

# BIBLIOGRAPHY

to accompany

## CUBISM AND FUTURISM SPIRITUAL MACHINES AND THE CINEMATIC EFFECT

BY R. BRUCE ELDER

© 2018 Wilfrid Laurier University Press

# BIBLIOGRAPHY

---

## Fernand Léger: Cited Works

### *Anthologies and Collections*

- Abel, Richard, ed. *French Film Theory and Criticism 1907–1939: A History/Anthology*, vol. 1: 1907–1929. Princeton: Princeton University Press, 1988.
- Léger, Fernand. *Fonctions de la peinture*. Paris: Éditions Denoël-Gonthier, 1965.
- . *Fonctions de la peinture*, ed. Sylvie Forestier. Paris: Gallimard, 1997.
- . *The Functions of Painting*, ed. and introduced by Edward F. Fry, trans. Alexandra Anderson. New York: Viking Press, 1973.

### *Individual Works*

- “Autour du *Ballet mécanique*” [1926]. In *Fonctions de la peinture*, 164–67; augmented ed., 133–39. In English: “*Ballet Mécanique*,” in *The Functions of Painting*, 48–51.
- “L’avenir du cinéma” [1923?] (response to a questionnaire from René Clair). Unpublished, n.d. Fernand Léger Archives, formerly Musée national Fernand Legér, Biot.
- “Charlot Cubiste” [1922?]. Film script, n.d., unpublished in Léger’s lifetime, likely written before the *Ballet mécanique* was made. In English: “Charlot

- the Cubist.” In Patrice Blouin, Christian Delage, and Sam Stourdzé. *Chaplin in Pictures* (Paris: NBC Editions, 2005). Prepared as unpaginated notes for the exhibition “Chaplin in Pictures,” Jeu de Paume, Paris, 7 June–18 September 2005.
- “Film by Fernand Leger and Dudley Murphy, Musical Synchronism by George Antheil.” *Little Review* (Autumn–Winter 1924–25): 42–44.
- “The Machine Aesthetic: The Manufactured Object, the Artisan, and the Artist.” *Little Review* 9, no. 3 (1923): 45–49, dedicated to Ezra Pound. Collected in *The Functions of Painting*, ed. Fry, 52–61. Also in French as “L'esthétique de la machine: L'objet fabriqué, l'artisan et l'artiste,” in *Der Querschnitt* 3, nos. 3–4 (Autumn 1923): 122–23, dedicated to Mayakovsky. Published again in French, under the same title, in *Sélection* 3, no. 4 (February 1924): 374–82, dedicated to Blaise Cendrars. Collected in *Fonctions de la peinture*, original edition, 53–62; Forestier edition, 87–102.
- “The New Realism.” Talk at Museum of Modern Art, New York City. In *Art Front* 2, no. 8 (1935): 10–11. Also in *The Functions of Painting*, 109–13. In French: “Un nouveau réalisme: La couleur pure et l'objet,” in *Fonctions de la peinture*, original edition, 77–81; Forestier edition, 187–93.
- “Notes sur la vie plastique actuelle, 1920–22.” *7 Arts* 20 (15 March 1923). Also in *Fonctions de la peinture*, original edition, 45–49; Forestier edition, 61–67. Forestier provides a slightly different version of the text than did the 1960s edition, one from 1923 that was first published as “Kurzgefasste Ausseinandersetzung über das aktuelle künstlerische Sein,” trans. Fred Antoine Angemayer, in *Kunstblatt* 1 (1923): 1–4. In English: “Notes on Contemporary Plastic Life,” in *The Functions of Painting*, 24–27.
- “Le nouveau réalisme continue.” In Jean Lurçat et al., eds., *Querelle du réalisme*, 73–79. Paris: Éditions sociales, 1936; reprint: Paris: Éditions Cercle d'art, 1987. Also in *Fonctions de la peinture*, original edition, 175–79; Forestier's edition, 195–203. In English: “The New Realism Goes On,” trans. Samuel Putnam, *Art Front* 3, no. 1 (February 1937): 7–8. A facsimile reprint of *Art Front* can be found at the Smithsonian Institute's Archive of American Art, <https://www.aaa.si.edu/collections/art-front-5779>. Putnam's translation is included in *The Functions of Painting*, 114–18; excerpts in Charles Harrison and Paul Wood, eds., *Art in Theory 1900–1990*, 493–96 (Oxford: Blackwell, 1993).
- “Les origines de la peinture contemporaine et sa valeur representative.” Lecture at the Académie Vassilieff presented on 15 May 1913. Published as “Les origines de la peinture et sa valeur representative” (The Origins of Painting and Its Representational Value), *Montjoie!*, 29 May 1911, 7, 14; and 29 June 1913, 9–10. Republished as “Les origines de la peinture contemporaine et sa valeur representative” (The Origins of Contemporary Painting and Its Representational Value—note the addition of the term *contemporaine*/contemporary) in *Der Sturm: Halbmonatsschrift für Kunst und Kultur* 172–73 (Berlin/Paris, August 1913), 76–77. Collected as “Les origines de la peinture et sa valeur representative,” in *Fonctions de la peinture*, original edition,

- 7–19; and as “Les origines de la peinture contemporaine et sa valeur représentative” in Forestier edition, 25–38. In English: “The Origins of Painting and Its Representational Value,” in *The Functions of Painting*, 3–10.
- “Peinture et cinéma.” *Cahiers du mois* 16–17 (1925): 107–8. In English: “Painting and Cinema,” trans. Richard Abel, in Abel, ed. *French Film Theory and Criticism 1907–1939*, vol. 1 1907–1929, 372–73.
- “À propos d’élément mécanique” [1923]. In *Fonctions de la peinture*, original edition, 50–52; Forestier edition, 81–85. In English: “Notes on the Mechanical Element,” in *The Functions of Painting*, 28–30.
- “À propos du corps humain considéré comme un objet.” In *La forme humaine dans l'espace*, 63–75. Montréal: Éditions de l'arbre, 1945; rev. text in *Fonctions de la peinture*, original edition 70–75; Forestier edition, 227–35. In English: “The Human Body Considered as an Object,” in *The Functions of Painting*, 132–40.
- “Les réalisations picturales actuelles” [1914]. In *Fonctions de la peinture*, original edition, 20–29; Forestier edition, 39–54. In English: “Contemporary Achievements in Painting,” in *The Functions of Painting*, 11–23.
- “*La roue*, sa valeur plastique.” In *Comoedia*, 16 December 1922, 5. Collected in Forestier’s edition of *Les fonctions de la peinture*, 55–60. In English: “A Critical Essay on the Plastic Quality of Abel Gance’s Film, *The Wheel*,” in *The Functions of Painting*, 20–23; reprinted in Abel, ed., *French Film Theory and Criticism 1907–1939*, vol. 1 1907–1929, 271–74.
- “La rue: Objets, spectacles.” *Cahiers de la République des Lettres, des Sciences et des Arts* 12 (Paris: 1928): 102–4. Collected in *Fonctions de la peinture*, original edition, 68–69; Forrestier edition, 141–42. In English: “The Street: Objects, Spectacles,” in *The Functions of Painting*, 78–80.
- “Le spectacle, lumière, couleur, image mobile, objet-spectacle.” Lecture at the Sorbonne to the Groupe d’études philosophiques. Published as “Le spectacle, lumière, couleur, image mobile, objet-spectacle,” *Bulletin de l’effort moderne* 7 (July 1924): 4–7; 8 (October 1924): 5–9; 9 (November 1924): 7–9. In German: “Schauspiel, Licht, Farbe, Film,” trans. Erika Tietze, catalogue of the Internationale Ausstellung neuer Theatertechnik, Vienna, September 1924, 6–16. Collected in *Fonctions de la peinture*, original edition, 131–43; Forestier edition, 111–31. In English: “The Spectacle: Light, Color, Moving Image, Object-Spectacle,” in *The Functions of Painting*, 35–47.
- “Témoignage.” Special Chaplin issue of *Les Chroniques du Jour* 73, nos. 7–8 (15–31 December 1926).

### **Filippo Tommaso Marinetti: Cited Works**

#### ***Anthologies and Collections***

Berhaus, Günter, ed. *Futurism and the Technological Imagination*. Amsterdam and New York: Rodopi, 2009.

Gambillo, Maria Drudi, and Teresa Fiori, eds. *Archivi del futurismo*, 2 vols. Rome: De Luca Editore, 1958–62.

- Marinetti, F.T. *Critical Writings: New Edition*, trans. Doug Thompson, ed. Günter Berghaus. New York: Farrar, Straus and Giroux, 2007.
- . *Filippo Tommaso Marinetti e il futurismo*, ed. Luciano De Maria. Milan: Mondadori, 1973.
- . *I manifesti del futurismo*. Florence: Edizioni di Lacerba, 1914.
- . *Marinetti: Selected Writings*, ed. and intro. by R. W. Flint, trans. R. W. Flint and Arthur A. Coppotelli. New York: Farrar, Straus and Giroux, 1972.
- . *Teoria e invenzione futurista*, preface by Aldo Palazzeschi, ed. and intro. by Luciano De Maria. Milan and Verona: Arnaldo Mondadori, 1968.
- Rainey, Lawrence, Christine Poggi, and Laura Wittman, eds. *Futurism: An Anthology*. New Haven: Yale University Press, 2009.

### ***Individual Works***

- Al di là del Comunismo*. Milan: Edizioni de La testa di ferro, no. 1, August 1920. Also in *Teoria e invenzione futurista*, 409–24. In English: “Beyond Communism,” in R.W. Flint, ed., 148–57 and in Rainey et al., eds., 254–64.
- “Les babels du rêve.” In *Destruction: Poèmes lyriques*. Paris: Librairie Léon Vanier, 1904.
- “Contro i professori” [1910]. In Marinetti, *Guerra sola igiene del mondo*, 107–12. Also in “Guerra sola igiene del mondo,” in Marinetti, *Teoria e invenzione futurista*, 262–66; and in *Teoria e invenzione futurista*, 35–39. In English: “Against Academic Teachers,” in Marinetti, *Critical Writings*, 81–84.
- “Contro l'amore e il parlamentarismo” [1915]. In *Teoria e invenzione futurista*, 250–54.
- La Conquête des étoiles: Poème épique suivi des jugements de la presse française et italienne*. Paris: Bibliothèque Internationale des Éditions, E. Sansot & Cie, 1902.
- Les Dieux s'en vont, D'Annunzio reste* (The Gods Have Gone, D'Annunzio Is Still Here). Paris: E. Sansot, 1908.
- “Distruzione della sintassi—Immaginazione senza fili—Parole in libertà.” *Lacerba* 1 (15 June 1913): 121–24. Also in Marinetti, *I manifesti del futurismo*, 133–46. In English: “Destruction of Syntax—Radio Imagination—Words-in-Freedom,” in Rainey et al., eds., 143–51.
- Il fascino dell'Egitto* (The Charm of Egypt). Verona: A. Mondadori, 1933.
- “Fondazione e Manifesto del futurismo” [1909]. *Le Figaro*, 20 February 1909; also in Marinetti, *I manifesti del futurismo*, 3–10. In English: “The Founding and Manifesto of Futurism,” in Rainey et al., eds., 49–53. Different translations appear in *Futurist Manifestos*, ed. Umbro Apollonio, 19–24. Boston: MFA Publications, 2001; and in R.W. Flint, ed., 39–44.
- La grande Milano tradizionale e futurista: Una sensibilità italiana nata in Egitto* [1943]. Milan: A. Mondadori, 1969. Excerpts, trans. A. Coppotelli, in “Selections from Great Traditional and Futurist Milan,” in R.W. Flint, ed., 253–63.

*Guerra sola igiene del mondo.* Milan: Edizioni Futuriste di Poesia, 1915. Also in *Teoria e invenzione futurista*, 201–93.

*Gli indomabili.* Milan: Edizioni Futuriste di Poesia, 1922. Also in *Teoria e invenzione futurista*, 841–922. In English: “The Untamables,” in R.W. Flint, ed., 163–244.

*Mafarka le futuriste: Roman africain.* Paris: E. Sansot & Co., 1910. Reprinted in Paris: C. Bourgois, 1984. In Italian: *Mafarka il futurista: Romanzo*, trans. Dicio Cinti. Milan: Edizione Futuriste di Poesia, 1910. In English: *Mafarka the Futurist: An African Novel*, trans. Carol Diethe and Steve Cox. London: Middlesex University Press, 1998. *I manifesti del futurismo.* Florence: Edizioni di Lacerba, 1911.

*Manifesto dei drammaturghi futuristi* (Manifesto of Futurist Playwrights) (leaflet). Milan: Redazione di Poesia, 11 January 1911. In French (with some significant changes): *Manifeste des auteurs dramatiques futurists* (leaflet), 22 April 1911. Republished in French: “Le plaisir d’être hué,” in *Le Futurisme*, ed. Marinetti. Paris: E. Sansot, 1911. Collected as “La voluttà d’esser fischiati” in Marinetti, *Guerra sola igiene del mondo*, 113–17. Also in *Teoria e invenzione futurista*, 310–13. In English: “The Pleasure of Being Booed,” in R.W. Flint, ed., 113–15.

“Manifesto della danza futurista.” *L’Italia futurista*, 8 July 1917 (broadsheet). Collected in *Teoria e invenzione futurista*, 123–30; and in *Manifesti e testi vari (1909–1941): Opere di F.T. Marinetti*, vol. 2., ed. Luciano De Maria, 184–94. Milan: Arnoldo Mondadori, 1968. In English: “Manifesto of Futurist Dance,” in Rainey et al., eds., 234–40.

*La momie sanglante.* Milan: Édition du Journal Verde e Azzurro, 1904.

“Movimento politico futurista” [1915]. First published in *Guerra, sola igiene del mondo*, 151–57. Collected in *Teoria e invenzione futurista*, 289–93. In English: “The Futurist Political Movement,” in Rainey et al., eds., 216–19.

“Noi rinneghiamo i nostri maestri simbolisti ultimi amanti della luna.” First published (in French) as “Nous renions nos maîtres les symbolistes, derniers amants de la lune,” in *Revue d’Europe et d’Amérique* 14 (1 October 1911), then collected in *Le futurisme*, ed. Marinetti, 82–92. Paris: Sansot, 1911.

