

**The relationship of ultraism &  
vorticism with futurist practice  
& theory.**

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### *Introduction:*

The years immediately preceding & following the First World War could be called the Manifesto Years. It was a period when the artist sought to confront an overpoweringly new industrial, social & economic reality; a period when he tried to deal within his own life with the new discoveries of psychology & with all the immensity & violence of these social & political changes. Inevitably he sought a formal metaphor for the expression of his art, &, irrespective of whether it was verbal or pictorial, it had to be new, brand new, so that it could appear consonant with his day & consequently charge his work with the same vital dynamism that he felt actively changing the course of his daily life. This fervour for the new appears, in retrospect, only too often as a shot gun marriage, a superposition of new concepts & new forces on old material, or simply an overhasty adaptation of old forms. The emperor is, indeed, frequently awkward in his new clothes. Artistic form couldn't assimilate these social, psychological, & political changes that quickly, & the struggle to find a new form for their expression is especially evident in Literature. Language is a heavy instrument to change, & although the poet was able to revitalise it, by exploiting the new techniques of Freudian play & association, it proved a much more difficult task to give it formal substance.

Yet the fact remains that it is the key movements of

these years — Futurism, Expressionism, & Cubism — that clearly form the basis for what we call Modern Art. I intend in this article to examine the relationship between the most heady & violent of these three key movements, Futurism, & two minor 'isms', Ultraism & Vorticism. These two movements appear in Spain & England, countries that seemed to be situated on the periphery of the experimental explosion that characterised Modern Art. They are the minor reverberations within two countries that watched the show from the sidelines with expressions that were a mixture of jealousy & aloofness. Like Futurism both movements are short-lived, volatile, & polemical. They are, likewise, self-glorifying & exaggerated, both busily modern & willfully eclectic so that influences upon them cannot simply be put down to Futurism. However their generally aggressive & bombastic tone shows a clear overall indebtedness that calls for a closer examination.

*Futurism: its programme, its style, & its techniques.*

*Background:*

Futurism explodes at a time of national crisis & passion, at a time when Italy was emerging as a single nation instead of a series of nation states. The Futurists sought to galvanise this emerging sense of unity into an ambitious programme to make Italy a political & cultural force to be reckoned with in the modern world. To achieve this they had first to free Italy from its past by creating a new aesthetic appropriate for the expression of the mental, aesthetical, & physical sensations of modern life. They sought, in fact, to shock Italians into the 20th century & to make them create an up-to-date Italy in character with it. They pursued these ends by all possible means, — by propaganda, by publicity stunts, & by extravagant & violent behaviour, & above all through the publication of manifestoes.

Futurism centres itself around the extraordinary figure of Marinetti & stretches, as a movement, from 1909 until 1915; dates which mark the publication of the Futurist Manifesto & the full chaos of World War. Critically the task of holding Marinetti still does him an injustice since he is a man of volatile excesses & the process of holding him up to the light leaves above all the stale reflection of a bad poet. But it is the man who prevails, exotic, excessive, & extrovert; a man of phenomenal energy, flashing teeth, & declamatory gestures, — surely one of the most extraordinary propagandists in the history of literature! The beginning of an illustrious if somewhat eccentric line that includes Lewis, Pound, Huidobro, Dali, & Ginsberg. Futurism, although initially a literary movement, reaches out from art to life, & as such is a clear precursor of Dada & Surrealism.

#### *Its Programme:*

Marinetti publishes the Futurist Manifesto in 1909. Its essential impressions are of destruction & violence. Its themes are provocative, deliberately excessive in their modernism, blatant with their prejudices & their aggression. It advocates a poetry of courage & stresses the beauty of speed & strife. It glorifies war & militarism. It is essentially a hymn for the present, a song of crowds in excitement. It believes in youth & in violence, equating them with speed as a means of action & as a cleansing agent in the stagnation of Italian culture. The manifesto is characterised by the brashness & belligerence of its language:

We shall sing the love of danger, the habit of energy & boldness.

The essential elements of our poetry shall be courage, daring, & rebellion.

Literature has hitherto glorified thoughtful immo-

bility, ecstasy & sleep; we shall extol aggressive movement, feverish insomnia, the double quick-step, the somersault, the box on the ear, the fisticuff. We declare that the world's splendour has been enriched by a new beauty: the beauty of speed. A racing motor-car ... is more beautiful than the Victory of Samothrace ...

There is no more beauty except in strife. No masterpiece without aggressiveness. Poetry must be a violent onslaught upon the unknown forces, to command them to bow before man. We stand upon the extreme promontory of the centuries! ... Why should we look behind us, when we have to break in the mysterious portals of the Impossible! Time & space died yesterday, Already we live in the absolute, since we have already created speed, eternal & ever-present. We wish to glorify War — the only health giver of the world — militarism, patriotism, the destructive arm of the Anarchist, the beautiful ideas that kill, the contempt for women (1).

It's heady writing & soon got the reactions it sought so that the progress of the Futurists in Italy & across Europe was accompanied by a series of brawls, spontaneous or otherwise, & by a complete circus of ludicrous but extraordinarily well publicized behaviour.

The manifesto has three major sections, each symbolic of the artist's possible progress within the creative climate then reigning in Italy:

i) the pseudo scientific, D'Annunzio dominated present, from which the artist escapes at dawn in an automobile.

ii) the immediate future, officially opened with the Futurist programme.

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(1) Marinetti: «The Futurist Manifesto», 1909, published in *Le Figaro*, 20 th. Feb., 1909, quoted by Rye. «Futurism», pp. 7-9, *Studio Vista*, 1972.

iii) the more distant future when a new generation of artists will act out the same violent process of emancipation.

The first of these now appears as a heavily romantic gesture, scantily clad in modern symbolism of noise & speed. In the third Marinetti appears to be advocating the principle of permanent revolution. Yet many of these ideas now sound prophetic in their wider implications although, at the time, they were perhaps little more than a part of Marinetti's rhetoric of hyperbole. However, clearly in evidence amidst all this agitation & beating on the drums are Marinetti's major concerns:

i) To seek inspiration in the noise & bustle of contemporary life.

ii) To reject the weight of the past, its traditions & its institutions.

iii) To goad & antagonise the bourgeois, to upset his way of living & his conceptions about art.

The precise newness of such ideas are perhaps less than the tone of the language suggests since it is little more than a popular & bombastic rephrasing of Baudelaire's call for the artist to engage in "l'heroisme de la vie moderne". Marinetti's call for dynamism carries with it echoes of a european atmosphere where Bergson was a major force, especially his principle that intuition was the prime power behind the creative process. Bergson tells the artist to abandon a life of a passive contemplation & Marinetti specifies the nature of this new life in an image of speed & lethal power: at the steering wheel of a racing car.

The manifesto is permeated with this sense of vitality. It gives many examples of the various kinds of new dynamic movement from the car to the aeroplane, & speed appears as the only absolute universal. Marinetti approves of any vital human activity but specifically glorifies any form of violent bodily or intellectual activity. The fierce language, the deliberate exaggerations, the

sharp moves from image to image, & the insults are all part of his deliberate attempt to infuriate the reader into a reaction. Movement & change are equated with reality & life, & consequently for Marinetti they become the essence of the new art.

*Its style:*

Thus the Futurists found themselves with a powerful manifesto but without the technical or creative means of expressing it. Marinetti saw himself as "a volcano of fiery words" but the pyrotechnics of the manifestoes dimmed to a facile, although grandiose, rhetoric as far as his own poems were concerned:

dieu véhément d'une race d'acier  
automobile ivre d'espace

... ..

je lâche enfin tes brides métalliques et tu t'élançais  
avec ivresse dans l'Infini libérateur (2).

The poem here remains saturated with the very romanticism that he was supposedly reacting against, & the rhetoric is far from inflammable. We can see him using the new incentive of modern technology to help him abandon the decadent luxuriance of his earlier imagery but the trappings are still heavily adjectival. In 1908 Marinetti changed the title from *L'Automobile* to *Mon Pégase* but the gesture was more one of a change in his own thinking than indicative of anything else. It recounts the triumph of a new pegasus, a cross between an automobile & an aeroplane, whose force & speed conquer space & time, & thus enable Marinetti to escape from the evidently Baudelarian landscape. The poem's real significance lies

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(2) Marinetti: *Non Pégase*, quoted by Martin. *Futurist Art*. Clarendon, 1968, p. 34.



in the fact it already contains the incipient elements of Futurism, — an intoxication with speed & space, a veneration for the symbol of the motor car, & a claustrophobic sense of the horror of confinement.

However, despite their capacity to define the elements of the new art, they were badly in need of techniques to express them. They turned consequently to the modern European movements, & especially to Cubism. Marinetti found in the Cubist aesthetic the defined reaction to romanticism & symbolism that he was seeking to introduce into his own work. But irrespective of the fury of their declarations & their active public espousal of the new, the Futurists never achieved the same technical advances as the Cubists. Indeed, it remains a major criticism of their work that formally their theories often appear to be little more than mere stylisation on top of a basically traditional structure. For all their invective Futurist posturing still carries much of the literary tradition of Romantic Dandyism. This can be seen, stylistically, in their enthusiasm for exaggeration, &, politically, in their acceptance of Mussolini's fascism & his youth cult. They found in Mussolini their own, massive capacity for hyperbole & they supported him actively even to the extent of becoming Interventionists & campaigning for Italy's entry into the World War. They believed that amidst this prospect of destruction & slaughter they could discern a new purifying element.

