

**Collaboration and Collectivity in Modernist Literature and Culture:
Coterie, Movements, Renaissances, and Schools**

English 6741
graduate seminar fall 2008
Thursday 1:25-3:20
156 Goldwin Smith

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office hours: T 11:30-12:30
Th 3:30-4:30

This class studies modernist literature from the perspective of its collective forms. We will look at how many of the signal documents of modernism were produced, circulated, and promoted collaboratively; but we will also work to define the character of such collective forms of cultural production as the coterie, the literary movement or renaissance, the school of thought. More, perhaps, than any other period in literary history, the early twentieth century has been identified with factional or cooperative literary "schools": Imagism, Vorticism, Bloomsbury, the New Negro movement, Surrealism. The project of this seminar is to explore how these movements were brought into being and what kind of collaborative, and also antagonistic, work they enabled. We will consider literary forms that are particular to these kinds of literary formations (the manifesto, the occasional anthology, the little magazine, the roman-à-clef). We will also be asking about the relationship of larger literary and cultural institutions to these movements and writers. And we will ask how the conditions of production of these "little renaissances" (in Pound's phrase) qualify or complicate those categories of individual authorship that once seemed so central to modernism's institutionalization.

required books

Pierre Bourdieu, *The Field of Cultural Production* (Columbia UP)
André Breton, et al., *The Automatic Message: The Magnetic Fields, the Immaculate Conception* (Atlas P)
T.S. Eliot, *The Waste Land: A Facsimile and Transcript of the Original Drafts* (Harcourt Brace)
Langston Hughes and Zora Neale Hurston, *Mule Bone: A Comedy of Negro Life in Three Acts* (Harper)
Alain Locke, ed., *The New Negro* (Touchstone)
Gertrude Stein, *Selected Writings* (Vintage)
Wallace Thurman, *Infants of the Spring* (Northeastern UP)
Wallace Thurman, ed., *Fire!!* (Fire P)
Oscar Wilde, *Complete Short Fiction* (Penguin)
Raymond Williams, *Marxism and Literature* (Oxford UP)
Virginia Woolf, *Mrs. Dalloway* (Harcourt Brace)

optional: Kolocotroni, Goldman, and Taxidou, eds., *Modernism: An Anthology of Sources and Documents* (U Chicago P)

Course books are available from the Bookery 2 in downtown Ithaca and will be delivered in class on Tuesday, September 2, to anyone who purchases them in advance. To make payment arrangements, contact the Bookery 2 by phone at (607) 273-5055 or by email at bookery2@hotmail.com.

The books will also be available for much of the semester at the store itself, which is in the Dewitt Mall, just off the Commons. Its street entrance is on E. Buffalo Street, between Cayuga and Tioga Streets.

- August 28 **introductions / "Sage Homme"**
Ezra Pound, letter to T.S. Eliot, 24 December 1921
Eliot, letter to Pound, 24 [?] January 1922
Pound, letter to Eliot, 27 [?] January 1922
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- September 4 **Authorship, Authority, Fantasies of Autonomy**
Oscar Wilde, "The Portrait of Mr. W.H." (1889 version)
James Joyce, *Ulysses* chapter 9
Michel Foucault, "What is an Author?"
Raymond Williams, *Marxism and Literature*, "Authors"
- recommended Roland Barthes, "The Death of the Author"
Ann Ardis, "Inventing Literary Tradition, ghosting Oscar Wilde and the Victorian *fin de siècle*"
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- September 11 **Collaborating with the past**
T.S. Eliot, *The Waste Land* (published version)
Eliot, "Tradition and the Individual Talent"
Ezra Pound, preface to *Active Anthology*
Jean-Michel Rabaté, "Uncoupling Modernism"
Raymond Williams, *Marxism and Literature* (chapters 6-10)
- recommended Richard Terdiman, "Theorizing Recollection," in *Present Past: Modernity and the Memory Crisis*
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- September 18 **Collaboration, Circulation and the Public Sphere**
T.S. Eliot, *The Waste Land* (complete facsimile manuscript)
Lawrence Rainey, from *Institutions of Modernism*, introduction and "The Price of Modernism: Publishing *The Waste Land*"
Pierre Bourdieu, from *The Field of Cultural Production*, "The Market of Symbolic Goods"
- recommended Jürgen Habermas, from *The Structural Transformation of the Public Sphere*
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- September 25 **Representing the Coterie**
Virginia Woolf, *Mrs. Dalloway*
Mary Butts, "Bloomsbury"
Raymond Williams, "The Bloomsbury Fraction"
Christine Froula, from *Virginia Woolf and the Bloomsbury Avant-Garde*
- recommended Jane Garrity, "Selling Culture to the 'Civilized': Bloomsbury, British Vogue, and the Marketing of National Identity"
Jennifer Wicke, "Coterie Consumption: Bloomsbury, Keynes, and Modernism as Marketing"
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- October 2 **Collaborating in Painting and Writing**
Gertrude Stein, *Three Portraits of Painters*
Stein, *The Autobiography of Alice B. Toklas*
Georges Bracque, Eugene Jolas, Maria Jolas, Henri Matisse, André Salmon, Tristan Tzara, "Testimony against Gertrude Stein"
Bourdieu, from *The Field of Cultural Production*, "Principles for a Sociology of Cultural Works"

recommended Stein, "Portrait of Mabel Dodge at the Villa Curonia"
Karin Cope, *Passionate Collaborations: Learning to Live with Gertrude Stein*
T.J. Clark, "Cubism and Collectivity," in *Farewell to an Idea: Episodes from a History of Modernism*