When it appeared (with slight variations) in Italian in 1915, it became a section of work with a different title, “Guerra, solo igiene del mondo,” in *Teoria e invenzione futurista*, 302–6. In English: “We Abjure our Symbolist Masters, the Last Lovers of the Moon,” in R.W. Flint, ed., 66–71.

“La nuova religione-morale della velocità” (leaflet), May 1916. In *Teoria e invenzione futurista*, 130–37. In English: “The New Religion-Morality of Speed,” in R.W. Flint, ed., 94–96; and in Rainey et al., eds., 224–29.

“Poesia simultanea della luce tessuta.” In *Il poema non umano dei tecnicismi* (The Nonhuman Poem of Technologies), 53–60. Milan: A. Mondadori, 1940. Also in *Teoria e invenzione futurista*, 1058–61. In English: “Simultaneous Poetry of Woven Light,” in Rainey et al., eds., 473–76.

- “Il poeta futurista Aldo Palazzeschi.” *La tavola rotonda* 23, no. 18 (1 June 1913): 126. Also in *Teoria e invenzione futurista*, 54–56.
- “Prime battaglie futuriste” [1915]. In *Guerra sola igiene del mondo*, 5–18. Also in *Teoria e invenzione futurista*, 201–9.
- “Risposta alle obiezioni” (supplement to “Manifesto tecnico della letteratura futurista,” May 1912). In *I poeti futuristi*, 385–88. Milan: Edizioni futuriste di Poesia, 1912; and in *Teoria e invenzione futurista*, 48–51. In English: “A Response to Objections,” in Rainey et al., eds., 125–29.
- Simultaneità: Compenetrazione* [1915]. In Marinetti, Settimelli, and Corra, *Teatro futurista*, 21–24. Piacenza: Casa Editrice Guelfi Constantino, 1921; also in *Teatro*, vol. 2, ed. Giovanni Calendoli, 309–10. Rome: Bianco, 1960.
- “Lo splendore geometrico e meccanico e la sensibilità numerica: manifesto futurista” (leaflet) [1914]. Milan: Direzione del movimento futurista. Also in *Teoria e invenzione futurista*, 84–92. In English: “Geometric and Mechanical Splendor and the Numerical Sensibility,” in R.W. Flint, ed., 97–103.
- “Tattilismo.” *Comœdia*, 16 January 1921. In English: “Tactilism,” in R.W. Flint, ed., 107–12, and in Rainey et al., eds., 264–69.
- “L’uomo moltiplicato e il regno della macchina.” First printed as “L’uomo moltiplicato e il regno della macchina” (pamphlet), 1910. Also in *Le Futurisme* (1911); and in Marinetti, *Guerra, sola igiene del mondo*. Reprinted in *Teoria e invenzione futurista*, 297–301. In English: “Multiplied Man and the Reign of the Machine,” Rainey et al., 89–92.
- “The Variety Theatre.” *Daily Mail*, 21 November 1913, 6, under the title “The Meaning of the Music Hall.” Reprinted in *The Mask: A Quarterly Journal of the Art of the Theatre*, January 1914, as “In Praise of Variety Theatre.” A longer version appears as “Il teatro di varietà: Manifesto futurista,” in *Lacerba* 1 (1 October 1913): 209–11. *Lacerba* version collected in Marinetti, *I manifesti del futurismo*, 158–66 (and in *Teoria e invenzione futurista*, 70–78); English translation as “The Variety Theatre,” in R.W. Flint, ed., 116–22.
- I vasi comunicanti* (Communicating Vessels) [1915]. In *Teatro futurista sintetico*, supplement to *Gli Avvenimenti* 2, no. 15 (2–9 April 1916). Also in *Marinetti e i futuristi*, ed. Luciano De Maria with Laura Dondi, 516–17. Milan: Garzanti, 1994; and in Marinetti, *Teatro*, vol. 2, ed. Jeffrey T. Schnapp, 573–74. Milan: Oscar Mondadori, 2004.
- “Velocità” [likely composed sometime between 1915 and 1919]. In “Oltre l’autore 1,” special issue of *Fotogenia* 2, ed. Alberto Boschi and Giacomo Manzoli (1996): 15–25. In English: “Speed,” in idem., 143–47.

### Collective Works

- Marinetti, Filippo Tommaso, and Francesco Cangiullo. “Il teatro della sorpresa (Teatro sintetico, Fisicofollia, Parole in libertà sceneggiate, Declamazione dinamica e sinottica, Teatro-giornale, Teatro-galleria di quadri, Discussioni improvvisate di strumenti musicali, ecc.).” First published in a French

and an Italian version in *Il futurismo*, on 12 January 1922. In English: “The Theater of Surprises (Theater of Essential Brevity—Zany Physical Comedy—Words in Freedom on Stage—Dynamic and Multichanneled Recitation—News-Theater—Gallery Theater—improvised conversation among different musical instruments, and so on),” in Marinetti, *Critical Writings*, 383–85.

Marinetti, Filippo Tommaso, Bruno Corra, Emilio Settimelli, Arnaldo Ginna, Giacomo Balla, and Remo Chiti. “Manifesto della cinematografia futurista.” Originally published as “La cinematografia futurista” 11 September 1916 and reprinted in *L’Italia futurista*, no. 9 (15 November 1916). Reprinted several times, including as “Manifesto della cinematografia futurista” in Marinetti, *Teoria e invenzione futurista*, 138–44; as “La cinematografia futurista,” in Gambillo and Fiori eds., *Archivi del futurismo*, vol. 1, 96ff.; as “La cinematografia futurista” in M. Verdone, ed., *Manifesti futuristi e scritti teorici di Arnaldo Ginna e Bruno Corra*, 211–15; and as “La cinematografia futurista,” in *Filippo Tommaso Marinetti e il futurismo*, 189–94. In English: “The Futurist Cinema,” in R.W. Flint, ed., 130–34. A different translation appears (with the same title) in Rainey et al., eds, 229–32.

Marinetti, Filippo Tommaso, and Fillia [pseudonym of Luigi Colombo]. “Il manifesto della cucina futurista” (Manifesto of Futurist Cuisine). First published in *La gazzetta del popolo* 28 (December 1930), then issued as a twelve-page monograph (Milan: Spes-Salimbeni, 1932); facsimile reproduction, 1980 (Spes-Salimbeni also issued, in 1932, F. T. Marinetti and Fillia *La cucina futurista*, a 267-page book, with many recipes, in which the manifesto appears on pages 5 and 6). The manifesto is also collected in F. T. Marinetti and Fillia, *La Cucina Futurista*, 27–30. Milan: Vienepierre, 2007. English translation, by Doug Thompson, Filippo Tommaso Marinetti, *Critical Writings*, 394–99.

Marinetti, Filippo Tommaso, and Pino Masnata. “Manifesto della radia.” First published in the Turin newspaper *Gazzetta del popolo* (1 sheet), 22 September 1933. Later published in *Futurismo*, 1 October 1933; then as “La radia, manifesto futurista dell’ottobre 1933,” in *Autori e scrittori* 6, no. 8 (August 1941): 5–10. Collected in *Manifesti, proclami, interventi e documenti teorici del futurismo, 1909–1944*, ed. Luciano Caruso. Florence: Coedizioni SPES-Salimbeni, 1980; in *Manifesti e testi vari (1909–1941): Opere di F. T. Marinetti*, vol. 2, ed. Luciano De Maria, 268–74. Milan: A. Mondadori, 1968; and in Marinetti, *Teatro*, vol. 2, ed. Jeffrey T. Schnapp, 769–74. Milan: Oscar Mondadori, 2004. In English: “The Radia: Futurist Manifesto” in Rainey et al., eds., 292–95.

Marinetti, Filippo Tommaso, Giovanni Pascoli, Guido Gozzano, Gian Pietro Lucini, and Aldo Palazzeschi (pseudo. Aldo Giurlani). “Manifeste technique de la littérature futuriste” (11 May 1912). Four-page manifesto. Reprinted in Italian as the preface to *I poeti futuristi* (The Futurist Poets).

- Milan: Edizioni di Poesia, 1912. Included in Marinetti, *I manifesti del futurismo*, 88–96. In English: “Technical Manifesto of Futurist Literature,” in Rainey et al., eds., 119–24.
- Marinetti, Filippo Tommaso, with Marcello Puma and Pino Masnata. “Calcolo poetico delle battaglie: La matematica futurista immaginativa qualitativa” (Poetic Calculation of Battles: Qualitative Imaginative Futurist Mathematics). *Gazzetta del popolo*, 2 February 1940; later published (with no credit to Puma or Masnata) in *Autori e scrittori* (Rome) (June 1941) as “La matematica futurista immaginativa qualitativa.” Collected under the full title in *Teoria e invenzione futurista*, 194–98, with no reference to Puma or Masnata. In English: as “Qualitative Imaginative Futurist Mathematics,” in Rainey et al., eds., 298–301.
- Marinetti, Filippo Tommaso, Emilio Settimelli, and Bruno Corra. “Il teatro futurista sintetico (Atecnico—dinamico—simultaneo—autonomo—alogico—irreale).” Four-page leaflet by Marinetti (Direzione del Movimento Futurista), February 1915. Collected in Marinetti, Settimelli, and Corra, *Teatro futurista sintetico*, 11–20. Piacenza: Casa Editrice Guelfi Costantino, 1921; and in *Teoria e invenzione futurista*, 97–104. In English: “The Futurist Synthetic Theatre,” in R.W. Flint, ed., 123–29; as “A Futurist Theater of Essential Brevity (A-technical—Dynamic—Simultaneous—A-Logical—Unreal),” in Marinetti, *Critical Writings*, 200–207; and as “The Futurist Synthetic Theater,” in Rainey et al., eds., 204–9.
- ### Other Works
- “Каталог Первой дискуссионной выставки объединений активного революционного искусства” (Katalog Pervoj diskussionnoj vystavki ob’edinenij aktivnogo revolucionnogo iskusstva; Catalogue of the First Discussion Exhibition of Active Revolutionary Art). *Тверская* (Tverskaya) 34 (Moscow: 1924), 9.
- Abel, Richard, ed. *French Film Theory and Criticism: A History/Anthology*, vol. 1: 1907–1939. Princeton: Princeton University Press, 1988.
- Acito, Alfredo, and Ettore Martinoli. “In tema di formulazione di una nuova sintesi spirituale.” *Tempo di Mussolini*, January 1941, 1058–67.
- Aiken, Edward A. “The Cinema and Italian Futurist Painting.” *Art Journal* (1981) 41: 353–57.
- Allard, Roger. “Die Kennzeichen der Erneuerung in der Malerei.” *Der Blaue Reiter*, 2nd ed., 35–41. Munich: R. Piper & Co. Verlag, 1914.
- . “Remarks on Futurism and the Cinema.” *Revue indépendante* 3 (August 1911): 134.
- Alpers, Svetlana. *The Art of Describing: Dutch Art in the Seventeenth Century*. Chicago: University of Chicago Press, 1983.
- Amirkhanian, Charles. “An Introduction to George Antheil.” *Soundings* 7–8 (July–October 1973): 176–81.

- Andreev, Leonid. 1913. "Письмо о театре" (Pis'mo o teatre; Letter on Theatre), 21 October 1913. In *Полное собрание сочинений* (Polnoe sobranie sochineny; Complete Works), vol. 8, 316. Saint Petersburg: 1913.
- Antheil, George. *Bad Boy of Music*. Garden City, NY: Doubleday, Doran and Company, 1945.
- \_\_\_\_\_. *Ballet Mécanique*. Water Gap, PA: Shawnee Press, 1961.
- \_\_\_\_\_. "My Ballet Mécanique." *De Stijl* 6, no. 12 (1924–25): 141–44.
- \_\_\_\_\_. "My Ballet Mécanique: What It Means." *Der Querschnitt* 5, no. 9 (1925): 789–91.
- Antliff, Mark. "Alvin Langdon Coburn among the Vorticists: Studio Photographs and Lost Works by Epstein, Lewis, and Wadsworth." *Burlington Magazine* 1290 (September 2010): 580–89.
- Antliff, Mark, and Patricia Leighten. *A Cubism Reader: Documents and Criticism, 1906–1914*. Chicago: University of Chicago Press, 2008.
- Apollinaire, Guillaume. *Alcools*, trans. Anne Hyde Greet. Berkeley: University of California Press, 1965.
- \_\_\_\_\_. *Alcools: Poems by Guillaume Apollinaire*, trans. Donald Revel. Middleton: Wesleyan University Press, 1995.
- \_\_\_\_\_. "L'anti-tradition futuriste: Manifeste synthèse." *Lacerba* 1, no. 18 (15 September 1913): 202–3. Collected in F.T. Marinetti, *I manifesti del futurismo*, 147–51. In English: as "Futurist Anti-tradition," in Rainey et al., eds., 152–54.
- \_\_\_\_\_. *L'enchanter pourrissant*, suivi de *Les mamelles de Tirésias* et de *Couleur du temps*. Paris: Gallimard, 1957.
- \_\_\_\_\_. *Méditations esthétiques: Les peintres cubistes, première série*. Paris: E. Figuière, 1913. Reprinted, Geneva: Pierre Cailler, 1950.
- \_\_\_\_\_. Œuvres complètes, ed. Michel Decaudin. Paris: A. Balland et J. Lecat, 1965–66.
- \_\_\_\_\_. "Préface" to *Les mamelles de Tirésias* [1917]. In Œuvres complètes, ed. Michel Decaudin, 865–66.
- \_\_\_\_\_. *Selected Writings*, trans. Roger Shattuck. New York: New Directions, 1971.
- Apollonio, Umbro, ed. *Futurist Manifestos*. New York: Viking Press, 1973.
- Aragon, Louis. *La Peinture au défi*. Lille: Librairie Godon, 1930.
- Arendt, Hannah. *The Human Condition*. Chicago: University of Chicago Press, 1985.
- Artaud, Antonin, *The Theater and Its Double*, trans. Mary Caroline Richards. New York: Grove Press, 1958.
- Arthos (pseud. Julius Evola). "Sul significato razziale della mistica fascista." *La Vita Italiana* (April 1940): 397–405.
- Bacon, Francis. *The Great Instauration* [1621] (originally published as *Instauratio Magna*). In *The Works of Francis Bacon*, ed. James Spedding, Robert Leslie Ellis, and Douglas Denon Heath. Cambridge: Cambridge University Press, 2011.