Marinetti saw poet & politician as having similar roles as agitators for revolutionary change. He advocates taking to the streets, launching assaults from theatres, & even introducing fistcuffs into the artistic battle. In fact, Marinetti is an important precursor to the idea of mixed media performances & as such the theatre was obviously more suited to his intentions than the poem. He wanted a theatre of shock where he could attack the classic bourgeois conception of art by direct provocation, for example by playing a Beethoven symphony backwards or

by reducing the whole of Shakespeare to one act. These performances amounted to "happenings" & they were fully orchestrated by Marinetti who gave away free seats to notoriously vulgar or irritable local celebrities & immediately ensured a full audience participation.

Marinetti's ideals of speed, violence, & novelty remain at root gestures on the social surface & when he took these ideals into the realm of poetics & tried to find techniques for their expression he invariably failed to give them the necessary strength & definition of form. Cubism proved, in fact, to be too much of a revolutionary jump for the Futurists. The Cubists had found a revolutionary manner of representing objects in space that did away with the problems of time &, theoretically, this appealed to the Futurists. Yet in practice they posited an ideal that was classically static & dangerously close to an absolute that could only be discerned by the intellect. Paradoxically they lacked the daring of the Cubists who, with true revolutionary simplicity, had revealed the truth of the ordinary object. The Futurists simply couldn't match this. They were too much a part & product of their society & they were seriously mistaken in their sociological analysis when they argued that the commonplace object was already over-coloured by conventional attitudes, & consequently would overimpose its acquired meanings on their expression of it. Thus instead of freeing the object from its social associations they merely submitted to them.

### *Its techniques:*

In 1912, however, Marinetti produced the Technical Manifesto of Futurist Literature, incorporating into it his idealised version of destruction as purifier. He talks here of destroying syntax & of abolishing the adjective so that the noun should preserve its essential colour & naked purity. He argued that adjectives indicate a shade of

The artist makes, thus, a mystical attempt to overcome his physical limits & to identify himself with the cosmos. He surrenders his individuality to a new mechanical kingdom. It is hardly surprising, herefore, that Marinetti was attracted to the nietschian ideal of immortal superman meaning & thus imply a pause in the movement in the force of the idea. He also calls for the abolition of the adverb which, he believes, creates an annoying unity of tone. This principle of abolition was extended to punctuation, viewed as a reinforcement of the old relationships & consequently one that could only produce a static & over-confident form In the new order it was to be replaced by mathematical & musical signs which could both accentuate the movement of the poem & indicate its direction. The verb was to be used in the infinitive:

to give the sense of the continuity of life & of the elasticity of the intuition which perceives it" (3).

These devices were all part of Marinetti's intention to emphasise the dynamism of the new society & led him to his central principle of the supression of the "I". In 1912 this could hardly have been called an original idea, although the Futurists did extend its application in their replacement of the "I" by a lyrical obsession for matter, reaching a state that allowed the poet to submerge himself within it. This leads Marinetti to a kind of cosmic & mystic terminology, borrowed possibly from Whitman or Leger. He sees matter in the following terms:

(it) is neither sad nor merry... (therefore) it is not a case of rendering the drama of humanised matter ... (rather let us) divine its forces of compression & dilation ... its torrents of massed molecules & its eddies of electrons ... we wish in Literature to express

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(3) Marinetti: *Technical Manifesto of Futurist Literature*. Martin, op. cit., p. 129.



the life of the motor, the new wild animal whose general instincts we shall comprehend when we have got to know the instincts of the diverse forces which compose it (4)

as the archetype of the new age, an evolution that Marinetti sees in rather comic science fiction terms since his new superman would be fully mechanised even to the extent of having replaceable parts

Marinetti's Technical Manifesto was proto-dada in its proposal for maximum disorder in the arrangement of images & is, without any doubt, one of the major achievements of Futurism. The same aggressive & destructive, newness is found in Russolo's manifesto "The Art of Noises" (1913). This adds noise to Marinetti's velocity as the other uniquely expressive characteristic of the new age. Russolo advocates using all the potential of noise, both its ugliness & its brutality, to kill the suffocating solemnity of art & life. The spirit behind these manifestoes was fanned by the ebullient *Lacerba* magazine where artists experimented with the new poetic,—its highly visual typography, & its exhortations to dynamism & energy. (see ill Carlo Carra, "Free Word Composition", *Lacerba*, 1 July 1914).

In 1913 Marinetti elaborated his Technical Manifesto in a new version called, "L'Immaginazione senza fili e le parole in libertà". This introduces even more radical & potentially more interesting innovations. He is looking for the Futurist expression of Futurist thought & he wants the poet to submerge himself within the flux of life. He wants to break the harmony of the page which he argues is isolated from the chaos in typography, he talks of four or five colours on the page & when necessary of 30 different types of print. He tries to equate emotional states

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(4) Marinetti: *Technical Manifesto*, quoted by Martin, op. cit. p. 130.

with their printed form, using cursive type for analogous & rapid feelings, black for violent onomatopoeia. The typographical innovations are of major importance & their impact has still not been fully appreciated or exploited. The use of colour can produce a lyrical intoxication that has only been used in a very limited way by modern poetry & similarly the radical transformation of the page by use of line lengths, letter casing, & word distribution offers potential that the poet is still relatively hesitant to tap. The Futurist themselves were unable to integrate these innovations into their poetry & they are best seen in their manifestoes.

Marinetti sought to give both poetical & spiritual meaning to the industrial society, & it was his ideas about vitality, energy, & change that were important rather than his work. Marinetti harnessed energy to the principle of change & his theories form part of a larger emotional drive for Italian supremacy. They are tinged with a hysteric obsession to stay ahead & depend for their existence on a climate of extremism (5). Change provides both the means of escaping from the dead literary forms of D'Annunzio & of entering into & identifying oneself with the great mechanical noisy modern world.

Marinetti sees simultaneity of impression as the strongest characteristic of modern life & all the devices in the Manifesto are attempts to find a style to convey this. He hopes that instinctive, rationally incomprehensible verbal constructions would achieve the condition of an abstract statement & thus become an expression of "pure emotion or pure thought". He talks of:

"free expressive orthography ... freely deforming,"  
remodelling the words by cutting or lengthening...

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(5) This explains to a large extent Marinetti's enthusiasm for Mussolini. Italy between 1903-14 had been experiencing a period of prosperity, under the premiership of Giolitti, & extremists on all sides had been tamed. This was clearly a climate that was counter to both the influence & the impact of Futurism.



enlarging or diminishing the number of vowels or consonants (6).

These are all attempts at root to change the meaning of the word, to make it an abstract free from the associations of its past & from its general social function. He wants "parole in libertà",—free word compositions where the words explode with a newly acquired dynamism that

(6) Marinetti: *Technical Manifesto*, quoted in Rye. *Futurism*. Studio Vista, 1972, p. 3.

typifies the new society. (ill. Marinetti Montagne "Vallate" Strade x Joffre. Free word composition broadsheet 1915). The poet is here instinctively caught up in the flux & dynamism of modern life, having surrendered his own ego to this same process of vital change. Futurist theory foreshadows in this technique the surrealist practice of automatism.

For Marinetti analogy is the essence of this new poetry, & the free word compositions act as attempts to facilitate instantaneous communication, as in itself a true analogy to the new telegraphic age. How does this theory of analogy function? It's basically a mimetic principle, a linguistic parallel to the dynamism of energy. One substantive is followed directly by its:

"double to which its is bound by analogy; eg man-destroyer - escort, woman - gulf, mob - surf, piazza - funnel" (7).

& this represents for Marinetti:

the immense love which joins distant & seemingly hostile things (8).

Energy, & its literary counterpart analogy are thus synthesising forces in life. These systems or networks of analogy are polychrome, polyphonic & polymorphous, & thus they become large enough & rich enough to reach out to & contain the whole of matter.

For Marinetti the "immaginazione senza fili" is the appropriate technique for the age of speed, the mind functions in harmony with the new systems of communication & is consequently able to achieve a more direct poetic expression. Creative inspiration makes contact with the higher frequencies of a universal life.

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(7) Ibid., quoted Martin, ap. cit., p. 129.

(8) Ibid.



It is the application & interpretation of the techniques which are essentially new, since the techniques themselves show obvious signs of borrowing from Mallarme. Marinetti attacked the static & recherche nature of Mallarme's words, calling for them to explode with violence & break into movement but, nevertheless, their function in isolation is already clearly seen in Mallarme's work. It's also possible to detect the influence of Appolinaire who in Alcools had already suppressed punctuation.

This Manifesto was the high point of Marinetti's work — it is unparalleled in its lucid expression & full of highly original material, but for the most part the ideas remained unrealised in practice. He listed the conclusions at the beginning, followed them with the explanations, & then with the examples. It is written in the unadorned & telegraphic style he advocated for poetry. Its purpose was truly revolutionary, a formal accompaniment to an embodiment of social change:

formal revolution prepares for & assists a fundamental revolution ... (because) no one knows where inspiration ceases & will begin (9).

### *Conclusion:*

Futurism fell, a cruelly befitting irony, in the holocaust of war. Sant Elia was killed, Marinetti & Russolo severely wounded. Wyndam Lewis wrote of this:

The war has exhausted interest for the moment in booming & banging. I am not indulging in sensational prophecy of the disappearance of Marinetti. He is one of the most irrepressible figures of our time, he would take a great deal to discourage ...

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(9) Archivi Marinetti: *Letter to Pratella*. Milan, p. 238, quoted by Martin, op. cit.

If human being was ever quite happy in his element is was Marinetti imitating the guns at Adrianople (10).



