ПОЛЕТ AB, MNB, MNO, A БРОПЛАНЕ AB LABE
(читать снизу вверх)

ВЕТЕР В ЗДРог Ну/лея ЛьЯ ЗН

Контакт вет

АЕРОПЕРЕХОД МЕХАНИК СЕЙФТУЦ

ФLIGHT OF MK SNY IN N ABРОПЛАНЕ WRS
(READ BOTTOM UP)
Първоядържателният законът е важен за всички. Към 38 и 5
А чукаш сър Нещата
Чу — 45 — О7 — 14 — 9
и О3 — 67 — Ули — Шум
Земята е долу —

Ну не надо —
железо везут
14 — 092 — музыка

П Р = Ц е с 1 А
0 ПОНИМУЮ
6125 метров
Чита

Зовут
горизонта — ГА

OK no need —
that's scrap iron
14 — 092 — музыка

П Р = Ц е с 1 А
0 ПОНИМУЮ
6125 метров
Чита

Зовут
горизонта — ГА
TANGO with COWS

life is shorter than a sparrow squeal
a dog or what floating there on
an ice floe down the spring river
with tiny merriment we look
upon fate
are bound with the half-hitch
of loneliness

WE — discoverers of lands
burrowing worms

KINGS of orange GROVES AND
LIVESTOCK TRADERS
Shall we drink a cup o’ wine to
the health of planets expiring
or better yet wind up the gramophone
you go TO HELL
DARE

cocophony of souls phrphrrphurr
MOTOR sym-pho-ny
III futurist SONGSLINGER and
AVIATOR-PILOT
VASILY KAMENSKY
with my elastic PROPELER
SCREWED IN THE CLOUDS
throwing down for
death SAGGY COCOTTE
a sewn from PITY

TANGO MANTEAU

and stockings
with bloomers
Кинематограф
пальмы сквозь пальцы
свет тепла
кокосовый
орех
ВАЛЛС
на сопках
МАНЧУРИИ
дети ветер корзины
заклинатели змей
Темно
океан
бал на НОРАБЛЕ
застольная песня
травы
пожар
паника в круг компании
радио-телеграф
спасает
( когда вечером с вином кофе
в вуали аромат сигар она
автомобиль увез я знаю но
ПОМНИ один 9
пalm through fingers
HEAT LIGHT
coconut
tree
WALTZ
on the hills of
MANCHURIA
child
wind
baskets
snake charmers
DARK
ocean
dancing on a SHIP
DRINKING SONG
LA TRAVIATA
fire
panic in the first-class lounge
radio-telegraph
saves
( when evening coffee with liqueur
in the veil SHE
automobile drove off I know BUT
REMEMBER ONE 9
Finally, we get to Maxim, owned by Frederick Bruce “Fiodor Fiodorovich” Thomas, who had recently shown the door to a group of Futurists with painted faces. In winter of 1914, apart from its main variety and musical acts, Maxim also offered a “Salon Tango,” 100 where professional dancers demonstrated and taught different tango styles in a crowd of revelers, like in Zon. But it took place after hours, and people arrived with a few drinks already in them, which is why the sign Maxim is at an angle, and separate from the section it labels. Maxim also featured a late-night “Turkish” show with dancing odalisques. That was the “турецкое кафе,” турецкое кафе (Turkish Café) whose name looms large in the lower right of the page. Figure 58 shows a magazine advertisement for Maxim, complete with Salon Tango and Turkish Café.

The program for the Turkish Café in January 1914 featured:

A famous Indian orchestra. Songs and dances of the Orient under the direction of the famous singer and musician the Sufi master Inayat Khan with the participation of the princess-dancer Chikha Mukha, [and the famous odalisque troupe of Ben-Bey].

An Indian classical musician and Sufi master, Inayat Khan visited Russia from October 1913 to May 1914, introducing Sufism by lecturing in Moscow and St. Petersburg, and discussing it with cultural figures like Viacheslav Ivanov and Scriabin. His “Sufi Message on Spiritual Liberty” came out in Russian translation shortly after his move to London in 1914. But he spent his very early morning hours at Maxim, providing musical support for the “odalisques,” who—judging by the wink-wink of other ads—were not spinning in the classical Sufi manner. Not all other “Orientals” in this Turkish-themed show at a Russian nightclub founded and owned by an African-American were quite as authentic as Inayat Khan. The name of the princess-dancer Chikha Mukha combines the Russian noun for “fly”—reader, the insect—with a neologism apparently derived from chikhât, to sneeze (fig. 59). As for the director of the odalisque troupe, Ben-Bey, the Turkish meaning is the improbable “Mr. Me.”

the poem. Figure 58 shows a magazine advertisement for Maxim, complete with Salon Tango and Turkish Café.

