

Cambridge University Press

978-0-521-51345-6 - Multimedia Modernism: Literature and the Anglo-American Avant-garde

Julian Murphet

Index

[More information](#)*Index*

- abstraction, 126, 128, 129, 130, 135, 140, 143, 144, 152, 154
- Ackroyd, Peter, 113
- Adorno, Theodor W., 33, 34, 80, 103, 166, 167, 171, 186
 - on technology, 6
- advertising, 94, 106, 141, 156, 160, 161, 163, 164, 174
- aesthetic autonomy, 24
- America, 31, 37, 38, 43, 57, 58, 82, 110, 169, 173, 174, 177, 186, 187, 200
- Anderson, Perry, 164
- Apollinaire, Guillaume, 4, 52
- Armory Show, 59
- Armstrong, Nancy, 7, 60, 63, 71
- Armstrong, Tim, 5, 73, 133
- Ashton, Jennifer, 76
- Badiou, Alain, 197
- Ball, Hugo, 4
- Barthes, Roland, 35, 64, 70
- Baudelaire, Charles, 54, 146
- Bazin, André, 8, 32, 33, 34, 36
- Beasley, Rebecca, 124
- Benjamin, Walter, 4, 14, 16, 29, 60, 69, 70, 94, 106, 108, 180, 182, 192, 200
 - on cinema, 180, 191
- Berger, John, 52
- Berkeley, Busby, 32
- Blanchot, Maurice, 22, 110
- Bloch, Ernst, 19, 28
- Bochner, Jay, 42, 55, 56, 65
- Bolshevik, *see* Soviet Union, Bolter, Jay David, 8, 16, 40
- Bordwell, David, 24
- Cavalcanti, Guido, 196, 198, 201
- Cendrars, Blaise, 4
- Chaplin, Charlie, 191–94, 195, 199, 200, 201
- chiiasmus, 8, 31, 33, 34, 36, 43, 44, 95, 109, 125, 127, 185, 201
- cinema, 5, 6, 13, 14, 19, 24, 26, 32, 33, 34, 36, 37, 38, 60, 61, 95, 96, 104, 105, 107, 113, 120, 124, 129, 131, 134, 146, 147, 167, 169, 170, 172, 176, 178, 185, 186, 190, 191, 192, 197, 201
 - as law of transposition, 31–34, 36
 - and commodity form, 103–9
 - and modernism, 7–8
 - and sound, 166–67
 - chiastic relation to poetry, 109–10
 - Griffith's early, 93–103
 - ideological disposition of, 179–81
 - silent to sound, 195
- Clark, T. J., 49
- convergence-differentiation, 13, 21–25, 30, 149–50
- Cork, Richard, 142, 161
- Critchley, Simon, 115
- Cubism, 42, 43, 44, 48, 49, 50, 51–53, 71, 75
- Cubitt, Sean, 60
- Cummings, E. E., 173
- Danius, Sara, 5, 6, 20, 148
- Dasenbrock, Reed Way, 146, 154, 156, 162
- Davidson, Michael, 50, 52
- de Zayas, Marius, 48, 56
- Deleuze, Gilles, 83, 86, 88, 103
- Dickens, Charles, 96, 97
- digital media, 11–12, 26
- Disney, Walt, 195, 196, 201
- Dos Passos, John, 9
- Dubnick, Randa, 62
- Duranty, Walter, 168
- Edwards, Paul, 137, 157
- Eisenstein, Sergei M., 106, 115, 178, 201
 - as key to commodity culture, 185–86
 - on Disney, 195, 196
 - on Griffith, 96, 97
 - on montage, 103–4, 179–80
- El Lissitsky, 142
- Eliot, T. S., 8, 9, 28, 29, 31, 84, 89, 164, 170, 173, 175