- Balla, Giacomo. "Futurist Manifesto of Men's Clothing 1913." In *Futurist Manifestos*, trans. Robert Brain et al., ed. Umbro Apollonio, 132–34. In English: "The Anti-Neutrality Suit," in Emily Braun, "Futurist Fashion: Three Manifestoes," *Art Journal* 54, no. 1 (Spring 1995): 34–41; and as "The Antineutral Suit: Futurist Manifesto," in Rainey et al., eds., 203.
- \_\_\_\_\_. Statement published in exhibition catalogue "Fu Balla—Balla Futurista," Sala d'Arte Angelelli, Rome, December 1915. Rome: Studio per edizioni scelte, 1915. Collected in Giorgio De Marchis, ed., *Giacomo Balla, l'aura futurista*, 112–13. Turin: G. Einaudi, 1977. In English: "The Late [that is, the deceased] Balla—Futurist Balla," trans. Caroline Tisdale, in *Futurist Manifestos*, ed. Umbro Apollonio, 206.
- Balla, Giacomo, and Fortunato Depero. "Ricostruzione futurista dell'universo" (Futurist Re-creation of the Universe), manifesto of 11 March 1915 (issued as a leaflet by the Direzione del Movimento Futurista). Collected in Umbro Apollonio, *Futurismo*, 2nd ed., 254–58. Milan: Mazzotta, 1976. In English: "Futurist Reconstruction of the Universe," in *Futurist Manifestos*, ed. Apollonio, 197–200.
- Baraduc, Hippolyte. *L'âme humaine, ses mouvements, ses lumières et l'iconographie de l'invisible fluidique*. Paris: Georges Carré, 1896. In English: *The Human Soul: Its Movements, Its Lights, and the Iconography of the Fluidic Invisible*. Paris: G.A. Mann, 1913.
- Barilli, Renato. *Romolo Romani* (exhibition catalogue). Milan: Mazzotta, 1982.
- \_\_\_\_\_. *Scienza della cultura e fenomenologia degli stili*. Bologna: Il Mulino editore, 1991. In English: *The Science of Culture and the Phenomenology of Style*, trans. Corrado Federici. Montreal and Kingston: McGill–Queen's University Press, 2012.
- \_\_\_\_\_. *L'alba del contemporaneo. L'arte europea da Fussli a Delacroix*. Bologna: Feltrinelli editore, 1996.
- Barlow, Fred, and Major W. Rampling-Rose. "Report of an Investigation into Spirit-Photography." *Proceedings of the Society for Psychical Research* 41 (1932–33): 121–38.
- Baudelaire, Charles. "Notes nouvelles sur Edgar Allan Poe" (Introduction to Edgar Allan Poe). In *Nouvelles histoires extraordinaires*, i–xix. Paris: A. Quantin, 1884.
- \_\_\_\_\_. *Petits poèmes en prose (Le spleen de Paris)* [1869]. Paris: Société Les belles lettres, 1952.
- Baumgarth, C. "Die Anfänge der futuristischen Malerei." *Mitteilungen des Kunsthistorischen Institutes in Florenz* 11 (1964): 167–92.
- Bazargan, Suzan. "The Headings in 'Æolus': A Cinematographic View." *James Joyce Quarterly* 23, no. 3 (Spring 1986): 345–50.
- Bazin, André. "Ontologie de l'image photographique" (The Ontology of the Photographic Image). In *Problèmes de la peinture*, 405–11. Lyon: Éditions Confluences, 1945. In English: in Bazin, *What Is Cinema?*, trans. Hugh Gray, 9–16. Berkeley: University of California Press, 1967.

- Beach, Sylvia. *Shakespeare and Company* [1956]. New York: Harcourt, Brace, 1959.
- Bechelloni, Laura Malvano. “Le mythe de la romanité et la politique de l'image dans l'Italie fasciste.” *Vingtième Siècle. Revue d'histoire* 78 (April–June 2003): 111–20.
- Belenson, A. *Кино сегодня: Очерки советского кино-искусства* (Кулешов–Вертов–Эйзенштейн) (*Kino segodnya: Ocherki sovetskogo kino-iskusstva; Kuleshov–Vertov–Eisenstein*). In *Cinema Today: Essays in Soviet Cinema Art* (*Kuleshov–Vertov–Eisenstein*). Moscow: self-published, 1925.
- Belfiori, Fausto, ed. *Massimo Scaligero: Il coraggio dell'impossibile*. Rome: Tilopa, 1982.
- Bell, Clive. “The Aesthetic Hypothesis.” In Bell, *Art*, 3–37. New York: Frederick A. Stokes, 1913; reprinted in *Modern Art and Modernism: A Critical Anthology*, ed. Francis Frascina and Charles Harrison. New York: Harper and Row, 1987.
- Bellini, Eraldo. *Studi su Ardengo Soffici*. Milan: Vita e pensiero, 1987.
- Belting, Hans. *Florence and Baghdad: Renaissance Art and Arab Science*. Cambridge: Belknap Press of Harvard University Press, 2011.
- Bendazzi, Giannalberto. “The Italians Who Invented the Drawn-On Film Technique.” *Animation Journal* 3–4 (Spring 1996): 69–84, [http://www.giannalbertobendazzi.com/Content/resources/pdf/Animation-Essays/Ginna\\_and\\_Corra\\_1996.pdf](http://www.giannalbertobendazzi.com/Content/resources/pdf/Animation-Essays/Ginna_and_Corra_1996.pdf).
- Benjamin, Walter. “Über einige Motive bei Baudelaire,” *Zeitschrift für Sozialforschung*, VIII (January 1940): 1–2. Translated by Harry Zorn as “On Some Motives in Baudelaire,” in Benjamin, *Illuminations*. Hannah Arendt, ed. New York: Schocken Books, 1969, 155–200. Re-translated by Edmund Jephcott in Walter Benjamin, *Selected Writings*, vol. 4. Howard Eiland and Michael W. Jennings eds. Cambridge, MA: Harvard University Press, 313–355.
- Benjamin, Walter. “The Return of the *Flâneur*” [1929], trans. Rodney Livingstone. In *Walter Benjamin: Selected Writings*, vol. 2: 1927–1934, ed. Michael J. Jennings, 262–67. Cambridge, MA: Harvard University Press, 1999.
- . “The Formula in Which the Dialectical Structure of Film Finds Expression” [1935], trans. Edmund Jephcott. In *Walter Benjamin: Selected Writings*, vol. 3: 1935–1938, ed. Michael J. Jennings, 94–95. Cambridge, MA: Harvard University Press, 2002.
- . “The Work of Art in the Age of Its Technological Reproducibility” [1936], trans. Edmund Jephcott and Harry Zohn. In *Walter Benjamin: Selected Writings*, vol. 3: 1935–1938, ed. Michael J. Jennings, 101–33. Cambridge, MA: Harvard University Press.
- Beneditti, Paul, and Nancy DeHart. *Forward Through the Rearview Mirror: Reflections on and by Marshall McLuhan*. Cambridge, MA: MIT Press, 1996.
- Benn, Gottfried. “Beitrag zur Geschichte der Psychiatrie.” *Die Grenzboten: Zeitschrift für Politik, Literatur und Kunst* 69 (1910): 92–95. Collected in

- Benn, *Gesammelte Werke*, vol. 1, pt. 4, ed. Harald Steinhagen, 415–22. Wiesbaden: Limes, 1977; and in Benn, *Sämtliche Werke*, vol. 3, pt. 1, ed. Gerhardt Schuster, 7–13. Stuttgart: Klett-Cotta, 1987.
- Benton, Timothy O. *Raoul Hausmann and Berlin Dada*. Ann Arbor: UMI Research Press, 1987.
- Beraldo, Michele. “Il movimento antroposofico italiano durante il regime fascista.” *Dimensioni e problemi della ricerca storia* 1 (2002): 145–79.
- Berghaus, Günter. *Avant-garde Performance: Live Events and Electronic Technologies*. New York: Palgrave Macmillan, 2005.
- \_\_\_\_\_. *The Genesis of Futurism: Marinetti's Early Career and Writings, 1899–1909*. Leeds: Society for Italian Studies, 1995.
- \_\_\_\_\_. *Italian Futurist Theatre 1909–1944* [1998]. Oxford: Clarendon Press, 2004.
- \_\_\_\_\_, ed. *Futurism and the Technological Imagination*. Amsterdam and New York: Rodopi, 2009.
- \_\_\_\_\_, ed. *International Yearbook of Futurism Studies*. Berlin: De Gruyter, 2012.
- Bergson, Henri. *Creative Evolution*, trans. Arthur Mitchell. New York: Henry Holt and Company, 1911; New York: Modern Library, 1944.
- \_\_\_\_\_. *Essai sur les données immédiates de la conscience*. Paris: F. Alcan, 1889. In English, *Time and Free Will*, trans. F.L. Pogson. London: Macmillan, 1913.
- \_\_\_\_\_. “Introduction à la métaphysique.” *Revue de métaphysique et de morale* 11 (1903): 1–36. In English: *Introduction to Metaphysics*, trans. T.E. Hulme. New York: Liberal Arts Press, 1955.
- \_\_\_\_\_. *Matière et mémoire*. Paris: F. Alcan, 1896. In English: *Matter and Memory*, trans. Nancy Margaret Paul and W. Scott Palmer. New York: Zone Books, 1988.
- \_\_\_\_\_. *Oeuvres*, vol. 3. Paris: Presses Universitaires de France, 1970.
- \_\_\_\_\_. *La pensée et le mouvant* [1934]. Paris: Presses Universitaires de France, 1985. Also in *Oeuvres*, annotated by André Robinet, vol. 3. Paris: Presses Universitaires de France, 1970. In English: *The Creative Mind: An Introduction to Metaphysics*, trans. Mabelle L. Andison. New York: Philosophical Library, 1949.
- Besant, Annie, and Charles Leadbeater. *Thought-Forms*. London: Theosophical Publishing House, 1901; reprinted 1905, 1925.
- Binding, Karl, and Alfred Hoche. *Die Freigabe der Vernichtung lebensunwerten Lebens: Ihr Mass und ihre Form* (The Permission to Destroy Life Unworthy of Life: Its Mass and Form). Leipzig: F. Meiner, 1920.
- Bird, Carl. “Tremendous New Power Soon to Be Unleashed.” *Kansas City Journal-Post*, 10 September 1933. Reprinted in T.E. Bearden, *The Solution to Tesla's Secrets and the Soviet Tesla Weapons*, pt. 2, compiled by John Ratzlaff, 101–2. Greenville: Tesla Book Company, 1981.
- Bishop, Claire. *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London: Verso, 2012.

- Blake, William. *The Complete Writings of William Blake with Variant Readings*, ed. Geoffrey Keynes. London: Oxford University Press, 1966.
- Blanchot, Maurice. *The Space of Literature*, trans. Ann Smock. Lincoln: University of Nebraska Press, 1989.
- Boccioni, Umberto. *Altri inediti e apparati critici*, ed. Zeno Birolli. Milan: Feltrinelli, 1972.
- . “Dinamismo” [1914]. In *Pittura scultura futuriste*, 195–208. Also in *Gli scritti editi e inediti*, 149–53.
- . *Estetica e arte futuriste*. Milan: Balcono, 1946.
- . “Fondamento plastico della scultura e pittura futuriste.” *Lacerba* 1, no. 6 (15 March 1913): 51–52. Also in Boccioni, *Gli scritti editi e inediti*, 137–44. In English: “The Plastic Foundations of Futurist Sculpture and Painting,” in Rainey et al., eds., 139–42.
- . “Genio e cultura: Sintesi teatrale” in *L’Italia futurista* 6 (1916): 4. Collected in *Teatro futurista sintetico*, ed. F. T. Marinetti, Emilio Settimelli, and Bruno Corra, vol. 2, 54–56. Milan: Istituto Editoriale Italiano, 1916. Later collected in Boccioni, *Gli scritti editi e inediti*, 225–27, and Balla et al., *Teatro futurista sintetico*, ed. Guido Davico Bonino, 48. Genoa: Il melan-golo, 1993. In English: “Genius and Culture,” trans. Laura Wittman, 488 in Rainey et al., eds.
- . Letter to Nino Barbantini, 1911. In *Gli scritti editi e inediti*, 343–344. (This letter is usually said to have been written in September 1910, but Christine Poggi astutely points out, in *Inventing Futurism*, 296, that letter almost certainly was written early in 1911, since Boccioni writes of his painting *Lavoro*, which he painted in 1911, being almost finished.)
- . Letter to Nino Barbantini, May 1911. In Gambillo and Fiori, eds., *Archivi del futurismo*, vol. 2, 38. Also in *Gli scritti editi e inediti*, 344–45.
- . Letter to Nino Barbantini, 12 February 1912. In Gambillo and Fiori, eds., *Archivi del futurismo*, vol. 2, 40. Also in Boccioni, *Gli scritti editi e inediti*, 346–47.
- . “Linee-forza” [1914]. In *Pittura scultura futuriste*, 211–20. Also in *Gli scritti editi e inediti*, 155–58.
- . “Moto assoluto + moto relativo = dinamismo.” *Lacerba* 2, no. 6 (1914): 90–93. Also in *Pittura scultura futuriste*, 145–48. Milan: Edizioni futuriste di Poesia, 1914. Also in *Gli scritti editi e inediti*, 145–53; reprinted in *Pittura scultura futuriste. Dinamismo plastico*, ed. Lara Vinca Masini, 78–88. Florence: Vallecchi, 1977. In English: “Absolute Motion + Relative Motion = Dinamismo” in Rainey et al., eds., 187–93.
- . “La pittura futurista.” Lecture given in Rome to the Circolo Artistico Internazionale futurista on 29 May 1911. In Boccioni, *Altri inediti e apparati critici*, 11–29; and in two versions in Ilaria Schiaffini, *Umberto Boccioni: Stati d’animo, teoria e pittura*, 158–81. Milan: Silvana, 2002.

