



Marinetti: *Zang Tumb Tumb*, 1914. Cover for his novel/poem describing the siege of Adrianopoli in the Balkan War, which he witnessed. It was Marinetti's most sustained work in his new approach to words and type. As an extended narrative piece, not everything lends itself to the kinds of enhanced typographic treatment he and his fellow Futurists evolved later. The typographic variations here sometimes seem to achieve little except visual excitement. Unlike in many later examples, the text is generally linear, even if normal grammar and syntax are ignored. The unusually wide word-spacing is intrinsic to the staccato effect, and allows the reader to accept the often disjointed lines and large gaps as a natural form of punctuation.

Above. Page from *Zang Tumb Tumb*. At last poetry is being born (*nascere*). The passage of a train is conveyed in onomatopoeia as it crosses an iron bridge (*ponte di ferro*) and continues on its way.

[36]

treno express-express-expressssssss press-press
press-press-press-press-press-press-press-press-
press-press-pressssssss punzecchiato dal sale
marino aromatizzato dagli aranci cercare mare
mare mare balzare balzare rotaie rott-
ttaie balzare rooooootttaie rooooooootttaie
(GOLOSO SALATO PURPUREO FALOTICO IN-
VITABILE INCLINATO IMPONDERABILE FRA-
GILE DANZANTE CALAMITATO) spiegherà
queste parole voglio dire che cielo mare
montagne sono golosi salati purpurei ecc.
e che io sono goloso salato purpureo ecc.
tutto ciò fuori di me ma **anche in**
me totalità simultaneità sintesi assoluta =
superiorità della mia poesia su tutte le
altre stop Villa San Giovanni
cattura + pesca + ingoiamento
del treno-pesce cane immaglialo spingerlo nel

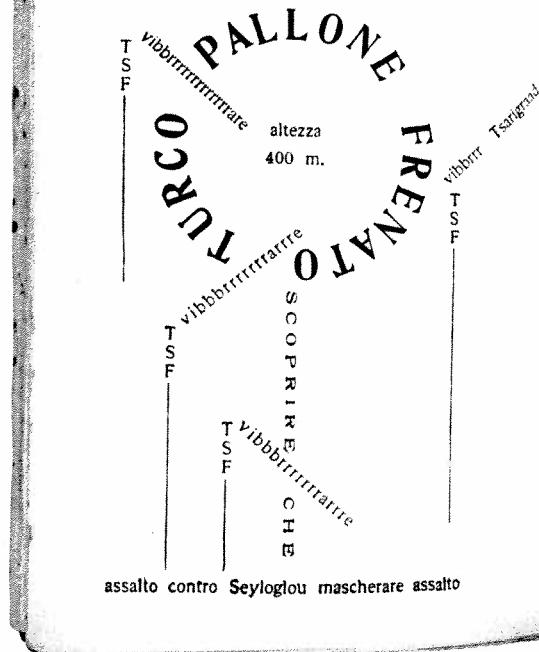
[37]

ferry-boat-balena partenza della
stazione galleggiante solidità
del mare di quercia piallata
indaco venti-
lazione *(INSENSIBILE QUOTIDIANO METODICO*
SERICO IMBOTTITO METALLICO TREPIDANTE
RITAGLIATO IMPACCHETTATO CESELLATO
NUOVO) accensione di un ve-
liero = lampada a petrolio + 12 para-
lumi bianchi + tappeto verde + cerchio
di solitudine serenità famiglia
metodo d'un secondo veliero prua lavorare
al tornio il metallo del mare
trucioli di schiuma abbassarsi della tempera-
tura = 3 ventagli al disopra dei Monti
Calabri *(AZZZZZZURRRRRRO LENTO INDUL-*
GENTE SCETTICO)
Macerie di Messina nello stretto

The train carries on. There is a synthesis between the surroundings and the writer (*anche in me*). The train runs onto a ferry boat, and there are descriptions of the scene in the Straits of Messina. 'Lighting of a sailing boat = kerosene lamp + 12 white shades + green carpet + circle/of solitude family serenity/method of a second sailing boat's bow turns metal on a lathe/foam shavings ...' As with several Futurist poems, synaesthesia plays an important role. Not only is there an onomatopoetic concordance between the word, its sound and (in the Futurist manner) its appearance, but texts often (as here) describe a simultaneous encounter of all the five senses, with nature and mechanical objects becoming one.