Futurism never recovered its zest after the War yet its influence was tremendously important in awakening the

(10) Lewis: *Blast*. July, 1915, quoted by Rye. *Futurism*, op. cit., p. 153.

aesthetic possibilities of the new societies & to the aesthetic demands that these societies imposed on the artist. The influence of Futurism spread to France through Apollinaire's Anti-Tradition Manifesto & through Delaunay's Orphist Movement, to Germany through Expressionism, to Russia through Mayakovsky, & less violent forms to England through Vorticism & to Spain through Ultraism.

Let me now examine the impact of Futurism on these two movements.

### *Vorticism.*

#### *Background:*

In England the decade of the First World War coincided with a period of important creative experiment but it was not the primary cause of them. Indeed the essential innovators didn't even participate in it; Eliot was an American citizen who lived in Britain; Joyce an Irishman teaching in Trieste; Pound, the moving force behind the two key poetic movements of Imagism & Vorticism, another American. These experimenters were in revolt against the complacencies of Victorian Liberalism, although at the same time they were obviously symptomatic of the unrest of the War years. The Great War unsettled society in many ways & among its more positive consequences were a series of liberating effects that included the emancipation of women & a temporary merging of the social classes. But, above all, the First World War shattered England's national self-confidence & produced an atmosphere of doubt & uncertainty, in which relationships both social & literary had to be reexamined & redefined. Vorticism is part of this climate of a new aesthetic & as such it was obviously open to the influences of the major European movements.

### *Origins of Vorticism:*

The origins of the Vorticist group underline their proximity to Futurist aims. Most of the young sculptors belonging to the group were known as cubo-futurists or futurists & indeed when they were hung in the Cubist Room at the Brighton Exhibition of the London group in 1914 Lewis himself observed that Futurist Room would have been a more appropriate title. Blast was the official organ of this new group & its typography, violence of line, sharpness of impression, & its depiction of modern industrial energy & destructive capacity are all clearly drawn from the Futurist example. (see illustration: cover-piece for Blast 1915 by Wyndam Lewis). In fact this journal was originally conceived to publish the work of revolutionary futurist artists. The stage looked set, then, for an English counterpart to the Italian movement, & their initial objective of finding a common platform for the arts was already clearly a part of the Futurist programme. Davie's description shows just how serious an attempt this was:

“to help an artist in one medium by inciting him to find analogies with what his colleagues were doing in others” (11).

This appears as something like a limited & tentative aesthetic application of Marinetti's theory of analogy. Pound goes as far as defining his own poetry within these terms:

“a sort of poetry where painting or sculpture seems as is were just coming into speech” (12).

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(11) Davie: *Pound: Poet à Sculptor*. Routledge & Kegan Paul. 1965, p. 54.

(12) Pound: *Gaudier Brzeska Memoir*. Marvell, 1960, p. 90.

### *Parallels between Vorticist & Futurist style:*

The relationship between Vorticism & Futurism is a complex one, & there are all the signs of a love-hate relationship that would suggest some form of parenthood. It is, at root, a literary movement defining itself against the contemporary artistic climate. It revolves around the central figures of Pound & Wyndam Lewis, both aggressive exhibitionist, & both believers to some extent in National Socialism or more specifically in the idea of a super-man. Vorticism's tone is strident, attacking, & dynamic; its weapon, the manifesto; its behaviour, publicity conscious; its principles, intensity & movement. Enough evidence, surely, to make a comparison worthwhile!

In 1914 Pound & Lewis fuse their energies together to produce the movement's journal, *Blast*. Its style is essentially futurist, it sets out to antagonise or to convince by provocative, exclamatory, & extravagant criticism. Its aggressive nature & eye-catching typography further underline this indebtedness, & its nickname, "the puce monster", seems particularly appropriate. Like Futurism it is a movement which defines itself "against", in the case of Vorticism the immediate enemy was Imagism. Pound had helped to found the Imagist movement but his poetic needs outgrew its static delicate limitations & besides his ebullient personality inevitably clashed with that of Amy Lowell. Both movements were short lived & petered out with the death of Hulme at the front in 1915. In retrospect the reasons for the split seem overwhelming & inevitable. Pound's poetic extravagance simply couldn't be contained within the limited moderate programme of the Imagists & similarly his voice couldn't fit into the essentially minaturist poems that were typical of it. Pound was suited to a swashbuckling style & his friendship with Lewis only further encouraged this. Pound & Lewis were both drawn to the energy & zest of the European avant-garde & like them were specifically interested in working

# VORTEX.

## POUND.

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The vortex is the point of maximum energy,

It represents, in mechanics, the greatest efficiency.

We use the words "greatest efficiency" in the precise sense—as they would be used in a text book of MECHANICS.

You may think of man as that toward which perception moves. You may think of him as the TOY of circumstance, as the plastic substance RECEIVING impressions.

OR you may think of him as DIRECTING a certain fluid force against circumstance, as CONCEIVING instead of merely observing and reflecting.

### THE PRIMARY PIGMENT.

The vorticalist relies on this alone; on the primary pigment of his art, nothing else.

Every conception, every emotion presents itself to the vivid consciousness in some primary form.

It is the picture that means a hundred poems, the music that means a hundred pictures, the most highly energized statement, the statement that has not yet SPENT itself its expression, but which is the most capable of expressing.

### THE TURBINE.

All experience rushes into this vortex. All the energized past, all the past that is living and worthy to live. All MOMENTUM, which is the past bearing upon us, RACE, RACE-MEMORY, instinct charging the PLACID, NON-ENERGIZED FUTURE.

The DESIGN of the future in the grip of the human vortex. All the past that is vital, all the past that is capable of living into the future, is pregnant in the vortex, NOW.

Hedonism is the vacant place of a vortex, without force, deprived of past and of future, the vertex of a still spool or cone.

Futurism is the disgorging spray of a vortex with no drive behind it, DISPERSAL.

towards a common programme for the integration of the arts. Vorticism appears thus as a declamatory & dynamic movement, indebted in this behaviour, tone, & style if not in many specific details within its programme to the Futurist example.

*Parallels between the Vorticist & Futurist Manifestoes:*

The three essential Vorticist manifestoes are all carried in *Blast*, Pound's *Vortex* & Brzeska's *Vortex* in the first issue of *Blast* in 1914, & Brzeska's "Vortex from the Trenches" in the second issue in September. Pound's language is more constrained than the Futurist broadsides, more concerned with defining a loose aesthetic programme but his emphasis of the principle of energy, his use of scientific terminology—the *Vortex* as a radiant node or cluster,— & his dismissal of the poetry of the immediate past are all clear enough indications of the presence of its influence. The Manifesto puts to use the Futurist suggestions concerning line lengths, the use of varying prints, & an active & forceful vocabulary, yet at the same time it is specifically concerned with distinguishing itself from the surface chaos of Futurist doctrine:

Futurism is the disgorging spray of a vortex with no drive behind its spray. (i. see illustration. Pound. *Vortex*).

Vorticism seeks the design behind this dispersal & this is a crucial distinction.

Brzeska's two manifestoes are even closer in tone to the Futurist productions. They have the same interest in

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(13) Ezra Pound: «Vortex». From *Blast* no I. 20 June 1914.

intensity of experience & lay the same emphasis on the sensational nature of the present:

PLASTIC SOUL IS THE INTENSITY OF LIFE BURST-  
INC THE PLANE (14). They embrace energy, destructive  
form, & the individual as a dynamic agent of change:

Will & consciousness are our  
VORTEX (15)

In his second manifesto the tone is even more markedly futurist in its apparent willingness to glorify war, although not simply in the sense of a tabula rasa but because:

THIS WAR IS A GREAT REMEDY (16)

one which kills arrogance & pride in the individual. Where the Futurists had seen war as symbolical of complete change, The Vorticists find an affirmation, a proof that even in the midst of total destruction:

LIFE IS THE SAME STRENGTH (17)

The phoenix, then that the Vorticists see is a reaffirmation of life & not the Futurist beginning of the "new life". Nevertheless, behind both movements' manifestoes lie similar philosophies, since Pound, Lewis, & Marinetti were all profoundly influenced by the thinking of Nietzsche & Bergson.

*Parallels between Vorticist & Futurist poem:*

The Vorticist poem shows the same concern for energy, form, vitality & movement as the futurist poem but the Vorticists have different ends in view. They don't simply

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(14) From: *Gaudier Brzeska Vortex*. Pound. Brzeska Memoir. Marvell, 1960, p. 21.

(15) *Ibid.*, p. 24.

(16) *Ibid.*, p. 27.

(17) *Ibid.*, p. 27.



want immersion in the flux but seek to discover the common forma of life, "the design". The groups of images set up a rhythm as they do in Futurism but for the Vorticists they are part of a process of exploration. They are not manifestations of the present but realisations of this overall "design", the images for the Vorticist are older, more organic in nature, & they aim to rediscover the life of their form.

Pound in his quest for an appropriate image turns as do the Futurists, to the other arts. He finds in Brzeska a man already making an attempt at synthesis in the arts, although in futurist terms a limited one, since the Vorticist programme strictly observes the separate demands & nature of each medium. For the Vorticists the function of analogy is to find key ideas that could be developed with common intensity in each medium. Pound makes use of the sculptural technique of "planes in relation" that is such a common feature of Brzeska's work. That it to say he uses the image as a sculptural plane to create tension by its relation to the preceding one. This can be seen both in the Cantos & in the short haiku poems such as *Fan-Piece of her Imperial Lord*:

O fan of white silk,  
clear as frost on the grass-blade,  
You are also laid aside (18).