- . *Pittura scultura futuriste (dinamismo plastico)*. Milan: Edizioni futuriste di Poesia, 1914. In Boccioni, *Opera completa*, ed. F.T. Marinetti, 3–181. Foligno: Campitelli, 1926. Also in Boccioni, *Gli scritti editi e inediti*, 75–204.
- . *Gli Scritti editi e inediti*, ed. Zeno Birolli. Milan: Feltrinelli, 1971.
- . “La scultura futurista” (leaflet). *Poesia*, April 1912. Also in “Manifesto tecnico dell’scultura futurista,” in *Gli scritti editi e inediti*, 23–30. Reprinted as “La scultura futurista,” *Lacerba* 1, no. 13 (1 July 1913): 139–40. In English: “Technical Manifesto of Futurist Sculpture,” in *Futurist Manifestos*, ed. U. Apollonio, 51–65.
- . “Trascendentalismo fisico e stati d’animo plastici” [1914]. In *Pittura, scultura futuriste (dinamismo plastico)*, 283–334. Also in *Gli scritti editi e inediti*, 183–204. In English: *Futurist Painting Sculpture (Plastic Dynamism)*, trans. Richard Shane Agin and Maria Elena Versari, 142–58. Los Angeles: Getty Research Institute, 2016.
- Boccioni, Umberto, Carlo Carrà, Luigi Russolo, Giacomo Balla, and Gino Severini. “Gli espositori al pubblico.” First published as “Les exposants au public” in *Les peintres futuristes italiens* (exhibition catalogue), 1–14. Paris: Galerie Bernheim-Jeune, 5–24 February 1912. In English: “The Exhibitors to the Public” in *The Italian Futurist Painters*, 9–19. London: Sackville Gallery, March 1912. Also as “Prefazione al catalogo delle esposizioni di Parigi, Londra, Berlino, Bruxelles, Monaco, Amburgo, Vienna, ecc” in Marinetti, *I Manifesti del futurismo*, 60–68; and in Gambillo and Fiori, eds., *Archivi del futurismo*, vol. 1, 117–18. In English: “The Exhibitors to the Public,” in Apollonio, ed., 45–50, and in Rainey et al., eds., 105–9.
- Boccioni, Umberto, Carlo Dalmazzo Carrà, Luigi Russolo, Giacomo Balla, Gino Severini. “Manifesto dei Pittori futuristi” (leaflet). *Poesia*, February 1910. Also published as a ten-page monograph by Edizioni del Cavallino. Collected in Marinetti, *I manifesti del Futurismo*, 23–26; also in Gambillo and Fiori, eds., *Archivi del futurismo*, vol. 1, 63–65, and Boccioni, *Gli scritti editi e inedita*, 3–11. In English: “Manifesto of the Futurist Painters” in Apollonio, ed., 24–37; Caws, ed., 182–84; and Rainey et al., eds., 62–64.
- Boccioni, Umberto, Carlo Dalmazzo Carrà, Luigi Russolo, Giacomo Balla, and Gino Severini. “La pittura futurista. Manifesto tecnico” [11 April 1910]. Originally published as a leaflet by *Poesia*, Milan. Collected in Marinetti, *I manifesti del futurismo*, 27–31; and later in Boccioni, *Gli scritti editi e inediti*, 7–11. In English: “Futurist Painting: Technical Manifesto,” in Apollonio, ed., 27–30; and in *Art in Theory 1900–1990*, ed. Harrison and Wood, 149–52. Oxford: Blackwell, 1993. (Note: although the copyright page in *I manifesti del futurismo* states the anthology was published in 1911, the actual year of publication was 1914.)
- . “Gli espositori al pubblico.” First published as “Les exposants au public” in *Les peintres futuristes italiens* (exhibition catalogue: Galerie Bernheim-Jeune, Paris), 5–24 February 1912, 1–14; then in English translation as “The

- Exhibitors to the Public” in an exhibition catalogue (published by the Sackville Gallery), *The Italian Futurist Painters*, 9–19. Collected as “Prefazione al Catalogo delle Esposizioni di Parigi, Londra, Berlino, Bruxelles, Monaco, Amburgo, Vienna, ecc” in Marinetti, *I Manifesti del futurism*, 60–68; and in Gambillo and Fiori, eds., *Archivi del futurismo*, vol. 1, 117–18. In English: “The Exhibitors to the Public,” in Apollonio, ed., 45–50, and in Rainey et al., eds., 105–9.
- Bohn, Willard. “La quatrième dimension chez Apollinaire.” *Revue des lettres modernes* 530–36 (1978), special issue *Guillaume Apollinaire*, 14: 93–103.
- Boime, Albert. *The Art of the Macchia and the Risorgimento: Representing Culture and Nationalism in Nineteenth-Century Italy*. Chicago: University of Chicago Press, 1993.
- Bourriaud, Nicolas. *Esthétique relationnelle*. Dijon: Les presses du réel, 1998. In English: *Relational Aesthetics*. Dijon: Les presses du réel, 2002.
- Bowlby, John. *Separation: Anxiety and Anger*. New York: Basic Books, 1973.
- Brain, Robert. “Genealogy of ‘ZANG TUMB TUMB’: Experimental Phonetics, Vers Libre, and Modernist Sound Art.” *Grey Room: Architecture, Art, Media, Politics* 43, no. 8 (April 2011): 88–117. <http://www.duke.edu/web/philar slit/Sawyer/BrainTalk.pdf>.
- . “Standards and Semiotics.” In *Inscribing Science: Scientific Texts and the Materiality of Communications*, ed. Tim Lenoir, 249–84. Stanford: Stanford University Press, 1997.
- . *Esplorazione del mimo*. Milan: Ceschina, 1930.
- Bragaglia, Anton Giulio. *Esplorazione del mimo*. Milan: Ceschina, 1930.
- Braun, Marta. *Picturing Time: The Work of Étienne-Jules Marey (1830–1904)*. Chicago: University of Chicago Press, 1992.
- Broude, Norma. *The Macchiaioli: Italian Painters of the Nineteenth Century*. New Haven: Yale University Press, 1988.
- Brown, Julie, and Annette Davison, eds. *The Sounds of the Silents in Britain*. Oxford: Oxford University Press, 2012.
- Brücke, Ernst. *Die physiologischen Grundlagen der neu hochdeutschen Verskunst*. Vienna: Carl Gerold’s Sohn Verlag, 1871.
- Bullough, Edward. *Aesthetics*. London: Bowes and Bowes, 1957.
- . “Psychical Distance as a Factor in Art and an Aesthetic Principle.” *British Journal of Psychology* 5 (1912): 87–117. Also in *Problems in Aesthetics: An Introductory Book of Readings*, ed. Morris Weitz, 646–56. New York: Macmillan, 1957.
- Burckhardt, Titus. *Alchemie, Sinn- und Weltbild*. Olten and Freiburg-im-Breisgau: Walter Verlag, 1960. In English: *Alchemy: Science of the Cosmos—Science of the Soul*, trans. William Stoddart. Harmondsworth: Penguin, 1967.
- Buriuk, D., K. Kamenskii, and V. Mayakovsky. “Манифест Летучей Федерации Футуристов” (Manifest Letuchei Federacii Futuristov). *Газета Футуристов* (Gazeta Futuristov; Futurist Gazette), 15 March 1918.

- In English: “The Manifesto of the Flying Federation of Futurists,” in Andrey Smirnov and Liubov Pchelkina, *Russian Pioneers of Sound Art in the 1920s* (catalogue of the exhibition “Red Cavalry: Creation and Power in Soviet Russia between 1917 and 1945”), 1. Madrid: La Casa Encendida, 2011.
- Buzzi, Paolo. *L'ellisse e la spirale: Film + parole in libertà* (The Ellipse and the Spiral: Film and Words-in-Freedom). Milan: Edizioni futuriste di Poesia, 1915.
- . *Futurismo: Scritti, carteggi, testimonianze*, ed. Mario Morini and Giampaolo Pignatari. Milan: Quaderni di Palazzo Sormani, 1982.
- Calinescu, Matei. *Five Faces of Modernity*. Durham: Duke University Press, 1987.
- Cantoni, M.L. “Paris 1904: Picasso, ‘Iberico’ e le *Demoiselles d’Avignon*,” *Bullettino d’arte* 62–63 (July–October 1990): 117–30.
- Cantor, Georg. “The Theological Significance of Ethers.” In G. Cantor and M. Hodge, *Conceptions of Ether: Studies in the History of Ether Theories, 1740–1900*, 135–56. Cambridge: Cambridge University Press, 1981.
- Canudo, Ricciotto. “Naissance d’un sixième art. Essai sur le cinématographe.” *Les entretiens idéalistes*, 25 October 1911. Reprinted as “L'esthéthique du septième art,” in Canudo, *L’usine aux images*, 13–26. Paris: Étienne Chiron, 1926. In English: “The Birth of a Sixth Art,” in *French Film Theory and Criticism 1907–1939*, vol. 1: 1907–1929, trans. B. Gibson, D. Ranvaud, S. Sokota, and D. Young, ed. Richard Abel, 58–65. Princeton: Princeton University Press, 1988.
- Cappa, Innocenza. 1930. “L’euritmia e Rodolfo Steiner.” *La rivista illustrata del popolo d’Italia*, February 1930: 48–49.
- Carey, Sarah. “From *fotodinamismo* to *fotomontaggio*: The Legacy of Futurism’s Photography.” *Carte Italiane* 2, no. 6 (2010): 221–37.
- Carini, Tomas. *Niccolò Giani e La scuola di mistica fascista: 1930–1943* (Niccolò Giani and the School of Fascist Mysticism, 1930–1943). Milan: Mursia, 2009.
- Carrà, Carlo. “Piani plastici come espansione sferica nello spazio” (Plastic Planes as Spherical Expansion in Space). *Lacerba* 1, no. 6 (15 March 1913): 53–55; reprinted in Gambillo and Fiori, eds., *Archivi del futurismo*, vol. 1, 145–47.
- . “La pittura di suoni rumori odori.” *Lacerba*, 1 September 1913, 185–87. Also in Marinetti, *I manifesti del futurismo*, 152–57. In English: “The Painting of Sounds, Noises, and Smells,” in Apollonio, ed., 111–14.
- . *Tutti gli scritti*, ed. Massimo Carrà. Milan: Feltrinelli, 1978.
- Carter, Huntley. *The New Spirit in the Cinema*. London: H. Shaylor, 1930.
- Caspar, Max. *Kepler* [1948], trans. and ed. C. Doris Hellman. New York: Dover, 1993.
- Cavaglion, Alberto. *Otto Weininger in Italia*. Rome: Carucci editore, 1982.
- Cavalla, Luigi. *Soffici: Immagini e documenti (1879–1964)*. Florence: Vallecchi, 1986.
- Caws, Mary Ann, ed. *Manifesto: A Century of Isms*. Lincoln: University of Nebraska Press, 2001.

- Celant, Germano. "Futurismo esoterico." *Il Verri* 15, nos. 33–34 (October 1970): 108–17. In English: "Futurism and the Occult," *Artforum* 19, no. 5 (January 1981): 36–42.
- Cendrars, Blaise. *L'A.B.C. du cinema* (twenty-five-page monograph). Paris: Frazier-Soye, 1926.
- . "The ABC of Cinema." In *Modernities and Other Writings*, trans. Esther Allen with Monique Chef dor, 25–29. Lincoln: University of Nebraska Press, 1992. Collected in Caws, *Manifesto*, 152–55.
- . "The ABC of Cinema" [excerpt in English]. *Film Culture* 40 (Spring 1966), 19–20.
- . *Modernities and Other Writings*. Lincoln: University of Nebraska Press, 1992.
- . *Moravagine*. Trans. Alan Brown. Garden City: Doubleday, 1970.
- . "New-York in Flashlight" [1912]. In *Inédits secrets: 1910–1935*, 239–40. Paris: Le Club français du livre, 1980.
- . Œuvres complètes, 9 vols. Paris: Denoël, 1960–64, 1991.
- . "Poètes" [section of *Aujourd'hui*] [1931]. In Œuvres complètes, vol. 4, 204–25. Paris: Denoël, 1960–64, 1991.
- Cendrars, Miriam. *Blaise Cendrars*. Paris: Éd. Balland, 1984.
- Ceram, C.W. *Archaeology of the Cinema*, trans. Richard Winston. New York: Harcourt, Brace & World, 1965.
- Cézanne, Paul. Letter to Emile Bernard (15 April 1904). In *Cézanne's Letters* (as "Letter to Emile Bernard"), 4th ed., trans. and collected by J. Renwald, 300–301. Oxford: Bruno Cassirer, 1976.
- Chéroux, Clément. "Photographs of Fluids: An Alphabet of Invisible Rays." In Chéroux et al., *The Perfect Medium: Photography and the Occult*, 114–38. New Haven: Yale University Press, 2005.
- Chessa, Luciano. *Luigi Russolo, Futurist: Noise, Visual Arts, and the Occult*. Berkeley: University of California Press, 2012.
- Cheung, Theresa. *The Element Encyclopedia of the Psychic World: The Ultimate A–Z of Spirits, Mysteries and the Paranormal*. New York: Harper Element, 2006.
- Chevreul, Michel-Eugène. *De la loi du contraste simultané des couleurs*. Paris: Pitoia-Levrault, 1839.
- Childress, David H. *The Fantastic Inventions of Nikola Tesla*. Stelle: Adventures Unlimited Press, 1993.
- Chimelli, Luigi. *Del governo dei concimi organici*. Trent: Edizione Mutilati e Invalidi, 1942.
- . *Della lavorazione del terreno*. Pergine: Luigi Torgler, 1941.
- . 1934. "Prefazione all'edizione italiana." In Johann (Giovanni) Schomerus, *Il metodo di coltivazione biologico-dinamico in frutticoltura e in orticoltura*, iii–xx. Pergine: Arti grafiche Luigi Torgler, 1934.
- Chipp, Herschel B. *Theories of Modern Art: A Source Book by Artists and Critics*. Berkeley: University of California Press, 1968.

