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VISUALISATION IN RUSSIAN MODERNISM

Introduction

In writing, we all alienate or distance speech. To be more precise, we turn speech into a language: a free, flowing stream of speech is brought into line by a series of grammatical, syntactical and spelling rules, not to mention discursive rules covering its construction. Speech is a voice which, in its ideal range, can not be alienated, parodied or self-referential (Derrida refers to it as being 'phonocentric'). A pronounced word can be parodied, for example, in the words of a variety wit on stage. Nevertheless, it can't be alienated in the same way that it certainly would be if the word was written down. Writing alienates speech in the same way that drawing alienates letters: after all, to understand the significance of letters it is of no importance how they are written or drawn. Thus, the "pathos of distance", to use Nietzsche's description, is comprised within visualization itself. Different types of art, over the course of history, have attempted to either stress or overcome this distance. In principle, if taken from one point of art, there is no work of art that doesn't comprise this process of recoding or translation, with the unavoidable losses and creations of new meanings that it entails. Yuri Lotman, in his article *Ritorika* (Rhetoric), even maintained that the recoding (inter-semiosis) of one language (art) into another semantic mechanism, named the text and consisting of parts that demand several different languages to be decoded, is 'rhetorical'.

We shall examine several strategies for visualization in Russian Modernism.

In Practice

Illustration

In Ginsburg's article on Titian, the theological comparison of erotic and holy images is referred to: both attempt to inspire or overcome the spectator

with certain emotions, whether they be sexual or erotic [1]. Ginsburg shows that Titian, whose pictures depict mythological subjects and were perceived as being erotic (by the church, first and foremost, but also by the upper classes), very consistently follows texts that trace their history back to Ovid's *Metamorphoses*, even though they often result in texts that are distorted and supplemented. Thus, Titian's erotic 'illustrations' are not perceived entirely as easel paintings and are viewed in a slightly different manner. Book illustrations flourished in Futurism, particularly through the works of Mikhail Larionov and Natalia Goncharova. The conceptualist albums of Ilya Kabakov can also be seen as illustrations. Mayakovsky's poem, *Nichego ne ponimayut* (They Understand Nothing), where the central figure asks the hairdresser to "comb his ears", according to the memoirs of Alexei Kruchykh, was illustrated be a picture from a series by Larionov about hairdressers. A reversed variation of this is the literary illustration of a picture - the poem-cycle by Valery Bryusov, *Podpisi k gravyuram* (Captions to Engravings).

Russian Futurism created an entirely original genre of synthetic art: "the Futurist book" (masters in the field were, for example, Alexei Kruchenykh and his girlfriend, Olga Rozanova). The Futurist aesthetic was constructed as a tension between the word and the image. These relations, to a significant extent, were defined by searches for a synthesis between these two kinds of art. Velimir Khlebnikov and Pavel Miturich created books, the models for which were the experiments of Blaise Cendrars in 1913: the written text was continued by a drawing and was dubbed "simultaneous art". A classic of simultaneous art was a book by Ilya Zdanevich, *LidantYu fAram* (1923), dedicated to the memory of the artist Le-Dantyu, organized as a complex score for "a trio of the living and an octet of the dead" - the simultaneity was not only restricted to visual genres. The Futurists stubbornly argued with the Symbolists, particularly on issues of aesthetics, insisting on their 'bad taste'. Larionov, for example, sought inspiration in graffiti from soldiers' barracks, employing it for the decoration of his wallpaper. Both the Symbolists and Futurists strove to create a new form for new sensations and for new content. Written by hand or with small print runs and illustrations (also often done by hand), they, in a sense, repeated the uniqueness of a painting, recreating the conditions surrounding medieval books with their painted and drawn letters. One such book was *Zaumnaya Kniga* by Alyagrov (a pseudonym of the young Roman Yakobson) and Kruchenykh, with illustrations by Rozanova [2]. Later, in 1923, Tynyanov conceptualized the Futurist experiment, coming out forcefully in an article, *Illustration*, against the traditional 'interpretative'

principle of illustration which, as a consequence, forcefully imposed its own interpretations.

