

Week 5 Day 1: Vorticism and Manifesto

ENGL201: Introduction to Modernism

Schedule

- Housekeeping
 - Peer Work Sessions Scheduled
- Overflow from Last Class (10 mins)
- The Manifesto (20 mins)
- Vorticism (20 mins)

Peer Work Sessions

- Session 1: Monday February 5th
 - 1:30pm – 4:30pm
 - Clearihue D126
- Session 2: Wednesday February 7th
 - 1:30pm – 4:30pm
 - MacLaurin D111

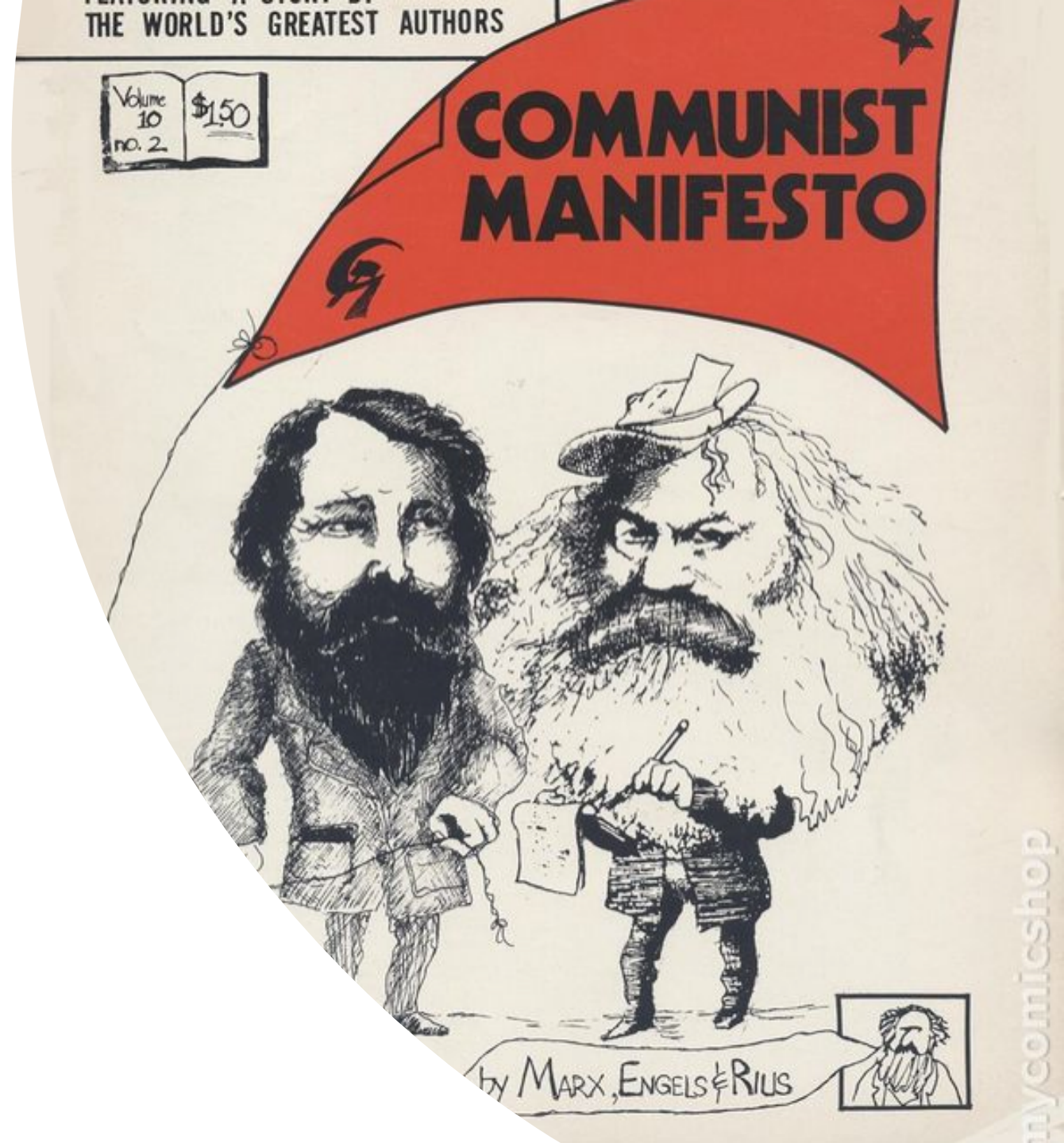


H.D. and Imagisme

How does the essay “A Few Don’ts by an Imagiste” relate to H.D.’s poetry?

The Manifesto

- Origins: A piece of evidence in a court of law, displayed to catch the eye
- Stylistically loud—in typography and diction
- Stakes a position in non-narrative prose
- Reached its height in the modernist period



As if defining a moment of crisis, the manifesto generally proclaims what it wants to oppose, to leave, to defend, to change. Its oppositional tone is constructed of *againstness* and generally in a spirit of a one time only moment....An un-new manifesto is an oxymoron.

(Mary Ann Caws, *Manifesto: A Century of Isms*, xxiii)



The manifesto was from the beginning, and has remained, a deliberate manipulation of the public view. Setting out the terms of the faith toward which the listening public is to be swayed, it is a document of an ideology, crafted to convince and convert.

