

Blok's "Gift of Hearing" through Remizov's "Audible Colors"

Author(s): Julia Friedman

Source: *The Slavic and East European Journal*, Vol. 47, No. 3 (Autumn, 2003), pp. 367-392

Published by: American Association of Teachers of Slavic and East European Languages

Stable URL: <http://www.jstor.org/stable/3219978>

Accessed: 22-04-2017 07:39 UTC

---

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://about.jstor.org/terms>



*American Association of Teachers of Slavic and East European Languages* is collaborating with JSTOR to digitize, preserve and extend access to *The Slavic and East European Journal*

## BLOK'S "GIFT OF HEARING" THROUGH REMIZOV'S "AUDIBLE COLORS"

---

Julia Friedman, Brown University

Unable to fit his creative élan entirely within the bounds of the visual or literary, Alexei Remizov experimented with graphic art, eventually inventing a new genre of handwritten illustrated albums that mix India ink and watercolor drawings with collages and texts. The albums defy standard classification of works into verbal or visual and, in making them, Remizov ceased to be exclusively a writer; however, he did not become all draftsman either. Although he called these objects "illustrated albums," most of the albums' images do not illustrate their texts (usually his own, occasionally those of other writers) in any conventional sense. Rather, the images in them enter into more complex relationships with text, sometimes even supplanting it as the vehicle of the narrative.<sup>1</sup> According to Remizov, the earliest albums date to 1932; between 1932 and 1949 he made hundreds of albums, most of them for sale. While over the span of some fifty years<sup>2</sup> Remizov worked a variety of visual genres and attained impressive proficiency in many, only the albums allowed him to realize his capacity both for drawing and for writing.<sup>3</sup>

In what follows I will analyze the illustrated album *Maroun* (dated July 16, 1938).<sup>4</sup> *Maroun* falls in the period when Remizov had already been working in the medium of handmade illustrated albums for over six years, and when from an abundance of practice, in Remizov's own words, "the eye became more serious, the hand sharper."<sup>5</sup> In *Maroun*, through the effective combination of the textual and pictorial, the reader-viewer is tempted into a complex world of seminal artistic concerns. At the culminating point of the album Remizov introduces sounds through the media of text and pictures, an invitation to *hear* through seeing. The images following the text make visible the sounds of the words just read. Remizov takes this principle to ever deeper levels as the images progress: the title character Maroun gradually emerges out of the chaos of colors and lines of the first two drawings (figs. 2 and 3), but when he finally *appears* in the third (fig. 4) he is wholly concentrated in his effort to *hear* something in the

waves. The fourth and most challenging drawing of the album (fig. 6) represents visually what Maroun hears, and might best be described as the hum of time. There is an organic connection between Remizov's transitions within the album between verbal and visual arts and what I will argue to be the meaning of the album: that through seeing the audible and hearing the visible one may hope to detect the sundry hum that is the most crucial and most elusive truth about life. One could think of it as revelation through synaesthesia.

The history of *Maroun* – its textology and its evolution from text to text and image – helps to explain the role of synthesis in Remizov's aesthetic. The narrative used in the album, also called “Maroun” (“Марун”), was originally published in the first 1910 issue of the monthly illustrated journal *To the Free Arts* [*Svobodnym Khudozhestvam*].<sup>6</sup> It is a short tale with overtones of Nordic legends, written in a peculiar melodic prose verging on poetry. The story describes an enigmatic ruler, “the King of Burburun, the master of Olanda, Maroun.” The title character remains static throughout the tale: he is seated on his scarlet throne, wearing a crown of lunar reindeer moss, surrounded by serpents and albatrosses, listening to the waves, his mouth agape in concentration. Even when the fearless and “death-defying” Viking Stallo sails to the island, Maroun pays him no attention, but instead continues to attend to the waves. The album is made of thick green paper onto which the pictures are glued. The French and Russian (fig. 1) versions of the text are followed by six images: the first (fig. 2) and the last (fig. 7) are angular collages of colored paper with ink drawings, while the four intervening images (figs. 3–6) are florid watercolor drawings outlined in Indian ink. Of all the images only the third (fig. 4) and the fourth (fig. 5) appear to be straightforward illustrations of the tale. The former (fig. 4) depicts the “Three Sisters of the Wind,” Gale, Blizzard and Snowstorm, and the “Whirlwind-Deer,” characters who figure in the story. The latter (fig. 5) shows Maroun himself, his mouth wide open, surrounded on all sides by other characters from the story: serpents, albatrosses and fishes, and the Viking approaching the island by boat. But the text of the tale does not help to decipher the overlapping forms and fiery colors of the first collage (fig. 2), the exquisitely delicate shapes and lines of the first ink and watercolor drawing (fig. 3), the washed-out greenery of the last watercolor (fig. 6), or the breaking lines of the last collage (fig. 7). It is tempting to try to link the six images to the story's six paragraphs, but this proves unsatisfactory as well. For while the collages (figs. 2 and 7) might be linked to the introductory and concluding paragraphs, the four paragraphs that make up the body of the text do not correspond to the images in any evident relation: figure 4 partly illustrates the first paragraph; figure 5 the second, third and fourth paragraphs; the fifth paragraph repeats the contents of the second and should be related to figure 4.