[120]

imboscata di T. S. F. bulgari
 vibbrrrrrrrrarrrrre
 arrrrrrtruffarre comunicazioni turche
 'Sciukri Pascià - Costantinopoli



[121]

importante contro Marasch punto debole
 obiettivo bulgaro

ministro della guerra informato dall'ambasciata turca di Parigi che esercito serbo rinforzare Bulgari davanti Adrianopoli potere usurpato dai Giovani Turchi ladri assassini smembramento della Turchia

impossibilità solare di Sciukri Pascià supplicazioni di 3.000 affamati **toumtoumtoumtaztzu** colpi d'ascia assalto ai fornì negozi vuotati

prezzi aumentati del 300 %	zucchero 20 fr. al Kg.
	riso 2 fr. 50 » »
	petrolio 25 fr. al bidone
	sale 18 fr. al Kg.

Marinetti: *Zang Tumb Tumb* (continued)

The image is of a Turkish captive balloon. A message is sent by wireless (*per telegrafo*). TSF = *Telegraphie Sans Fil*, or wireless telegraphy). As bakeries are attacked *toumtoumtoumtaztzu* (*colpi d'ascia* = axe blows) prices rise (*prezzi aumentati*): sugar, rice, oil, salt.

(122)

Battute di mortai d'artiglio
TUTTI (100) TUTTI (300) TUTTI (2000)

Soldati che hanno preso posto. Le regole dei tabacchi.

B0000000MBAAAARDAMENTO

B00000MB00000MBAAAARDAAAMENTO

24. Marzo

25. Marzo

26. Marzo

BUM BUM BUM

Fine di operazione, terrore dei Turchi, ripiegarsi sui rotti Kavkiz, Arzaz, Bata, vendette le armi per pezzi di pane, sfondate botteghe, Scenki, Scenki, Sukan.

UBIQUITA' DI SCIUKRI

The soldiers attack, there is a bombardment. The sounds are reproduced and the shelling is indicated (*obici* = shells). As with the earlier train journey, onomatopoeic devices are exploited.

(23)

...iste degli artigli, indietro, 3 - 75 gr. de
 granate (granate - granate - polvere)