The Symbolists were also extremely attentive in their attitude to the external appearance of their publications. Vyach. Ivanov, over a long period of time, repeatedly discussed the cover and print for his collected poems (they were usually designed by Mstislav Dobuzhinsky), not to mention his separate books of poems. In the summer of 1906, for example, having difficulty in choosing between titles for his new collection of poems, he asked Konstantin Somov to decide which would be the most inspiring - *Cor Ardens* Iris in iris (Rainbow in Fury). It seems that the artist was to provide the final answer as to how the book should be titled. Particular importance here, is reserved for Alexei Remizov who created hand-written books, consciously imitating the behaviour of a medieval copyist in doing so. The figure of a copyist was a literary disguise for Remizov, even employed in his daily creative working life, particularly in the Obezvevolpal society. The transporting of this tactic of handwritten-copying to the literary arts - there it is transformed into a retelling - resulted in Remizov being accused of plagiarism in 1909.

Ekphrasis

Ekphrasis [3], an ancient exercise in painting pictures, ut picture poesis Horatio/Simonida, was an attempt to synthesize the word and the picture. In his memoirs, one of the early Russian Futurists, Livshits, gives a wonderful description of the trials of synthetic creativity. Becoming acquainted (at the house of Burlyuk) with the unpublished manuscripts of Khlebnikov, he rejected simple transferals of the laws of painting into literature, such as the sonic symbolism of Rimbaud (the famous *Vowels*) or the realization of metaphors. Instead, he wanted to create an interaction of the arts on a deeper level. This level became the "painterly words" in the experimental work *Teplo* (Warmth): the author describes an apartment that only exists in his imagination. In addition, he gives an extremely subjective interpretation of the apartment - it is this very interpretation that is the content of his text [4]. For Livshits, it was extremely important that his poetics not be confused with the "Poetics of Mystery" of Mallarme, where the picture would be the key to understanding the text (this was particularly important as the early Russian decadents had valued such poetics, as can be seen in Bryusov's *Tvorchestvo* (Creativity), where the shadows across the tiles of a stove in his home are described). At the same time, Khlebnikov himself was no stranger to sonic symbolism: the famous

poem *Bobeyobi pelis guby...* was incomprehensible without Khlebnikov's accompanying explanation (found in the article *Uchitel' i uchenik* (Teacher and Pupil), in the *Zvukopis* (Recording) note), whereby 'b' is the colour red (hence the lips ('guby') from the title, 'v' is the colour blue, which explains the second line "Veyeyomi pelis vzory" and so on [5]. We should note that the 'colour' sense was also conceptualized by Skryabin, his abilities in this even provoking the interest of Meyers, the English psychologist and researcher of the paranormal in humans (the C-major register was sensed by the composer as being a full-blooded red colour). For the performance of his "poem of fire", *Prometheus*, he attempted, along with more traditional musical techniques, to use an instrument that he dubbed the 'colour organ', for which a line was added in the score, tagged "Luce" [6]. It is interesting that the artist Ivan Klyun, one of the theorists and experimenters of the abstract, post-Futurist arts and a colleague of Malevich in Suprematism, compared the method of painting with pure colour, without a hint of any mimetic quality, with sound as employed in music: "Reason is simply not needed in art... Musical sound has nothing in common with reason, but it is not insane. In fact, in terms of form, the musical arts are the most perfect." (*Objectless Art*). In a thesis in the dispute *Painting and the Epoch* (1917), he openly uses Skryabin as an example of 'objectless' art [7].

In just as complex a form, Khlebnikov tested ekphrasis: the content of the poem *Menya pronosyat na slonovykh* (I'm carried on elephatine) is not restricted to the description of medieval Indian miniatures depicting the carrying of the god Vishnu on an elephant formed out of the bodies of girls [8]. It should be recalled that the arcane text of *Bobeyobi pelis guby*, is declared to be an ekphrasis: its final lines hint at this - "Thus on the canvas there is some compliance/Out of space lived the Face." The tradition of ekphrasis, connected first and foremost with French influence and the poetry of "Parnas" (Th. De Gautier), is crucial here and for movements in post-Symbolism, such as Acmeism [9].