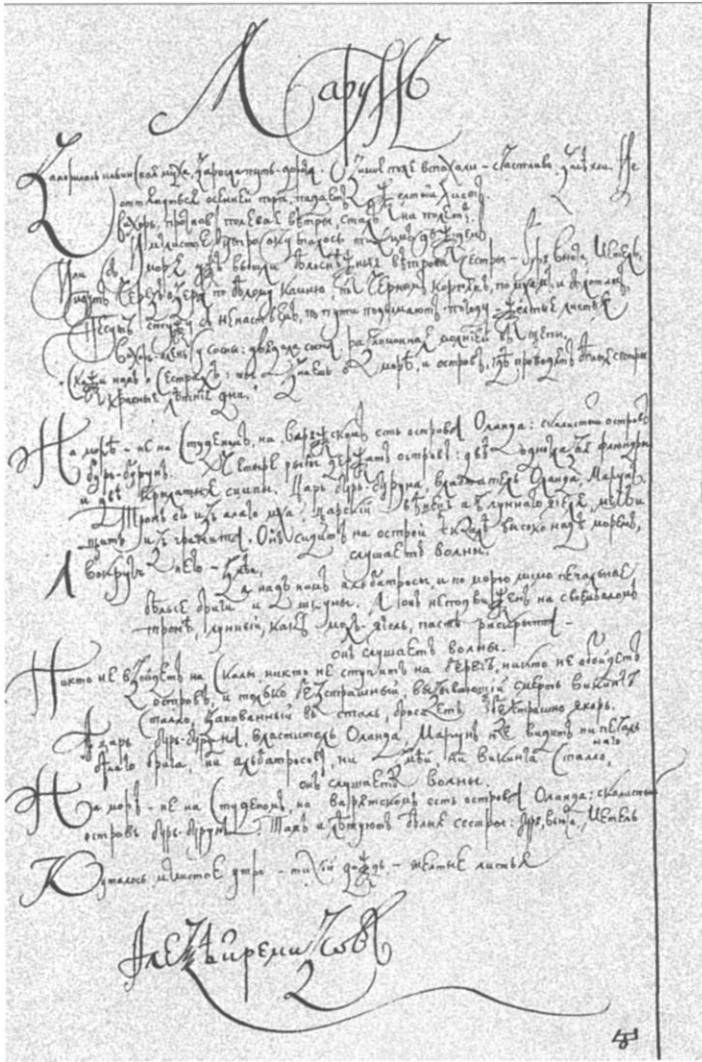


Figure 1



Figure 2



Figure 3



Figure 4



Figure 5



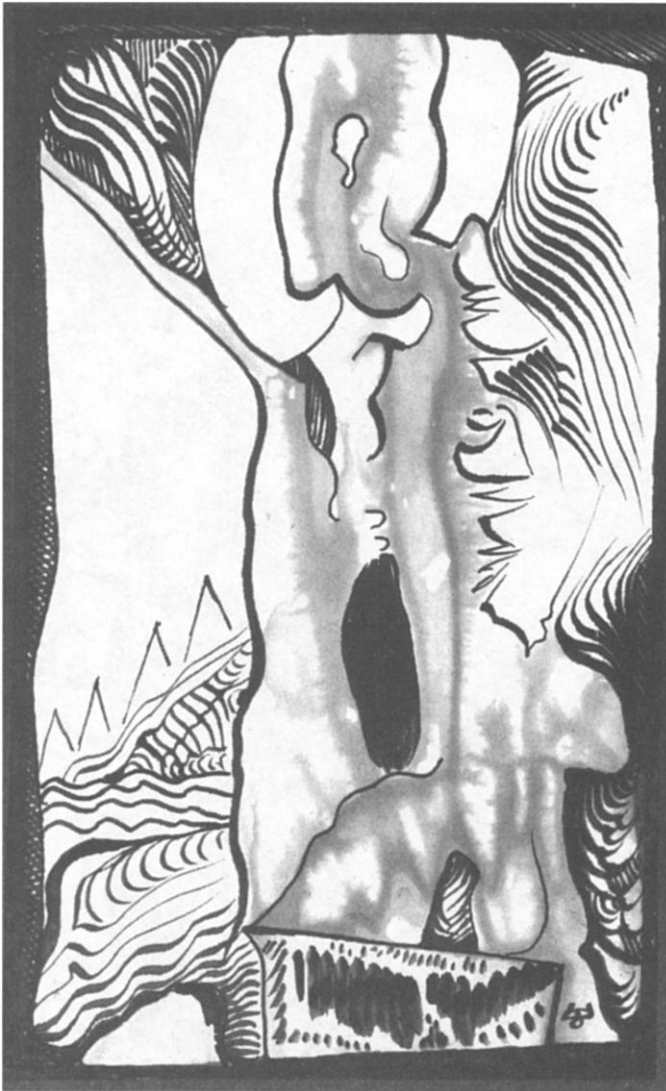


Figure 6



Figure 7

I believe that the sequence of images in the album reflects the author's own progression from a textual to painterly artist. Had Remizov intended merely to illustrate "Maroun," the third and the fourth images (figs. 4 and 5) would probably suffice, but in order to convey an entirely new—and initially impenetrable—meaning for the reader (now the viewer as well) concerning his own artistic fate, he needed the additional images and their given order.

The answer to why Remizov chose "Maroun," and not any other of literally hundreds of narratives available to him by 1938, as the subject matter for his milestone album lies in Remizov's relationship with Alexander Blok. Sometime after Easter of 1912 Remizov introduced Blok to A. M. Tereshchenko, a patron who commissioned Blok to write a libretto for a ballet to be set to music by Alexander Glazunov. During the next two years Remizov organized a series of meetings, and knighted their participants with various mythical names, apparently of his choice and fancy. Tereshchenko received the name of Alasion, and Blok was "drawn into Alasion's entourage under the name Maroun" (Remizov 1949, 32–33). Despite all the differences between Blok and Remizov as writers, in a 1953 letter Remizov remembered Blok as one of his closest contemporaries.<sup>7</sup> They were united by their love for Russia, its culture and traditions, and their sense of themselves as Russian artists.<sup>8</sup> This "Russianness" that Remizov cultivated and championed throughout his writing career may have eventually communicated itself to Blok, whose revolutionary, strangely nationalistic poem *The Twelve* [1918], in Remizov's words, raised Blok "to the height of verbal expression" (Kodrianskaia 1959, 103). Time and again, in his autobiographical prose, Remizov praised Blok as "singular in his talent."<sup>9</sup> According to Remizov, "there is no new poet who is not touched by the ray of his star" (1922, 27). This double reverence for Blok as poet and friend made the shock of his death one of the milestones of Remizov's life.

Blok died on the morning of August 7, 1921, which was, by a suggestive turn of fate, the very morning that Remizov fled Russia never to return. This terrible coincidence was to play an important role in Remizov's future perception of life and art. Accepting Blok as the key to the album *Maroun* opens an array of interpretive possibilities, which become probabilities when viewed in light of the immeasurable importance of the poet's persona for Remizov. Blok's death came to symbolize for Remizov his own loss of his homeland—and by extension the loss of his readership—and so it is not surprising that Remizov should pose the crucial question of his artistic development in a work created in the shadow and memory of Blok. From Remizov's (relatively readerless) exile, words alone could not convey the infinite grief of the loss to which *Maroun* gives expression, and the use of visual art became indispensable. In leaving Russia, Remizov left behind his native language, and visual art became a natural, translingual mode of

expression. Probably for this reason, between 1931 and 1949 he did not publish a single book, creating instead some 400 illustrated albums containing over 3000 drawings.<sup>10</sup> Therefore, for Remizov the album *Maroun* was not just a handmade rendition of an already thrice-published tale, but a recreation of the story invested with the most current artistic concern — transformation of his creative means. It is this development from word to image in *Maroun* that I would like to examine now.

The first collage (fig. 2) is placed opposite the calligraphically rendered Russian text of the tale (fig. 1). Its entire surface is covered with glued-on blotches of color in various, mostly angular shapes. Although it is hard to discern the color of the background, the principal lower layer is made of silver foil. The shapes are mainly cut from pieces of red, purple, orange, and yellow dyed paper of diverse textures, with several small areas hand-colored in watercolor (lilac in the middle to the right of center, light lemon yellow to the right and above the lilac, and a small patch of brown in the lower left portion). Remizov also uses golden foil in the right lower quarter, and covers with yellow watercolor a fragment of silver foil just below the horizontal dividing line in the middle in order to imitate the effect of gold foil. The collage, though small in size (138mm × 114mm), is the most vibrant of all the images in the album: it brings to life the yellow of falling leaves, the gray of the cliffs and of Stallo's steely armor, the snow-white of the three sisters, the blue of the sea, the red of the "red summer days," and the green of the overgrown path. Through these colors enter the sounds of howling wind, pattering rain, rustling leaves and crashing surf. Such an introduction of sounds through colors hardly requires a stretch of imagination, because Remizov himself clearly believed that colors *sound*: "Colors are audible to me. If I were a musician, I would convey their melody through paints. But I am not a musician and they sing in me."<sup>11</sup> Sonorous associations are abundant in Remizov's literary and pictorial art, and his oft-quoted "sound and color for me are indivisible" (1951, 50) even brings to mind Wassily Kandinsky's list of corresponding colors and sounds.<sup>12</sup>