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October 9 **Manifestos**
Marx and Engels, *Communist Manifesto* (1848)
F.T. Marinetti, "Founding and Manifesto of Futurism" (1909); "The Variety Theatre" (1913)
Mina Loy, "Feminist Manifesto" (1914)
Wyndham Lewis, Manifesto I, Manifesto II from *Blast 1* (1914)
Amy Lowell, preface to *Some Imagist Poets* (1915)
André Breton, Three Dada Manifestoes (before 1924)
Tristan Tzara, Seven Dada Manifestoes (1924)
Breton, *First Manifesto of Surrealism* (1916-1920)
transition "Revolution of the Word" (1932)
Martin Puchner, *Poetry of the Revolution* (chapters 1, 2, 5, 7)
Janet Lyon, *Manifestoes: Provocations of the Modern* (chapter 1)

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October 16 **Little Magazines**
The Little Review (specific issues tba)
Opportunity (specific issues tba)
Williams, *Marxism and Literature* (chapters 3 and 4)
Mark S. Morrisson, from *The Public Face of Modernism*
George Bornstein, "How to Read a Page," from *Material Modernism: The Politics of the Page*
McGann, tba

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October 23 **Imagism and Anthologies**
Ezra Pound, ed. *Des Imagistes*
Pound, "A Retrospect"
Amy Lowell, ed. *Some Imagist Poets* (preface)
Anne Knish and Emanuel Morgan, *Spectra: A Book of Poetic Experiments*
Laura Riding and Robert Graves, *A Pamphlet Against Anthologies*
Pound, "How to Read"
Pound / Zukofsky letters

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October 30 **The New Negro**
Alain Locke, ed. *The New Negro*
George Bornstein, "Afro-Celtic Connections"
Henry Louis Gates, Jr. "The Trope of the New Negro and the Reconstruction of the Image of the Black"
Gates, "The Face and Voice of Blackness"

recommended George Hutchinson, from *Harlem Renaissance in Black and White* (chapters 3, 6, 13)
Oskar Negt and Alexander Kluge, from *Public Sphere and Experience*

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November 6 **After-effects and a Black Avant-Garde**
Wallace Thurman, ed. *Fire!!*
Wallace Thurman, *Infants of the Spring*

Herring, "The Negro Artist and the Racial Manor: *Infants of the Spring* and the
Conundrum of Publicity"
recommended Wallace Thurman, *Harlem*

November 13 **Patronage and Failed Collaboration**
Zora Neale Hurston and Langston Hughes, *Mule Bone* (including all appendices)
Rachel Rosenberg, "Looking for Zora's Mule Bone: The Battle for Artistic Authority in the
Hurston-Hughes Collaboration"
Marlon Ross, from *Manning the Race*
Langston Hughes, from *The Big Sea*
Zora Neale Hurston, from *Dust Tracks on a Road*

recommended Hazel Carby, "The Politics of Fiction, Anthropology, and the Folk: Zora Neale Hurston"
Michelle Birnbaum, from *Race, Work, and Desire in American Literature, 1860-1930*

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November 20 **Surrealism**
André Breton, et al., *The Automatic Message, The Magnetic Fields, the Immaculate
Conception*
Breton, "Max Ernst"
Amy Lyford, introduction to *Surrealist Masculinities*

recommended Robin Walz, *Pulp Surrealism*
Jonathan P. Eburne, *Surrealism and the Art of Crime*

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December 4 **The New York School and Surrealism (slight return)**
Locus Solus: special issue on collaborations
David Herd, "Collaboration and the Avant Garde"
Poetics of the New American Poetry (preface)

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requirements

attendance and participation

one in-class presentation on the critical reading; and two shorter "sponsorships" of one chosen passage
from the week's primary reading (you will email the class by Wednesday evening to
draw our attention to the passage you want to focus on)

formal writing will take one of the following forms: a) a traditional seminar paper that might a draft of a
publishable article or, b) a shorter, conference-length paper, preceded by a study of 5
years in the career of a little magazine or journal, or of a serial anthology of the
modernist period (e.g. *Others, Wheels, Some Imagist Poets, Georgian Poetry*) or, c)
two conference-length papers (ten pages, complete with scholarly citations)

Each student in this course is expected to abide by the Cornell University Code of Academic Integrity.
<http://www.cornell.edu/UniversityFaculty/docs/main.html>