In the wonderful *Natura naturans. Natura naturata* collection of verses by Alexander Dobrolyubov, many of the poems have not only musical [10], but also painterly epigraphs, almost inviting the reader to first look at the painting and only then read the text. For example, the legendary poem, deemed by critics to be a model of the nonsensical, *Bog otec* (God Father) ("Under me eagles, eagles talking..."), has two such vectors: *Ezekiel's Vision by Raphael* and *Andante maestoso*, while the poem *Khor* (Choir), is linked to Duhrer's engraving, *Death*, and an andante quasi adagio tempo [11]. A less obvious example can also be given - Brodsky's letter to Gordin

of June 13, 1965. The letter is a wonderful example, close to the heart of any academic studying self-referential writing, written in the form of a lesson being given to a colleague-writer. One of the mysterious metaphors used is the description of a tree: "Let us say, for example: a poem about a tree. You begin describing everything that you see, starting from the very ground below, rising up in the description to the summit of the tree. There, it seems, is the greatness." [12] This, however, is a direct reenactment of the baroque style in its totality, and can be concretely linked (by us) to the poem by Gottfried Kleiner, *Garten-Lust im Winter* (1732), excellently studied by the historian Darnton. It provides a model of visual poetry, which is to say that, written in the form of a tree, it must be read from the bottom up and, in the final analysis, it must be seen as a dedication to God's magnificence. [13]

Visual poetry

It is just a short step from here to 'painting' with words. Visual poetry, for example, is praised by the conceptualist Dmitri Alexandrovich Prigov and not just by Guillaume Apollinaire (*Calligrams*), who would perhaps more easily come to mind, or by Mallarme (*A Throw of the Dice*) [14] alone. Khardzhiev [15] has given us a more detailed study of this question. The young movement of decadence reacted to Mallarme quickly: in the second collection of the Russian Symbolists, we find a figurative poem entitled *Romb* (Rhombus), which embodies a super-textual 'musical' unity - the *Akkordi-erotika* (Chord-Erotic) cycle and *Syuity* (Suites) section.

Мы-
Среди тьмы,
Глаз отдыхает.
Сумрак ночи живой
Сердце жадно вдыхает.
Шепот звезд долетает порой,
И лазурные чувства теснятся толпой.
Все забылося в блеске росистом.
Поцелуем душистым
Поскорее блесни!
- Снова шепни
Как тогда -
"Да!" [16]

The main principle of visual poetry of the synthetic type is well illustrated

by Sasha Chyorny's renowned parody, where a fire-poker is 'painted' by poetry: "With this thing, clattering and ringing, my wife often beats me." In Erla Martov's experiment, the length of the line has a fundamental significance for the development of events in the poem. The form of the writing, in comparison, is only given a relative significance.

Calligraphy

The visual nature of handwriting was employed in *Nestrochie* by Alexei Kruchenykh, even to the extent that the entire meaning of what was written was cleared away: the pages of the book that he constructed in Tiflis (*Tunshap*, 1917), were covered in signs and symbols, somewhere between letters and simple lines. The very same effect, forcing the reader to concentrate and seek out a meaning in the contours, drawings, and letters, was employed by the Leningrad member of the avant-garde, Yevgeny Mikhnov-Voitenko.