At once the painter's palette and composer's overture, the first collage introduces all of the colors and sounds to be developed later in the album. It is meaningful that the colors that are least present in this composition become most important in the following images: the light turquoise and rust that are barely visible here assume great importance in figure 5 and compose the entire palette of figure 6; yellow and lilac are the basic colors of figure 3; and blue covers a large portion of figure 5. Similarly, the most pronounced colors of this collage are silver and dark red, and while they are of seminal importance for the iconography of the two collages, neither silver nor dark red appears in the following drawings. Dark red and silver are significant because Remizov identified them as "his" and Blok's colors respectively.<sup>13</sup> Remizov consistently associated Blok with silver and the

moon. Thus, in an essay in Blok's memory written shortly after the poet's death, Remizov said that he saw Blok in his dream "in silver."<sup>14</sup> In another essay, on the tenth anniversary of Blok's death, tellingly entitled "By Silver Threads," Remizov speaks of Blok appearing to him in the "silver threads of [...] thoughts."<sup>15</sup> A page in one of the graphic diaries, next to what obviously looks like Blok's portrait, contains a reference to a "silver door,"<sup>16</sup> and Remizov's important book of reminiscences *Podstrizhennymi glazami* [*With Clipped Eyes*] tells of a dream in which Blok appeared to him in the silence of the lunar path (14–15). Finally, almost twenty years after putting together the album, and shortly before his own death, Remizov remembers Blok as "lunar"<sup>17</sup> in his diary. This all elucidates Remizov's use of silver in the tale, where Maroun himself is described as "lunar as deer moss." The silver of the first collage also introduces the theme of music in relation to Blok through the Blok-related metaphors of "silver threads" and of celestial objects, in which Remizov always heard a certain music: "a thousand threads: lunar, solar and starry. Stars are fate [...]. And this is why in music I discern the voice and recognize it. Music is from the stars."<sup>18</sup> After the first collage silver does not reappear in the album, while dark red becomes a prominent color in the last collage. (This change of the color motif is thematically and iconographically founded and will be discussed below.) The only components consistently present throughout the entire album are the black spidery lines of India ink drawing. In constraining the first collage's bright, loud colors and angular, cutting shapes, and in separating its wedges, triangles and rectangles, the linework introduces the ensuing cycle of drawings.

The series of four drawings in India ink and watercolor begins with an image whose composition takes up only a part of the surface and which is arranged against a white background (fig. 3). The drawing is extremely delicate in its overall effect and is reminiscent of Chinese flower paintings.<sup>19</sup> Remizov, with characteristic eccentricity, thought of Chinese calligraphy as a form of art in which "there can be no mute lines" — a form that reverberated with its own "ever-sounding" "melody" (1951, 40). The drawing consists of a combination of parallel and converging curly lines of non-uniform measure, thicker in the middle and thinner toward the ends, or as Remizov himself put it, "looping or splitting curls assumed the most varied shapes, and it was easy to find [...] the most complicated Chinese constructions."<sup>20</sup> Portions of the surface between the lines are covered with cross-hatching or semi-circular shapes, partly colored with watercolor in medium yellow, different shades of lilac and purple, and pine green. Surrounding the composition is a frame drawn in black ink. On the whole, the drawing seems to take shape out of elegant handwriting or, in Remizov's own words, "out of calligraphic flourishes."<sup>21</sup>

Throughout his life Remizov often reflected on the progression from writing to calligraphy to drawing. In a 1933 essay, eccentrically written in the third person and published under the pseudonym Kukovnikov,<sup>22</sup> Remizov wrote on the importance of calligraphy in "Remizov's" work. It was here that Remizov first postulated the relationship between calligraphy and his drawings: "it is not the act of copying the original cursive, but the very sketchy and curvilinear nature of letters that inspires a calligrapher. And all the illustrations to handwritten books — Remizov's drawings — are from calligraphy." He even claimed that in spite of the much reduced prestige of calligraphy teachers in contemporary society, it remained a worthy subject of study and one that he would like to teach. For better or worse Remizov's spontaneity in writing and drawing prevented him from fulfilling this dream: his own penmanship teachers complained that Remizov's drawings were too much "for himself and from himself." But what was detrimental for the calligrapher proved beneficial for a graphic artist: "nature claimed its own [...] one was drawn to dash the pen about the page in play [...] that is, [one was drawn] to the most genuine art" (Gracheva 41). In another short article, "Risunki pisatelei [Writers' Drawings],"<sup>23</sup> Remizov returned to the connection between writing and drawing, identifying calligraphy as "the root of my drawing passion" and drawing as "the very process of writing." While "'thought wanders,' the hand continues to draw out patterns mechanically." Remizov proposed: "what is written [*napisannoe*] and what is drawn [*narisovannoe*] are in essence the same," and that "every scribe may become a draughtsman, a draughtsman is necessarily a scribe. A writer primarily is a scribe: calligraphic or the-devil-himself-could-break-his-leg—it does not matter; and every writer is just itching to draw."<sup>24</sup> Remizov admitted that his own desire to draw bordered on compulsion: "having made a flourish I cannot stop and begin to draw. In this lie my joy and my woe: I want to write, while the flourish, catching my hand like a hook, leads it to draw—thoughts scatter, writing ends, and beneath the unfinished lines appears a drawing." This is why "writers' drawings cannot be separated from writing: these drawings are a continuation of lines and present the outlines of unexpressed thoughts and unsaid words."<sup>25</sup> Such deliberate erasing of the boundaries between writing (represented by calligraphy) and drawing is instrumental for properly understanding the first drawing of *Maroun* (fig. 3). Amazingly, the only recognizable object in this composition is the barely noticeable pine cone that emerges from the web of flourishes and only vaguely zoomorphic shapes of the drawing. But this small pine cone provides the necessary connection with the following two images—images that belong to the visual domain thanks to their illustrative quality. The pine cone here must stand for the pine described in the text of the tale: "whirlwind-deer by the pine: the pine was wilting. Broken up into

chips by lightning.” The very next line in the tale, the question about the abode of the wind’s sisters, is probably addressed to the deer that appears in the next picture.

With the second drawing (fig. 4) begins the whirlwind-deer’s tale of the Three Sisters. Here the visual quality gradually begins to take over the textual. In the center at the bottom of the picture are a number of spike-shaped and curvilinear forms outlined in ink and colored in green and yellow; they continue the lines and forms of the previous drawing, the splinters of the lightning-struck pine. Above the splintering pine, the profile of the whirlwind-deer himself is also outlined in black ink. The colored surfaces are placed mostly above and to the sides of the deer, whose presence is still strongly linear. The edge of the deer’s left horn is fashioned from four consecutive wedges, pointing in the same direction, which will reappear in the next two drawings. In the deer’s horns and merging with their shapes are the three naked “snow-white sisters of the wind—Gale, Blizzard and Snowstorm.”<sup>26</sup> The sisters’ angular bodies are nonetheless representational, with hair and limbs extended into the air where they acquire distinctly floral forms. They are situated against a background of partly colored linework. Only about a third of the surface is covered with yellow, pine-green, rust, bluish-brown and lilac watercolor, whose gentle hues yield to swirling semicircular, crosshatching and parallel lines in black ink. In the text, the sisters are said to bring “hard frost with clement weather” and “to raise yellow leaves in their wake”; hence the yellow vortex in the right half of the image. According to the text, the sisters emerge from the sea (represented, perhaps, by the bluish-brown whorl of lines behind them) and are heading to the mysterious island in the sea where they spend their summer days. As in the previous drawing, the picture is enclosed in a black ink frame, but the spatial arrangement of the second drawing is more complex. Now there are three individual planes, distinguishable by their relative angling towards the ground line. But while the use of these spatial devices betrays the visual orientation of the image, both its relatively sparse use of color and its preference for line over color speak to its strong textual aspect. A further testament to the drawing’s ambiguous pictorial/textual quality is the distribution of color versus white background: although a much larger surface of the picture is now colored as compared with the first drawing, the remaining white space is still sufficient to evoke a book page. As such, the second drawing becomes an indispensable part of the cycle, because it develops the tendencies already begun in the earlier image, and brings these developments to a stage intermediate between the preceding and the following image. The following image will continue them.

