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THE WAGE

A WEEKLY REVIEW OF POLITICS, LITERATURE, AND ART.

No. 1127 Vol. XV, No. 1. THURSDAY, MAY 7, 1914. [Price 6 pence] SIXPENCE.

Geometric and Mechanical Splendour in Words at Liberty.

Futurist Manifesto, by F. T. Marinetti.

We have already heard of the grotesque herald of passionate beauty (romantic, symbolist and decadent), whose essential elements were wild picturo-poetics, yearning for solitude, multicoloured disorder, expressive darkness, confusion, wear and tear and grime of line, the deep tract of the press, the crackling of roses, smoky smells, taste of purification, pessimism, consumption, solitude, the coquetry of agony and the adoration of death.

From this chaos of new and contradictory sensations there is born today a new beauty which we shall substitute for the former, and which I call Geometric and Mechanical Splendour.

These have for their essential elements: power, control, speed, intense light, happy precision of well-rolled ovals, the concision of effect, the molecular cohesion of metals in the infinity of speeds, the simultaneous occurrence of diverse rhythms, the sum of independent and convergent initiatives in one victorious direction.

My futurist senses first realized this geometric splendour on the ledge of a "breadbasket" the speed of the shop, the distance of the shot calculated at a great distance from the bridge in the fresh breeze of warlike probabilities, the strange rebellion of the orders transmitted by the admiral and immediately before automobiles, no more human, across the capotes, the splinters and the lisseness of the steel and copper; all this radiated geometric and mechanic splendour. I felt the lyric initiative of electricity run across the armour plate of the quadruple towers, descent through the amorce tubes to the magazines, thence to gather chains and projectiles in all directions. Aim in altitudic flame, automatic recoil, very personal impetus of the projectile, crash, smell of lead eyes, poisonous gases, rain, ammonia, etc., etc.

Here is a new futurist drama full of unforeseen events and of geometric splendour which to us is a hundred thousand times more interesting than human psychology, with its limited combinations (ambition, love, jealousy, repugnance, yearning, friendship, betrayal, and its three or four habitual gimmicks).

The great human multitudes, with their sea of faces and arms, can sometimes give us a feeble emotion. We prefer to them the great multitude of engines, propellers, cogwheels, levers, and pistons.

Nothing is so essential than a great central power station, that can, on the hydraulic pressure of chains of mountains and the electric force of a vast ocean, radiate its marble distributing shafts, belting with meters, levers and shining commutators.

The dawn, the ships are our only poetic models.

We have a few procurators, and these are the grimaces, the tight-rope walkers, and the clowns, who realize wonderfully every evening in the lightning and the knowledge of their muscles and their cadence that annihilating perfection of precise cops, of a mathematic order and of geometric splendour which we wish to attain in poetry by means of words at liberty.

1. First of all destroy, systematically, the literary ego in order that it may spread itself in universal vibration, and go as far as to express the infinity small and the interminable agitation of molecules—the poetry of cosmic forces that sustains the poetry of man, of the human element.

The ancient proportions (romantic, sentimental and classical) of the narrative are naturally suppressed, according to which the lament and the pain of a wounded man in battle had a very exaggerated significance as compared with the instruments of destruction, strategic positions, and atmospheric conditions.

In my poem, "Zang-Tumb-Tuum," I dealt in a few words at liberty with the shooting of a Bulgarian trooper,

transform themselves into AUTOCALIBRATIONS (by means of orthography and typography free and expressive, the syntactic tables of lyrical values and the outlined analog).

As soon as this need for greater expression will be reached, words at liberty must return to their natural form.

7. FREE AND EXPRESSIVE TYPOGRAPHY AND ORTHOGRAPHY MUST ALSO EXPRESS FACIAL MIMICRY AND THE GESTICULATIONS OF THE SABOTEUR.

Thus words at liberty unite (by completely rendering it) that part of communicative exuberance and epidemic geniality which is one of the characteristics of Southern and Eastern races.

The energy of accent, voice, and mimicry, which, until now has receded by tones having the power of moving their audience, and by brilliant features, finds its normal expression in variety and in the natural lack of proportion between typographical types which reproduce the grimaces of the face and the sculptural (shocking power) of gestures.

Thus words at liberty become the lyrical continuation and transcription of our animal magnificence.

while I devoted several pages to a discussion between two Turkish generals about the firing distance and the time of loss perfect action of the adversary's cannon. I had noted several times, whilst spending some afternoon in the battery De Soud at Sid-Maurin, in October, 1911, how the geometric and mechanical splendour of a furious aggressive fight, inflamed by the sun and by the quick firing, rendered the spectacle of human death mingled or 6 or nearly negligible.

2. I have proved more than once how the substantive, spoiled by the many contacts or by the weight of over its absolute value and its expressive force when it is divided and separated from them. Among the two related substantives, I distinguish the Epithetive Substantive and the Descriptive Substantive—Horse (as an object of substantivity). This distinction has nothing shadow about it. It is the result of mobile and practically intangible situations. Having recourse, therefore, to elastic and therefore comprehensive analogies, I will say that the substantive is sometimes like to a heavy wagon, sometimes it is touched but, sometimes to a hand that sets the inductive tone of the verb in motion.

3. Except in the extra special necessity for contrasts or changes of rhythm, the different moods and tenses of the verb must be abolished in words at liberty, because they turn the verb into a hindersome distance adapted only to a rough country road, but that cannot run fast.

The relative tense of the verb, on the contrary, to limit the value and the rapidity of a train when the verb is an analogue of a Colosse morphology.

4. As I said (manifesto) on various occasions, words at liberty (by means of one or two adjectives words of liberty behind a perpendicular line (as a boy), story or the tone (of colour, sound, smell or taste) that governs it.

The adjective—epithetive or descriptive—can not be replaced by a substantive. From here it is a question of intuitive connections difficult to demonstrate. I believe firmly, however, that isolating, for instance, the substantive (entity) of placing it as a key) in describing a movement, one will obtain a few lines that are mind and statically closed in a clear profile. Whilst if I place the adjective force in brackets in the same way, I make it an *adjective-epithetive* or *force-epithetive*, which will impregnate all the description of the movement without affecting that dynamism of the words at liberty.

5. Notwithstanding the most able deformations the syntactic sentence always contained an indistinct and literary and rights of composition. Absolutely none.

By words at liberty this morphological perspective is destroyed and also naturally arrives at a multi-form emotional perspective.

6. By means of words at liberty, we sometimes form following, which we read, many currents of sensibility that cross each other or develop themselves parallelly. These syntactic tables of lyrical values must not be as end but a means to suggest the expressive face of the lyrical.

It is therefore necessary to avoid every prostration both personal and decorative, one finding pleasure in more or less amusing parades of intertwining lines, too in curious disproportions of typographical types.

Everything that in words at liberty does not relate to express, by means of this very new mechanic and geometrical splendour, the lyric and systematic futurist sensibility must be rigorously banished. Words at liberty in this sustained effort to express with the greatest force possible and the greatest depth, naturally

* Page "Poetry and Drama" Vol. I, No. 2.

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Числ. вып. 8 января 1914 г. № 10. Москва. Печать. Изд. во- ГЛАВНОЕ