3 OBICI

3 obici

2 obici

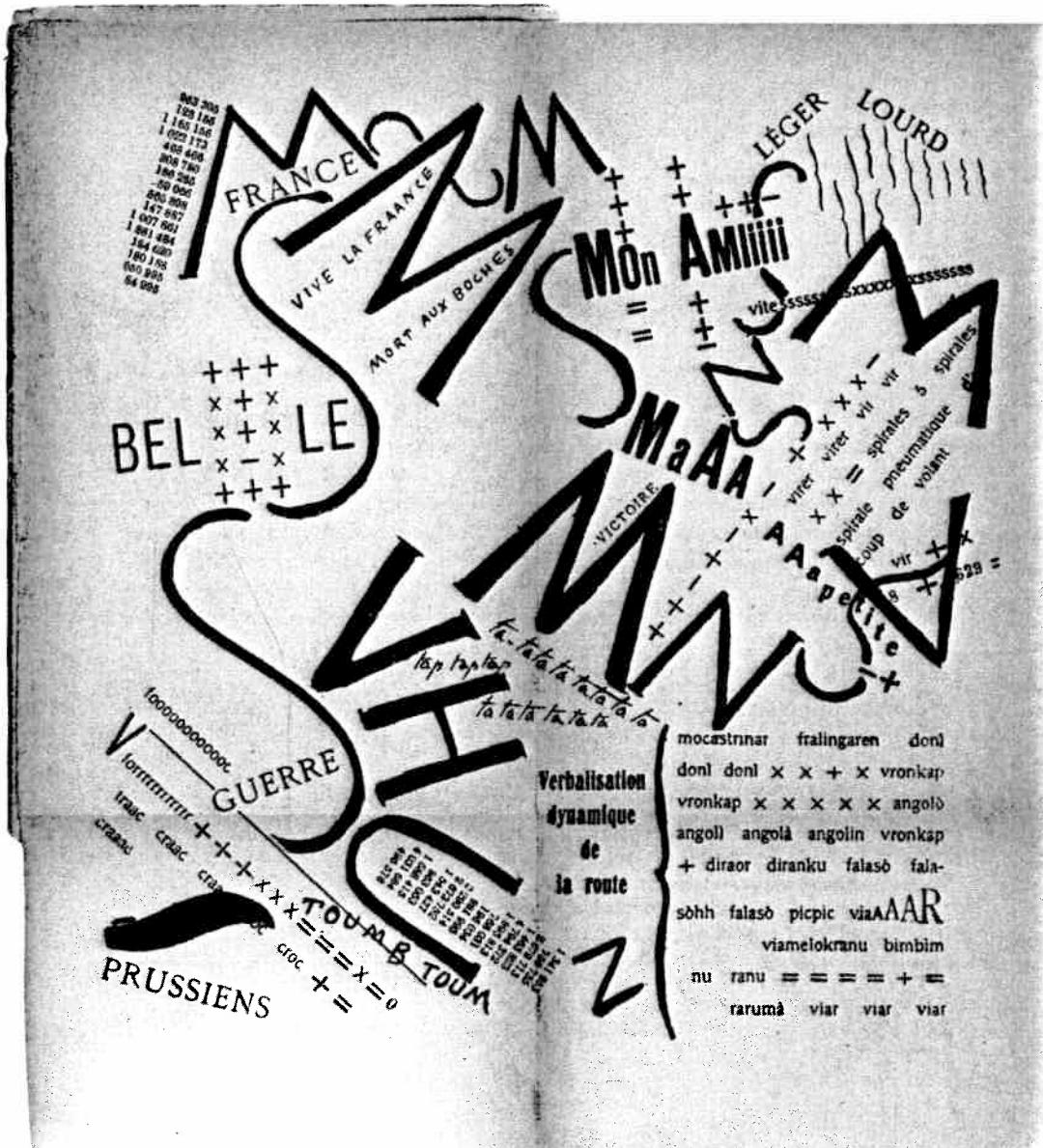
3 obici - 3 obici

8 OBICI

stalloni fumatori - un attindino - Rechidé
 - un fumatore - delle suture - l'Agram
 obici + obici = obiciatola

attacchi - precipitosi - di Kridil-bev

7 della marcia - progresso - della cavalleria
 fiducia dalla parte di Kank



The next three examples, collages of type, pieces of print and drawn forms, are effectively abstract paintings, and as such are almost unique in Futurist typographic work. The fourth design is more characteristic in its attempt to tell a story both visually and in words. Such integration of the two languages makes them more effective than they would be individually; a fundamental tenet of Futurist typography. All four designs are fold-outs appearing in Marinetti's book *Les Mots en liberté futuristes*, 1919.

Marinetti: *Après la Marne, Joffre visita le front en auto.* (*After the Marne, Joffre toured the front by car*). The original title of 'Montagnes + vallées + routes + Joffre' suggests the content more effectively, with its twisting route amongst mountains, valleys and battlefields. Sounds of the car as well as the fighting are incorporated into the design.



Marinetti: *Une Assemblée tumultueuse*.
(*A tumultuous assembly.*) Not literally readable; possibly a depiction of a political rally, or a celebration of the end of the war. Its subtitle is 'Numerical assembly', so perhaps it means nothing at all. The design should be viewed horizontally.



Marinetti: *Le son, couchée dans son lit, elle relisant la lettre de son artilleur au front.* (At night, lying in bed, she rereads the letter from her gunner at the front.) The violent design evokes the battle (by the river Isonzo) described by her gunner in the letter, and contrasts it with her form, bottom right. The writing top right reads: 'I received your book while I was bombarding Monte Cucco.' There is simultaneity of action: soldier at the front/woman in bed.

Bataille à 9 étages

du Mont Altissimo

3000 mètres rrrrr acéroplane autrichien → balles sifflantes = cerf volant → vacarme d'enfants
ironie légèreté écoles hygiéniques sur les terrasses gratte-ciels

2500 mètres cimes ensoleillées
réclames lumineuses de l'Italie

10 heures rayon solaire telle la bataille

2070 mètres canonniade de 149 invisibles ouah ouah ouah départ de trains suicides
sur des ponts aériens et fragiles
fatalité des rails convergeant à la gare unique
chaque 27 secondes PLOUM PLOUM PLOUM PLOUM

1800 mètres Alpini en vedette
= badigeonneurs sur le fronton des gratte-ciels

1200 mètres tchip tchip tchip de mésanges = routurières
américaines odeur de camphre ammoniaque vanille

1190 mètres volontaires en réserve sensibilité d'une
bataille électorale les pieds dans le bariolage des
prospectus de l'automne ronces gifiante le
capitaine demande 20 hommes vite descendons
glissades on tombe cul-par-dessus-tête tintinttamzinn
de gamelles gourdes latonnées