In the third drawing (fig. 5), the literary at last yields to the painterly, text to texture. In spite of the ample use of India ink, the watercolored surface

overwhelms the white space of the background. Simultaneously, the composition in this picture is the most complex of all the images in the album. The drawing is again divided into three distinct planes. The first, uppermost plane is triangular, demarked by the line beginning at the center of the left edge of the image and extending to the upper right, just above Maroun's crown. In this portion there are very few ink lines, the surface being almost entirely covered with watercolor splotches. Just above the bottom line of this segment one discerns four consecutive triangles pointed in the same direction, recalling the four similar triangles in the whirlwind-deer's left horn. But this time the shapes must stand for the tale's "sad brigs and schooners" sailing in the sea near the island. The second, nethermost plane of the composition starts with Maroun's head and slopes down to around the middle of the bottom edge. At the top of this plane we distinguish the sedentary figure of King Maroun in left profile: he sits as specified, "on the sharp cliff, high above the sea, listening to the waves." On his head rests a grayish blue shape that most likely represents his "wreath of lunar deer-moss." At his sides are two snakes: "and around him are snakes." Near the bottom of this portion Remizov includes a large, green, vertically positioned fish, probably one of four fishes that, according to the tale, support the island Olanda: "four fishes support the island: two one-eyed flundras and two winged simpas." The same two mythical fishes—*simpa* and *fliundra*—Remizov mentions in his letter to Blok on March 2, 1911 (Iulova 91). It is telling that the letter, like *Maroun*, identifies the fish by species, with their imaginary names italicized: the fish therefore stand out from the text of the letter, which just postdates the first and antedates the second publication of the tale. Remizov gave Blok a copy of this second edition in March of 1912 (Iulova 99). The mouth of the fish crosses the borderline into the third, central, plane which is shaped like a beam. At its narrowest, this middle segment attains the height of Maroun's head, from which it starts. At its widest, it encompasses the lower left quarter of the composition. A large portion of the middle of the beam is taken up by a wave-shaped line drawing in black ink colored in blue and green watercolor. Below, a small human figure with a long extension in his hand sails toward Olanda on a blue boat with yellow sail: this must be the text's "fearless, death-defying Viking Stallo, forged in steel, dropping anchor." As in the text of the tale Maroun pays the last no attention, but remains "immobile on his willful throne, lunar as deermoss, his moth agape, he listens to the waves."

At least two of the images which are at the root of this watercolor contain possible references to Blok's 1906 play *Korol' na ploshchadi* [*King on the Square*].<sup>27</sup> Much like the ocean in *Maroun*, the sea in the play generates music: "music is born in the sea" (40). Maroun himself resembles the king in Blok's prologue: "a gigantic king rests on the massive throne. The crown covers his ancient green locks [...]. Thin arms lie on the armrests of the



throne. His entire pose is grandiose [...] the stage represents an island” (23). Remizov’s Stallo, who resembles Blok’s jester, “arrives from the sea” (23). But Stallo’s sword replaces the jester’s “vile [*merzkit*] profile with a fishing rod” (42). These references further support Maroun’s close identification with Alexander Blok. On the twentieth anniversary of Blok’s death, during World War II, Remizov drew an ink portrait of the deceased poet (fig. 8). The drawing shows Blok in left profile, just as Maroun is shown in the album drawing, and it is remarkable in its likeness to the mythical king Maroun.<sup>28</sup> Perhaps as important, Remizov’s later memories of Blok mirror the description of the immobile king Maroun, seated on his throne high above the sea, listening to the waves:

Before me emerges the face of a man with stubborn, merciless eyes, a man petrified in a stern conviction that forces even mountains to move; he looks, without closing his eyes, at that which is foaming, bubbling, driven, chased about and tossed by the whirlwind [...] and this is also the face of a man with his eyes immersed in listening to what is there — across the “black, black sky” — in future destinies. And to look thither so mercilessly, and “assuredly,” petrified [...] to listen to what is there — beyond the scull of the “black, black sky” — only a man with the inborn, frightening gift of “hearing” can do so.<sup>29</sup>

Such magical ability “to hear music” was, for Remizov, Blok’s most magnificent and characteristic trait, which separated him from the rest:

and to such strange men [...], not just to humans, is granted the great gift: hearing — somehow different, not ours. Blok could hear music. Not the instrumental music to which, during musical soirees, amateurs, serious and not at all strange people listen, like dogs catching flies. No, music. I remember how in 1917 [...] I spoke with Blok on the phone and Blok told me that above all the events, above all horror, he hears music, and is trying to write. So he wrote *The Twelve*.<sup>30</sup>

However, Remizov presents this gift of “hearing” as a mixed blessing: “there is the mystery of ‘hearing,’ but the gift of ‘hearing’ is more refined and cultivated than that of ‘vision.’ But this gift of ‘internal hearing’ does not occur without event: something somehow sometimes happens, and behold — the man has vanished.”<sup>31</sup> The way Remizov saw it — Blok’s hearing inspired his poetry but also led to his untimely death.

This convergence of vision and hearing is the key to the sequence of the last drawing (fig. 6). Originating in the textual look of the first drawing (the calligraphic lines against white background) (fig. 3), the visual gradually comes into its own with the increasing sophistication of pictorial devices, reaching their summit in the depiction of Maroun (fig. 5). The last drawing of the album (fig. 6) reintroduces the sounds that are encoded in the opening image of the album, the first collage (fig. 2). But here the relation of color to sound is of an entirely different nature than in the first collage: in the collage certain colors stood for certain sounds and it was up to the beholder to hear the music of the composition; but the music of the last drawing is much less accessible to the beholder because of its elusive