The images are hard & clear (Pound frequently referred to them as "cuts") & the whole line acts as a sculptural plane, both creating & maintaining a tension against the preceding one. Language acts as a matter which resists & the images cut into each other, their meaning finally

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(18) Pound: *Selected Poems*. Faber, 1954, p. 113.

This poem as also been translated into spanish in *Trece de Nieve*, Madrid, Otoño, 1972:

Oh abanico de seda blanca/claro como escarba en la hoja de  
hierba/a ti también te han dejado a un lado.

becomes clear in a completed whole. The fan here belongs to a lady & it is her than simply the fan who has been laid aside. The image shows that her beauty has the same ephemereal transience as dew on a grass blade. Pound uses this exploration, it helps him achieve the transformation from an outward form to something inward & subjective. Pound uses the planes first to register the outward & then through confrontation, makes this rapid inward penetration. This concept of subjective appreciation & would have been completely alien to the objectives of the Futurists but it remains, nevertheless, an application of their principle of dynamism.

Pound's method of relating his images also shows some similarity to the Futurist principle of analogy. Pound doesn't deal in the almost automatic chain process of the futurist poem, "man-destroyer-escort" etc. but he does share their concern for hardness & speed of impression even if this doesn't take on the telegraphic proportions of the futurist poem. The vorticist poem does move towards a whole & is not simply a continuous sequence of impressions & sensations. With Pound it is the skillful arrangement of these images in planes that finally reveals meaning. We can see this in what is, perhaps, the most successful of all Vorticist poems. *the Game of Chess*:

Red knights, brown bishops, bright queens,  
Striking the board, falling in strong l's of colour.  
Reaching & striking in angles,  
    holding lines in one colour.

.....  
"Y" pawns, cleaving & embanking!  
Whirl! Centripetal! Mate! King down in the vortex,  
Clash, leaping of bands, straight strips of hard colour,  
Blocked lights working in. Escapes. Renewal of  
    contest (19).

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(19) Pound. *Selected Poems*. Faber & Faber. 1954, p. 122.

The overall design in the game of chess acts as a metaphor for the Unchangeable Ideal, a concept totally alien to Futurist theory. However, the techniques used to convey this would suggest a substantial debt to futurist experiments. The poem is dominated by tension, dynamic movement, verbal force, & exclamative excess. Each line acts as a plane presenting game from a different position in time or space. The poem deals with the game's potential & the coherence is in a sense that of the rules. It is conveyed with immediacy & vitality, carried along by its various rhythms, the active verbs, the breaking & reforming of the moves of the pieces, the play of colour. But the poem is more than a futurist representation of the process of action, it is one expression or one rediscovery of a permanent form since the contest finishes only to be renewed.

*The underlying difficulties between the two movements:*

Yet although there are strong similarities in the tone of the manifestoes, the application of similar principles is radically opposed & shows signs of the deep aesthetic differences. These differences are, perhaps, polemically exaggerated by the Vorticists who seek to eradicate any suggestion of a father movement. The argument takes on circus proportions, a mud slinging publicity stunt that exaggerates what divided the two movements & failed to acknowledge what united them. One of the reasons for this was the personal antipathy of Lewis for Marinetti whose rowdy appearances in London no doubt, appeared to Lewis to be hogging the limelight — the culmination of one of these visits shows Marinetti's capacity for the theatrical; a challenge to Francis McCullagh to a duel for accusing the Italians of piracy. Lewis's resentment to these tactics is frequently vented in the pages of Blast

but these vituperative attacks also reveal more substantial differences:

Automobilism (Marinettism) bores us, we don't want to go about making a hullo-bullo about motor cars ... The futurist is a sensational & sentimental mixture of the aesthete of 1890 & the realist of 1870. Impressionism, Futurism, which is only an accelerated sort of Impressionism deny the Vortex, they are corpses of vortices ..... Marinetti is a corpse (20).

It is this impressionistic surface found in futurist painting & writing, their incapacity to control the Dynamism, according to Lewis's view, that provides the key point of divergence. Yet the fact remains that dynamism *was* a central futurist principle & the Vorticists were able to use their example & exploit it within their own terms. The Futurist idea of the whirlpool action was the flux of the present, a continuously moving surface, & this they incorporated into their art just in the same way as Russolo was able to make a myth of spontaneity from all the abstract sounds of daily life. The Vorticist concern remains more classical in its obsession with motif & design. The Vorticists also extended the concept of dynamism, seeing in the whirlpool effect a kind of evolutionary process, one that contained the power of action while still maintaining a tenseness of cohering.

Similarly there are numerous other points of contact between the two movements that also carry modifications of a major or minor kind. All of these tend again to stress the point that Vorticism was an offshoot of Futurism rather than a counter-putsch as Lewis preferred to see it. Both groups show an interest in Bergsonian ideas of consciousness on all levels but the Vorticists, as Brzeska has

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(20) Lewis: *Blast* I, 1914, quoted by Sala. Wyndam Lewis. Special Issue *Agenda*, 1969, p. 156.

insist upon the allignment of the will with consciousness, & this I take to mean an insistence upon a controlling idea; a concept rejected by the Futurists. Sala suggests what may well be the main reason for the apparent incompatibility between the two movements, namely that Futurism was largely a way of living & feeling, while Vorticism sought to define itself as an aesthetic. This point does add weight to the Vorticist case that Futurism was essentially surface impressionism, a reaction rather than a serious construction. It could be said, however, that both movements are reflections of different social & political conditions, — the vorticist search to construct new values & the futurist attempt to destroy the old ones. The latter is essentially a romantic gesture & although the content, providing a new iconography of motor cars, machines, & aeroplanes, & a new series of appropriate technological techniques, they didn't really alter the substance of their expression. Vorticism, on the contrary wanted a new form of Classicism, a hard geometric art that would represent the new spirit. Here we can see the unmistakable influence of Hulme who called for:

«pure geometrical regularity (giving)... a certain pleasure to men troubled by the obscurity of outside appearance» (21).

Hulme's attraction was principally to Cubism & a possible explanation of his defection from the Vorticist camp was his distrust of their political motivations which, for him, contained all the dangers of the false mystique of Futurism. Such an attitude was exaggerated on Hulme's part but it does draw attention again to the extent to which the two movements were identified.

The heart of the difference lies in the harnessing of

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(21) Hulme: *Speculations: Modern Art*. Routledge & Kegan Paul: 1965, p. 86.

similar energies & rhetoric to different ends. The Futurist programme aimed politically at defining the new man, their art was a manifestation of a new society where man would love danger, struggle, & war. It was the declaration of a society that would scorn its past. The Vorticists revelled in the same rhetorical hyperbole but shared none of the scorn for the past. Indeed, Pound saw it as the storehouse of eternal forma that lie behind life.

The Futurists created their own mystique of speed, a metaphor for and a physical manifestation of their desire to enter the flux, to become the present. Chaos was synonymous with the immediacy of living. The Vorticists, on the other hand moved towards a controlled ideal, a search for the Vortex, the static centre of dynamism itself. The Futurists were interested in the impressions which made up the surface of their daily life, their poems and paintings reflect an intense simultaneity, the Vorticists wanted the radiant node or cluster through which ideas surged. Their search was for the dynamic structure, a concept that the Futurists would have dismissed as mythical. The Vorticists don't wish to submit to the force of energy but wanted to organise it and charge it with form. It is precisely the same thing with the system of analogies used by the two movements, the Futurists use it as a means of uniting with and becoming part of life's surface and of the continuously changing nature of the present whereas the Vorticists gear their system of analogies to the aim of discovering common design. The Vorticist reconstructs the present into its eternal forms whereas the Futurist idea is to merge within it, a mystical surrender to the supreme act of being. This lyrical obsession for life is not nearly as present as present in the intellectually controlled objectives of the Vorticists.

Clearly both of these positions, emotional or aesthetical, were general enough to favour an interrelationship of the arts in a common manifestation of spirit or a common exploration of forms. It was the Futurists who moved

furthest in this direction & indeed their experiments are only now being fully tapped through Mixed Media Theatre or through Sound & Concrete Poetry. Marinetti's manifesto uses common terms:

Lyricism is the very rare faculty of getting drunk with life & making it drunk with ourselves (22)

while the Vorticists maintained an analytical & intellectual distance from such heady excesses:

The key word of Vorticist art was objectivity (23). The Vorticist is not the slave of commotion but its master (24).

Pound stresses that distance allows the artist to filter experience, while Lewis, with a sharp jab at the Futurist camp, calls for a maintaining of control & not surrendering to romantic inclinations. Paradoxically the vorticist use of energy is perhaps sharper since it is more compact, more self-conscious of form. Brzeska's drawings & sculptures, Lewis's painting & writing, Pound's poems all have an intensity & a massive drive of energy that seeks within the vortex the still point at the centre. It is here within the vortex that the artist finds the universal laws, & the organising system of forces, an essence which touches upon the absolute. The Vorticists thus see life as a continuous process of rediscovery of the essential forms while the Futurists felt that they were on the verge of a new life. They converted the surface of their daily life into a potentially explosive force, & lived close to an exciting but obviously dangerous faith. The Vorticists were much more suspicious of this flashing surface, as, indeed, one might

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(22) Marinetti. *Futurist Manifesto*. 1909.

(23) Pound: Quoted by Sala. *Agenda*. Wyndham Lewis. *Issue*. 1969-70, p. 159.

(24) Lewis: *Ibid*.

expect in the essentially restrained English. They refused the simultaneity of life's surface in preference for an analysis of the factors that constituted it:

Intrinsic beauty is in the interpreter & seer, not in the object or content.