The program for the Turkish Café in January 1914 featured:

For the evening at four in the morning, the performance of the “Turkish troupe,” one Bertend, a citizen of France, having fallen out with the performer of his group De Gautrin, also a citizen of France, hit her over the head with a pitcher with such force, that she had to be sent for treatment to the New Catherine clinic. From Artists’ World Artists (Artistski mir) November 1913, p. 2.
Spacing is type without a printing surface and is cast to standard sizes. Leading is strips of metal shorter than type-high. Both do not print and are used to fill the empty space in a form. Rule is type-high strips used to print lines.

Futurist typography and materiality in Tango with Cows can only be understood in the context of the materiality of letterpress printing. Every letter in Tango with Cows was printed from type: a rectangular prism of metal or wood with a letterform above in relief and reverse (fig. 122). These, together with spacing, leading, and rule, were assembled by a typesetter into a solid rectangle, called a form, which was locked into a metal frame and placed into a printing press. The design of the book was therefore constrained by rectilinearity of type, the typefaces available in the print shop, and by the fact that the typesetter worked from Kamensky’s hand-drawn sketches. Although these have not survived, it is hard to imagine any other practicable procedure for the book’s production. Kamensky certainly could not have set the type himself; typesetting is a skilled craft and no print shop would tolerate an amateur introducing disorder, getting in the way, and taking valuable work away from its employees. He could not have produced a detailed layout that specified particular typefaces and sizes; this could only have been done by someone with deep craft knowledge as well as detailed information about every font of type in the shop, down to the width of every letter. In fact, specification by a designer near this level of detail for even straightforward prose would only begin to happen a decade later and become common only after the World War II. Kamensky could not have worked collaboratively alongside the printer; he was on tour much of the time between January 14 to March 29, and even if he had been in Moscow, such an arrangement would have taken an inordinate amount of time and would have been far too aggravating for the typesetter. Besides these logistical constraints, internal evidence from the poems, discussed below, shows that the typesetter worked from sketches without any detailed typographic indications.

Two hand-drawn sketches that Kamensky created to be interpreted by a typesetter survive and are held by the Russian State Archive of Literature and Arts (figs. 123, 125). One is for a poster for an appearance at the Moscow Polytechnic Museum in 1917, and the other is for the cover of his book His-My Biography of a Great Futurist from 1918 (fig. 124). The former sketch specifies the text, its general arrangement, and that certain words should be larger and in all caps, with “Kamensky” being singled out by slightly more decorative block letters. The latter sketch only specifies line-breaks, and in all caps, with “Kamensky” being singled out by slightly more decorative block letters. The letter sketch only specifies line-breaks, and below the letters with spacing or leading, as shown by the reconstructions presented here.

Capitalization, and general typeface style. The design sketches for Tango with Cows were probably somewhat more explicit, given the complexity and unconventional nature of the poems. In the discussion of the individual poems, I recover some of their structure by means of a careful analysis of the physical arrangement of type, leading, and rule combined with a principle of least action: design decisions simplifying the work of the typesetter were made by him but any remaining complexity was specified by Kamensky.

This principle will be developed more fully below, but the basic idea can be seen by examining sections from the poems “Telephone” and “Flight of Vasya Kamensky.” In the former, the visual size of the letters in the two words “O I OHHH Ma Ro” (O CLEARLY) varies substantially, but the size of all seven fonts used is sixteen points (fig. 126). The irregular visual appearance is due to the varying proportions of the letterforms: the “I” is set in Herold Condensed which has tall capital letters and very short descenders, while the “а” is set in Kalligraphia which has small capitals and long descendents. The remaining letters are set in Steinschrift and various styles of Lateinisch and Akzidenz Grotesk, both having capitals about the same size, between the extremes of the first two. Typesetting this line presented no geometrical difficulties, only logistical ones in setting and distributing type from seven different three-foot-wide type cases. Here it seems safe to conclude that the typesetter realized a general specification by Kamensky of visual disorder by the simplest means possible.

The thirty-eight characters in the title line of “Flight of Vasya Kamensky” were set from nineteen fonts of type in seven sizes ranging from eight to twenty-eight points (fig. 127).

Typography and Materiality in Tango with Cows

It must have taken five to ten times longer to set than if it had been composed from a single font. This use of multiple sizes of type in the same line required the typesetter to carefully fill in the space above and below the letters with spacing or leading, as shown by the reconstructions presented here.