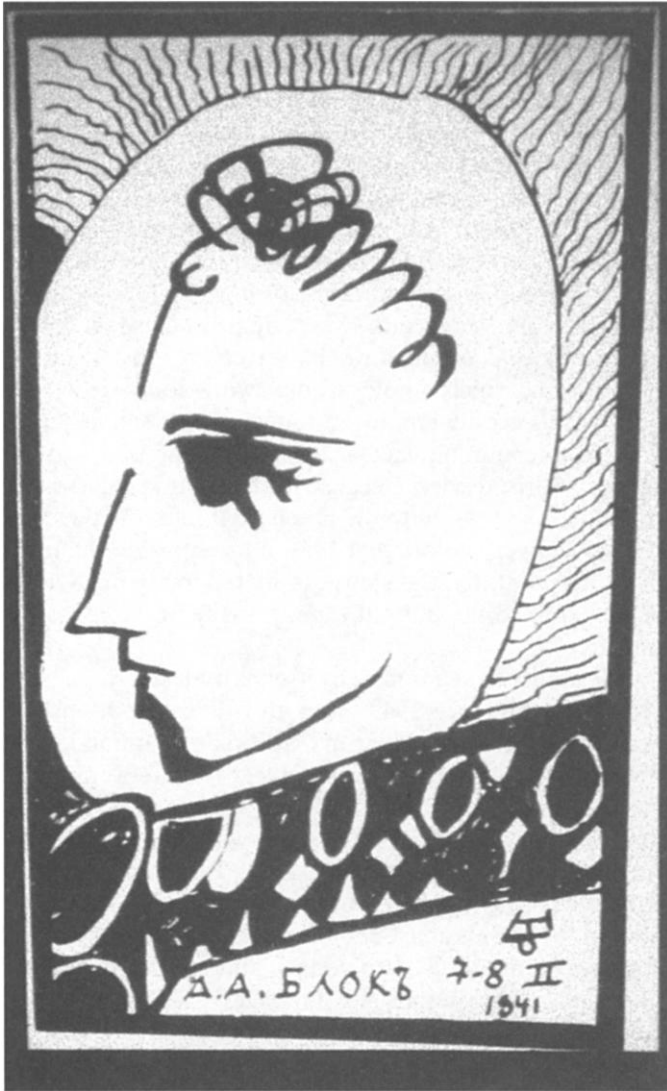


Figure 8

nature — this is the music of destinies and time that can only be heard by the gifted, like Blok, or Maroun. I would like to propose that the last drawing is an elaboration on the middle plane of the previous drawing that funnels out from Maroun's head and thus seems to represent some revelation of his inner world. Visually, the two images (figs. 5 and 6) are linked by the presence of the four similarly pointing triangles (the sails of the “sad brigs and schooners”), the curvilinear parallel lines in black ink imitating waves, and the washed-out green (bordering on turquoise) signifying the sea in the picture. The drawing, therefore, represents the music of the waves on which Maroun is concentrating his powers of hearing. This drawing completes the story of Maroun by taking us as close as possible to the album's innermost kernel of meaning. Its extremely introverted, seemingly obscure composition, which employs only two colors — green and brown (the black of the ink is only employed to signify the shapes of the waves, and the white is the ubiquitous background) — opens up to the viewer through a clever colorist device. Because the drawing is glued onto a rectangle of brown paper and then onto the green surface of the page, the viewer is allowed to see the very colors that Maroun sees inside the middle plane (fig. 5). It is at this point that the viewer is invited to attend — with Maroun, Blok, and Remizov — to the hum of time, provided that he, too, is able to hear life's music.

Of course, the ability to hear music by itself is useless if there is no music in the colors to start with. In a 1949 letter to Natalia Kodrianskaia written within days of the August 7 anniversary of Blok's death and of Remizov's departure from Russia, Remizov complained: “If there were music I would listen to it without moving. Before my eyes were my colored wall, faded thoughts, and in the window a gray [wall] with the morgue behind the garage. And the frozen flight of the ashy sky.”<sup>32</sup> But the colors of Remizov's wall “constructions” (as he called the large-scale collages that embellished the walls and windows of his apartment) and the gray tints of the wall and sky visible from his window refused to sound, and so he was unable to hear music. For Blok it took the bloodshed of the October Revolution to hear the music of the streets — the sort of turbulence that the dullness of emigration could hardly grant Remizov. Yet, in *Maroun* he strove to hear the hum of time and invited his viewer-reader to do the same. Starting with the pine cone of the destroyed tree in the first drawing, out of which grow the sisters of the wind in the second, and Maroun himself in the third, the last drawing penetrates the very sound of Maroun's magical world. With the narrative part of the cycle brought to completion in the fourth drawing, the viewer can now return to its visual “frame” — the collages.

The question of whether there was any “music” for Remizov to hear in emigration and to develop in his art is an appropriate context for discussing the last image of the album, again a collage of dyed and hand-colored

paper, covered with drawing of India ink (fig. 7). As in the opening collage, the shapes here are primarily angular. But in contrast to the first collage's virtual rainbow of colors, the palette of the closing image is noticeably restrained. Aside from the dark-green background, the colors are limited to olive green, blue, beige and dark red. These sharp, red forms contribute to the impression of unrest, ruin and desolation. The triangles appear to cut into the background, destroying the balanced geometry of the composition. They imply a devastation that is only an appropriate reflection of the grief and sorrow Remizov experienced in the aftermath of Blok's death and his own loss of motherland.<sup>33</sup> Could the red (Remizov's color) stand for his life of exile "on the old stones" of Europe—a life that in his own words "had snapped" in 1921?<sup>34</sup> Or does it signify Blok's heart, "flaring up and dying down" (1981, 101), or the specter of fire that haunted Remizov after Blok's death "in the night, above the expanses of Russia, above the steppe and the forest?" (102). After all, Remizov's pain, brought on by the events of August 7, 1921, was anything but passing.<sup>35</sup> With more than a quarter of a century separating him from that day, in a letter of August 7, 1947, Remizov pondered: "How can I possibly express, without missing anything, the sorrow which overcame me?" (Kodrianskaia 1977, 64). For the rest of his long life Remizov invested the coincidence of the day of Blok's death and his departure from Russia with great importance. Time and again he returned to that day: "the day of Blok's death—is the day when we stepped onto foreign soil, in this lies our common fate: to part with Russia" (1981, 85). This eerie coincidence of death and departure led Remizov to extend the circumstances of Blok's death to his own loss of Russia: "[O]n August 7th Blok left this earth. The same morning, of the 7th...on the border we were parting with the Russian land. Blok went the way of 'all earth,' our way led to foreign lands—both among our own kind, and in the midst of a foreign language" (88).

In "To the Stars [K zvezdam]," Remizov's lament over Blok's untimely death, he wrote that "not to see one's land, without 'music'—that is the ultimate woe, and from this woe one cannot escape" (91). Leaving one's native soil always brings about the loss of "music," one's native language. Blok lost this "music" in death, Remizov in his reluctant emigration. For this reason, Remizov saw in Blok's death and his own departure from Russia two different manifestations of the demise of verbal art. This belief could have been reinforced by Blok's complaint to Remizov just a few months before his death, "under this oppression, it is impossible to write" (101), which Remizov later adapted to his own situation of a writer in exile: "I found out while living abroad that it is probably even harder for the Russian writer here, and to write is not just impossible, but there is simply nothing to write: it is only in Russia that something is happening, here—for a Russian—it is a desert" (93). Remizov is not naive enough to suppose

that Russian writers simply cannot create outside Russia's borders: he himself pointed out that Nikolai Gogol wrote his immortal *Dead Souls* while in Rome, and that "in the desert, vision and senses are sharper" (93). The inability to write comes not of just *any* separation from Russia, but of its deathly *irredeemable* loss. Finding himself in the latter situation, restricted in his formerly primary medium of expression, the Russian language, the writer Remizov became an artist. It is this progression from verbal (textual) to visual (painterly) that he presents in the drawings of *Maroun*.