800 mètres pic pam pam crêpitation d'incendie
TOUM TOUM couchez-vous c'est le Brion qui tire
ssssrrrrappnells... PIHNG... sssrrr zit zit zit PAAC
= explosion d'un gazomètre à droite
candidat autrichien fichu incendie dompté
les pompiers reviennent

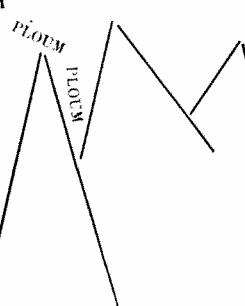
50 mètres patrouille tapie = viande
congelée

30 mètres LAC DE GARDE

cave-égout des montagnes paix nostalgie
ciel tombé amour écrasé sous
l'insurrection folle des montagnes futuristes
popopopo de canot automobile = naufrage d'un
coeur de femme 2 torpilleurs moustachus
de réflecteurs = veilleuses de la Madone

TOTAL:

MÉTALLIQUE
MATHÉMATIQUE
ÉLASTIQUE
VOLATIF
VICTORIEUX
QUOTIDIEN
ITALIEN



Tranchées de Doso Casona (Altissimo)

27 Octobre 1915

Marinetti: *Bataille à 9 étages*. (9-storied battle). The design depicts mountain peaks, the valley and the lake, and the heights at which various activities occurred. (At 800 metres: 'pic pam pam blaze crackling toum toum get down it's Brion firing sssrrrrappnell ... piiing ... sssrrr zit zit paac = gas tank exploding on the right/

Austrian candidate done for/blaze tamed/the firemen return') An almost identical version appeared in 1916 (both describe events at Mt Altissimo during 25 October 1915). It has much in common with other work by Marinetti of about the same date and reproduced in *L'Italia Futurista*.

жапиндрОН
иپърижапиндрОН
исвятЫЙ запъридуХяй
вақрУ гдОхлай
абУдучи һдОНдик
тишиНА

Н
Ы

запъридуХяй

10

хазЯин

лубутV гуснV хуснV
мхумтV ручикV плумлувлуклувблV
сУрпунV бУчимV
хтупултV ткултутV тунтутV
цхуннжрVхх мтутV
фуздубVтутутV
чидVчи фуфусхV
нипхумнбусхV
рубВ сV
пучивV чивV
чиғгV
бубундубV
хузнрұфусецV
секV прV пнV
мъчыхV лшV кутуфV
бдV бүгбүлдV

Ш
С
В

В
М
я
б
0
га
сл
А

Zdanevich: *Le-Dantyu as a Beacon*, 1923.
Punctuation is omitted throughout the play, and
all speakers' names are shown in the margins.
The bottom line on page 10 is spoken by
Kaziain (the Host). He usually speaks in non-
zaum Russian with the stressed vowel and
sometimes a consonant in bold. Here, the line
reads *vaimia boga* (in the name of God).

Ю

МАМИН

яуЁяяи юуюЯ ия
янюЮ яийИ аиЯю Еи Оя ЙИ
иуЮяю яияИи уЁ ююЕ
Яяюя июянЮ уяюИ аюЁё
юяЕйяи аиуяЕ уийяиЯя Юю Ию
июёюИ уюёюЁ аяЁя ияёюЯ яуююЕ
иуЮяя юуюяИя йииийиЕ уююУЯ
яяююяЮ юяеюЁя пийюИ яюЯю аяуюЕ
юаяАя уияИя яяюЕе юяюЮ
науюяяиЯю юяеияеуюинЕе яиюияиияеюЕ

труп *Ерды*
сагласна

пърипупофка

E

КуЯСай пълюМАСик

евиснИли залИси
цусЯли ванЯсинь
сЕрыи сИси

пухър!Осай мамопъси
свЫсиси свЕтик

C ЕЙ пОПъСЯ

чЕ

сань судЕтам

шчЯка хъряка фъняк

a

карап Ек

И И И

I 1

гУ пУ дУ
унУ тутУ жужУ

H

On page 11 the first speaker uses only vowels (his Russian first line translates as *ишиогааг*). The second speaker hisses and lisps. The third speaker has the name of a bird, and imitates its sound with clicks (indicated by the three shaded characters).