The accomplished émigré poet Alexander Ginger has a poem which is an appeal to his wife, the poetess Anna Prismanova. It begins:

Я к вам пишу, любя и нарочито,
В прямом доверии и в простоте.
Читайте тридцатипятиочито,
Хоть этот почерк и осточертел. [17]

It soon becomes apparent that the 'strangeness' of the husband's letter is to be found in its hand-written quality itself. The poor pun ('tridtsatipyatiochito' plays on a word from the ecclesiastical lexicon 'mnogoochito') and the manuscript are simultaneously compared and contrasted with the printed word, good taste, clichéd poetry and death ("А там стихопечатальной машиной... Смят почерк этот чисто камышиный / Побит свинцом..." - another pun around the word 'svinets' is employed, it meaning both a bullet and a letter or type). Ginger, whose poetic works distorted the traditional Russian avant-garde in a complex manner, following the Futurists, continued to dislike 'good taste' and to support handwritten books. The 'strangeness' mentioned in the poem, seen from this perspective, mirrors the 'shift' of the Futurists or the 'alienation' of the Formalists. The concept of art being achieved consciously or 'on purpose', whereas not-art is 'natural' or 'organic', has a specific history. Intentional art demonstrates that the 'natural', like 'good taste', is clichéd, rhetorical, non-visual and constructed. At first, however, such an aesthetic of purposeful art appears to be art for fun - decadence.

Remizov had a great interest in calligraphy, which can be seen as a bridge between drawing and the word. He consciously recreated the aesthetics of medieval books where each letter was drawn or painted. In an article in 1938, *Risunki pisatelei* (Writers' Drawings), Remizov insisted on their being a close link between writing and drawing: "[...] the written and the drawn, in essence, are the same thing. Every writer can become a painter and every painter can certainly become a writer." [18] The Russian Cubist-Futurists also placed a great emphasis on the significance of handwriting as an aesthetic rather than a graphological factor in the text, "the handwriting embodying the poetic impulse." [19] Remizov exhibited his 'scrolls' in 1910, at an exhibition given by the *Treugol'nik* (Triangle) group, organized by the artist and theorist of the avant-garde, Nikolai Kulbin. His career as an artist would go on to be fairly successful: his first publication was in the *Strelets* (1915) collection, the editor of which was Arkady Belenson (it's interesting to note that Remizov-the-artist was aided by people standing on the border between Symbolism and Futurism) and in emigration, where Remizov as a writer was less in demand and he worked a great deal as an artist with exhibitions in Berlin (with the artist Nikolai Zaretsky working as an intermediary - Zaretsky also presented an exhibition of graphic works by writers in Prague) and in Paris. Andre Breton put his works in his anthology along with drawings by S.Dali, M.Ernst, G. De Chiriko and R. Magritte. Remizov's analogue of a Futurist book - albums which to this day remain unpublished (Remizov put their number at 430 albums) [20], is a synthetic genre where, across several pages (6-10), the narration is entrusted to drawing, calligraphy and graphics as well as the word. [21]

Icons and Lubok

Icons are very closely linked to the word: they contain illustration, story and, finally, within the field of their depiction, they must contain written words. Icon-painting associations were attempted in the Russian avant-garde. We can recall the famous *Portrait of Vasily Kamensky* by David Burlyuk: Burlyuk depicts a haloed Kamensky (a characteristic symbol for an era of "disputes with the sun", to use Boris Pasternak's expression). They continue to inspire the contemporary actionists: an object exhibited by Glyuklya and Tsapla at the Gelman Gallery in the Marble Palace in 2001 depicts the two artists themselves in the form of an icon (in spase suits of some description), in full size with branding marks. Historically, Lubok has been very close to icons. Lubok, in folk culture, as Lotman cleverly observed in 1976, is an object of play rather than contemplation, more at home in the genre of easel painting and therefore linked to theatre,

narratives, playing cards (imitations of which were used as illustrations in Alyagrov and Kruchenykh's *Zaumnaya Kniga*) and newspapers. It is interesting that a symbiosis between Lubok and holy images, albeit under western, 'baroque' influences, existed (the Lubok *Pisquator Bible* and its Russian-Ukrainian analogue - the *Bible and Apokalypse* of Vasily Koren, 1696). [22] Lubok in the avant-garde has long been noted - the work of the *Segodnyashny lubok* (Today's Lubok) publishing house is described, for example, in Kovtun's work *Russkaya futuristicheskaya kniga* (The Russian Futurist Book), and an echo of that can be heard in the post-revolution work of Mayakovsky, particularly *Okna ROST'a*. Some of Vasily Kamensky's "Iron-Concrete Poems" are directly titled as being Lubok.