Remizov's transcendence of writing and self-expression through visual art exemplified by *Maroun* had a much earlier precedent, which was, not coincidentally, associated with Blok. Kodrianskaia (1959, 104) cites Remizov as saying that "during the Revolution it was easier for me to draw than to express myself through words." The drawings in question are the illustrations for Blok's poem *The Twelve*. According to his own recollections, Remizov never had a chance to show them to Blok. Shortly before the poet's death he asked that Blok be at least told about these drawings: "Tell Blok: I drew many pictures, for every line of *The Twelve* a picture."<sup>36</sup> The drawings seemed to emerge from the simultaneous necessity of expression and inability to achieve this expression through writing, a situation that repeated itself in the 1930s and 1940s. Be it for the unbearable turmoil of the Revolution or the no more bearable stagnation of self-inflicted exile — Remizov had to seek artistic resources other than writing. It appears that in order for Remizov to write, conditions had to be optimal — more or less calm surroundings and his native tongue — while the only condition for visual expression was the very need of expression.<sup>37</sup> Such an attitude is in stark contrast to Kandinsky's reasons for the temporary trade-in of his brush for poet's pen.<sup>38</sup> Whereas Kandinsky admittedly used his alternative artistic means to release less powerful creative impulses (according to the painter, if something interested him, while not making him "vibrate spiritually," he would treat it in writing instead of painting),<sup>39</sup> Remizov switched to drawing to escape life's hardships.

In *Maroun*, through this seemingly fluid transition from writing to drawing, through establishing a symbiotic relationship between image and text, Remizov created a peculiar genre of synthetic art. Remizov's illustrated albums realize a kind of synthesis that cannot be inscribed into the unyielding hierarchy of Symbolist art forms — already passé at the time (see Bowlt 167). He shared neither Wagner's idea of the *Gesamtkunstwerk*,<sup>40</sup> nor Viacheslav Ivanov's dream of Communal Theater [*Sobornyi Teatr*], a new syncretic form of art that was to incorporate music, poetry, word, painting and stage art. Even its later incarnation in the Inkhuk 1920 program as "Monumental art" was too old-fashioned in its favoring of music as the core art.<sup>41</sup> Not ignorant of modernist synthetic developments,<sup>42</sup> Remizov in

*Maroun* went beyond the standing Symbolist conviction of the primacy of music; while it may resound with a secret inner music of its own, *Maroun* was not orchestrated according to the laws of music.<sup>43</sup> Conceptually, Remizov's understanding and application of synthesis in the arts probably came closest to that of Andrei Bely, who believed that although it is natural for the various arts to aspire to the transcendence of forms, the destruction of boundaries would essentially lead to the degeneration of art. Artists, proposed Bely, are not able to master the various arts equally: "the modern artist is bound by form," so "we cannot demand that he sing, dance and paint [...] and therefore, we cannot demand that he strive toward synthesis—such a striving would express itself in a dilapidation, a return to the primitive forms of the distant past. But it was primitive creation, developing naturally, that led art to the current complexity of forms." Bely rejected the synthesis of the arts based on the "mechanical reconciliation" of different arts, for such an artificial synthesis must only lead to "dead eclecticism." As if consciously deflating attempts to attune different art forms to music, Bely warned against the allure of "the false penetration of the spirit of music." He was similarly skeptical when it came to viewing synthesis as the way for the art of the future: "No, the roots of the art of the future do not lie in synthesis" (143). What was Bely's solution, then? Believing that it is fundamentally wrong to try to envision the future art within or outside the boundaries of different art forms, he called upon his contemporaries to abandon the concept of artistic form altogether. In his view, the artist should become "his own art form," thus invigorating the arts and making the question of synthesis moot, for future art was to annihilate—not merely transcend—form. Remizov expressed similar ideas (albeit in a less lucid form) as he explained his own objections to "false synthesis" because of the incompatibility of expressive means:

Word-music-painting-dance, this is "one and many," and each one of them has its own rhythm. The word inspires a musician, but it is impossible to read it with musical accompaniment. The same with painting: a picture can conjure up a word, but to paint a word is a futile thing. Graphic arts...but because the thoughts and the words that express them are linear, they are of the same species. There is no merging of the arts. Only rhythmical contiguity. This is because the materials and the means of expression are peculiar and different in all the arts. How seldom is word-music-painting-dance coherent; each goes its own way. "The one" is realized in the multifariousness of "nature"... But can a human being artificially unite the "many," and how? (1949, 9)

In his well-known essay "Without Divinity, without Inspiration" ["Bez bozhestva, bez vdokhnoven'ia"], written several months before his death, Blok warned that "Russia is a young country, and its culture is synthetic. The Russian artist should not and must not be a 'specialist'." Of great interest is the fact that Blok, in this essay, named Remizov as one of Russia's leading synthetic artists. The kind of synthesis to which Blok

referred implies the transgression of media boundaries, the refusal of arts to be confined and function only “for art’s sake” (6: 175–76). Blok urged artists not to limit themselves to their artform of choice if a change of medium is required for the sake of the ideal expression of Russia’s national culture. And this was exactly what Remizov did in *Maroun*. While abhorring contrived syntheses of what was really unsynthesizable (if not antithetical), Remizov was nonetheless eager to realize Blok’s dying behest to advance the national culture by “despecialization” of the arts. In order to do this, Remizov chose as his medium the naturally synthetic graphic art, where “thoughts and the words that express them are linear,” and where word and image exist in such “rhythmical contiguity” that their convergence and divergence establish a kind of natural resonance — what I have described as the artist’s sense of time’s hum. *Maroun* exemplifies how writing, drawing, and sound can coexist rhythmically in a single work of art and contribute to its totality, thus forming a genuinely synthetic creation.

## NOTES

The Russian translation of an earlier version of this paper entitled “Ot teksta i izobrazheniia k zvuku: rukopisnyi al’bom ‘Marun’ kak primer sinteticheskogo tvorchestva Alekseia Remizova” appears in Gracheva and D’Amelia (2003). The author is grateful to Houghton Library, Harvard University, for their permission to use the images included in this article.

- 1 See, for example, the album *Récits de la quatrième dimension* (sic), 4 Nov. 1939, bMS Russian 31; \*62–335, 36 pages, 32 India ink and watercolor drawings, Houghton Library, Harvard University.
- 2 I take his illustrated manuscript *Gnosiev’s Tale* [*Gnosieva povest’*] of 1905 as the starting point and assume that he did not draw after 1954, when his vision deteriorated almost completely.
- 3 For published examples of Remizov’s illustrated albums see Slobin, 1985.
- 4 Houghton Library, Harvard University, bMS Russian 31; \*62M–332. In Remizov’s list of illustrated albums *Maroun* is marked “239,” which coincides with the number of an album from Remizov’s list of his illustrated albums (c. 1940). But while the number of pages and drawings matches entry #239 of the list, the title of the entry — “*Moroua*” is different. I believe that this is a result of a mistake in transliteration: the title of the album as it is spelled out in cursive Cyrillic, “*Moroua*” is similar in appearance to the latinized “*Maroun*.” Furthermore, another illustrated album from the Houghton library has a number that matches an entry by the same title on the list (“*Monashek*,” #197). The list is from N. V. Reznikova’s archive and is published by A. D’Amelia as an appendix to her 1987 essay (161–66).
- 5 “*Risunki pisatelei*” in *Vstrechi*, 226. Note that although this article has the same name as the one published by Gracheva, it is an altogether different text.
- 6 It was later reprinted in 1911 in Remizov’s collected works and in 1930 in *Posolon’* 206–7. A French translation slightly different from the French text in the album came out in 1947 in *Ou finit l’escalier*, 61–62. A different text loosely based on the original tale, also entitled “*Maroun*,” came out in the September 1920 issue of the journal *Krasnyi baltiets*. This last text is written in verse.
- 7 From a letter dated Oct. 6, 1953 (Kodrianskaia 1959, 301).