- Ciccotti, Eusebio. *Avanguardia e cinema in Cecoslovacchia*. Rome: Bulzoni, 1989.
- Cigliana, Simona. *Futurismo esoterico: Contributi per una storia dell'irrazionalismo italiano tra Otto e Novecento* (Esoteric Futurism: Contributions to History of Italian Irrationalism in the Nineteenth and Twentieth Centuries). Rome: La Fenice edizioni, 1997.
- . "Occultismo futurista." *Il Ponte: Rivista mensile di politica e letteratura* 44, nos. 4–5 (July–October 1988): 195–211.
- Clarke, Bruce, and Linda Dalrymple Henderson, eds. *From Energy to Information: Representation in Science and Technology, Art, and Literature*. Stanford: Stanford University Press, 2002.
- Clough, Rosa Trillo. *Futurism: The Story of a Modern Art Movement: A New Appraisal*. New York: Greenwood, 1969.
- Coburn, Alvin Langdon. "Postscript." In *Vortographs and Paintings*. London: Women's Printing Society, 1917.
- Cocteau, Jean. *Oeuvres complètes de Jean Cocteau*, vol. 9. Paris: Marguerat, 1946.
- Conner, Clifford D. *A People's History of Science: Miners, Midwives, and "Low Mechanics."* New York: Nation Books, 2005.
- Corra, Bruno. "La musica cromatica e i film astratti" (Chromatic Music and Abstract Film). First published as "Musica cromatica" in *Il pastore, il gregge e la zampogna (divagazioni sul libro di Thovaz)*, ed. Corra and Settimelli, 156–67. Bologna: Libreria Beltrami, 1912. Reprinted in Verdone, ed., *Manifesti futuristi*, 155–66. In English: extract in "Abstract Cinema—Chromatic Music," in Apollonio, ed., 66–70.
- Corra, Bruno, A. Ginanni, Remo Chiti, Settimelli, Mario Carli, and Nerino Nannetti, "La scienza futurista (antitedesca, avventurosa, capricciosa, sicurezzofoba, ebbra d'ignoto)." *L'Italia futurista* 1, no. 2 (15 June 1916): 1. Reprinted in Verdone, ed., *Manifesti futuristi*, 205–9; and in PierLuigi Albini, *Manifesti futuristi: Scienza, machine, natura* (2003), 32–34—available at [http://venezian.altervista.org/Ebook/Manifesti\\_futuristi\\_scienza\\_macchine\\_natura.pdf](http://venezian.altervista.org/Ebook/Manifesti_futuristi_scienza_macchine_natura.pdf).
- Corradini, Arnaldo and Bruno [aka Arnaldo Ginna and Bruno Corra]. "A. B. C. Metodo" [first published as "A.B.C."]. Ravenna: Tipo-Lido Ravagnana, 1910. Reprinted as "A. B. C. Metodo" in Verdone, ed., *Manifesti futuristi*, 49–79.
- Crary, Jonathan. "Modernizing Vision." In *Vision and Visuality*, ed. Hal Foster, 29–44. Seattle: Bay Press, 1988.
- . *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century*. Cambridge: MIT Press, 1990.
- Crispolti, Enrico. "Giulio Evola." *La Medusa* 40 (November 1963): 1–6.
- Crooks, James. "Heidegger, Self, and State: Doull, Nicholson and the Problem of Postmodern Politics." *Animus* 10 (2005): 77–84.
- Crouch, Stanley. "Jazz Criticism and Its Effect on the Art Form" [respondent's comments]. In *New Perspectives on Jazz*, ed. David Baker, 71–88. Washington:

- Smithsonian Institution Press, 1989. Collected in Crouch, *Considering Genius: Writings on Jazz*, 216–29. New York: Basic Civitas Books, 2007.
- Crunden, Robert Morse. *American Salons: Encounters with European Modernism, 1885–1917*. New York: Oxford University Press, 1993.
- da Vinci, Leonardo. *The Notebooks*, trans. and ed. Edward MacCurdy. New York: George Braziller, 1955.
- Daly, Selena. “From Symbolism to Futurism: *Poupées Électriques* and *Elettricità*.” *Rivista di Studi Italiani* 27, no. 1 (2010): 46–59.
- Darget, Louis [as le commandant Darget]. “Exposé des différentes méthodes pour l’obtention de photographies fluido-magnétiques et spirites: Rayons V[iteaux].” *L’initiation* 84, no. 10 (1909): 1–21. Also issued as a monograph: Paris: Éditions de l’initiation, 1909.
- . *Photographie de la pensée* [1896]. Private collection, not published.
- . “Photographie des Radiations psychiques.” *La spiritualisme moderne* 2 (20 January 1899): 18.
- Davie, Donald. *Articulate Energy*. London: Routledge and Kegan Paul, 1955.
- de Felice, Renzo. *Mussolini il revolucionario*. Turin: Enaudi, 1965.
- De Kerckhove, Derrick, and Christopher Dewdney. *The Skin of Culture: Investigating the New Electronic Reality*. London: Kogan Page, 1997.
- de Tarde, Gabriel. *Les lois de l’imitation: Étude sociologique*. Paris: Félix Alcan, 1890. Reprint: Paris: Kimé, 1993. In English: *The Laws of Imitation*, trans. Elsie Clews Parsons from 2nd French ed. [1895]. Gloucester: P. Smith, 1903.
- Del Mare, Félix. “Contre Montmartre: Manifeste futuriste.” In *Comoedia*, 15 July 1913; reprinted as *Manifeste futuriste contre Montmartre* in *Lacerba* 1 (15 August 1913): 173–74.
- del Massa, Anicento. *Pagine esoteriche*, ed. Angelo Iacovella. Trent: La Finestra, 2001.
- della Rocca de Vergalo, Nicanor. *Poétique nouvelle*. Paris: Alphonse Lemerre, 1880.
- Delaunay, Robert. *Du cubisme à l’art abstrait*, ed. Pierre Francastel. Paris: S.E.V.P.E.N., 1958.
- . “Light” [1912]. In *The New Art of Color*, 81–84.
- Delaunay, Robert, and Sonia Delaunay. *The New Art of Color: The Writings of Robert and Sonia Delaunay*, trans. Arthur A. Cohen and David Shapiro, ed. Cohen. New York: Viking Press, 1978.
- Deleuze, Gilles. *Le pli: Leibniz et le baroque*. Paris: Minuit, 1988.
- Delson, Susan. *Dudley Murphy, Hollywood Wild Card*. Minneapolis: University of Minnesota Press, 2006.
- Di Piero, W.S. “Modern Instances: The Macchiaioli.” In *Out of Eden*, 7–30. Berkeley: University of California Press, 1991.
- di Santillla, Giorgio. *The Crime of Galileo*. Chicago: University of Chicago Press, 1978.
- Dias, Nélia. *La mesure des sens: Les anthropologues et le corps humain au XIX<sup>e</sup> siècle*. Paris: Aubier, 2004.

- Dickens, Charles. *American Notes for Common Circulation*. New York: John W. Lovell Company, 1993.
- Didi-Huberman, Georges. “Picture = Rupture? Visual Experience, Form, and Symptom according to Carl Einstein.” *Papers of Surrealism* 7 (2007): 1–25.
- Dilthey, Wilhelm. *Leben Schleiermachers* [1870], vol. 1, ed. Hermann Mulert. Berlin and Leipzig: W. de Gruyter & Co., 1922. [1st ed., Berlin: G. Reimer.]
- Douglas, Charlotte. “Energetic Abstraction: Ostwald, Bogdanov, and Russian Post-Revolutionary Art.” In *From Energy to Information: Representation in Science, Technology, Art, and Literature*, 76–94.
- Dujardin, Édouard. *Rythmes pittoresques*. Paris: Alphonse Lemerre, 1890.
- Dusinberre, Deke. “Note on *Ballet mécanique*.” In *Unseen Cinema* [DVD set], curated by Bruce Posner. New York: Anthology Film Archives and Image Entertainment, 2005.
- Eddington, Arthur. *The Nature of the Physical World*. Cambridge: Cambridge University Press, 1928. (Originally given as the Gifford Lectures, University of Edinburgh, 1927.)
- Einstein, Albert. “Zur Elekrodynamik bewegter Körper” (The Electrodynamics of Moving Bodies). *Annalen der Physik* 17, no. 10 (1905): 891–921.
- . “Maxwell’s Influence on the Development of the Conception of Physical Reality.” In *James Clerk Maxwell: A Commemoration Volume 1831–1931*, ed. J.J. Thomson, 66–73. New York: Cambridge University Press, 1931.
- Einstein, Carl. “Antike und Moderne.” In *Werke*, vol. 4: *Texte aus dem Nachlass*, ed. Hermann Haarmann and Klaus Siebenhaar, 140–45. Berlin: Fannei and Walz, 1992.
- . *Negerplastik*. Munich: K. Wolff, 1915.
- Eisenstein, Sergei. “A Dialectic Approach to Film Form” [1929]. In *Film Form and The Film Sense*, trans. and ed. Jay Leyda, 45–63. New York: Meridian Books, 1949.
- . “Средняя из трех” (Srednaya iz trekh; The Average of Three [1924–29]). *Sovetskoye Kino* 11–12 (November–December 1934): 54–83. In English: *Theater Arts Monthly*, New York, 1936, trans. Jay Leyda and Paya Hasekelton; also as “Through Theatre to Cinema,” in *Film Form and the Film Sense*, 3–17. New York, Meridian, 1957.
- . *Film Form*, trans. and ed. by Jay Leyda. New York: Harcourt Brace, 1949.
- Elder, R. Bruce. “The Artwork as an Aerial Computer Program: On Electricity, Archives, and Collage.” *Parol* 27, no. 22 (2012): 284–301.
- . *A Body of Vision: Representations of the Body in Recent Film and Poetry*. Waterloo: Wilfrid Laurier University Press, 1998.
- . *DADA, Surrealism, and the Cinematic Effect*. Waterloo: Wilfrid Laurier University Press, 2013.
- . *Harmony and Dissent: Film and Avant-Garde Art Movements in the Early Twentieth Century*. Waterloo: Wilfrid Laurier University Press, 2008.

- . “Harry Smith: Collecting Thought Forms and Programming the Aerial Computer.” In *America Changed by Music*, ed. Ross Hair and Thomas Ruy Smith, 100–122. London and New York: Routledge, 2017.
- . “Radio Transmission: Electricity and Surrealist Art in 1950s and 60s San Francisco.” *Journal of Surrealism and the Americas* 9, no 1 (2016): 40–61.
- Elderfield, John. *Kurt Schwitters*. London: Thames and Hudson, 1985.
- Eliade, Mircea. *Myth and Reality*. New York, Harper & Row, 1963.
- . *Myths, Rites, Symbols*, vol. 1, ed. Wendell C. Beane and William G. Doty. New York: Harper and Row, 1976.
- Elsaesser, Thomas. *Early Cinema: Space Frame Narrative*. London: BFI Publishing, 1990.
- Emerson, Ralph Waldo. “Experience” [1844]. In *The Portable Emerson*, ed. Carl Bode and Malcolm Cowley, 266–94. New York: Penguin Books, 1981.
- Enns, Anthony, and Shelley Trower, eds. *Vibratory Modernism*. Basingstoke: Palgrave Macmillan, 2013.
- Ernst, Max. *Une semaine de bonté*. 5 vols. Paris: Éditions Jeanne Bucher, 1934. Reprinted, 1 vol., trans. Stanley Appelbaum. New York: Dover, 1976.
- Everywoman’s Encyclopedia*, vol. 2. London: W.B. Horner & Son, ca. 1912.
- Fara, Patricia. *An Entertainment for Angels: Electricity in the Enlightenment*. Cambridge: Icon Books, 2002.
- Faure, Élie. “De la cinéplastique.” In *L’Arbre d’Eden*, 304–18. Paris: Éditions G. Crès, 1922.
- Ferdinandov, B. “Театр сегодня” (Teatr segodnya, Theatre Today). In *O meampe* (O theatre; On Theatre), 33–48. Tver: 2nd State Printing House, 1922.
- Field, J.V. “Mathematics and the Craft of Painting: Piero della Francesca and Perspective.” In *Renaissance and Revolution: Humanists, Scholars, Craftsmen, and Natural Philosophers in Early Modern Europe*, ed. J.V. Field and Frank A.J.L. James, 73–95. Cambridge: Cambridge University Press, 1993.
- Fitch, Noel Riley. *Sylvia Beach and the Lost Generation*. New York: W.W. Norton, 1983.
- Flach, Sabine. “Experimentalfilme sind Experimente mit der Wahrnehmung, oder Das Sichtbarmachen des Unsichtbaren. Visualisierungstechniken im künstlerischen Experiment am Beispiel der Arbeiten von Leopold Survage, Viking Eggeling und Walter Ruttmann für die Ufa.” In *Jahrbuch zur Kultur der Weimarer Republik*, vol. 9, ed. Becker, 195–221. Munich: Text und Kritik, 2005.
- . “Thinking about/on Thinking: Observations on the Thought Photography of the Early Twentieth Century.” *Configurations* 18, no. 3 (Fall 2010): 441–58.
- Fludd, Robert. *Utriusque cosmi majoris et minoris historia* (The History of Both the Greater and the Lesser Cosmos). Frankfurt: Oppenheimii, 1617.

- Fogu, Claudio. "Futurist *mediterraneità* between *Emporium* and *Imperium*." *Modernism/modernity* 15, no. 1 (2007): 25–43.
- Folgore, Luciano. "Un 'ritratto futurista.'" In *Anton Giulio Bragaglia*, ed. Mario Verdone, 159. Rome: Bianco e Nero, 1965.
- Foregger, Nikolai. "Experiments in the Art of the Dance" [1926], trans. David Miller. *Drama Review* 19, no. 1, Post-Modern Dance Issue (March 1975): 74–77.
- Forgács, Eva. *Bauhaus Idea, Bauhaus Politics*, trans. John Bákti. Budapest: Central European Press, 1995.
- Frank, Joseph. "Spatial Form in Modern Literature." *Sewanee Review* 53, no. 1 (January–March 1945): 221–40; 53, no. 2 (April–June): 433–56; 53, no. 4 (October–December): 643–53.
- Franzi, Leoni. "Originalità del razzismo italiano." *Dottrina Fascista*, May 1939, 166–71.
- Freeman, Judi. "Bridging Purism and Surrealism: The Origins and Production of Fernand Léger's *Ballet Mécanique*." *Dada/Surrealism* 15 (1986): 28–45. Also in *Dada and Surrealist Film*, ed. Rudolf E. Kuenzli, 28–45. New York: Willis Locker & Ownes, 1987.
- . "Fernand Léger and the Ballets Suédois: The Convergence of Avant-Garde Ambitions and Collaborative Ideals." In *Paris Modern: The Swedish Ballet, 1920–1925*, ed. Nancy Van Norman Baer, 86–107. San Francisco: Fine Arts Museum of San Francisco, 1996.
- Freud, Sigmund. *Entwurf einer Psychologie* (A Project for a Scientific Psychology) [1895]. In *The Standard Edition of the Complete Works of Sigmund Freud*, ed. James Strachey, vol. 1, 283–87. London: Hogarth Press, 1966. Part of Freud's correspondence with Wilhelm Fliess, first published in German in 1950 and collected in Freud, *Aus den Anfängen der Psychoanalyse. Briefe an Wilhelm Fließ. Abhandlungen und Notizen aus den Jahren 1887–1902*, 297–384. Frankfurt am Main: S. Fischer, 1962.
- . Draft B, Letter to Wilhelm Fliess, 8 February 1893. In *The Complete Letters of Sigmund Freud to Wilhelm Fliess, 1887–1904*, ed. J.M. Masson, 41–42. Cambridge, MA: Harvard University Press, 1985.
- . "Psycho-analysis" [1926]. In *The Standard Edition of the Complete Works of Sigmund Freud*, trans. James Strachey, vol. 20, 263–70. London: Hogarth Press, 1959.
- Friedenthal, Richard, ed. *Letters of the Great Artists—from Blake to Pollock*, trans. Daphne Woodward. London: Thames and Hudson, 1963.
- Frisby, David. *Fragments of Modernity: Theories of Modernity in the Work of Simmel, Kracauer, and Benjamin*. Cambridge, MA: Harvard University Press, 1986.
- Fry, Edward F. *Cubism*. New York: McGraw-Hill, 1966.
- Fry, Roger. "Retrospect." In *Vision and Design*, 282–301. London: Chatto and Windus, 1923.