We do not depend on the appearance of the world for our art.

The Vorticist relies on this alone: on the primary pigment of his art, nothing else. (25)

The primary pigment can be colour, sound, or image but the direction sought is the underlying design not the clamour of the moment of its surface. Futurism thus uses dynamism to provide a style of life, dominated by near carnival atmosphere of excitement & violence whereas the Vorticists examine dynamism as an almost intellectual phenomenon. The Futurist movement is part of a new political & economic climate where the machine was a totem, the Vorticists felt little of this potential for identification with their society, & it's a strange paradox that they should turn politically to Mussolini's National Socialism not because it represented the birth of a new society in the terms that the Futurists were postulating but because they felt it promised to restore Art to its previous significance in the society, to give it again the power of the Renaissance.

### *Conclusion:*

I would argue, therefore that an understanding of the role & influence of the Futurist movement is essential to any attempt to understand the importance of Vorticism, & that, although there are substantial differences, much of the basic spadework of vorticist theory was already

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(25) *Blast*: Ibid., p. 161.



outlined in Marinetti's manifestoes. Pound himself goes as far as to acknowledge this:

Marinetti & Futurism have given a great impetus to all European Literature. The movement to which Joyce, Eliot & myself have given birth in London would not have existed without Futurism (26).

Vorticism removed the experimental excesses in favour of elaborating a serious aesthetic, it was a safe attitude that produced with it some very important work but much of the ground opened up by futurist experimentation in typography, syntactical disruption, & mixed media was simply not tapped. Yet both movements were of vital importance in breaking up the staleness of their respective literary atmospheres.

### *Ultratism*

#### *Introduction:*

Vorticism & Futurism occurred at moments when the respective societies were undergoing the pressures of massive unifying forces where the poet could see himself animating & leading this explosive energy that contained visions of a new man & a new society. National Socialism for these poets offered to restore Art to its rightful place & their fervour for its political doctrines & for the ravages of War were closely connected with this belief in a new aesthetic order. Both movements lived within the dynamism of change, although they conceived in it different ways. Yet irrespective of these different attitudes both Futurism & Vorticism existed as cultural elements & as socially turbulent members of societies whose massive

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(26) Pound: Quoted by Rye. *Futurism*. Studio Vista. 1972, p. 149.

structures were also changing, — World War & Industrialisation in England, National Unity, War & Industrialisation in Italy.

These were radical distinctions from the conditions in Spain. Here the intellectual & the artist were essentially alienated from their surroundings. There were a series of particular circumstances which tended to separate it from the rest of Europe. It is especially significant, I feel, to note that Spain was not involved in the industrial revolution that was sweeping Europe & neither did it have a strongly defined bourgeoisie. In fact the major characteristics would appear to be political instability & the progressive decadency of the government as a controlling force within the country. The years before the 20s were scarred by industrial strife, strikes, bloodshed & bitterness. One could mention the strikes that paralysed Andalusia, the virtual famines of the South in 1905, the violence & unrest in Barcelona that culminated in the *Semana Tragica*, the fresh cycle of strikes in Andalusia & Levante between 1917-19, & the "Guerra de los Pistoleros" that turned Barcelona into a near battlefield between 1919-23.

Under such conditions it is hardly surprising that the artist turns, hell-bent, into literary disputes to avoid reality. The Spanish poet knew none of the social exhilaration of the futurist poet but on the contrary defined himself against his society or, perhaps quite simply ignored it, preferring to carry polemic onto a purely literary ground. The War to the Futurist was symbolical of the destructive force that would ensure change & war at least created the social headiness of unity. The Spanish poet shared nothing of this exhilarating sense of brotherhood. During the War Spain maintained a position of neutrality but had to face a growing internal crisis. The echoes & repercussions of the War were indeed bitter for the Spaniard — a lack of consumer goods & a consequent lowering of wages that in their turn inevitably produced a fresh series of strikes against working conditions.

*Ultraism: its style:*

Ultraism bursts & exhausts itself between 1919-1922. Like Vorticism & Futurism it is a crusading movement, defining itself against the dominant literary trends. Where Vorticism attacks the static nature of Imagist verse & Futurism rages against D'Annunzio, Ultraism denounces the "Ruben Dario sickness" & vilifies the heavy lyrical obsessions of Modernismo. Ultraism hopes to cure this by introducing the fresh currents of the European avant-garde. They offer a vital newness that can enliven a heavy & stagnant climate. Consequently Ultraism borrows enthusiastically from Cubism, Dadaism, & Futurism as the means of placing Spain squarely in the first division of the "new". Max Aub emphasises Dadaism as the major influence:

remedo español del dadaísmo que vivió sus momentos de florecimiento de 1917-20 y sobre cuya procedencia no se está todavía de acuerdo, se caracteriza ante todo por su tendencia al juego, y su oposición a todo lo anterior (27).

But Aub overemphasises the play element & mistakes the destructive violence of the Ultraists for Dadaist nihilism. Ramón Gómez de la Serna is, I think, much closer to the mark when he argues that Ultraism drew basically on the futurist example:

por más que no acabasen de quererlo, el futurismo dentro de ellos con sus tópicos nuevos, sus inenterrables imágenes, su odio al claro de la luna, su cantar los émbolos y su opinión de que un automóvil valía más que la victoria de Samotracia (26).

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(27) Aub: *La Poesía Española Contemporánea*. México, 1954, p. 129.

(28) Ramón de la Serna: *Diccionario Literario*. Montaner. Barcelona, 1959, p. 548.

The Ultraists found in the futurist propagandist devices their essential style for introducing the "new". Futurism stood for the modern, both in the content of its programme & in its style of action & the Ultraists became crusaders for it. They published their own declamatory manifestoes, held loud & riotous veladas, brought out or took over a series of polemical magazines, &, in short, did anything to "epater le bourgeois". Videla refers to them as:

"esta crepitante y disidente generación" (29).

They borrow the brashness & arrogance of the Futurist & with the same uncritical disdain sweep away the whole of the past, an almost psychotherapeutic gesture that gave full rein to both the violence of their criticism & ensured the violence of its reception. It is, surely, from the Futurists that they took this wholemeal rejection of the past as being inappropriate to the new vision. However the expression of such a vision in Spain was limited essentially to narrow literary limits & couldn't gain momentum & force from a larger social context. It is an attitude that is clearly drawn from Futurism but is drained of force & subsides into gesture. Videla says of it:

su desequilibrado enjuiciamiento del pasado, su carácter casi exclusivamente negativo, de tono oratorio y apasionado, el ensalzamiento de los propios productos literarios. Se distingue también por su amor a la poesía, amor que antepone a todas las demás cosas (30):

The vacuity of this gesture even reaches the point of making futurist style declarations that, in the first place,

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(29) Videla: *El Ultraismo*. Gredos. Madrid, 1966, p. 55.

(30) Videla: *Ob. cit.*, p. 70.

aren't genuinely felt because they are clearly unrealistic within the Spanish context:

Adelante siempre en arte y en política, aunque vayamos al abismo.

In Spain such a futurist explosion sounds as a damp squib & finally misfires against the authenticity & genuineness of Ultraist declarations. Indeed, this slogan rings hollow from a group characterised by:

"su cerrazón hacia el mundo contemporáneo no literario... y su exclusivo interés por sí mismo y su propia poesía" (31).

#### *The general influence of Futurism:*

Ultraism is, therefore, not a hermetic school with a specific direction but a heterogeneous borrowing of influences aimed at bringing Spanish verse up-to-date. Ultraism tries to fuse these influences into a programme so that it can act as a dynamic force; such terms of reference clearly suggest Futurism as the principal influence. Torre's summary of their programme shows how not only the general polemical approach & broad principles but also specific techniques of the Ultraists were taken directly from the futurist source:

Si la poesía ha sido hasta hoy desarrollo en adelante será síntesis. Fusión en uno de varios estados anímicos. Simultaneísmo. Velocidad imaginativa. La rima desaparece totalmente de la nueva lírica. Algunos poetas ultraístas, los mejores, utilizan el ritmo. Un ritmo unipersonal, vario, mudable, no sujeto a pau-

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(31) Lechner. *El Compromiso en la Poesía Española del siglo XX*. Leiden, 1968, p. 5.

ta... Igualmente, en muchas ocasiones, se suprimen las cadenas de enganches sintácticos y las fórmulas de equivalencia —“como”, “parecido a”, “semejante a”—. La imagen, por lo tanto, no es tal en puridad. El parecido es realidad. La imagen se identifica con el objeto, le anula, le hace suyo. Y nace la metáfora noviformal. En cuanto a los medios técnicos, a la grafía, el ultraísmo acepta la estructura común a otras escuelas: suprime la puntuación. Esta es inútil. Ata, mas no precisa. El sistema tipográfico de blancos y espacios, de alineaciones quebradas, le sustituye con ventaja. De este modo el poema prescinde de sus cualidades auditivas —sonoras, musicales, retóricas— y tiende a adquirir un valor visual, un relieve plástico, una arquitectura visible, que entre por los ojos (32).