запъридухай

згбрУскнц цхвжVнтвр букилVнт фстухмлнчI
сVлнтиштвр аурмнест твбрмнлдVк шпнвриштхсV

брнпрк **ИИИИИИ** рVф швнлдV

P³

пнхъчишиштвр тмвр **Ж** Vpv бзн **V** сV псткVтV

M

швнврк **УЛЖV** зднквнплс

T

U

вкпнмннндбP

V

Zdanovich: *Le-Dantyu as a Beacon* (continued)

The first speaker, the Spirit, uses only consonants. The use of printers' ornaments to make up letters seems to be for purely visual effect.

1 иЕ. иО
2 сухЕряя. грОпса
3 хЕрик. хвОпс
4 михИрсы. навОжат
5 хихИрс. сквОжа

пърипупОфка
сипОфка
иарапЕк
жапиндрОн
пърижапиндр⁰н

1 иЕ. иЭ. иО
2 вЕсика. шЭ сика. гОпса
3 вЕрик. шЭ рик. гдОпс.
4 вУрпи. зашЭ риш. гдАрфа
5 вУрпь. пшЫрая. дАст

трупЕрды
сабОрам

1 иА
2 нАстика
3 стыкАм. и. и
4 кастьйчЯ
5 стынчЯм

7

1 ы. ы
2 рыкаси. врыкаси
3 рыкам. брыкам. и. и
4 рыхОня. бабАги
5 шхОру. вавАк

On page 17 the five voices of the chorus are numbered. Larger letters lined up vertically within the lines are sounded simultaneously. The typography reads like an orchestral score, with voices entering polyphonically or together as a chord. Voice 3 makes tongue clicks in the third and fourth grouping. Voice 1 is the vowel speaker. Voice 2 the lisper, Voices 4 and 5, with names deriving from rude words, speak in a coarse language (mostly *zaum*).

хазЯин

С
ВЯТЗАПЬР
А0ИД
ГУХЯЯ
20

Zdanevich: *Le-Dantyu as a Beacon* (continued)

The whole of page 20 consists of two Russian (non-*zaum*) words spoken by the Host. The first (staggered on the left) reads *sviatogo* (of the holy). The second (falling down the right-hand side) reads *zaperidukhiaia* (spirit). Here the largest letter is the stressed vowel, but in *sviatogo* it is possibly a purely visual effect.

1 аОя. иЮи. юАю
2 сасОфа. нЮса. бабАса
3 псОф. нЮх. бАск. и
4 хъризОф. пышнЮчай. цукАс
5 рябОфа. ханЮчая. шкАса

пърипупОфка
сипОфка
карал Ёк
жапиндрОН
пърижапиндр⁹н

труп Ёрды
cabOram

2I

1 ыЫя. еЕю. иAi
2 вы xАса. жЭся. каскАса
3 вЫхъпь. жЭрть. лАск.
4 вЫжыри. свЕрфь. кнутАс
5 вы жъги. хълЕбынь. питАмка

1 чичИпря
 2 прЯ. прЯ
 3 прЯ. срЯ
 4 прЯ. мърЯ
 5 прЯ. търЯ
 6 прЯ. фрЯ

28

1	хинихЯхижня.	пяпявдИнъ.
2	жнЯ. жнЯ.	влИнъ. влИнъ
3	жнЯ. сиЯ.	влИнъ. снИнъ
4	жнЯ. хънЯ.	влИнъ. зълИнъ
5	жнЯ. пънЯ.	влИнъ. кълИнъ
6	жнЯ.	гънЯ.влИнъ. бълИнъ

Zdanevich: *Le-Dantyu as a Beacon* (continued)

On page 28 there is a six-part ensemble, with no characters specified. On page 29 the first line, *patretkagzhyvoi*, is the lifelike portrait entering then speaking. The second speaker, *piridvizhnik*, is the realist painter, characterised by lisping sounds.

пАГРЕ ТКАГЖЫВОЙ

чизалОм карынъку арык урЯк
напуШОм карыНъку арык уРЯк

агИрЬК ийчи

гадиBирькиCa ийчи

Oй балаBАЧЬ
Ой скакуЮга каHюшАЧЬ

тухЛянавя H ябух A ся

нипHEчик урИля

P СИ H Т X

МярКи Г Яфь

пяпихАтЯ зонАтЯ зонЯдЯ цЫпка мимИська

ниP ииЮ H в ляфля y

хазЯин

явлЕния з
пательEt
кагжывой

нипидвижъник

29

- 1 Иии
2 сИзыя
3 слИзнь. и. и. и
4 слИзик
5 бълИзица
6 пипИзица
7 йиИжыца



унОсяца

Zdanevich: *Le-Dantyu as a Beacon* (continued)

The seven-voice ensemble includes Voice 3, the tongue clicker. On page 35 the consonant-speaking spirit speaks in decorative letters, building up to the entrance of Lidantiū (*Le-Dantyu*).

