Susan McCabe juxtaposes the work of four American modernist poets with the techniques and themes of early twentieth-century avant-garde films. The historical experience of the First World War and its aftermath of broken and shocked bodies shaped a preoccupation with fragmentation in both film and literature. Film, montage, and camera work provided poets with a vocabulary through which to explore and refashion modern physical and metaphoric categories of the body, including the hysteric, automaton, bisexual, and femme fatale. This innovative study explores the impact of new cinematic modes of representation on the poetry of Gertrude Stein, William Carlos Williams, H. D., and Marianne Moore. Cinematic Modernism links the study of literary forms with film studies, visual culture, gender studies, and psychoanalysis to expand the usual parameters of literary modernism.

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CINEMATIC MODERNISM

Modernist Poetry and Film

SUSAN McCabe
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Acknowledgments

I owe my deepest gratitude to Cassandra Laity whose belief in this project made it possible. Without her urging, the book in its present form would not exist.

I thank the College of Letters, Arts and Science at the University of Southern California for funding some of this work through a Zumberge Research Grant. I thank the staff of the Beinecke Rare Book and Manuscript Library at Yale University for its archival materials as well as for its providing several stills. I am grateful as well to the Museum of Modern Art / Film Stills Archive for its assistance. Portions of this book have been published in other forms in journals: “The Ballet Mécanique of Marianne Moore’s Cinematic Modernism” in Mosaic: A Journal for the Interdisciplinary Study of Literature, vol. 33 no. 2 (2000), “Delight in Dislocation: The Cinematic Modernism of Stein, Chaplin, and Man Ray” in Modernism / Modernity, vol. 8 no. 3 (2001), and “Borderline Modernism: Paul Robeson and the Femme Fatale” in Callaloo, vol. 25 no. 2 (2002).

Among my colleagues in the English Department at USC, I would like to thank my dear friends, Joseph Allen Boone for his attentive scrutiny of the manuscript, Carla Kaplan for her unrelenting encouragement and support, and Tania Modleski, whose film scholarship and friendship served as guiding lights. I also thank Leo Braudy for his kind and tutelary words (they came at the right moment), David St. John, whose immediate and abiding excitement about my writing, kept me afloat throughout these labors. I appreciate as well Annalisa Zox-Weaver (my tireless Cesare) who proofread and helped edit the manuscript.

In addition, I owe much thanks to the anonymous readers for Cambridge University Press for their suggestions and observations, and to my editor, Ray Ryan.

Among the academic community at large, I thank Judith L. Sensibar whose friendship consistently provided me with searching and stimulating insights. Others who have helped this work in various ways include Steven
Acknowledgments

G. Axelrod, Sam Girgus, Cynthia Hogue, Laura Hinton, Cristanne Miller, Robin Schulze, and Marjorie Perloff.

My sister, Marilyn McCabe, gave an inexhaustible array of emotional and intellectual help, sharing her knowledge of psychoanalysis and reading the manuscript in its multiple incarnations. I could count on Brian Lizotte, an honorary family member, to accompany me to many silent screenings. His wise and quirky perceptions have certainly contributed to this book.

Finally and always, I am grateful to Kate M. Chandler beyond the power of words to express. She is the book’s veritable midwife and muse, who shepherded, inspired, criticized, questioned, admired, and begot all phases of it. Without her, mind and body would not be together.
Abbreviations

SE  Freud, Standard Edition
CU  Close Up
CPP The Complete Poems and Plays of T. S. Eliot
SA  Spring and All, William Carlos Williams
KH  Kora in Hell, William Carlos Williams
CP  The Collected Poems of William Carlos Williams volume 1 (chap. 3)
CP  Collected Poems 1912–1944, H. D. (chap. 4)
CP  Complete Poems, Marianne Moore (chap. 5)