Visual metaphors

In describing visualization, we can go even further and deeper whilst still remaining within the framework of the aesthetics of decadence-avant-garde. For example, the French critic Remi de Gourmon, in his book *Problems of Style* (1902), divided all writers into 'visual' and 'emotional' categories according to their ability to convey their sensations and impressions to readers. The 'visual' writer is closer to de Gourmon, providing images and pictures, while the 'emotional' writer merely recreates the emotional content of situations using, for the most part, clichéd language to describe them. Innovation as a problem of style is a key theme for these aesthetics, despite the fact that de Gourmon the critic occupied, as is to be expected, an anti-decadent position (for example, in the book *The Culture of Ideas*, 1901), and even then visualization was consciously seen as a means of renewal. In this context, the avant-garde, with their visual metaphors, are strictly in line with Gourmon's thinking. From Mayakovsky: "On the scales of a tin fish I read the calls of new lips" - a purely visual image, the scales of a "tin signboard fish" [23] are similar to lips or, more precisely, to a schematic drawing of lips (compare with the title of a poetry collection by Boris Bozhnev, who is fond of themes concerning death: *Al'fy s penyu i omegi* (Alpha with the foam of omega), where the 'foam of omega' hints at the contours of the Greek letter). A great deal of this can be found, and not only amongst the Futurists. Klyuyev's line, "The Archangel's visage twisted rivers to twine", from the *Pesen solncenosca* (Song of the Sunbearer) collection, is no less icon-painterly, and it can even be found on the level of the epithet: "Ideas purple/Ideas azure/Again come to life in the soul" (from Lang-Miropolsky) [24].

History

Epochs in art where the interrelationship between the word and image is significant: baroque [25], decadence (Symbolism), avant-garde (Conceptualism). In epochs in which the potential of inter-semiosis is used, including visualization, art works as a border-land phenomenon. Easel painting, assuming a practice of contemplation, is rejected and, in the same way, literature obtains characteristics that are not inherent to it, constructing attempts at new pragmatics for the text. The tension between word and image was one of the motivating forces in the Russian avant-garde. Between the word and the image, in the history of Russian art, there have been two definite types of relationship: a synthesis of arts and conflicting editing [26]. In the former, the barriers between the arts were not only washed away, but they also served as a form of aesthetic guarantee for the appearance of a new, synthetic text - in the same way that (and I'll allow myself a risky association here) Vladimir Solovyov maintained that a future universal church should be a new church, and not merely a unification of elements of orthodoxy and Catholicism (as ecumentarism sometimes can be). Put another way, there should be a transformation, a transfiguration of the elements joined - it is to this end that the task is undertaken. The example from Solovyov has not been selected by change: the dream of synthetic art not only gave support to Khlebnikov and Miturich but also to Scriabin and many Russian Symbolists.

The main artistic strategy of the synthetic project - a strategy of transfiguration - was formulated by Florensky. His report to the Commission for the Preservation of the Monuments of the Trinity-Sergeiva Monastery, titled *Khramovoye deistvo kak sintez iskusstv* (Temple acts as a synthesis of the arts, 1918, published 1922), was read out for a concrete occasion, though it was cunning in its essence - Florensky recommends that the Commission preserve the Sergiev Posad, which almost half his life is connected with, as a living museum, which is to say that he recommended that they shouldn't close it down, turning it into a museum, but should allow it to operate. However, the concrete issue allows Florensky to raise general questions relating to the aesthetics of synthesis. For him, a unity of style is a prerequisite for real art and examples of a style conflict demand to be placed in a modern museum: "The patterns of alien styles, entered into a work of a certain style, are often revolting if a new creative synthesis is not established. Aphrodite in farthingales is as unbearable as a Marquis from the 17th Century on an airplane" [27]. For Florensky, the highest aim in arts is "their utmost synthesis" [28], which takes place in a temple where