Let's examine these points & their relation to Futurism a little more closely. The effort at synthesis was clearly indebted to the futurist idea of integrating man into the surge of the new society by embracing all its manifestations of energy & by living in the midst of its surface flux. Such a total identification proved impossible for the Ultraists & in any case the social conditions wouldn't have permitted it. However the Ultraists did accept the new urban life & tried to find a voice equivalent for it. Consequently they introduce into their poetry the images that typify it, drawn from all the haste & anxiety of life, its anonymous crowds, its machines & its pastimes. They seek the same surface mimesis as the futurists. But I would argue that there is no real profundity of conviction & that these new topics serve above all as ammunition in their battle against Modernismo. They are provocatively fresh at a time when poetry was dominated by slackness

(32) Guillermo de Torre. *Historia de las Literaturas de Vanguardia* Guadarrama, 1971, p. 215.

cypresses, sick muses, parks in the early morning, melancholy autumn moods, & other poetic formulae. Borges writes of this in *Nosotros*, referring to Darío as the personification of the enemy:

Ya sabemos que manejando palabras crepusculares, apuntaciones de colores y evocaciones versallescas o helénicas se logran determinados efectos, y es porfía desatinada e inútil seguir haciendo eternamente la prueba (33).

Like the Futurists, the Ultraists hoped to create amidst the destruction Torre sees Ultraism as:

“un movimiento simultáneamente derrocador y constructor” (34).

But although one might accept this as part of their intention, construction cannot, in fact, be rated as one of their achievements. They broke new ground & this was important but their attempts at synthesis, were of relatively small artistic importance & are, indeed, tame if one considers the work of their immediate predecessors.

This destructive quality & block dismissal of the past was thus a pre-condition for the work of synthesis. It owes a lot to both Dadaism & Futurism but they also had within Spain a true precursor to their iconoclastic intentions in the person of Ramón Gómez de la Serna. He was an eccentric, violent, excessive & prolific writer whose presence invigorated a wilting literary scene & served as a potent example for the young Ultraists. It is a Ramón Gómez de la Serna who first translates Marinetti's *Manifesto* & Cansinos-Assens, the father figure of the Ultraists,

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(33) Borges: *Nosotros*. Núm. 151. Buenos Aires, quoted by Torre, *ob. cit.*

(34) Torre: *Ob. cit.* p. 46.

would have drawn their attention to Gómez de la Serna's relationship with Marinetti & his transmission towards a futurist style:

"modos más libres y ligeros, imitados del danzante torbellino atómico" (35).

This article was published in *Cosmopolis* in 1919 & was no doubt known to all the Ultraists. Assens himself was a superb talker & would certainly have exploited the futurist principle of "torbellino atómico". Ramón puts this same principle virulently into practise in his "*Proclama Futurista a los Españoles*":

¡Voz, fuerza, volt, más que verbo! ¡Voz que debe unir sin pedir cuentas a todas las juventudes como esa hoguera que encienden los árabes dispersos para preparar las contiendas! Intersección, chispa, exhalación, texto como de marconigrama o de algo más sutil volante sobre los mares y sobre los montes (36).

Here we can see a call for action that attempts to integrate the futurist charge of energy into the techniques of literary change. Yet the exclamative force found little echo in its society & was unable to cohere with any sense of tension. Ramón's embracing of Futurism, his anti-academism & his calls for insurrection make him a radical influence on Ultraism. He gives them a home-grown example of the power of invective & provides them with what amounts to a formula for their verse with his own Greguerías, what he terms "humorismo + metáfora = greguería". In these he takes a penetrating look at an object & confers significance on what appears insignificant, an attempt he

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(35) Cansinos-Assens: «El arte nuevo». *Cosmopolis* I, núm. 2. Feb. 1919, p. 262.

(36) Ramón Gómez de la Serna: «Proclama Futurista». *Prometo* II, año III. núm. 20, 1910.



says to "fulminar la naturaleza con imágenes nuevas". This concentration upon the image & the tendency towards play & escapism were major characteristics of Ultraist poetry. Indeed many ultraist poems follow what appears to be a piled-up sequence of "greguerías" without any thematic links. Videla sums up this style as typical of the avant-garde:

"la profusión de imágenes y metáforas, los juegos de ingenio, el humorismo, el arte sin transcendencia" (37).

& clearly the influence of Surrealism is predominant but at the same time there is a suggestion of the cubist & futurist concern for simultaneity. It is also possible that the technique owes something to the futurist principle of analogy.

#### *Ultraist Manifestoes:*

The first Ultraist Manifesto appeared in the *Prensa de Madrid* in 1918:

Nuestra literatura debe renovarse, debe lograr su ultra, como hoy pretenden lograrlo nuestro pensamiento científico y político.

Nuestro lema será ultra, y en nuestro credo cabrán todas las tendencias sin distinción, con tal que expresan un anhelo nuevo (38).

The manifesto was signed by Torre, Fernando Iglesias, Rivas Panedas, & Pedro Garfias among others. It is comparatively tame & suffers from being limited to a purely

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(37) Videla: *Ob. cit.* p. 16.

(38) «Ultraista-Manifesto: Ultra». *Prensa de Madrid*. 1918, quoted Videla, *ob. cit.*

literary context. By 1919 this group had assumed a collective identity & was able to set about its task of making the modern known by spreading the writings of the european avant-garde in their journals. *Grecia*, for example, played an important role in introducing the writings of Jacob, Appolinaire, Marinetti, Picabia, Dermée Tzara, & Soupault into Spain. The Ultraists 'tried to fuse these various influences within their own work but for the most part their poetry remains threadbare, cluttered, forced & rhetorical, & this explains why the movement has essentially been ignored by Spanish criticism since Videla's study could hardly be called a definitive one although it has done invaluable work in collecting documentary evidence.

One would have thought that the manifesto could have been used by the Ultraists to greater effect but, in fact, they limited themselves to three relatively restrained declarations, & these lean too substantially & obviously on outside influences to produce any real explosion of "new energy" (39). The first of these manifestoes takes the form of an interview between Bóveda & Cansinos Assens. It was totally lacking in any theoretical content but concentrated rather on a discussion of the new literature. The second one was published in *Grecia* in 1919 & directed itself to attacking the plagiarism inherent in Modernismo but once again lacked any constructive elements of real substance:

Y nosotros estamos limpios de ese pecado y tenemos imágenes e ideas modernas para hacer florecer de entre sus palimpsestos nuevas flores cuyos perfumes, por lo exóticos, deleitarán a los más sutiles ingenios que sienten la avidez del futurismo artístico.

Ante los eunucos novecentistas desnudamos la Be-

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(39) The manifesto remains a typical product of the avant garde movements in France & Germany but has only appeared occasionally in England & even more rarely in Spain.

# MANIFIESTO VERTICALISTA

POR GUILLERMO DE TORRE



VERTICAL

## PERSPECTIVA MERIDIANA

En Sol matutino invade luminosa redonda tibieza a través del subterráneo abismo.  
 Desfilan raras líneas que rasgan el Uro Nardusmazzini  
 Dístico, rítmica las fibra monomales e intelectuales de un *Ludovic*  
 Ultrista.  
 Y una polarización tridimensional de impulsos dísticos hiperactivos,  
 según la balza de nuestra inquietudes paguacast

**INDICER DE SENSACIO-  
 NES, VISIONES Y CE-  
 BRACIONES** : : : :

**VERTICAL:** De Cauda a E-  
 dida: Un indicio raso perpe-  
 dicular hacia las mortales  
 regiones estáticas: Y la con-  
 pletada aferrada en la más  
 alta clase aferrada en dentro en  
 Naturales estáticas

**Palabras incoherentes**  
**Plasma barbaresco**  
**Intenciones sublimadas**  
**Contos rebeldes**  
**EPASMO HIPERESPACIALES**  
 Tres puestas espiralísticas en los aros sodiacos.  
 Intemperaciones aspiéticas.  
 Raras corabéricas hiperconocidas.  
 Mis miradas perforan la región del cuarto espacio  
 Demización rotacional de los cerebros porveniristas.  
 Sarcos imperiticos.  
 Circuvelocidades arcaicas.  
 Acrebaciones líricas.  
 Dovesantadías tipográficas. Las *Neoplas* sufren un ataque de hie-  
 teria: *myriofidias* *abocoditipias* *remvivi*.  
 Verborreos alitados de las figuras y los paisajes fundidos en una  
 composición espacial de las volutas solistas.  
 Ritmismos genitricas.  
 El epiglo coronado de la bilis rítmica al ritmo oral.  
 Impulsos sucesivos de Pírcas rotolísticas.  
 Y un arroyo de heptacósmos musicales la armonía compasada.  
 Los ríos sangra fuego.  
 En el palmo acortandose seje la hemorragia solar.  
 Dulcedad del vertical heptacósmico.  
 Meridia plimolista.  
 Y, ante los ojos reanectos, un fragante **PARORAMA ULTRAES-  
 PACIAL**.

**SÍNTESIS  
 PANORÁMICA**

**APOTEOSIS DE HOY:** Vibración cono-  
 tística del momento polidético, al ritmo de las  
 helios cosmoplásticas.  
 En el vértice de nuestro instante alético,  
 en plasma una hiperactiva apoteosis estáti-

## SIMULTANEISMO NUNISTA

En. Feminis expresa, en la ribera metálica, punta su melodioso,  
 abluccionando en sangre conotacional. En el trueno hay un cuadro  
 azarónico suspenso de figura espacial. En la ola de un sol que  
 transcorra temporal. Y en el mundo abocoditipias culturas  
 en manuscritos usual al pasar a través de un laboratorio ideológico  
 y verticalista abstracto.  
 Los repetidores son arduos por las calles que deflora cineemé-  
 ticas. Ficción acotónica de las arecas y alimeno en las arecas  
 delicias. Ficción acotónica del pasaje al rubato de un *HP*  
 Hay billetes de curvulación futura. Tarifa especial, para los portos  
 abluccionados. Avucos: Un aferrado en gran modo de figura cono-  
 tística. *Schakranada*, *Solomno*, *Justicia* como seducida  
 de compañía en las pomas helios de morfismos irraditables.  
 Paquetes acotónicas en los laboratorios de radiactividad. Y en  
 contrario, precipitados alquímicos en las páginas de libros cono-  
 tacionales. Tod aquí un punto de las arecas y dísticas ablucción  
 oxidadas. *Kalidocopia* imaginativo del complejo conotacional. Mi-  
 sualente traza cabriola capriciosa en el dar abstracto, rebajado  
 las citas matemáticas, y *Phoja* una copula de abluccionos super-  
 tivos. Ritmos plurales acompaña los instantes pómados. Y la urgencia  
 innovadora justifica la eracción vertical.