- 8 For more on "Russianness" as the uniting element of Remizov and Blok see Mints 71, *passim*.
- 9 From Remizov's diary, Nov. 19, 1956. Cited in Kodrianskaia 1959, 301.
- 10 Remizov, "Risunki pisatelei," in *Vstrechi*, 225.
- 11 From a letter dated July 4, 1949 (Kodrianskaia 1977, 126). "In my soul," he elsewhere writes, "dwells an abundance of music." From a letter dated May 15, 1952 (Kodrianskaia 1977, 264). See also "word, sound and color are the same" (Kodrianskaia 1959, 89). Three years later, in another letter, he promises his pupil and biographer Natalia Kodrianskaia a drawing that will sound: "I will draw a picture for you: 9 purple nuts, spring—5 streams. If you try to listen attentively, the music of the stream—I hear it." From a letter dated Nov. 22, 1952 (Kodrianskaia 1977, 302). See Slobin 1994 on the sound origins of Remizov's texts, *passim*.
- 12 See *On the Spiritual in Art*, where Kandinsky draws parallels between colors and sounds: yellow=high-pitched fanfare (181); light blue=flute (182); dark blue=cello; still darker=double bass; deep blue=organ (182); white=silence, pause in music (185); bright warm red=fanfare+tuba (187); vermilion=loud drum beat (188); cold red=violin (188); warm (raspberry red)=medium-toned church bell, powerful contralto voice, viola playing a largo (188); violet=bassoon (189).
- 13 Remizov identifies dark red as his personal color in a letter dated July 6, 1952 (Kodrianskaia 1977, 278). According to V. P. Nikitin, Remizov's Parisian neighbor, dark red was the dominant color of the large collages placed in one of the rooms in the apartment (287).
- 14 "K zvezdam" in *Vstrechi*, 96.
- 15 "Po serebrianyim nitiam" in *Vstrechi*, 85.
- 16 I refer here to a small black and blue ink drawing with red and blue pencil. It is in a dream of Nov. 3, 1939. Now in the IRLI collection. F. 256, op. 1, no. 48, 7.
- 17 Entry from Dec. 31, 1956. Cited in Kodrianskaia 1959, 305.
- 18 From a letter dated May 15, 1952 (Kodrianskaia 1977, 264).
- 19 The theme of China is important in Remizov's artistic imagination: in *Podstrizhennymi glazami* the chapter "Kitai [China]" tells of Remizov's identification with a Chinaman (79), and mentions his "Chinese calligraphic habits" (84). See D'Amelia 1987, 149–50.
- 20 From "Rukopisi i risunki Remizova," by Remizov, in *Merlog*, 209. Originally published in *Chisla*, 1933, book 9, 191–94.
- 21 "Risunki pisatelei," in *Vstrechi*, 225. See elsewhere: "all my two-dimensional drawings come from calligraphy with the central figure, composed of crisply traced lines, against a background of an airy spider web of flourishes, strokes, curlicues, and all sorts of spirals." *Podstrizhennymi glazami*, 42.
- 22 Here quoted from reprint in Gracheva (41–42).
- 23 Here quoted from reprint in Gracheva (42–43).
- 24 This and the following citations concerning calligraphy and painting are from "Risunki pisatelei," in *Vstrechi*, 222–26.
- 25 Remizov's contemporary, the artist Yuri Annenkov, noticed the connection between Remizov's drawings and calligraphy: "Remizov's graphic art crosses over into handwriting, and his handwriting, which originated in old Russian texts, became a calligraphic symphony of corners, hooks, and flourishes, which one may admire without attending to his contents" (Annenkov 228).
- 26 The three sisters further develop the theme of Blok: in a letter of 1947 written within days of the sad anniversary of Blok's death, Remizov mentions them in one breath with the "lunar shadow." The letter is dated Aug. 10, 1947 (Kodrianskaia 1977, 70).
- 27 Here cited from Blok 4: 22–60. My translation.
- 28 The drawing is in the Russian State Archive of Literature and Art (RGALI), published by Iulova, 138.



- 29 “Desiat’ let” in *Vstrechi*, 85–86.
- 30 “K Zvezdam” in *Vstrechi*, 100. Also see 1931, 255.
- 31 “By the silver threads” in *Vstrechi*, 87, 88, 90 and 91.
- 32 The letter is dated Aug. 10, 1949 (Kodrianskaia 1977, 136).
- 33 See Pyman who in her memoirs of meetings with Alexei Remizov speaks of a portrait of Blok which he gave her, describing it as a “drawing of Blok’s tragic face peering out of the shards of the shattered world” (111).
- 34 In a 1911 letter to Blok, Remizov refers to Europe as the land of “gray stones.” Later he also wrote of his belief that stones store up “the soul” of the events that transpire around them—a sense of time that the stones can later convey back to people (Iulova 96). The “old stones of Europe” once again reappear in the memorial essay on Blok in *Vstrechi* (96) and in Kodrianskaia (1977, 396).
- 35 Remizov continued to associate his losses with the images of the album for years to come. Thus, in a letter to Natalia Kodrianskaia of Aug. 10, 1947, he writes about approaching autumn as the time when “the sisters of the wind come out of their hiding” and speaks of the “shadow of the moon” with which everything must begin (Kodrianskaia 1977, 70).
- 36 “K Zvezdam” in *Vstrechi*, 96. Iulova (140, n. 10) writes that the drawings were collected in an album with texts in Russian, French, and German on the tenth anniversary of Blok’s death; the album was exhibited at the *Chisla* show in Paris. It is now in the RGALI in Moscow.
- 37 This situation repeated itself once again during the hard years of WWII, when Remizov continued to draw despite the deteriorating physical conditions, “in my kitchen with its leaky ceiling and often enraged after waiting in line” (Kodrianskaia 1959, 19). Perhaps Remizov was always naturally predisposed to visual, as opposed to verbal expression: “sometimes it seems to me, that it is easier for me to draw, than to express [myself] in words” (1951, 77 and 93).
- 38 The end product of this writing experiment was Kandinsky’s 1912 volume of poetry *Klänge*.
- 39 From a letter to Schoenberg, Nov. 16, 1911 (Hahl-Koch 36).
- 40 When writing his late interpretation of the tale of Tristan and Isolde, Remizov found that his text “coincides with Wagner’s music”—and immediately changed it. From the letter to Kodrianskaia on Aug. 6, 1952 (Kodrianskaia 1977, 286). For a different opinion see Marcadé 122.
- 41 The program was drawn up by Kandinsky: “Program for the Institute of Artistic Culture” (455–72). Paradoxically (yet characteristically), Kandinsky declared that the initiative for producing such monumental art must come from “composer-musicians,” thus recapitulating music’s leading role in a composition consisting of equally important art forms (466).
- 42 Gracheva (7) notes that as a modernist Remizov participated in the synthetic tendencies of his times and that old Russian literature was instrumental in the formation of Remizov’s synthetic ideas.
- 43 For a discussion of Remizov’s later writings modeled on music see D’Amelia 1983, xxii.