everything, from the smells and lighting to the "choreography" of the movements of the priest, not to mention the more obvious architecture, iconography and singing, are "all subordinated to one aim, the highest cathartic effect of this musical drama and, because everything is subordinated to everything else, there is no impression of them being separate or, at least, there is only a false impression." [29] It is the recalling of the main synthetic dream of Richard Wagner, musical drama, that attracts attention here. The report itself ends with Scriabin's gigantic synthetic project, *Predvaritel'noye deistvyye* (Preparatory Act), being recalled - it's worth noting that ritual arts are reflected in these concepts.

Ivan Klyun, at a private party in the 1910s, put on a musical performance: a trio, comprising cello, harmonica and a children's toy, that performed the romance *Don't cry, child, don't cry over nothing...*, then *Oh, you inner porch, my inner porch, my new inner porch...*, followed by the sound of chickens clucking [30]. A sorrowful romance was confronted with a stirring Russian folk song, accompanied by the sounds of chickens, creating a comic effect in keeping with the comedy of Conceptualism. An example of literary Conceptualism can be taken from the work of Yuri Nikandrovich Verkhovsky. It could never be claimed that he thought in these categories, not only because he was a poet of an entirely different kind (a Symbolist of the third draft), but also because he wrote the poem during the Second World War in total seriousness:

Всходит ли ярко луна на безоблачном небе, - я мыслю:
В лунную ночь хорошо снайперам нашим стрелять.
Хмурится ль небо ночное и тучи его облегают, -
Мнится: разведке ночной любо фашистов искать.
Всходит ли солнце в тумане, - сдается: для пушек не надо,
Чтобы прицел рассчитать, даже и ясного дня.
Светит ли полдень, - пр едставишь себе: ведь с опорного пункта
Как на ладони видать расположенье врага и т. д. [31]

The hexameter form of this text, of course, derives from the Iliad being a poem on war. But this would be forgotten by contemporary readers, just as it is forgotten that in Byzantine literature there was an 'alphabeton' genre, the worthy heir to which is the *azbuki* of Dmitri Alexandrovich Prigov. The conflict between the metre and the content is a technique frequently used in poetic parodies. For that reason, Emelyanov-Kokhansky's poem *Kleopatra (otryvok iz poemy)*, which borders on parody for its entire length, is humorous by virtue of its cheerful iambic-tetrameter:

Всю ночь царица отдавалась,

Всю ночь был слышен страстный стон...

Всю ночь царица оскорблялась,

И замирал от страсти он...

Он был на грани райской сени:

Он грудь царицы обнажал... и т.д. [32]

The conflict, between the form and the content, for example, becomes humorous and thus alienates - the foundation of Conceptualism. The word, in this conflict, is objectified, 'drawn', or, put another way, conceptualized. A key factor in conceptual art is the effect of alienation, two languages confronting each other, moving each other aside. For this reason, Russian Conceptualism, both in the literary and visual arts, successfully objectified the language of Soviet art and even street language, although Degot writes, with complete justification, that Soviet art was not the only target. The main approach of Russian Conceptualism centred on the interaction between the word and the image and the alienation of the visual with the aid of the word. A good example would be Leonid Aronzon's *Pustoi sonet* (Empty Sonnet). A confession of love written within a frame for empty space, depicting the word 'emptiness' rather than emptiness itself, as is the case with Lermontov's poem *In the midday heat in Dagestan valley...*, which tells of the meaning of the word 'son' (in Russian, meaning 'dream', 'sleep' and, in poetry, 'death'). Aronzon's poem can thus be seen as conceptualist, in that it demonstrates a concept. 'Sonnet' in this context means the love theme of the poem, at once empty and eternal, but not connected, as had become customary in Russian literature, primarily where formal tendencies were demonstrated [33].

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It is very important to understand that Conceptualism and avant-garde together, like Romulus and Remus, lay in the cradle of a new art.