**ACITUD  
 VERTICALISTA**

Tras la bíblica convalúa europea, se el  
 paucorona ideológico, artístico y literario  
 del Occidente reanecto, se la convalúa  
 una transveredación verticalista. El gran  
 arno, también como una noche opaca -  
 preñada de sangre- entre los años 1914-  
 18-, ha abortado una generación juvenil e innovadora que poliarca  
 sus abluccionos bulescos paradójicamente simultáneos a sus esfuerzos  
 reconstruccionos o reanectivos. Y en el urdo raso y estático, de  
 traza las raras y *heptacósmos* *ideos* *madres*, los *crucos* *concep-  
 tos* *fundamentales*, *generados* de *fantasías* y *abstracciones* *morfológicas*  
 -cuyo reciente ejemplo sangra a un. Alude la *frutera* *capturada*,  
 al devocar burlescamente las normas vigentes, y sentirse reanectada  
 ideológicamente, e ingrida en el espacio, la  
 asera generación ultralista ha accedido a un  
 medio día *luminoso*, pluralmente bucho de  
*instintos* y *esgarmentos* *perspectivas* *mostradas*.

En la nueva planimetría arcaica, de un área  
 ultradimensional y de una *aferrada* *hiperbólica*,  
 frutera un mundo planar *reanectivo* *sim-  
 bólico*. Los *electrodos* -*el* *uso* y *catodos* -*el*  
*reducido* *globo* *mar* *vacíos* *un* *frutero* *crucio*  
*poranectivo*, *reanectando* *el* *humano* *catodo*.  
*Electrolisis* *lírica*. En los *bócaros* *arros*, que  
 contienen los *espacios* *abocoditivos*, seje un  
 punto *adocoditico* que galantea la *espacia*  
*petida* de las *ruas* *arcales*. Y *vigilata* la *manuscrita* de los *pu-  
 tados* *collocos*.



lleza apocalíptica del Ultra, seguros de que ellos no podrán romper jamás el himen del Futuro (40).

This attempt over-emphasises source & leaves their own movement too evidently in debt. The third attempt by Torre was certainly the most effective & it is here that we find an interest in defining techniques & their application. It was called the *Manifiesto Vertical* because of its use of vertical typography & it was published in *Grecia* in 1920. Assens refers to it as the "plomada dinámica y rebelde", a choice of terms that sends us back again to futurist origins.

*Parallels with Cubism & attempts at fusion:*

What then are the themes of this new art? Little more it would seem that a sad & heterogeneous attempt at fusion! The fact is that the Ultraists called for hardly anything that was originally new. Although the poet praises the present, technology, invention, the roar of the city & the god of speed, the actual contents of his poems are typified more by an evasion of this same reality. He neither manages to integrate nor to reflect it. The Ultraist instead of taking the step into the vortex of energy or the whirl of life's pace stays behind in what amounts to a world of abstractions & inner landscapes. It must be said in defense of Spanish poet could have come to grips with his society.

The Ultraists take from Cubism the idea of creating autonomous objects but once again instead of providing fresh revelations of the quotidien they prefer new & strange objects in no way representative of a basic reality & as such fall back into an easy romanticism of the

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(40) Vando-Villar: «Manifiesto Ultraista». *Grecia*. 30 Junio, 1919.

object rather than a confrontation with the objects that constitute our daily life.

Ultraism like Cubism calls for a destruction of the old norms of space & time & goes some way to achieving this by their use of unlinked images & their concern for simultaneity. However, experiments of this kind were already to be seen in Orphism & Futurism & the Ultraists didn't advance these in any way, but relied principally on the technique of juxtaposition, forcing relationships & thus breaking the possibilities of temporal logic by a fast series of unrelated associations.

These characteristics lead, on the whole, to the pure hermetic poetry that the Cubists had practised. The poem is closed on itself & has no meaning outside its existence as object. Associative power is dominant & the word is used to destroy reality. Like the rest of the avant-garde movements the Ultraists also gave an increased value to the sound content of words over & above their meanings. Insinuations & associations are, in this way allowed to collect & develop, setting up their own system of mirrors & image accumulations. The Ultraists were fighting the battle of all avant-garde movements to give the word new freedom, to set it free from an over-appropriated & over-contextualised environment but they were faced by the insurmountable problem of importing intentions from contexts where with the violent social changes such attitudes could take root into a context where such changes were unthinkable. Fantasy becomes an ultraist retreat, the associations of their poetry fringe on chaos, & there is no similar imperative for communication. They were able to fuse techniques & principles but without the same consuming sense of purpose that was to be found in their European precursors. Iconoclasm & provocation became in their case almost a defense mechanism against the general rejection of their work, something that both the Surrealists & Futurists also confronted but with a greater conviction in the possibility of their own victory.

### *Ultraist Programme:*

Is it Borges who gives what amounts to a tardy programme & shows us where the real achievements of Ultraism lie in terms of their introduction of new techniques & concerns into a depressingly stagnant literary climate:

- i) reducción de la lírica a su elemento primordial: la metáfora.
- i) tachadura de las frases medianeras, los nexos, y los objetivos inútiles.
- iii) abolición de los trabajos ornamentales, el confesionalismo, las prédicas y la nebulosidad rebuscada.
- iv) síntesis de dos o más imágenes en una que ensancha así su facultad de sugerencia.

Los poemas ultraicos constan, pues, de una serie de metáforas, cada una de las cuales tiene sugestividad propia y compendia una visión inédita de algún fragmento de la vida (41).

Such a poetic is very close to vorticist principles; both seek to set the poem free from its romantic trappings & both want to give the image a more active & vital role.

### *Nature of Ultraist Image:*

The Ultraist image has its sources in both the work of the European avant garde & in its own literary past. Gerardo Diego refers to what he calls an "imagen múltiple":

no explica nada: es intraducible a la prosa. Es la poesía, en el más puro sentido de la palabra. Es

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(41) Borges, quoted by Torre, *ob. cit.*, p. 216.

también, y exactamente, la Música, que es substancialmente el arte de las imágenes múltiples: todo valor disuasivo, escolástico, filosófico, anecdótico, es esencialmente ajeno a ella (42).

Yet the Ultraists were engaged in more than a search for the pure image that Diego describes. They wanted to give it more active power to produce its own reverberations. They refer to an "imagen politépalá" that combines more than two analogies, to the futurist principle of analogy of the image. Montes shows this power of analogy at work in his poem "*El día redondo se esconde en mi bolsillo*":

El día redondo se esconde en mi bolsillo.  
Ningún arpista pulsa la lluvia,  
Los recuerdos que caen de los árboles  
y las horas ahorcadas trémulas en el aire (43).

or similarly Pedro Garfias in his poem "*Mar*":

todos los pueblos  
volando sobre el mar  
volando sobre el mar encadenado  
menos tú pueblo mío  
bajo mi frente anclado.  
Las banderas del viento cantan sobre las olas,  
y de los hombros de los horizontes  
cuelgan mantas de espuma.  
Mar.  
El mar es una estrella  
la estrella de las mil puntas (44).

These poems have the techniques of the avant-garde

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(42) G. Diego: *Cervantes*. Octubre 1919, quoted by Videla, ob cit. p. 133.

(43) Montes, quoted by Ramón de la Serna. *Diccionario Literario*, ob. cit. p. 547.

(44) Pedro Garfias: *Ibid.*

variation in line lengths, repetitions, an accumulation of associations, yet the wit of the images remains contrived & rather heavy so that the poem speaks more of learning techniques than of making them integral to & dependent on expressive needs.

Another major influence on the Ultraist conception of the image was that of Huidobro. He taught them how to produce a chain of images with only a thin thematic unity; a technique that Huidobro had, in his own turn, picked up from the Orphists & the Futurists in Paris but which, during the journey down to Madrid, he had somehow managed to appropriate as yet a further example of his expansive genius. Huidobro was capable of massive borrowings from all that was modern & then unblushingly readjust literary history so that he invariably appeared as the originator. However for the Ultraists he certainly represented the purveyor of hot news from the capital. His "*Arte Poética*" show that his own movement, "*Creacionismo*", shared fundamental similitarities with Ultraism:

Que el verso sea como una llave  
que abre mil puertas.  
Una hoja que cae; algo pasa volando;  
cuanto miren los ojos, creado sea,  
y el alma del oyente quede temblando.  
Inventa mundos nuevos y cuida tu palabra  
el adjetivo cuando no da vida, mata.  
Estamos en el cielo de los versos,  
el músculo cuelga,  
como recuerdo en los museos;  
mas no por eso tenemos menos fuerza;  
el vigor verdadero reside en la cabeza.  
¿Por qué cantáis la rosa, oh poetas?  
¡Hacedla florecer en el poema!  
Sólo para vosotros



viven todas las cosas bajo el sol.  
El poeta es un pequeño Dios (45).

