

January 10: Intro to little magazines and publishing institutions, markets

Frederick J. Hoffman, Charles Allen, and Carolyn F. Ulrich, "Introduction," in *The Little Magazine: A History and a Bibliography* (Princeton: Princeton UP, 1946), 1-17.

Lawrence Rainey, "The Price of Modernism: Publishing The Waste Land," in *Institutions of Modernism: Literary Elites and Public Culture* (New Haven and London: Yale UP, 1998).

Mark Morrisson, "Publishing/Circulation," in David Bradshaw and Kevin J. H. Dettmar (eds). *A Companion to Modernist Literature and Culture* (Oxford: Blackwell, forthcoming). +
References

January 17 Uses of little magazines in interpreting modernist texts. Theories of textuality and material context.

George Bornstein, "How to read a page: modernism and material textuality," in *Material Modernism: The Politics of the Page* (Cambridge and New York: Cambridge UP, 2001), 5-31.

Bornstein, (part of) "Yeats and Textual Reincarnation" in *Material Modernism*. part 1, part 2

Robert von Hallberg, "Libertarian Imagism," *Modernism/Modernity*. 2.2 (April 1995), 63-79.

F. S. Flint, "Imagisme," and Ezra Pound, "A Few don'ts by an Imagist," *Poetry* I:6 (March 1913), 198-206.

Ezra Pound, "In a Station at the Metro," (Personae version)

Ezra Pound, "The Garden"

Sir John Suckling, "Upon My Lady Carlisle's Walking in Hampton Court Garden"

William Butler Yeats, "September 1913," "Leda and the Swan"

Alan Golding, "The Dial, The Little Review, and Modernist Canonicity"

David Kadlec, "Pound, Blast, and Syndicalism," *ELH* 60:4 (Winter 1993): 1015-1031.

Paige Reynolds, "'Chaos Invading Concept': Blast as a Native Theory of Promotional Culture," *Twentieth Century Literature* 46:2 (Summer 2000): 238-268.

Mark Morrisson, excerpt from "Marketing British Modernism: The Freewoman, the Egoist, and Counterpublic Spheres," in *The Public Face of Modernism: Little Magazines, Audiences, and Reception, 1905-1920*. (Madison: U of Wisconsin P, 2001).

Futurist manifestoes and poetry by F. T. Marinetti:

"Founding and Manifesto of Futurism"

"Technical Manifesto of Futurist Literature"

"Correction of proofs + desires in speed"

February 7: The New Freewoman

From Bruce Clarke, *Dora Marsden and Early Modernism: Gender, Individualism, Science*. Ann Arbor: U of Michigan P, 1996:

"Self Evolution"

"The New Freewoman: Abandoning the Phrases"

Readings from The New Freewoman

NFW June 15, 1913:

TOC + Dora Marsden, "The Lean Kind," and "Views and Comments"

Horace Holley, "Eve"

Thousand Club ad

Peebles ad

NFW July 1, 1913:

TOC + Dora Marsden, "Views and Comments"

New Freewoman ad

NFW July 15, 1913:

TOC

NFW August 1, 1913:

TOC

F.R.A.I. "The Eclipse of Woman: IV The Earth Goddess"

Rebecca West, "At Valladolid"

NFW August 15, 1913:

TOC + Dora Marsden, "Thinking and Thought," and "Views and Comments"

Rebecca West, "Imagisme," and Ezra Pound, "The Contemporania of Ezra Pound"

NFW September 1, 1913:

TOC + Dora Marsden, "Concerning the Beautiful" and "Views and Comments"

Ezra Pound, "In Metre"

Horace Holley, "The Egoist"

various Imagist poets, "The Newer School"

NFW September 15, 1913:

TOC

NFW October 1, 1913:

TOC

NFW October 15, 1913:

TOC + Ezra Pound, "The Serious Artist," and Dora Marsden, "Views and Comments"

Allen Upward, "Scented Leaves from a Chinese Jar"

NFW November 1, 1913:

TOC + Dora Marsden, "The Art of the Future"

Ezra Pound, "The Serious Artist"

NFW November 15, 1913:

TOC + Dora Marsden, "Beauty and the Senses"

Ezra Pound, "The Serious Artist"

NFW December 1, 1913:

TOC

Richard Aldington, "M. Marinetti's Lectures"

NFW December 15, 1913:

TOC + Allen Upward, "Karos, the God"

Dora Marsden, "Views and Comments"

Optional: Morrisson, "Marketing British Modernism: The Freewoman, the Egoist, and Counterpublic Spheres"

February 14: The Egoist and James Joyce

Read Portrait (at least through chapter 3)

Jean-Michel Rabate, "Joyce the Egoist," from *James Joyce and the Politics of Egoism*. Cambridge: Cambridge UP, 2001.

Thaine Stearns, "The 'Woman of No Appearance': James Joyce, Dora Marsden, and Competitive Pilfering," in *Twentieth Century Literature* (Winter 2002).