- Emerson, P. H., 53, 55
End of St. Petersburg, The, 169
 Enlightenment, 14, 26, 27, 153, 167, 200
 media system of, 18, 19, 25
- Fauvism, 41
 Fenollosa, Ernest, 121
 flatness, 126
 Ford, Ford Madox, 93, 112
 Ford, Henry, 19, 192
 Foster, Hal, 133, 134
 Foucault, Michel, 4
 Freund, Gisèle, 59
 Fried, Michael, 21, 22
- Gamble, William, 39, 40, 46, 47
 Gaudier-Brzeska, Henri, 147
 Gitelman, Lisa, 14, 15
 Goodman, Nelson, 62
 Greenberg, Clement, 21, 22, 125
 grid, 73–75, 77, 79
 Griffith, D. W., 89, 106, 107, 109, 110, 113,
 115, 170
 After many years, 97, 98, 99
 and Tennyson, 96–98
 and the Victorians, 94–96
 Enoch Arden, 97, 101–3, 117
 Lines of white on a sullen sea, 97, 98
 The unchanging sea, 97, 98–101, 117
 Grusin, Richard, 8, 16, 40
 Gunning, Tom, 12, 61, 96, 98, 132
- halftone, 26, 38–47, 51, 56, 64, 66, 76–77,
 78, 79
 Hansen, Miriam, 24, 31, 105, 106, 107, 108, 109
 Hart, Bernard, 114
 Hartley, Marsden, 58
 Haselstein, Ulla, 62, 63, 71
 Hegel, G. W. F., 21, 26, 27, 34, 165, 196
 Heidegger, Martin, 126, 127, 128, 130, 172
 hieroglyph, 105, 106, 107, 109, 166, 170, 173, 179
 Hoffman, Katherine, 55
 Hulme, T. E., 127–29, 132, 139
 on machinery and abstraction, 130–31
- Iampolski, Mikhail, 96
 ideology
 modern, 88
 image
 affection-, 86, 88, 89, 90, 91, 98, 99, 100, 101,
 102, 103, 106, 107, 108, 109, 110, 112, 115,
 117, 119, 120, 121
 as non-rhetoric, 82–83, 116–17
 carried from Victorian to modern poetics, 84
 in Victorian poetics, 82–83
- Jakobson, Roman, 158
 Jameson, Fredric, 3, 5, 17, 19, 22, 24, 30, 35, 36,
 46, 62, 63, 74, 81, 84, 93, 127, 131, 139, 157,
 158, 162, 163, 164, 171
 contra subjectivity, 3
 on cultural revolution, 109
 on Earth and World, 126
 on Lewis, 157, 159
 on separation, 92
 on taboo, 80
 on technological determinism, 2
 on uneven development, 17
 Jenkins, Henry, 11, 12, 15, 132
 Jesionowski, Joyce E., 98, 101
 Joyce, James, 8, 53, 94, 98, 108, 175, 184
- Kandinsky, Wassili, 68, 137, 145, 146, 147
 Käsebier, Gertrude, 55
 Kenner, Hugh, 92, 93, 110, 111, 112, 115, 116,
 156, 171
 Kermode, Frank, 82
 Kingsley, Charles, 98, 100, 106
 Kittler, Friedrich, 3, 4, 9, 22, 24, 25, 27, 35, 36,
 74, 79, 94, 109, 150, 152, 153
 Kracauer, Siegfried, 31, 106
 Krauss, Rosalind, 51, 74, 77
 Kuleshov, Lev, 178
- Lacan, Jacques, 115
 on the Thing, 115
 late-modern aesthetics, 21–22, 25, 170
 Léger, Fernand, 69
 Lenin, V. I., 167, 169, 170, 176, 177, 179,
 183, 196
 as medium, 168, 167–69
 on media, 177–79
 Leslie, Esther, 195, 201
 Lewis, Wyndham, 37, 130, 141, 142, 144, 163,
 164, 165
 and Freud, 133–34
 “Enemy of the Stars” (play), 156–61, 161
 “Enemy of the Stars” (print), 155–56
 inverts relation of painting to poetry,
 153–55
 on nature and machinery, 129–30, 132–33
 on Pound’s poetics, 144–45
 on surface deadness, 135–37
 spirituality of, 137–38, 145
 The Vorticist, 134–37
 Lindsay, Vachel, 94, 97, 102, 106
 literature
 and new media, 52
 as immaterial, 4–5, 25–30, 34–36, 140
 as supplement, 43
 Liu, Alan, 12