схвхшнVх мумхнVс
 свншVр фуфуртлVп
 фъчпVст стухлVх
 пупшvр струкрVх
 стрVнн прустрVх
 пчIчъ суншVх

зелЕния 4
запъридухай

35

лида тю ла **СК** ат **УН**

В кухАку зуръбЕнь паягадя
 фи Ачай аскОл уймИт шкаляру
 търигАси бидуик захиУ нынарЕс
 габАлу ждОнь имбиr турОль
 мужы забунЕчью юфълЮт кра
 рцЭй баякОнь пасалИф шадУрь
 вискАйт чинчин ку **R** ахЕй **X**
Ы мавълин гзУх ктОсЬ
 юрсАл дивЕт

хазЯин
зелЕния 5
лидантию
паявъляица
нишыт
здОхлай
натърЕт
нипаxОжай

Я за п атърЕ тънипаxОжай
К ц ац хАц

хазЯин
зелЕния 6
натърЕт
нипаxОжай

васкърЕшай
патьрЕт
нипахОжай
саглАсна

4 2



Zdanevich: *Le-Dantyu as a Beacon* (continued)

1 халлоп. мамафсай. квейния. зима
2 поп. мамафс. шынЯнь. зим

васкРЕшай
патьрЕт
нипахОжай
ластяца
саборам

1 сиса кУнда. hdофс. кубибАкая
2 сисАк. вдоФ. кубИм

1 липтанОи. юнУнни. атУста. клуфъсЕн
2 пиптУх. юнУн. хрУсть. лупсАнь

1 зулиха нА
2 влахАнь

43

1 хОлка. заслАфса. митАмакан. зУза
2 хОлку. загълЯфс. митАмак. зУс

1 гифсанИя. цъвЕли. лОхънякъчя. ханАна
2 фсАчъ. пЕл. блОхъню. хабУс

Page 43 has a duet between the resurrected woman and Unlike portrait.

46

патърЕт
кагжывОй

хазЯин

патърЕт
нилахОжай

уништажАйт
патърЕт
кагжывОй

хЫжы
кукурыжы
хАнтурю южОву лИжы
жЭний пЕри мЁрлай кън
хОчита стАвать вЕй мЫжы
Акап гашОл фаш язъA

ЧЯКачя **Рука**чя
Яхари кАчики трАхари
тЕсти нЕсти вЕсти бирЕсти
паганЯчики вмЕсти
чЁка сучЁка
рАчики жАчики бАчики кОка