February 21: The Egoist and James Joyce continued

Finish reading Portrait

Bring Rabate and Stearns again

Catherine Driscoll, "Feminist Audiences for Joyce," in *Joyce's Audiences*. Ed. John Nash. NY: Rodopi, 2002.

Take a look at the May 1915 special Imagist issue of *The Egoist*, though it is unlikely we'll get to discuss it.

February 28: The Little Review (Chicago Years)

We'll finish our discussion of Portrait.

Bring Rabate, Stearns, and Driscoll again.

We'll start working through the Little Review with whatever time we have left after concluding our discussion of Portrait. For our first session (perhaps extending to the following week), we'll primarily focus on the early years of *The Little Review* when it was edited in Chicago (1914-1917). I know we won't get very far with these readings,

since we'll be discussing Portrait and The Egoist for much of the class period. We'll just pick up in the first week of March with whatever we don't get to in this class session.

Take a look at two of my pieces on the Little Review:

Morrisson, "Nationalism and the Modern Canon," forthcoming in the Cambridge Companion to American Modernism. (Works Cited) It's a quick read, so please read the whole thing, but focus particularly on the section on the Little Review and the section on Whitman.

Morrisson, "Youth in Public: The Little Review and Commercial Culture in Chicago," in The Public Face of Modernism: Little Magazines, Audiences, and Reception, 1905-1920.

Then take a look over the first 3 volumes of The Little Review, paying attention to how the magazine and its contributors figure the state or nature of American art/literature. Just how international is the magazine at this point? What strands of it are represented as "American" writing per se? What would you say are the politics of the magazine? Two figures seem especially significant to the politics---Emma Goldman and Friedrich Nietzsche. Why are they significant to the magazine? And what of Dreiser, Lindsay, Masters, and the ghost of Whitman? How does Imagism fit?

You might take a look in particular at the following selections as you browse about. These pieces are all very short. Photocopy ones that you'd particularly like to discuss in class:

March 1914:

Margaret Anderson, "Announcement"

George Burman Foster, "The Prophet of a New Culture"

Vachel Lindsay, "How a Little Girl Danced"

Sherwood Anderson, "The New Note"

July 1914:

Charles Ashleigh, "The Glorious Adventure of Glorious Me"

February 1915:

MCA, "Our First Year"

John Gould Fletcher, "Green Symphony"

March 1915:

Arthur Davison Ficke, "Ten Grotesques" (read a few to get a sense of his style and concerns)

May 1915:

Eunice Tietjens, "Poetry and the Panama-Pacific"

Carl Sandburg, "Notes for a Review of 'The Spon River Anthology'"

Sade Iverson, "Who Wants Blue Silk Roses?" (This was one of a handful of poems submitted as a hoax---and LR readers fell for it hook, line, and sinker---I'll tell you more about it in class.)

John Gould Fletcher, "America, 1915"

August 1915:

Ben Hecht, "The American Family"

Amy Lowell, "Patterns"

Edgar Lee Masters, "Father and Daughter"

Helen Hoyt, "Rooming"

September 1915:

Maxwell Bodenheim, "Poems"

October 1915:

Hecht, "In the Sun"

The Scavenger, "The Dionysian Dreiser"

November 1915:

MCA, "Life Itself"

Arthur Davison Ficke, "Portrait of Theodore Dreiser"

John Cowper Powys, "Theodore Dreiser"

Hecht, "Dregs"

December 1915:

Sherwood Anderson, "Sister"

MCA, "Toward Revolution"

Emma Goldman, "Preparedness: The Road to Universal Slaughter"

Theodore Dreiser, "The Spring Recital"

Jan-Feb. 1916:

H.D., "Poems"

March 1916:

Sherwood Anderson, "Vibrant Life"

Alice Corbin Henderson, "Don'ts for Critics"

April 4: transition

We'll have transition show and tell, and will have Joshua's presentation on Stein in transition. Be sure to have read the Stein materials (including Four Saints in Three Acts) that Joshua made available to you, and to read the "Revolution of the Word" proclamation from transition. It will be relevant to our discussions of both transition and Tambour in a few weeks.

Also, take a look over the following short essays:

Andreas Kramer and Rainer Rumold, "Introduction" to Eugene Jolas, The Man from Babel.

Craig Monk, "Sound over Sight: James Joyce and Gertrude Stein in transition"

April 11: Tambour

For April 11, we'll have some Tambour show and tell, but of course now with the added convenience of having the magazine in front of us.

Read the introduction that Jack and I wrote for the Tambour edition, and think about how we've situated the magazine in modernist history. You may well have other takes on it. Remember that virtually nothing has been written about this magazine. You could be among the first....

To help explore the connections between Tambour and transition, take a look at the following:

Mark Morrisson, "Tambour, the 'Revolution of the Word,' and the Parisian Reception of Finnegans Wake," in Mike Begnal (ed) *Joyce and the City: The Significance of Place*.