Contents

Illustrations and Portraits, xi
Transliteration System and Abbreviations, xvi
Preface, xvii
Acknowledgments, xix

1. INTRODUCTION: A HISTORICAL PERSPECTIVE 3
The Age of the Avant Garde, 3; Manuscript Culture, 6; The Figure Poem, 8;
The lubok, 9; Symbolism, 11; The Orthographic Reforms, 12; European
Parallels, 19

2. ANDREY BELY 25
The Prose Works, 25; The Poetry, 44; Theory, 55; Comments, 65

3. KRUCHONYKH AND THE MANUSCRIPT BOOK 69
The First Manuscript Books, 69; The Early Manifestoes, 87; The Later
Works, 92; An Evaluation, 112

4. KAMENSKY AND THE FERROCONCRETE POEM 123

5. TYPOGRAPHY: ZDANEVICH AND OTHERS 149
Khudakov, Lotov, the Rayist Poets, and D. Burliuk, 150; Kamensky and
Typography, 156; Zdanevich's aslaablche and the Transcription of zaum in
Drama, 164; The Melnikova Anthology, 183; Terentev, 189; A. N. Chicherin,
191; Lissitzky, 202

6. MAYAKOVSKY AND THE STEPLADDER LINE 207
Early Experiments, 207; Stages of Layout Development, 219; What is the
lesenka?, 227; How to Read Mayakovsky, 236; Mayakovsky's Legacy, 246

APPENDIXES 249
1. Resolutions of the Orthographic Subcommission, 249; 2. Translations of
Illustrated Figures, 251

References, 291
Index, 309