аднУпра

хОдныи стАват

жЫй жО жУм
чЕ лчЁ шчЮм
фЫ кФО кФУм
вЫм вОм вУм
мЕр мОс мУм
бЫф бО зБУм

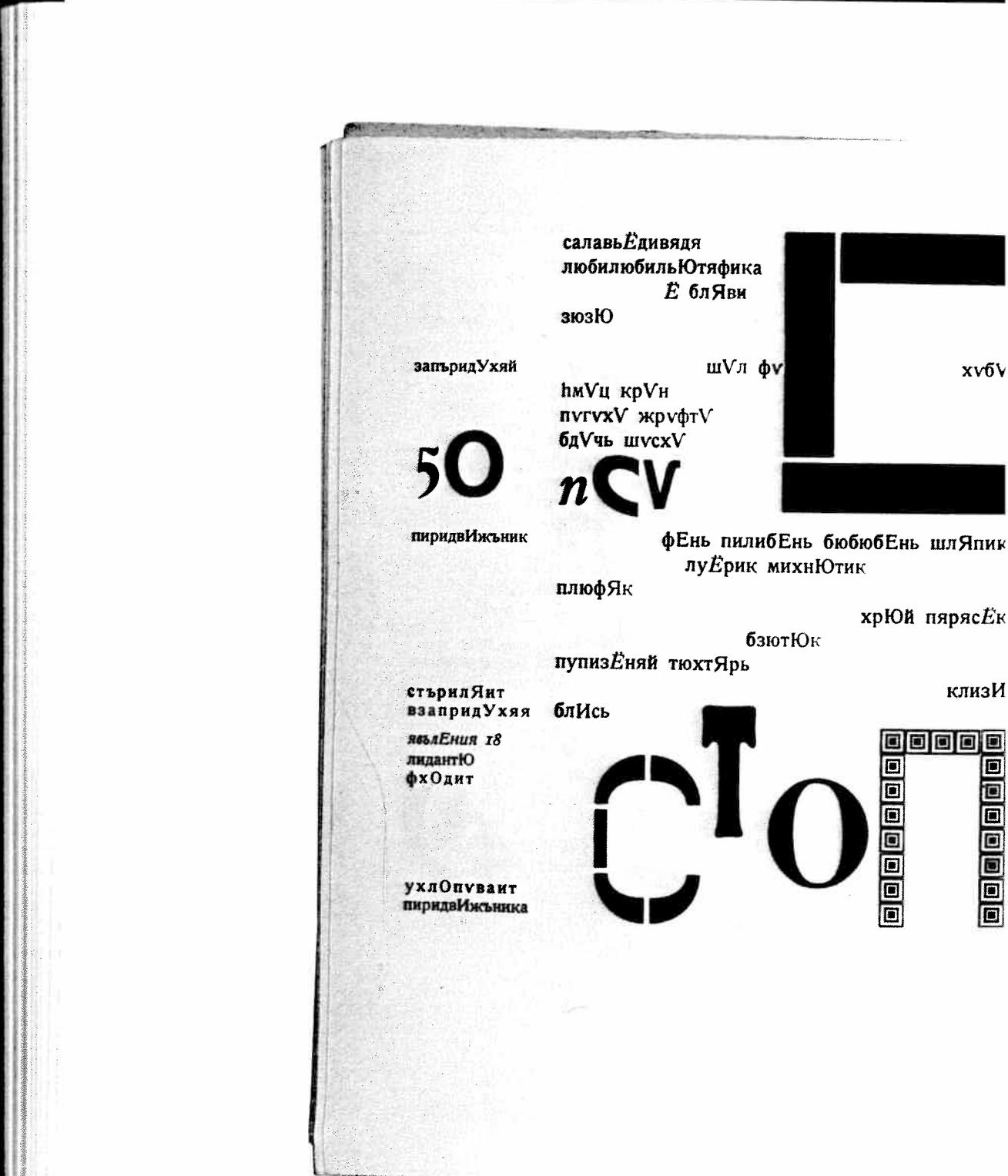
M

Zdanevich: *Le-Dantyu as a Beacon* (continued)

On page 46, Unlike kills Likeness with menacing sounds, an extra loud M signifying the end. Much of the smaller type indicates sound poetry or nonsense noises (*zhy zhoo zhum/fy kfo kfum/vy vom vum/mer mos mum/byf bo zbum*).

ку **КУР** А ица
 явълЕния 10
 васкрЕшая
 гОла **Ш** яскрА
 вараБрА
 яма **Л** Аиц
а
 дЕтаю чЕлу ф
 жЫмалю фрАнай Ерю
 ру
 ачъ ручЮ
М Ук мОк
 Ерю
 бУк бОк
 Ерю
 УЙ жОк
 Ерю
 пУк пОк
 Ерю
С УЙ псОк

явълЕния 11
 пърипупОфка
 йигазИт
 нипахОжай
 явълЕния 12
 васкрЕшая
 сипОфка
 симинИт
 нипахОжай
 явълЕния 13
 васкрЕшая
 каралЕк
 гарцУит
 нипахОжай
 явълЕния 14
 васкрЕшая
 жапиндрОН
 вАливаица
 нипахОжай
 явълЕния 15
 васкрЕшая
 пърижапиндрОН
 пър Ет
 нипахОжай



Zdanovich: *Le-Dantyu as a Beacon* (continued)

Б искрОвная убИйства
пахачьБА
латУнъ цыгавЕЙ

хазЯин
яевлЕния 19
лидантию

алажыРь
бъдИ зазАк
фърЯпай мачЮк
сЕшть загОЙ
букарЫфь
кЫЙ рцунАм шымахУ
мизЕй балавОРь
сьюй лабачЯ кафтУх
вОйка дужыт раки
галъкЕвна
нилУху кОйти рубАхуни
гысть татарЫню выки
лягузОнь мыскарИ
халду багаЕлники

М В

паздЕй фарОш сыпакA
брьимъ каканОс зЮтая хърЕф

жaМинИ

51

On page 50, the bottom line of large letters (= stop) interrupts the flow of the text. On page 51, the shading lines at the bottom of the lowest line of type may indicate a pitch change, or simply be part of the decorative type. Large letters on this spread are created not only from printers' ornaments but also from units of rules and borders. See also the previous spread, and elsewhere.