- . *Vision and Design* [1920]. New York: New American Library, 1974.  
Original edition: London: Chatto & Windus, 1923.
- Frye, Northrop. *The Educated Imagination*. Montreal: CBC Enterprises, 1963.
- . *Fearful Symmetry: A Study of William Blake*. Princeton: Princeton University Press, 1947.
- . “Forming Fours.” *Hudson Review* 6 (Winter 1954): 611–19. Also in *The Collected Writings of Northrop Frye*, vol. 21: *The Educated Imagination and Other Writings on Critical Theory 1933–1963*, ed. Germaine Warkentin, 203–13. Toronto: University of Toronto Press, 2006.
- . *The Great Code: The Bible and Literature*. Toronto: Academic Press Canada, 1982.
- Fülöp-Miller, René. *Geist und Gesicht des Bolschewismus*. Vienna: Amalthea-Verlag, 1926. In English: *The Mind and Face of Bolshevism*. New York: Harper and Row, 1962.
- Galenson, David. *Old Masters and Young Geniuses: The Two Life Cycles of Artistic Creativity*. Princeton: Princeton University Press, 2007.
- Galilei, Galileo. *Discoveries and Opinions of Galileo*, trans. Stillman Drake. New York: Anchor Books, 1957.
- Galison, Peter Louis. “Minkowski’s Space-Time: From Visual Thinking to the Absolute World.” *Historical Studies in the Physical Sciences* 10 (1979): 85–121.
- Gambillo, Maria Drudi, and Teresa Fiori, eds. *Archivi del futurismo*, vol. 1. Rome: De Luca, 1958.
- Gentile, Emilio. “La politica di Marinetti.” *Storia contemporanea* 7, no. 3 (September 1974): 426.
- Gibbons, Tom H. “Cubism and ‘The Fourth Dimension’ in the Context of the Late Nineteenth-Century and Early Twentieth-Century Revival of Occult Idealism.” *Journal of the Warburg and Courtauld Institutes* 44 (1981): 130–47.
- Gibson, Morgan. 1986. *Revolutionary Rexroth: Poet of East West Wisdom*. Hamden: Archon Books, 1986. An expanded Internet edition is at <http://www.thing.net/~grist/ld/rexroth/gibson.htm>.
- Giedion, Sigfried. *Mechanization Takes Command*. Oxford: Oxford University Press, 1948.
- . *Space, Time, and Architecture: The Growth of a New Tradition*, 5th ed. Cambridge, MA: Harvard University Press, 1985.
- Gilot, Françoise, and Carleton Lake. *Life with Picasso*. New York: McGraw-Hill, 1964.
- Ginna, Arnaldo. “Brevi note su Evola nel tempo futurista.” In *Testimonianze su Evola*, 2nd ed., ed. Gianfranco de Turris, 135–37. Rome: Edizioni Mediterranee, 1973.
- . “Pittura dell’avvenire,” with preface by Bruno Corra. 55 pp + one plate. Florence: Edizioni de *L’Italia Futurista*, 1917. Collected in Verdone, ed.,

- Manifesti futuristi*, 183–203; and in Verdone, *Cinema e letteratura del futurismo*, 195–212.
- . “L’uomo futuro: Investigazione futurfascista.” Edizioni Futuriste di *Poesia*, Roma, anno XI (1933): 19, 21, 26–27, 29. Collected in Verdone, ed., *Manifesti futuristi*, 217–39.
- Gleizes, Albert, and Jean Metzinger. *Du cubisme*. Paris: Figuière, 1912. In English: *Cubism*. London: Fisher Unwin, 1913.
- . Extracts from *Cubism* [1912]. In *Theories of Modern Art: A Source Book by Artists and Critics*, ed. Herschel B. Chipp, 207–16. Berkeley: University of California Press, 1968.
- Gold, Michael. “Ode to Walt Whitman.” *New Masses* 27 (5 November 1935): 21.
- Golding, John. “Cubism.” In *Concepts of Modern Art*, ed. Tony Richardson and Nikos Stangos, 53–81. Harmondsworth: Penguin Books, 1974.
- Goll, Ivan (Yvan). “Brief an den verstorbenen Dichter Apollinaire” [1918]. In Goll, *Dichtungen. Lyrik, Prosa, Drama*, ed. Claire Goll. Darmstadt: Luchterhand, 1960.
- . “Chapliniade ou Charlot poète. Poème, drame, film.” *Vie des lettres* 7, no. 5 (July 1921): 534–51. The poem / film script was originally written in German, and first appeared under Iwan Goll, *Die Chapliniade. Eine Kinodichtung*. Dresden-Berlin: Rudolf Kämmerer Verlag, 1920. The next year it was printed, with Yvan Goll as the author, under the title “Chapliniade ou Charlot poète. Poème, drame, film, avec 4 dessins de Fernannd Léger.” *Vie des lettres* 7, no. 5 (July 1921). The text was then reprinted, with significant modifications and a different subtitle, but again with Léger’s drawings in, under the title “Chaplinade: Poème cinématographique” Ivan Goll, *Le Nouvel Orphée*, 10–41. Paris: Éditions de la Sirène, 1923.
- Goll, Yvan, Clinton J. Atkinson, and Arthur S. Wensinger. “The Chaplinade: A Film Poem.” *Massachusetts Review* 6, no. 3 (Spring–Summer 1965): 497–514.
- Gordon, Mel. “Foregger and The Dance of the Machines.” *Drama Review* 19, no. 1, Post-Modern Dance Issue (March 1975): 68–73.
- Gosling, F.G. *Before Freud: Neurasthenia and the American Medical Community, 1870–1910*. Urbana: University of Illinois Press, 1987.
- Goss, Glenda Dawn. “George Antheil, Carol Robinson, and the Moderns.” *American Music* 10, no. 4 (Winter 1992): 468–85.
- Goulding, John. “The Demoiselles d’Avignon.” *Burlington Magazine* 100, no. 662 (May 1958): 155–68.
- Grant, George. *Philosophy in the Mass Age* [1959], ed. William Christian. Toronto: University of Toronto Press, 1995.
- Green, Christopher. *Léger and the Avant-Garde*. New Haven: Yale University Press, 1976.
- Greenberg, Clement. “Master Léger” [revised version], in *Art and Culture: Critical Essays*, 96–104. Boston: Beacon Press, 1965; also in *Modern Art and*

- Modernism: A Critical Anthology*, ed. Francis Frascina and Charles Harrison, 109–14. New York: Harper & Row, 1982. Original version: *Partisan Review* 21 (January–February 1954): 90–97.
- . “The Pasted-Paper Revolution.” *Art News* 57 (September 1958): 46–49, 60. Also in *Modern Art and Modernism*, ed. Frascina and Harrison, 105–8; and in *Art and Culture*, 70–83.
- . *Art and Culture: Critical Essays*. Boston: Beacon Press, 1965.
- Griffin, Roger. *Modernism and Fascism: The Sense of a Beginning under Mussolini and Hitler*. London: Palgrave, 2007.
- Gris, Juan. Statement made under the name of Vauvrecy (a pseudonym used by Amédée Ozenfant). *L'esprit nouveau* 5 (1921): 533–34.
- Groenendijk, Leendert. “Neurasthenia.” In *The Freud Encyclopedia*, ed. Edwin Erwin, 361–62. New York: Routledge, 2002.
- Gunning, Thomas. “An Aesthetic of Astonishment: Early Film and the (In)Credulous Spectator.” In *Viewing Positions*, ed. Linda Williams, 114–33. New Brunswick: Rutgers, 1995.
- . “The Cinema of Attractions: Early Film, Its Spectator, and the Avant-Garde.” In *Early Film*, ed. Thomas Elsaesser and Adam Barker, 56–62. London: BFI, 1989.
- . “From Kaleidoscope to the X-Ray: Urban Spectatorship, Poe, Benjamin, and *Traffic in Souls* (1913).” *Wide Angle* 19, no. 4 (October 1997): 25–63.
- . “Phantom Images and Modern Manifestations: Spirit Photography, Magic Theatre, Trick Films, and Photography’s Uncanny.” In *Fugitive Images—from Photography to Video*, ed. Patrice Petro, 41–71. Bloomington: Indiana University Press, 1995.
- . “Tracing the Individual Body AKA Photography, Detectives, Early Cinema, and the Body of Modernity.” In *Cinema and the Invention of Modern Life*, ed. Vanessa R. Schwartz and Leo Charney, 15–45. Berkeley: University of California Press, 1995.
- Hanfling, Oswald, ed. *Philosophical Aesthetics: An Introduction*. Oxford: Basil Blackwell, 1992.
- Harrison, Charles, and Paul Wood, eds. *Art in Theory 1900–1990: An Anthology of Changing Ideas*. Oxford: Blackwell, 1993.
- Hart, Katherine, ed. *The Macchiaioli: Painters of Italian Life, 1850–1900*. Berkeley: University of California Press, 1982.
- Hausmann, Raoul. “PRÉsentismus: Gegen des Puffkeïsmus der teutschen Seele” [1920]. *De Stijl* 4, no. 9 (September 1921): 136–42. Reprinted as *PRÉsentismus: Gegen des Puffkeïsmus der teutschen Seele*. Leiden?: 1921. (See also <http://sdrc.lib.uiowa.edu/dada/Presentismus>.) Reprinted in Hausmann, *Am Anfang war Courier Dada*, 129–34. Steinbach/Giessen: Anabas-Verlag G. Kämpf, 1972. In French: “Manifeste de PRÉsentisme contre le Dupontisme et l’âme teutonique,” in Hausmann, *Courier Dada*, 91–96. Paris: Terrain Vague, 1958. Excerpt: in Caws, ed., *Manifestos*, 164.

- Hawthorn, Nathaniel. *The House of Seven Gables* [1851]. New York: Collier Books, 1967.
- Haxthausen, Charles W. "Bloody Serious: Two Texts by Carl Einstein." *October* 105 (Summer 2003): 105–18.
- Hayes, David. "Manufacturing Marshall McLuhan: On McLuhan's Centenary: How One Writer Helped Introduce the Legendary Media Theorist to the World." *THIS Magazine* 45, no. 2 (September–October 2011): 25–27.
- Hayman, Ronald. *Nietzsche: A Critical Life*. Harmondsworth: Penguin Books, 1980.
- Hegel, Georg Wilhelm Friedrich (G.W.F.). *Phänomenologie des Geistes* [1807]. Leipzig: Dürr'schen Buchlandlung, 1907. In English: *Phenomenology of Spirit*, trans. A.V. Miller with analysis of the text and foreword by J. N. Findlay. Oxford: Clarendon Press, 1977.
- . *Vorlesungen über die Ästhetik*, ed. H.G. Hotho. Berlin and Leipzig: Duncker und Humblot, 1835–38 [originally published Berlin, 1820–21]; newer edition, *Vorlesungen über die Philosophie der Kunst*, ed. A. Gethmann-Siefert. Hamburg: Felix Meiner Verlag, 2003. In English: G.W.F. Hegel, *Aesthetics. Lectures on Fine Art*, trans. T.M. Knox, 2 vols. Oxford: Clarendon Press, 1975.
- Heidegger, Martin. "Die Frage nach der Technik" [1949]. Collected in Heidegger, *Vortäge und Aufsätze*, 13–44. Pfullingen: Verlag Günter Neske, 1954. In English: *The Question Concerning Technology and Other Essays*, trans. William Lovitt, 3–35. New York: Harper and Row, 1977.
- Heil, Jerry. "Russian Futurism and the Cinema: Majakovskij's Film Work of 1913." *Russian Literature* 19 (1986): 175–92.
- Hellpach, Willy. *Nervosität und Kultur*. Berlin: J. Rade, 1902.
- Henderson, Douglas. *On Ballet mécanique's piano rolls*. <http://www.wiscasset.net/artcraft/roll1-00.htm>.
- Henderson, Linda Dalrymple. *The Fourth Dimension and Non-Euclidean Geometry in Modern Art*. Princeton: Princeton University Press, 1983. Rev. ed. Cambridge, MA: MIT Press, 2013.
- . "A New Facet of Cubism: 'The Fourth Dimension' and 'Non-Euclidean Geometry' Reinterpreted." *Art Quarterly* (Winter 1971): 410–33.
- . "Vibratory Modernism: Boccioni, Kupka, and the Ether of Space." In *From Energy to Information: Representation in Science and Technology, Art, and Literature*, 126–49.
- Henry, Michel. *Barbarism*, trans. Scott Davidson. New York and London: Continuum, 2013.
- Hertz, Heinrich. *Untersuchungen über die Ausbreitung der elektrischen Kraft*, 2 vols. Leipzig: J.A. Barth, 1892–94. (Includes the "Hertz's conversion trilogy," "Über die Einwirkung einer geradlinigen elektrischen Schwingung auf eine benachbarte Strombahn," "Über Induktionerscheinungen, hervorgerufen durch die elektrischen Vorgänge in Isolatoren," and "Über die Ausbrei-

