednyi Iorik," p. 270.

12. See "Lunatiki," p. 156. "Blizhe Goffmanna, ia ne znaiu kovo mne nazvat' iz pisatelei."

13. *Ogon' veshchei* (Paris, 1954), 203-204.

14. A number of chapters are constructed along an axis identical to that described by Vladimir Propp in *Morfologiya volshebnoi skazki* (L., 1969).

15. Quoted in Jung, C. G., *Psychological Reflections*, edited by Jolande Jacobi (New York, 1958), 58. For Remizov's views on dreams, memory and the collective unconscious, see "Uzly i zakruty," p. 5.

16. Todorov, Tzvetan, op. cit. p. 29.

17. See Hocke, Gustave, *Labyrinthe de l'art fantastique, Le maniérisme dans l'art européen* (Paris, 1957), 132. An anamorphosis may be defined as "a double optical scene," "The regularly deformed representation of a model which will appear undeformed if it is reflected in a conical or cylindrical mirror, or if one looks at it from a different angle of vision."

18. See Catteau, Jacques, "A propos de la littérature fantastique: André Belyj héritier de Gogol et Dostoievski," in *Cahiers du monde russe et soviétique*, III, juillet-septembre (Paris, 1962), 327-373.