Zdanevich: *Le-Dantyu as a Beacon* (continued)

The large 'created' letters at the top may be intended to be spoken louder. The bottom line says 'DaDa' (da = yes). On page 53 the large decorative T perhaps refers to the Firebird. The words here suggest beauty and resurrection. The differing typography is not used to indicate pitch or dynamics: Zdanevich had a system of vertical and horizontal lines to suggest these, but they are omitted in this edition.

смОх шыңц пупОй здЮс
жърЮс кОй кЫң бабОх

цЫң

ЕЙ

Ю С

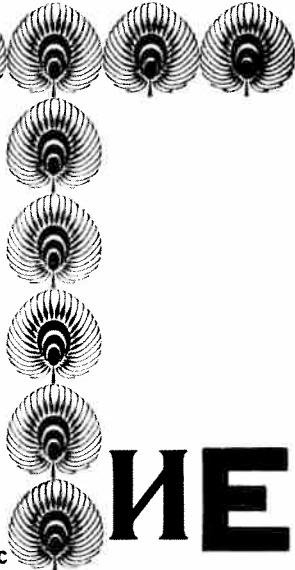
Е Х

какарУс
аслИнай бОх

ифтарОе пъришЭс

мАкам лисаУста арды
снИхвый гОрышъни

||ЕН|| ||аНЕМ||
имшЫи фистуляны



53

касаица
васкърЕшай
васкърЕшая
фтарИшина
пърихОдит

хазЯин
явлЕния зо
фтарИшина
пъришЭчяя

- 1 чяГАлку
 2 даачягA
 3 уФA
 4 А
 5 пиФпАка
 6 юФпАсы. и. и. и. и
 7 кВAc
 8 хахФA
 9 люФA
 10 пЯФ тя
 11 ФvtV

жывыи
 прахОдят
 мЁртвыи
 астайЮца

6_o

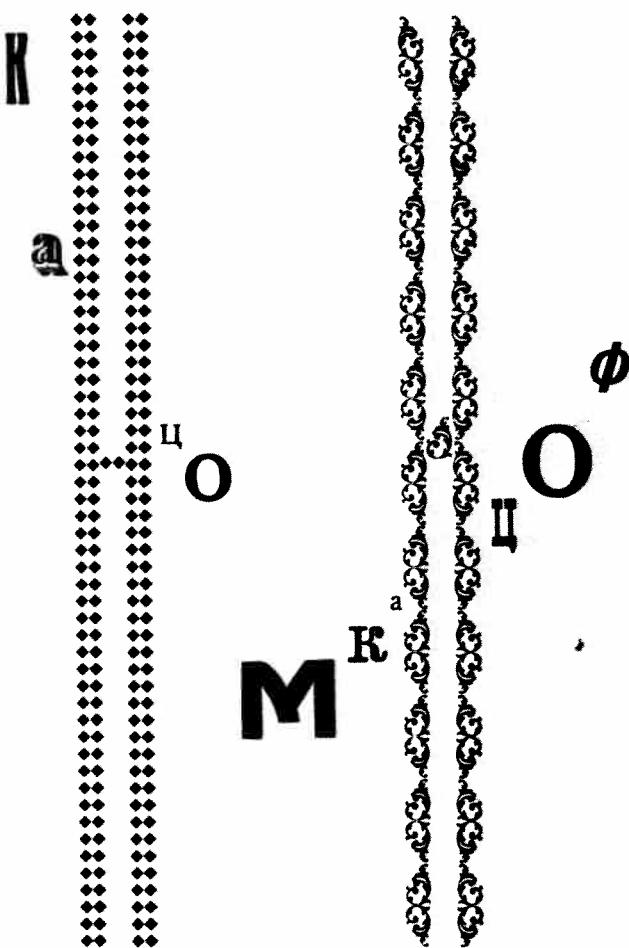
Zdanevich: *Le-Dantyu as a Beacon* (continued)

On page 60 is an eleven-part ensemble, like a polyphonic chorus, to celebrate the end of the play. It is composed of a trio of the living and an octet of the dead, including a quintet of the ugly realism-loving women. Page 61 reads *kantsomkantsof* (as pronounced); usually written *kontson kontsov*. It plays on the expression *kontse kontsov* meaning 'in the end'. In the bottom right margin is the publishing detail 'Paris 1922'.

явления го
хазяин

1

6



(парИш 1922)