Notes

[1] Ginzburg C. *Titian, Ovid, and Sixteenth-Century Codes for Erotic Illustration* // Carlo Ginzburg *Clues, Myths, and the Historical Method* Baltimore, 1989. P. 79.

[2] For more detail, see Kovtun E.F. *Russkaya futuristicheskaya kniga*. On the activities of Kruchenykh and Rozanova, see Degot E. *Russkoye iskusstvo XX veka*, M., 2000.

[3] A Greek word originally meaning any detailed description. Following the writing by Filostrat of the Old *Book*, which described 65 pictures which were allegedly hung in a gallery in Naples in the 2nd Century AD, it began being used to denote a literary description of pictures.

[4] Livshits B. *Polutoraglazyi strelec. Vospominaniya* M., 1991. Pages 50-52. Back then, the second experimental text was *Lyudi v peizazhe*, recently analyzed in: Gasparov M.L.: *"Lyudi v peizazhe" Benedikta Lifshica: poetika anakolufa* // Gasparov M.L. *O russkoi poezii* St. Petersburg, 2001. Here, with the author's characteristically incisive concreteness, painterly techniques of the Cubist movement are compared with the rhetorical figure of anakoluf.

[5] It's also true that the repetition, almost musical, of certain sounds, for Khlebnikov, is not conclusive. Tynyanov, in the article *Illustration*, noted that the liplike characteristic of the Russian letter "b" defines the content of the first line (Tynyanov, *Poetics. A History of Literature, Film* M., 1977. Page 313). It seems that only a combination of approaches can bring us to an understanding of this text. See also: Shapir M.I. *On 'Soundsymbolism' in Early Khlebnikov (phonetic structure)* // *The World of Velimir Khlebnikov. Articles and Research. 1911 - 1998* Collected by V.V. Ivanov, Z.S. Paperny, A.E. Parnis. M., 2000. Pages 348-354.

[6] See: Vanechkina I.L., Galeyev B.M. *"Poem of the Fire" (the conception of light-music synthesis of A.N. Skryiabin)* Kazan, 1981.

[7] Klyun I.V. *My Path in Art. Reminiscences, Articles, Diaries* M., 1999. Pages 263, 259.

[8] See the classic work 1967: Ivanov Vyach. Vs. *Struktura stikhotvoreniya Khlebnikova "Menya pronosyat na slonovykh…"* // *Texte des Sowjetischen literatur-wissenschaftlichen Strukturalismus* Munchen, 1971. S. 156-158.

[9] See: Maria Rubins *Crossroad of Arts, Crossroad of Cultures: Ecphrasis in Russian and French Poetry* New York, 2000.

[10] Bryusov had already noted the 'musicality' of Dobrolyubov, ignoring his own observations on the similarity between Dobrolyubov's poetics and the painting of Gautiers: "neither choose the art that they were for" (published as an appendix to the articles: Y.V. Ivanova *Aleksandr Dobrolyubov - zagadka svoyego vremeni* // *Novoye literaturnoye obozreniye* 1997. Page 235).

[11] Alexander Dobrolyubov *Natura naturans. Natura naturata* St. Petersburg, 1895. Pages 19, 56. An almost anecdotal case of such a 'tie' is the poem: *Ya li Yevo ne oplakala? Ya li Yevo ne obveyala?*, having the following epigraph: "Ermitazh? 796 (kartinnaya galereya) Rembrandt."

[12] Gordin Ya. *The Brodsky Case*//Neva. 1989. ? 2. Page 138, and: Valentina Plukhina *Brodsky in the eyes of contemporaries* St. Petersburg, 1997. Page 59. It should be noted that Gordin, as a historian, understood the value of the document he possesses well.

[13] Robert Darnton *The Kiss of Lamourette* N.Y., 1990. Pages 182-183.

[14] For the attention of the Soviet avant-garde to visual poetry, see S. Savitsky's article (*Novyi mir iskusstva* 2000. ? 6).

[15] N. Khardzhiev *Poeziya i zhivopis'* // Khardzhiev N., Trenin V. *Poeticheskaya kul'tura Mayakovskogo* M., 1970. Pages 35-36.