Huidobro's importance lies in the fact that he was already putting into practise the avant-garde techniques of lack of structural unity, no punctuation, active typography, & a process of disintegration of reality & his work, *Horizon Carre* (1917) & *Tour Eiffel* (1918), made a strong impact on the Ultraists. He showed them how to incorporate direct references to the outside world — the mechanical revolution of factories aeroplanes, cars, & noise; references that were in themselves clear indication of his apprenticeship to Futurism. Indeed Huidobro managed in *Creacionismo* to fuse these techniques into a specific programme, something that the Ultraists never fully achieved.

#### *Typography:*

Another feature of Ultraist verse taken directly from the european experiments was the exploitation of the uses of typography. This had already been richly explored by Mallarme, Marinetti, & Appolinaire, & the Ultraists indulged their own capacity for invention in exploring these discoveries. Francesco Cangiullo took up the Futurist conception of pentagram poetry & most of the Ultraists were interested in Marinetti's ideas for making the poem into a more impressive & striking visual object.

Although Appolinaire's attempts in *Calligrammes* to draw what the poetic image suggested were important the Ultraists failed to achieve his simplity of expression. Gerardo Diego's *Cronos* lacks the biting strength of Appolinaire's tie & watch:

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(45) Huidobro, quoted by Videla, ob. cit., p. 106.

(46) Rivas: «La ciudad múltiple». *Ultra*, núm. 21, 1922, quoted Videla, ob. cit. p. 112.

P A I S A J E P L Á S T I C O

M E D I O D Í A igniscente en el vórtice de la campiña estival

Dardeantes cohetes solares hieden p El Sol maduro  
e exprime como una poma henchida  
r cálidas gotas horadantes

El paisaje se magnifica p sobre los torsos curvados  
en el meridio plenisolar e S

(Se adivina a Dios que en su cabina n d i c u l a r m e n t e  
ante su térmico cuadro distribuidor c O L

acumula trillones de calorías)

La calina amustia los deseos dinámicos

Quién ha borrado todas las sombras?

el vientre convexo de la gleba

Los cuerpos enervados

S I E S T A

tendidos sobre el agro

crepitan en un orgasmo de ardentías

En la atmósfera embriagada gravita el solsticio

Olas de clerzo azul siegan los blondos trigales A Z

Las espigas gigantes estrian U

el zaffro dérmico del horizonte L I N I D A D

Interrogantes hoces aplacan la

avidez de los tallos erectos

Los olivos contorsionan sus troncos hendidos por el dall febeo

Y de mi corazón  
 una  
     a  
       una  
         van  
           cayendo  
             todas  
               las hojas (47).

He allows the words to fall as leaves but the visual impact is minimal. There is no sense of surprise but rather a top-heavy insistence. Torre's version of the *Eiffel Tower* is both sharper & more amusing:

T  
 O  
 R  
 R  
 EIFFEL (48).

The poem comes from *Helices*, one of the few really successful products of the Ultraists & Torre makes substantial use of visual puns & reinforcements. Larrea in his poem *Estanque* shows just how well these lessons could be put to effect in producing fresh & original work. The poem acts as a pool of water catching the reflection of the letters of the word "estanque" & inverting them on its surface.

Having abandoned punctuation the Ultraists now put the spacing on the page to fresh use. This was, of course, a direction that Mallarmé had already indicated & that the Futurists had taken up in a more explosive form. The Ultraists like the Vorticists bend invariably towards moderation, their excesses seemed to be toned in to match

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(47) G. Diego: «Cronos». *Cervantes*, Febrero 1920, quoted by Videla, ob. cit., p. 113.

(48) Torre: «Hélices», quoted by Videla, ob. cit. pág. 113.

VOL



*(Grabado en madera por Nora Borge)*

TRA

the greater restrictions of their environment. Rivas uses spacing to give his typographic ordering an expressive function:

La ciudad  
abierta como un pulpo  
se incrusta a la tierra  
con los mil brazos de sus calles (46).

Thus the first line allows the extension of the image in its space & then finally closes on it with a corroboration.

The Ultraists as I've already mentioned took up the futurist idea of synthesis in the arts but they were unsuccessful & the role of artists such as Norah Borges, Jahl, & Paskiewics was essentially a supporting one. These artists were important in heightening the visual impact of the Ultraist magazines, Norah Borges's cover design is markedly similar to *Blast* in its visual impact & has learnt from futurist experiments with forceful typography although its style is clearly expressionist. However, the cooperation remains one sided, the artists help the poets to sharpen visual effects but gain little in return.

### *Conclusion:*

What then were the essential contributions of Futurism to the Ultraist movement:

I) It gave them a style that was fresh, controversial, disruptive, & violent; a style that allowed them to break the weight of their literary past. Ultraism marks as Torre writes:

una ruptura neta con los maestros y las momias del  
1900, restaura nuevos módulos líricos y en suma pro-  
voca una nueva etapa de renacimiento literario (49).

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(49) Torre: *Literaturas de Vanguardia*, ob. cit. p. 214.

II) Futurism served as the clearest example of what was excessively modern, a bustling energy that was clearly an active agent for change. By taking it as an example for behaviour it allowed the Ultraists to feel that they were part of the avant-garde:

el Ultraísmo ponía su reloj con meridiano literario de Europa y los jóvenes ecelerados, impacientes numistas aspiraban a vivir al día, a la hora, al minuto (50).

Futurism thus took the Ultraists into the whirlpool of life, it was abundantly present & not a tired copy of something previous, as Modernismo had been of Symbolism.

III) Like Futurism, Ultraism sought to embrace the new, to feel itself to be part of the drive for change, to be of its society & not simply a literary bubble on its edges. Assens describes these intentions:

Es una orientación hacia continuas y reiteradas evoluciones, un propósito de perenne juventud literaria, una anticipada aceptación de todo módulo y de toda idea nuevos. Representa el compromiso de ir avanzando siempre con el tiempo (51).

Yet in fact it found no real way of coming to grips with its society, & its riotous veladas, its short lived magazines, & its surrealist boutades all appear like a blaze of fireworks on a slow & painfully changing surface. So for all its revolutionary intentions Ultraism can quite correctly be described as:

un mero alarde de ingenio y tintineo (52).

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(50) Ibid.

(51) Assens: *Cervantes*, Junio 1919, quoted by Videla, ob. cit. 146.

(52) Videla, ob. cit. p. 147.

IV) Futurism offered the Ultraists a series of new techniques both propagandist & literary. They succeeded in putting many of them to use but usually in a watered-down form & essentially within the confining restrictions of a simply literary furor. They published manifestoes, held what amounted to futurist-dada events such as the *Fiesta de Ultra* at the Ateneo in Sevilla in 1919. This particular occasion broke up in total uproar when Jose Maria Romero read the following futurist style poem:

Tú, corazón de mil caballos!  
Abandona la tierra y dirígete al cielo,  
Oh mi águila blanca de alas enormes y vibrantes;  
mueve tu hélice potente,  
y, entre torbellinos de aire,  
elévate en el espacio  
y sigue tu ruta hacia el azul (53).

This was followed by other fiestas in Madrid, held with the same intention of provoking the public to indulge in what Marinetti termed "the voluptuousness of being whistled". These were chaotic events, nihilistic, & mocking in tone, almost improvised theatres of the absurd. They tried to show that Art. was nothing serious & considered, perhaps fairly, that they had been successful since the events provoked enormous scandal & discussion.

V) They borrowed from the Futurists their interest in synthesis, their use of hyperbole, & their affection for exclamative aphorisms. They exploited their innovations in the field of typography, took up some of their ideas concerning the image & the use of analogy, & adopted their principle of *la palabra libre & el pensamiento sin bridas*. They insisted, as the Futurists, on bringing the world outside into the poem itself with all its noise & bustle:

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(53) José María Romero, quoted Videla, ob. cit. p.

Los motores suenan mejor que endecasílabos!  
Oh! maravillas, un instante aprehensible de la fugacidad (54).

However in the final analysis the movement, although introducing the new, fails to create work of enduring artistic quality. Its borrowings serve as vehicles for breaking the dead & closed forms of Spanish poetics & thus like Futurism it is at root a vital, negatively destructive force but one that is limited to the narrow literary context. I would suggest that this is the reason why the Ultraist explosion of vital energy sours into frustrati6n in that unlike the futurists the Spanish poet had no feeling of being part of enormous wave of energy that would change the whole of society. Bodini is correct when he comments:

El manifiesto compilado en 1919 por Guillermo de Torre, no era otra cosa... que una preceptiva poética que restringía a un campo puramente técnico la que había podido ser la visi6n del mundo y de las relaciones entre poesía y sociedad de los poetas ultraístas. La obra de éstos confirmó puntualmente la carencia ideológica del documento...

The Futurists, of course, had a defined ideology but they were also living in a society where major ideological changes were taking place, it remains a lot to ask of the Ultraists that they should define such a programme in a society where the structures were immobile.

Ultraism appears to me to be a fine example of the Futurist principle that art is transitory & perishable. They exploded with immense wit & energy during the years between 1919-1922, their essential gesture was that

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(54) Torre: *Ultra*, 18, 1921, quoted Videla, ob. cit. p.

(55) Bodini: *Los Poetas Surrealistas Españoles*. Tusquets, 1971, p. 14.



of provocation & it is the nature of provocation to become expendable. They realised that new artistic forms were required for the new conditions of life but never fully succeeded in defining them. They attempted to build on the example of the Futurists but without substantial realisation. It remains a fact that many of the fruitful & original ideas of the Futurist movement still have not been fully developed even today.