## REFERENCES

- Annenkov, Iu. *Dnevnik moikh vstreich: tsikl tragedii*. Vol. 1. New York: Mezhdunarodnoe literaturnoe sodruzhestvo, 1966.
- Belyi, A. “Budushchee Iskusstvo [The Future Art],” 1910, in *Simvolizm*. Moscow: Respublika, 1994. 142–44.

- Blok, A. *Sobranie sochinenii*. 9 vols. Moscow, Leningrad: Gosudarstvennoe izdatel'stvo khudozhestvennoi literatury, 1962–1963.
- Bowlt, John E. "Colors and Words: the Visual art of Alexei Remizov," *Russian Literature Triquarterly* 19 (1986): 165–76.
- D'Amelia, A. "Avtobiograficheskoe prostranstvo Alekseia Mikhailovicha Remizova," in *Uchitel' muzyki*. Paris: La Presse Libre, 1983. i–xxxiii.
- . "Neizdannaiia kniga *Merlog*: vremia i prostranstvo v izobrazitel'nom i slovesnom tvorchestve Alekseia Remizova," in Slobin 1987, 141–67.
- Gracheva, A. M., ed. *Volshebnyi mir Alekseia Remizova: katalog vystavki*. Sankt-Peterburg: Chronograph, 1992.
- Gracheva, Alla M. and A. D'Amelia, eds. *Aleksei Remizov: Issledovaniia i materialy (Aleksei Remizov: Research and Materials)*. St. Petersburg-Salerno: Russian Academy of Sciences/Institute of Russian Literature, 2003.
- Hahl-Koch, Jelena, ed. *Arnold Schoenberg, Wassily Kandinskii. Letters, Pictures, and Documents*. London: Faber and Faber, 1984.
- Iulova, A. "Perepiska s Remizovym 1905–1920." In *Literaturnoe Nasledstvo: Aleksandr Blok novye materialy i issledovaniia*. Moscow: Nauka, 1981, 2: 82–142.
- Kandinskii, W. *Complete Writings on Art*. Eds. Kenneth C. Lindsay and Peter Vergo. New York: Da Capo Press, 1994.
- Kodrianskaia, N. *Alexei Remizov*. Paris: N. Codray, 1959.
- . *Remizov v svoikh pis'makh*. Paris: [n.p.], 1978.
- Kukovnikov, Vasily [Remizov]. "Rukopisi i risunki Remizova." *Chisla*, Paris, 9 (1933): 191–94.
- Marcadé, I. "Remizovskie pis'mena," in Slobin 1987, 121–35.
- Mints, Z. G. "Perepiska s Remizovym 1905–1920." In *Literaturnoe Nasledstvo: Aleksandr Blok novye materialy i issledovaniia*. Moscow: Nauka, 1981, 2: 62–82.
- Nikitin, V. P. "Kukushkina. (Pamiati A. M. Remizova)." *Ezhegodnik Rukopisnogo otdela Pushkinskogo Doma na 1990*. Ed. N. Griaklova. St. Petersburg: Akademicheskii proekt, 1993. 268–307.
- Pyman, A. "Petersburg Dreams," in Slobin 1987, 51–113.
- Remizov, A. "Marun," *Sobranie sochinenii*. St. Petersburg: Shipovnik, 1911. 6: 233–34.
- . "Marun." *Krasnyi baltiets*. 4 (1920): 27–30.
- . *Akhru: povest' peterburgskaia*. Berlin: Izd. Z. I. Grzhebina, 1922.
- . *Posolon'*. Paris: Tair, 1930.
- . *Vzvikhrennaia Rus'*. Paris: Tair, 1931.
- . *Pliashushchii demon*. Paris: Dom Knigi, 1949.
- . *Podstrizhennymi glazami*. Paris: YMCA, 1951.
- . "Rukopisnye illiustrirovannye al'bomy Remizova." *Nov'*, Tallin, 8 (1935): 200–2.
- . *Où finit l'escalier. Récits de la quatrième dimension. Contes et légendes*. Trans. Gilbert Lély, Jean Chuzevill, Denis Roche, Boris de Schloezer, Georges et Ludmilla Pitoëff, Jeanne Bucher. Toulouse: Éditions ombres, 1986.
- . *Vstrechi. Peterburgskii Buerak*. Paris: Lev, 1981.
- . "Neizdannyi *Merlog*." Ed. A. D'Amelia. *Minuvshee, Istoricheskii Al'manach*. Moscow: Progress & Phoenix, 1991. 3: 199–262.
- Slobin, Greta, ed. *Images of Alexei Remizov (Drawings and Handwritten and Illustrated Albums from the Thomas P. Whitney Collection)*. Amherst, MA: Mead Art Museum, 1985.
- , ed. *Aleksei Remizov: Approaches to a Protean Writer*. Columbus, OH: Slavica, 1987.
- . "Dinamika slukha i zreniia v poetike Alekseia Remizova." In *Aleksei Remizov: issledovaniia i materialy*. Ed. Alla Gracheva. St. Petersburg: Dmitrii Bulanin, 1994. 157–66.

## ADDENDUM.

Physical description of copy of *Maroun* in Houghton Library, Harvard University.

bMS Russian 31; \*62M-332

*Maroun*. 12 Jul. 1939

9 pp., in French and Russian: with 4 ink and watercolor drawings and 2 collages (350mm × 252 mm)

The album is covered with two layers of colored paper: outer (folded as a jacket) — coral with silver foil shape glued in the upper right corner; inner — thicker blackberry-colored paper. The upper left corner of the outer jacket is inscribed “239,” in pencil. The first and the last pages of the album are parts of the same bi-fold of ecru paper (although the last page is glued to the one before it). The rest of the album is on thick grass-green paper.

— page one: calligraphically written dedication: “L’vu Solomonovichu Poliak na pamiat’ o predrasvetnykh sizykh sumerkakh. Alexei Remizov. 12 VII 1939 Paris.” In the right lower corner is Remizov’s Rue Boileau address.

— page two: text in French. Below it is Remizov’s sign and inscription: “A. Remisof. ‘Idylles’”

— page two—recto— text in Russian written in *skoropis’* with 2 cm margins on each side [Fig. 1]

— page three: glued on colored paper and silver foil collage covered with black ink drawing (138mm × 114cm) [Fig. 2]

— page four: glued on ink and watercolor drawing with black ink edge (262mm × 187mm) [Fig. 3]

— page five: white over blue paper ink and watercolor drawing with black ink edge (222mm × 166mm) [Fig. 4]

— page six: glued on watercolor drawing on white paper with black ink edge (177mm × 138mm) [Fig. 5]

— page seven: glued on watercolor drawing on white paper over brown paper with black ink edge (231mm × 150mm) [Fig. 6]

— page eight: glued on color paper and black ink collage (140mm × 105mm) [Fig. 7]

— page nine: glued on small black and white photograph of Remizov working at his desk (30mm × 25mm); below it, his calligraphic signature. In lower right corner Remizov’s sign and the date “Paris 16 VII 1938” —on green paper, white paper is glued to green on the reverse side of the page.