Index

219

- Luhmann, Niklas, 12, 13, 16, 25
 Lyotard, Jean-François, 68
- MacCabe, Susan, 7
 Mallarmé, Stephane, 4, 26, 68, 84, 87, 146
 manifesto, 160–61
 Marcuse, Herbert, 10, 20
 Marin, John, 56, 58
 Marinetti, Filippo Tommaso, 4, 132, 142, 145, 161
 Marx, Karl, 11, 31, 40
 on chiasmus of modernity, 125
 on commodities, 105, 193, 194, 198
 prosopopoeia of, 191, 196
 materialism, 1, 11, 36, 82, 178
 Matisse, Henri, 41, 56, 58, 63, 66, 75
 Gertrude Stein’s portrait of, 67–71
 Woman with the Hat, 41
 Mayer, Arno, 18
 Maynard, Patrick, 53
 McLuhan, Marshall, 2, 16, 24, 40, 78, 184, 185
 mechanical reproduction, 14, 15, 16, 22, 29, 54,
 65, 122, 200
 media
 as machinery, 138–40
 conversability of, 23
 emphasis on, 22, 24, 149
 mechanical, 5, 6, 11, 15, 19, 30, 31, 35, 36, 93,
 125, 134, 135, 137, 141, 152, 162
 ontological primacy of, 24
 propaganda of, 9, 24
 synthesis of, 43, 125, 146–48
 untranslatability of, 23
 media ecology, 3, 8, 10, 12–14, 22, 24, 25, 26, 27,
 30, 33, 34, 36, 37, 40, 53, 76, 78, 79, 81, 84,
 89, 93, 95, 104, 118, 133, 140, 141, 153, 162,
 167, 173, 192, 201
 as clash of two media systems, 14–16
 uneven development of, 17, 16–21
 media system, 5, 8, 10, 11, 14, 15, 16, 17, 19, 21, 25,
 26, 27, 29, 30, 35, 61, 93, 108, 117, 128, 149
 mediatory code, 10, 11, 17
 Miller, Tyrus, 170
 Millet, Jean-François, 44–46
 Mitchell, W. J. T., 40, 62, 80
 modernism
 as mutation of media ecology, 10–11
 modernist studies, 3, 5, 8, 10
 monochrome, 42, 46, 48
 and Cubism, 48–50
 Monroe, Harriet, 164
 Moore, Marianne, 164
 new media, 10, 14–16
 newsprint, 26, 52, 124, 137, 141
 and Cubism, 50–51
- Nicholls, Peter, 92, 112, 113, 116, 143, 144, 145
 Nietzsche, Friedrich, 4, 28, 130
 North, Michael, 7, 14, 42, 53, 63, 66, 79
- Oppen, George, 172, 178
 Ovid, 90, 91, 92, 110
- Perloff, Marjorie, 50, 52, 53, 112, 114, 115
 photography, 7, 10, 14, 16, 26, 32, 33, 34, 38–65,
 67, 69, 70, 71, 74, 77, 96, 124, 126, 129, 134,
 137, 147, 171, 180, 185, 201
 and modernism, 7–8
 as material condition of the modern,
 63–65
- Photo-Secession, 41, 43, 55, 56, 57, 58, 61, 188
- Picasso, Pablo, 33, 34, 41, 42, 43, 50, 51, 52, 53,
 56, 59, 61, 62, 63, 65, 66, 67, 68, 71, 75, 78,
 79, 126, 132, 135, 151
 Gertrude Stein’s portrait of, 71–76
 grey period of, 48–50, 67
 portrait of Gertrude Stein by, 61–62
 Portrait of Kahnweiler, 76
- pictorialism, 55–58
- portraiture
 and photography, 59–63
- post-subjective approach, 3–4, 9
- Poulantzas, Nicos, 20
- Pound, Ezra, 37, 101, 106, 109, 110, 124, 125, 153,
 162, 164, 165, 171, 176, 195, 197
 and imagism, 110–17, 121–22
 and media suicide, 118–19
 and Zukofsky, 169–70
 as ideologue of Vorticism, 138–41,
 145–53
- as Soviet theorist, 184–85
- bad poems of, 142
- “Hugh Selwyn Mauberley”, 175–76
- “Idyll for Glaucus”, 90–93, 119
- “In a station of the metro”, 114, 150–52
- “La fraîsne”, 111
- “Liu ch’ê”, 116
- on affective arithmetic, 88–89
- on group formation, 188
- on Lenin, 168–69
- on Lewis, 134
- on machines, 139–41
- on market, 173
- on taboo, 81
- on the ratio of ratios, 151–53
- on Zukofsky, 172, 173
- relations with Tennyson, 83–84
- “Salutation the Third”, 142–44
- “The river-merchant’s wife”, 119–20
- “The spring”, 111
- propaganda, 56