- tungsgeschwindigkeit der elektrodynamischen Wirkungen” as chapters 5 to 7; “Über elektrodynamische Wellen in Luftraume und deren Reflexion” and “Die Kräfte elektrischer Schwingungen behandelt nach Maxwell’schen Theorie” as 8 and 9.)
- Hochman, Elaine. *Bauhaus: Crucible of Modernism*. New York: Fromm International, 1997.
- Horak, Jan-Christopher. *Lovers of Cinema: The First American Film Avant-Garde, 1919–1945*. Madison: University of Wisconsin Press, 1995.
- Houghton, Georgiana. *Chronicles of the Photographs of Spiritual Beings and Phenomena Invisible to the Material Eye*. London: E.W. Allen, 1885.
- Hugo, Victor. *Notre-Dame de Paris*. Paris: Eugène Renduel, 1832. In English: *Notre Dame de Paris*, trans. Isabel Florence Hapgood. New York: T.Y. Crowell & Company, 1888.
- Hunt, Bruce J. “Lines of Force, Swirls of Ether.” In *From Energy to Information: Representation in Science, Technology, Art, and Literature*, 99–113.
- Hunter, Sam. *Modern French Painting 1855–1956*. New York: Dell, 1956.
- Iampolski, Mikhail. *The Memory of Tiresias: Intertextuality and Film*, trans. Harsha Ram. Berkeley: University of California Press, 1998.
- Icart, Roger. *Abel Gance*. Paris: L’Institut Pédagogique National, 1960.
- James, William. *The Principles of Psychology* [1890]. Cambridge, MA: Harvard University Press, 1983.
- Jauss, Hans-Robert. “1912: Threshold to an Epoch. Apollinaire’s *Zone and Lundi Rue Christine*,” trans. Roger Blood. *Yale French Studies* 74 (Phantom Proxies: Symbolism and the Rhetoric of History): 39–66.
- Johnson, Stephen. *Burnt Cork: Traditions and Legacies of Blackface Minstrelsy*. Amherst: University of Massachusetts Press, 2012.
- Jonas, Hans. *Das Prinzip Verantwortung: Versuch einer Ethik für die technologische Zivilisation*. Frankfurt am Main: Insel Verlag, 1979. In English: *The Imperative of Responsibility: In Search of an Ethics for a Technological Age*, trans. David Herr. Chicago: University of Chicago Press, 1984.
- Jouffret, Esprit. *Traité élémentaire de géométrie à quatre dimensions et introduction à la géométrie à n dimensions*. Paris: Gauthier-Villars, 1903.
- Joyce, James. *Finnegans Wake* [1939]. Harmondsworth: Penguin, 1982.  
———. *Ulysses* [1922]. Paris: Shakespeare and Company; New York: Random House, 1961.
- Kahn, Douglas. *Earth Sound Earth Signal Energies and Earth Magnitude in the Arts*. Berkeley: University of California Press, 2014.
- Kahn, Gustave. *Symbolistes et décadents*. Paris: Vanier, 1902.  
———. “Seurat,” *L’art moderne* 11, no. 14 (5 April 1891): 107–10. In English: in *Seurat in Perspective*, ed. Norma Broude, 20–26. Englewood Cliffs: Prentice-Hall, 1978.
- Kahnweiler, Daniel-Henry. *Der Weg zum Kubismus*. Munich: Delphin-Verlag, 1920.

- Kant, Immanuel. *Critique of Judgment* [1790], trans. J.H. Bernard. New York: Hafner Press, 1951.
- . *Critique of Pure Reason* [1781/1787], trans. Norman Kemp Smith. New York: St. Martin's Press, 1929.
- Kern, Stephen. *The Culture of Time and Space 1880–1918*. Cambridge, MA: Harvard University Press, 1983.
- Killen, Andreas. *Berlin Electropolis: Shock, Nerves, and German Modernity*. Berkeley: University of California Press, 2006.
- Kirby, Michael, ed. *Futurist Performance. With an Appendix of Manifestos and Playscripts*, trans. Victoria Nes Kirby. New York: E.P. Dutton, 1971.
- Kirstein, Lincoln. *Movement and Metaphor*. London: Pitman, 1971.
- Kolakowski, Leszek. *Bergson*. Oxford: Oxford University Press, 1985.
- Koyré, Alexandre. *From the Closed World to the Infinite Universe*. Baltimore: Johns Hopkins University Press, 1957.
- . *Metaphysics and Measurement: Essays in Scientific Revolution*. Cambridge: Harvard University Press, 1968.
- . *La révolution astronomique: Copernic, Kepler, Borelli*. Paris: Hermann, 1961. In English: *The Astronomical Revolution*. Methuen: London, 1973.
- Kozloff, Max. *Cubism/Futurism*. New York: Charterhouse, 1973.
- Kracauer, Siegfried. “Georg Simmel.” *Logos: Internationale Zeitschrift für Philosophie der Kultur* 9, no. 3 (1920–1921): 307–38. In Kracauer, *Das Ornament der Masse*, 209–47. Frankfurt am Main: Suhrkamp Verlag, 1963. In English: “Georg Simmel,” in *The Mass Ornament*, 225–58.
- . “Die Gruppe als Ideenträger.” *Achive für Sozialwissenschaft und Soziopolitik* 49, no. 3 (August 1922). Also in *Das Ornament der Masse*, 123–55; and in Kracauer, *Schriften*, vol. 5, pt. 1., *Aufsätze 1915–26*, ed. Inka Mülder-Bach, 170–96. Frankfurt am Main: Suhrkamp Verlag, 1990. In English: “The Group as Bearer of Ideas,” in *The Mass Ornament*, 143–70.
- . “Kult der Zerstreuung: Über die Berliner Lichtspielhäuser.” *Frankfurter Zeitung*, 4 March 1926 (morning edition). Also in Kracauer, *Das Ornament der Masse*, 311–17. In English: “The Cult of Distraction: On Berlin’s Picture Palaces,” in *The Mass Ornament*, 323–28.
- . *The Mass Ornament: Weimar Essays*, trans. and ed. Thomas Y. Levin. Cambridge: Harvard University Press, 1995.
- Krafft-Ebing, Richard. *Über gesunde und kranke Nerven (On Healthy and Diseased Nerves)*. Tübingen: Laupp, 1885.
- Kramer, Hilton. “Reflections on Matisse.” In *The Triumph of Modernism: The Art World, 1985–2005*, 161–67. Chicago: Ivan R. Dee, 2006.
- Krauss, Rolf H. *Beyond Light and Shadow: The Role of Photography in Certain Paranormal Phenomena: An Historical Survey*, trans. Timothy Bell and John Gledhill. Munich and Tucson: Nazraeli Press, 1995.
- Krauss, Rosalind E. *The Optical Unconscious*. Cambridge: MIT Press, 1993.
- Kren Thomas, et al. *The Great Utopia: The Russian and Soviet Avant-Garde 1915–1932* (exhibition catalogue). New York: Guggenheim Museum, 1992.

- Kuenzli, Rudolf E., ed. *Dada and Surrealist Film*. New York: Willis Locker and Owens, 1987.
- Küfferle, Rinaldo. "Colloquio con Steffen." *Regime Fascista*, 12 December 1937, 5.
- . Letter to the editor, *Regime Fascista*, 3 October 1938, 3.
- L'Herbier, Marcel. "Hermès et le silence." *Le Film*, 29 April 1918, 7–12. In English: "Hermes and Silence," trans. Richard Abel. In Richard Abel, ed., *French Film Theory and Criticism 1907–1939*, vol. 1: 1907–1929, 147–54.
- Laforgue, Jules. *Les complaints* [1885]. Paris: Flammarion, 1997.
- . *L'imitation de Notre-Dame la lune* [1885]. In *Œuvres complètes: Édition chronologique intégrale*, vol. 2, 67–114. Lausanne: L'Age d'homme, 1986.
- Lambrecht, Karl. *Zur jüngsten deutschen Vergangenheit*. Berlin: Gärtner, 1902; Freiburg im Breslau: Hyfelder, 1904.
- Landis, Linda. "Futurists at War." In *The Futurist Imagination* (exhibition catalogue), ed. Anne Coffin Hanson, 60–75. New Haven: Yale University Art Gallery, 1983.
- Lanchner, Carolyn, Matthew Affron, and Jodi Hauptman. *Fernand Léger*. New York: Museum of Modern Art, 1998.
- Lawder, Standish, D. *The Cubist Cinema*. New York: NYU Press, 1975.
- Lawton, Anna, ed. *Russian Futurism Through Its Manifestoes, 1912–1928*, trans. and ed. Lawton and Herbert Eagle. Ithaca: Cornell University Press, 1988.
- Le Bon, Gustav. *L'évolution de la matière: De l'énergie intra-atomique libérée par la dématérialisation de la matière dérivant la plupart des forces de l'univers* [1905]. Paris: Flammarion, 1920.
- . *Psychologie des foules*. Paris: Alcan, 1895. In English: *The Crowd: A Study of the Popular Mind*. London: T. Fisher Unwin, 1896.
- . *Psychologie du Socialisme*. Paris: F. Alcan, 1898.
- Le Corbusier and Amédée Ozenfant, "Purism." In *Modern Artists on Art: Ten Unabridged Essays*, trans. and ed. Robert L. Herbert, 58–73. Englewood Cliffs: Prentice-Hall, 1964.
- Leadbeater, C.W. *The Astral Plane: Its Scenery, Inhabitants, and Phenomena*. Los Angeles: Theosophical Pub. Society, 1918.
- . *Clairvoyance* [1899]. Los Angeles: Theosophical Publishing House, 1918.
- Lebedeva, Irina. "The Poetry of Science: Projectionism and Electroorganism." In Thomas Kren et al., *The Great Utopia: The Russian and Soviet Avant-Garde 1915–1932* (exhibition catalogue), 441–49. New York: Guggenheim Museum, 1992.
- Lee, A. "Экран и ритм" (Ekran i ritm; The Screen and Rhythm). *Театральный журнал* (Theatre Journal) 7 (1918): 4–5. Cited in Mikhail Yampolsky, "Kuleshov's Experiments and the New Anthropology of the Actor," in *Inside the Film Factory*, ed. Ian Christie and Richard Taylor. Taylor, 31–50. London: Routledge, 1991.
- Lembert, Alexandra. "'Thoughts Are Things': Magical Objects, Objective Magic, and Sax Rohmer's *The Dream Detective*" [1920]. In *Magical Objects:*

- Things and Beyond*, ed. Elmar Schenkel and Stefan Welz, 127–44. Berlin: Galda + Wilch Verlag, 2007.
- Levin, Henry. *James Joyce: A Critical Introduction*. Norfolk: New Directions, 1941.
- Lewis, Wyndham. 1915. “Note for Catalogue.” In *Vorticist Exhibition* (exhibition catalogue, Doré Galleries, London, June 1915). Reprinted in Walter Michel, *Wyndham Lewis: Paintings and Drawings*, 432–33. Berkeley: University of California Press, 1971.
- Lista, Giovanni. *Cinema e fotografia futurista* (exhibition catalogue, Museo di arte moderna e contemporanea di Trento e Rovereto, 18 May–15 July 2001). Milan and Paris: Skira, 2001.
- \_\_\_\_\_. *Le cinéma futuriste*. Paris: Paris expérimental, 2008.
- \_\_\_\_\_. *Le futurisme: Création et avant-garde*. Paris: L'amateur, 2001.
- \_\_\_\_\_. *Giacomo Balla: Futuriste*. Lausanne: L'âge d'homme, 1984.
- \_\_\_\_\_. “Un inedito marinettiano: ‘Velocità, film futurista.’” *Oltre l'autore 1*, special issue of *Fotogenia* (no. 2, December 1996–January 1997), ed. Alberto Boschi and Giacomo Manzoli: 6–14.
- \_\_\_\_\_. *Loïe Fuller, Danseuse de la Belle Epoque*. Paris: Stock/Somogy, 1994; 2nd edition, revised and enlarged. Paris: Hermann, 2006.
- \_\_\_\_\_. *La scène futuriste*. Paris: Centre National de la Recherche Scientifique, 1989.
- Lista, Giovanni, and Ada Masoero, eds. *Futurismo 1909–2009: Velocità + Arte + Azione*. Milan: Skira/Arthemisia, 2009.
- Lodge, Oliver. “Electric Theory of Matter.” *Harper's Magazine*, August 1904, 387.
- Loers, Veit, ed. *Reich der Phantome. Fotografie des Unsichtbaren*. Ostfildern-Ruit: Hatje Cantz, 1997.
- Lombroso, Cesare. *Grafologia di Cesare Lombroso*. Milan: Hoepli, 1895.
- \_\_\_\_\_. *Ricerche sui fenomeni ipnotici e spiritici*. Turin: Unione tipografica editrice, 1909. In English: *After Death—What?: Spiritistic Phenomena and Their Interpretation*, trans. William Sloane Kennedy. Boston: Small, Maynard & Co., 1909.
- Lomonoco, Samuel L. “The Modern Legacies of Thompson’s Atomic Vortex Theory in Classical Electrodynamics.” *American Mathematical Society—Proceedings of Symposia in Applied Mathematics* 51 (1996): 145–66.
- Lorand, Ruth. “Bergson’s Concept of Aesthetics.” *British Journal of Aesthetics* 39, no. 4 (October 1999): 400–415.
- Lozowick, Louis. “The Americanization of Art.” *Little Review* 12: 18–19. (From exhibition catalogue for the Machine-Age Exposition, 16–28 May 1927, 119 West 57th Street, New York).
- Luchishkin, Sergey. *Я очень люблю жизнь. Страницы воспоминаний* (Ja ochen' ljublju zhizn'. Stranicy vospominanij; I Love Life: Pages of Memories). Moscow: Sovecki xudožnik', 1926.