(Mary Ann Caws, *Manifesto: A Century of Isms*, xx)

Henri Gaudier-Brzeska

Wyndham Lewis (1882-1957)

- English novelist, painter, essayist, and vorticist
- Initially associated with groups like Bloomsbury and well-established literary figures like Edith Sitwell
- Had a falling out with these groups, even satirizing the Sitwell family in *The Apes of God* (1930)
- Espoused Fascist politics before WWI
 - Highly critical of a Left-wing orthodoxy he perceived in London intellectual circles
 - Saw Communism as a political evil
 - *Hitler* (1930) describes Adolf Hitler as a man of peace
 - *The Jews, Are They Human?* (1939) criticizes Germany's treatment of Jewish people
- *Blast I and II* (1914-15)
- *Tarr* (1918)
- *The Revenge for Love* (1937)





Mina Loy (1882 – 1966)

- British novelist, poet, editor, visual artist, futurist
- Participated in and built artistic communities in London, Paris, and New York
- Broke with the futurists because of their increasing fascist leanings
- *Lunar Baedeker* (1923)
- *Insel* (posthumous, 1991)

Imagisme

- Pound, H.D., Aldington
- Crystallization of the image; direct treatment of the thing

Cubism

- Pablo Picasso, Georges Braque
- Manipulation of multiple perspectives on objects



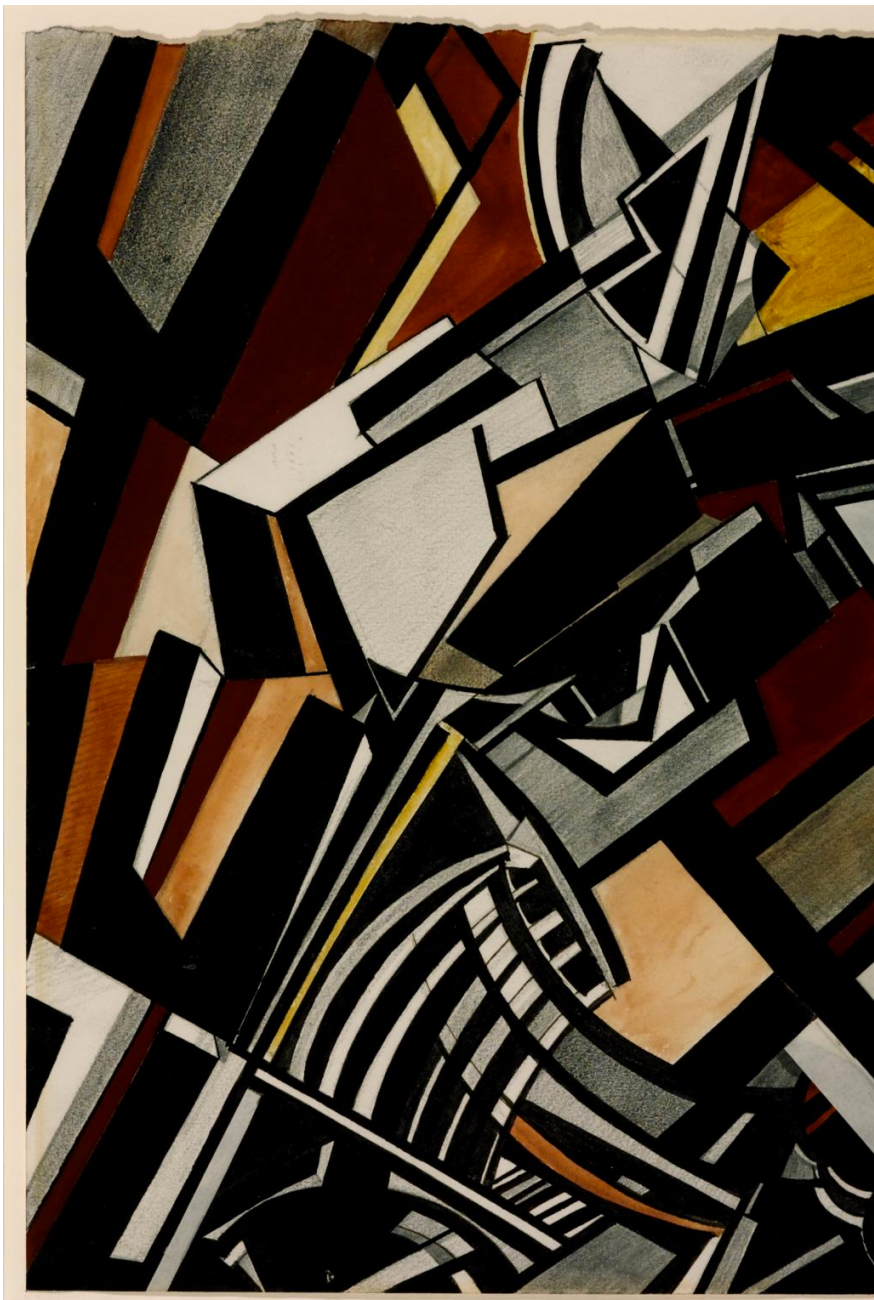
Vorticism

- Pound, Lewis, Henri Gaudier-Brzeska, Edward Wadsworth

Futurism

- Umberto Boccioni, Giacomo Balla, Filippo Tommaso Marinetti
- Speed, compression of time into a single moment, celebration of technology and violence

Giacomo Balla, Abstract Speed + Sound, 1913–1914



Vortex

What audience do these manifestos construct?