220

Index

- Quartermain, Peter, 191
- Rainey, Lawrence, 142
- Rakosi, Charles, 178
- Rancière, Jacques, 63, 78, 117, 123, 126, 148
on media, 23–24
- Rembrandt, 51, 56
- Reznikoff, Charles, 182
- Rodin, Auguste, 56, 64
- Romanticism, 54, 55, 82, 84, 104
- Rosen, Philip, 26
- Scroggins, Mark, 177
- Seurat, Georges-Pierre, 51
- Sherry, Vincent, 113
- Shklovsky, Viktor, 176
- Simmel, Georg, 138
- Sinclair, Upton, 166
- Soviet Union, 28, 103, 104, 139, 167, 169, 170,
176, 178, 179, 184, 185, 186, 188, 200
Bolshevik revolution in, 167
- Steichen, Eduard, 42, 47–48, 55, 57, 58
- Stein, Gertrude, 37, 47, 51, 57, 60, 61, 79, 126,
172
and photography, 42, 44–46
and Picasso, *see* Picasso, Pablo
and portraiture, 62–63
atelier of, 41, 66
in *Camera Work*, 63–66, 67–76
- Stein, Leo, 41, 66
- Steiner, Wendy, 67, 75, 78
- Stevens, Wallace, 164, 170
- Stewart, Garrett, 180, 181, 182, 183, 190, 196
- Stewart, Susan, 112
- Stieglitz, Alfred, 41, 42, 43, 47, 53, 54, 55, 56, 57,
58, 61, 64, 75, 78
- Suárez, Juan A., 8, 9, 10, 106, 130
- synaesthesia, 146–47
- système des beaux-arts*, 15, 79, 123, 126
as media, 140
- taboo
as law of the modern, 80–81
- Talbot, William Henry Fox, 54
- technological determinism, 1, 2, 5, 130
- tekhne, 30, 127, 130, 140
- Tennyson, Alfred Lord, 106, 119
and Griffith, 96–98
as straw man for new media, 89–90, 93–94
“Enoch Arden”, 84–88, 98, 120
relations with Pound, 83–84
- Thorburn, David, 11, 12, 15, 132
- Tiffany, Daniel, 112, 118
- Trotter, David, 7, 97, 99, 102
- Tucker, Paul, 42
- Tzara, Tristan, 4
- uneven development, 17, 19, 25, 33, 36, 167, 181,
185, 188
of media, 17–21, 149
- Vertov, Dziga, 178
- Vorticism, 90, 123
as multimedia theory, 147–48
Blast, as advertising, 160–61
Blast, as manifesto, 160–61
Blast, idea of machinery in, 131–33
ideology of, 138
inverts relation of painting to poetry, 124,
144–45, 161–63
- Wellbery, David, 3
- Whistler, James McNeill, 123
- Williams, Raymond, 1, 2, 22, 152
- Williams, Rosalind, 2
- Williams, William Carlos, 57, 71, 164, 170,
171, 183
on Zukofsky, 172, 183
Spring and All, 186–88
- Wollaeger, Mark, 8, 24
- Woolf, Virginia, 8, 13, 70, 89, 175
- Wordsworth, William, 54
- Zielinski, Siegfried, 124
- Žižek, Slavoj, 1, 32, 158
- Zukofsky, Celia, 201
- Zukofsky, Louis, 36, 37
“A”, 177
“A”-6, 181–83
“A”-7, 188–91
“A”-8, 191
“A”-9, 201–2
and Disney, 195
and “Objectivist” image, 183–84
and Pound, 169–70
as poet of commodities, 195–99
deformation of the image in, 170–73
“In memory of V. I. Ulyanov”, 176–77
on Chaplin, 192, 194
on cinematic form, 181–83
on fable, 195
on Pound, 184–85
“Poem beginning ‘The’”, 169, 173–76
reinvents avant-garde, 166