[16] *Russkiye simvolisty. vyp. 2-i. Stikhotvorehiya Darovca, Bronina, Martova, Miripol'ckogo, Novicha i dr. Vstup. Zamtka V Bryusova* M., 1894. Page 34. The author of this masterpiece is Erla Martov, aka A.E. Bugon, a young poet whose literary career ended in the daily news section of a newspaper. See: Yevgeny Ivanova, Rem Sherbakov *Al'manakh V. Bryusova "Russkiye simvolisty": sud'by uchastnikov* (Blokovskii sbornik, XV; http://www.ruthenia.ru/document/396665.html#T47).

[17] Ginger A. *Zhaloba i torzhestvo* Paris, 1939. Page 43.

[18] Remizov A.M. *Vstrchi. Peterburgskii buerak* Paris, 1981. Page 222. The drawings of writers as a genre, here, are not taken as a separate subject for attention as they, as a rule, achieve one of the described strategies for visualization.

[19] *Predisloviye k "Sadku sudei"* (*Literaturnyye manifesty. Ot simvolizma k Oktyabryu. Sbornik materialov* Prepared for publication by N.L. Brodsky, V. Lvov-Rogachevsky, N.P. Sidorov. M., 1929. Page 79).

[20] Some of them are in the catalogue: *Images of Aleksei Remizov. Drawings and Handwritten and Illustrated Albums from the Thomas P.Whitney Collection* Amherst, 1985.

[21] For an overview of this side of Remizov's work, see: Antonella d'Amelia *Pis'mo i risunok: al'bomy A. M. Remizova* // Slavica Tergestina. 2000. ? 8.

[22] See also, the article: Sokolov B.M. *Russkii lubok kak literaturnyi zhanr* // *Novoye literaturnoye obozreniye* 1996. ? 22 (particularly the chapter entitled *Ikona i teksty russkoi massovoi gravyury* pages 179-182).

[23] N. Khardzhiev *Uk. soc.* Page 196.

[24] *Russkiye simvolisty. Vyp. 1* M., 1894. Page 44.

[25] There is an old research tradition of comparing the Baroque and the Avant Garde. Much less is written about the links between the Baroque and Conceptualism (see Daniel S. Conchetto / *Novyi mir iskusstva*).

[26] Little has been written about the second, but I would recommend: Tomi Huttunen *Ot 'sloboobrazov' k 'glavokadram'* // Sign System Studies. 2000. ? 28.

[27] P.A. Florensky *Khramovoye deistvo kak sintez iskusstv*// Reverend Pavel Florensky *Sochineniya v chetyrekh tomakh* M., 1996. Vol. 2. Page 375.

[28] Ibid. Page 382.

[29] Ibid. Page 379.

[30] Klyun I.V. *My Path to Art. Reminiscinces, Articles, Diaries* M., 1999. Pages 80-81.

[31] Yuri Verkhovsky *Budet tak* Sverdlovsk, 1943. Page 15.

[32] Emelyanov-Kokhansky A.N. *Obnazhennyye nervy* M., 1904. Page 9. Fetov's refrain "I came to you with a hello..." also excels, as do the first lines of the poem *Lyubov'* (Love) from the same collection: "I came to you all in wounds..." (page 32). Kokhansky's experiences throw light on the nature of the comic effect of the lines on Gavril from *Dvenachat' stul'yev* by Ilf and Petrov ("Gavril served as a postman...").

[33] For example, Khodasevich's sonnet-parody *Pokhorony* (The Funeral) creates a rhythm, with each line consisting of just one word which, in its turn, is of one syllable ("Sonet in Fourteen Syllables") and the "sonnet" of Pelevin's central character in Emptiness, "The Psychic Attack", which hints at a scene from a classic Soviet film and stresses the graphics in particular: fourteen chains of small black figures attack the reader, forming up into two catrens and two tercets.

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Fuga

Sonata

Andante

Scherzo

Final