- Lucini, Gian Pietro. *Il libro delle figurazioni ideali* (Book of Ideal Figurations) [1894]. Milan: La Libreria Editrice Galli di C. Chiesa e F. Guindani, 1984.
- Lukács, Georg (György). “Gedanken zu einer Ästhetik des ‘Kino.’” *Pester Lloyd* (Budapest) 90 (16 April 1911): 45–46; slightly expanded version in *Frankfurter Zeitung*, 10 September 1913, 1–2. In English: “Thoughts towards an Aesthetic of Cinema,” trans. Janelle Blankenship, *Polygraph* 13 (2001): 13–18. Reprinted in *The Promise of Cinema: German Film Theory 1907–1933*, ed. Anton Kaes, Nicholas Baer, and Michael Cowan, 377–81. Berkeley: University of California Press, 2016.
- MacDonald, Scott. *Art in Cinema*. Philadelphia: Temple University Press, 2006.
- Mackworth, Cecily. *Guillaume Apollinaire and the Cubist Life*. New York: Horizon Press, 1963.
- Maffina, G. Franco. *Luigi Russolo e l’arte dei rumori; con tutti gli scritti musicali*. Turin: Martano, 1978.
- Man Ray [pseudo. Emmanuel Radnitzky]. *Self Portrait*. Boston: Little, Brown, 1963.
- Marchesini, Daniele. *La scuola dei gerarchi. Mistica fascista: Storia, problemi, istituzioni* (The School of Hierarchs. Fascist Mysticism: History, Problems, Institutions). Milan: Feltrinelli, 1976.
- Marcus, Laura. *Writing about Cinema in the Modernist Period*. Oxford: Oxford University Press, 2007.
- Marcus, Millicent. “Anton Giulio Bragaglia’s *Thaïs*, or the Death of the Diva + the Rise of the Scenoplastica = The Birth of Futurist Cinema.” *South Central Review* 13, no. 2–3 (Summer–Fall 1996): 63–91.
- Martin, Marianne W. “Futurism, Unanimism, and Apollinaire.” *Art Journal* 28, no. 3 (Spring 1969): 258–68.
- . *Futurist Art and Theory 1900–1915*. Oxford: Clarendon Press, 1968.
- Martinoli, Ettore. *Finlandia: Carme moderno* (Finlandia: A Modern Song). Trieste: Trani, 1940.
- . *Funzione della mistica nella rivoluzione fascista*. Trieste: Trani, 1940.
- . “Gli impulsi storici della nuova Europa e l’azione dell’ebraismo internazionale.” *La Vita Italiana*, April 1943, 355–64.
- . *Liriche e canti*. Trieste: Trani, 1940.
- Mas, Josiane. “Skating Rink—Une musique cinématique fidèle à l’intention unanime et symbolique du poème de Ricciotto Canudo.” In *Arthur Honegger: Werk und Rezeption / L’œuvre et sa reception*, ed. Peter Jöst, 275–90. Bern: Peter Lang, 2009.
- Maxwell, Joseph. *Metapsychical Phenomena: Methods and Observations*. London: Duckworth, 1905.
- Mayakovsky, Vladimir. “Кино и кино” (Kino i kino; Cinema and Cinema). Кино-Фот. Журнал кинематографии и фотографии (Kino-Fot. Zhurnal kinematografii i fotografii), ed. Aleksei Gan, 4 (5–12 October 1922); also in *Teatr i kino* (Teatr i kino; Theatre and Cinema) 2: 425–26.

- . “Отношение сегодняшнего театра и кинематографа к искусству” (*Otnoshenie segodnyashnego teatra i kinematografa k iskusstvu; The Relationship of Today’s Theater and Cinema to Art*). *Кине-журнал* 17 (18 September 1913); also in *Маяковский, Стихотворения, поэмы, статьи 1912–1917*, 308–11. Moscow: Direct-Media, 2014.
- . “Разрушение ‘театра’ по кино как признак возрождения театрального искусства” (*Razrushenie “teatra” po kino kak priznak vozrozhdenija teatral’nogo iskusstva; The Destruction of the “Theater” by the Cinema as a Sign of the Revival of Theatrical Art*). *Кине-журнал* 16 (24 August 1913): 64–81. In English: *Framework* 18 (1982): 4–6.
- . “Театр, кинематограф, футуризм” (*Teatr, kinematograf, futurism; Theatre, Cinematography, and Futurism*). *Кине-журнал* (*Kine-zhurnal; Cinema Journal* 14, 27 July 1913). In English: “Theater, Cinema, and Futurism,” in *The Ardis Anthology of Russian Futurism*, ed. Ellendea Proffer and Carl R. Proffer, 181–83. Ann Arbor: Ardis, 1980.
- McHugh, Roland. *The Sigla of Finnegans Wake*. Austin: University of Texas Press, 1976.
- McLuhan, Marshall. *Essential McLuhan*, ed. Eric McLuhan and Frank Zingrone. Toronto: House of Anansi, 1995.
- . “Inside Blake and Hollywood—*Fearful Symmetry: A Study of William Blake* by Northrop Frye; *Magic and Myth of the Movies* by Parker Tyler.” *Swanee Review* 55, no. 4 (October–December 1947): 710–15.
- . “Living at the Speed of Light.” *Maclean’s*, 7 January 1980, 32.
- . *Understanding Media: The Extensions of Man*. New York: McGraw-Hill, 1964.
- McLuhan, Marshall, and Eric Norden (uncredited). “The Playboy Interview: Marshall McLuhan.” *Playboy Magazine*, March 1969, 26–27, 45, 55–56, 61, 63. Also in McLuhan, *Essential McLuhan*, 233–69.
- Melton, Gordon J., ed. *Encyclopedia of Occultism and Parapsychology*, vol. 2. Detroit: Gale Research, 1991.
- Mendès, Catulle. *Rapport sur le mouvement poétique français de 1867 à 1900*. Paris: Imprimerie Nationale, 1902.
- Merleau-Ponty, Maurice. “Cézanne’s Doubt” [1945]. In *Sense and Non-Sense*, trans. Hubert L. Dreyfus and Patricia Allen Dreyfus, 9–25. Evanston: Northwestern University Press, 1964. In original French: “Le doute de Cézanne,” *Fontaine: Revue mensuelle de la poésie et des lettres francaises* 8, no. 47 (December 1945): 80–100.
- Metzinger, Jean. “Note sur la peinture.” *Pan*, October–November 1910, 49–52. In English: in Mark Antliff and Patricia Leighten, *A Cubism Reader: Documents and Criticism, 1906–1914*, 75–83. Chicago: University of Chicago Press, 2008.
- Miller, Arthur I. *Einstein, Picasso: Space, Time, and the Beauty That Causes Havoc*. New York: Basic Books, 2001.

- Minkowski, Hermann. "Space and Time." In *The Principle of Relativity: A Collection of Original Memoirs on the Special and General Theory of Relativity*, ed. Hendrik A. Lorentz, Albert Einstein, Hermann Minkowski, and Hermann Weyl, 75–91. New York: Dover, 1952.
- Möbius, Paul Julius. *Beiträge zur Lehre von den Geschlechtsunterschieden* (Contributions to the Theory of Gender Differences). Halle: Marhold, 1903–7.
- . *Geschlecht und Kopfgröße* (Sex and Head Size). Halle: Marhold, 1903.
- . *Über die hereditären Nervenkrankheiten* (On Hereditary Neuropathology). Leipzig: Breitkopf und Härtel, 1879.
- . *Über den physiologischen Schwachsinn des Weibes* (On the Physiological Idiocy of Women). Halle: C. Marhold, 1900.
- Moholy-Nagy, László. *Vision in Motion*. Chicago: Theobald, 1947.
- Mondrian, Piet. "The Manifestation of Neo-Plasticism in Music and the Italian Futurist *Bruiteurs*." In *The New Art—The New Life: The Collected Writings of Piet Mondrian*, trans. and ed. Martin S. James, 148–55. New York: Da Capo Press, 1993. In Dutch original: "De 'Bruiteurs Futuristes Italiens' en 'Het' nieuw in de muziek," *De Stijl* 4, no. 8 (August–September 1921): 114–18.
- . "Neo-Plasticism: Its Realization in Music and in Future Theatre." In *The New Life—The New Art*, 156–63. In Dutch original: "Het Neo-Plasticism (De Nieuwe Beelding) en zijn (hare) realisering in de muziek," *De Stijl* 5, no. 1 (January 1922): 1–7; no. 2 (February 1922): 17–23.
- Montalti, Mauro. "Per un nuovo teatro elettro-vibro-luminoso." *Roma futurista: Giornale del partito politico futurista* 3, no. 53 (4 January 1920): 2. In English: "For a New Theatre: Electric-Vibrating-Luminous," in Kirby, ed., *Futurist Performance*, 222.
- Moos, Michael A. "McLuhan's Language for Awareness under Electronic Conditions." In *Marshall McLuhan Essays—Media Research: Technology, Art, Communication (Essays by Marshall McLuhan)*, ed. Michael Moos, 140–66. Amsterdam: Overseas Publishers Association, 1997.
- Moritz, William. "Americans in Paris: Man Ray and Dudley Murphy." In Jan-Christopher Horak, *Lovers of Cinema*, 118–36. Madison: University of Wisconsin Press, 1995.
- Léon Moussinac, "Du rythme cinégraphique," *Le Crapouillot* (March 1923), 9–11; English trans. "On Cinegraphic Rhythm," trans. Richard Abel. In Abel, *French Film Theory and Criticism: A History/Anthology 1907–1939*, vol. 1 1907–1929, 280–83. Princeton: Princeton University Press, 1988.
- . "Théorie du cinéma." *Cinéa* 95 (1 July 1923): 9–12.
- Müller, Baal. *Kosmik: Prozeßontologie und temporale Poetik bei Ludwig Klages und Alfred Schuler: Zur Philosophie und Dichtung der Schwabinger Kosmischen Runde Kosmik*. PhD diss., University of Tübingen, 2002.
- Müller, Johannes. *Elements of Physiologie*, trans. William Baly. London: Taylor and Walton, 1848.
- Mussolini, Benito, and Giovanni Gentile. *Fascism: Doctrines and Institutions*. Rome: Ardita, 1935.

- Néret, Gilles. *F. Léger*, trans. Susan D. Resnick. New York: BDD Illustrated Books, 1993.
- Newhall, Nancy Wynne. *From Adams to Stieglitz: Pioneers of Modern Photography*. New York: Aperture, 1989.
- Nicholls, Peter. *Modernisms: A Literary Guide*. Berkeley: University of California Press, 1995.
- Nicholson, Graeme. “Heidegger and the Dialectic of Modernity.” In *Philosophy and Freedom: The Legacy of James Doull*, ed. David Peddle and Neil G. Robertson, 378–91. Toronto: University of Toronto Press, 2003.
- Nietzsche, Friedrich. *The Gay Science*, trans. Walter Kaufmann New York: Random House, 1974. In original German: *Die fröhliche Wissenschaft* [1882], second expanded ed. [1887].
- . *On the Genealogy of Morals* [1887] and *Ecce Homo* [1888], trans. Walter Kaufmann. New York: Random House, 1969.
- . “On Truth and Lie in an Extra-Moral Sense” [1873]. In *The Portable Nietzsche*, ed. and trans. Walter Kaufmann, 42–47. New York: Viking, 1982. In German: “Über Wahrheit und Lüge im außermoralischen Sinn” (which could also be translated as “Truth and Lie in a Nonmoral Sense”).
- . *Zur Genealogie der Moral: Eine Streitschrift* (On the Genealogy of Morals: A Polemic). Leipzig: Verlag von C. G. Neumann, 1887.
- Nordström, Alison Devine, Thomas Padon, and J. Luca Ackerman. *Truth-Beauty: Pictorialism and the Photograph as Art*. Vancouver: Vancouver Art Gallery, 2008.
- Norton, Andrew J., and John Bolton, eds. *Dynamic Fields and Waves*. Boca Raton: CRC Press, 2000.
- Oja, Carol J. “George Antheil’s *Ballet Mécanique* and Transatlantic Modernism.” In *A Modern Mosaic: Art and Modernism in the United States*, ed. Townsend Ludington with Thomas Fahy and Sarah P. Reuning, 175–202. Chapel Hill: University of North Carolina Press, 2002.
- Olson, Charles. *Call Me Ishmael: A Study of Melville*. San Francisco: City Lights Books, 1947.
- . “Projective Verse.” *Poetry New York* 3 (1950). Also in Olson, *Projective Verse* (pamphlet). New York: Totem, 1959; and in *Collected Prose*, ed. Donald Allen and Benjamin Friedlander, 239–49. Berkeley: University of California Press, 1997.
- Orledge, Robert. *Satie the Composer*. Cambridge: Cambridge University Press, 1990.
- Osborne, Harold. “Semantic Abstraction.” In *Abstraction and Artifice in Twentieth-Century Art*, 28–41. Oxford: Clarendon Press, 1979.
- Ottinger, Didier. ed. *Futurism* (exhibition catalogue). Milan: Centre Pompidou and 5 Continents Editions, 2008.
- Pappacena, Enrico. *Da Lucifero al Cristo: Itinerario spirituale d'un uomo 'rinato'*. San Casciano: Casa del Libro, 1933.

- Patten, Allan. *Hegel's Idea of Freedom*. Oxford: Oxford University Press, 1999.
- Peddle, David, and Neil G. Robertson, eds. *Philosophy and Freedom: The Legacy of James Doull*. Toronto: University of Toronto Press, 2003.
- Perloff, Marjorie. "Violence and Precision? The Manifesto as an Art Form." In *The Futurist Moment: Avant-Garde, Avant Guerre, and the Language of Rupture*, ed. Perloff, 67–102. Chicago: University of Chicago Press, 1986.
- Pezzini, Barbara. "The 1912 Futurist Exhibition at the Sackville Gallery, London." *Burlington Magazine* 155 (July 2013): 471–75.
- Pfannkuchen, Antje. "From Vortex to Vorticism: Ezra Pound's art and science." *Intertexts* 9, no. 1 (Spring 2005): 61–78.
- Pierson, Paul. *Métrique naturelle du langage*. Paris: Vieweg, 1884.
- Pietropaolo, D. "Science and the Aesthetics of Geometric Splendour in Italian Futurism." In *Futurism and the Technological Imagination*, ed. Günther Berghaus, 45–52. Amsterdam and New York: Rodopi, 2009.
- Plotinus. *Enneads* [ca. 250 CE], trans. S. Mackenna. London: Penguin, 1991.
- Poggi, Christine. *Inventing Futurism: The Art and Politics of Artificial Optimism*. Princeton: Princeton University Press, 2008.
- Pois, Robert A. *National Socialism and the Religion of Nature*. London: Croom Helm, 1985.
- Pound, Ezra. "Affirmations: Vorticism" [1915]. In *Ezra Pound and the Visual Arts*, ed. Harriet Zinnes, 7. New York: New Directions, 1980. First published in *The New Age* (14 January 1915): 277–78.
- \_\_\_\_\_. *Antheil and The Treatise on Harmony*. Chicago: Pascal Covici, 1927.
- \_\_\_\_\_. *Cantos*. New York: New Directions, 1970.
- \_\_\_\_\_. *Ezra Pound and Visual Art*, ed. Harriet Zinnes. New York: New Directions, 1980.
- \_\_\_\_\_. *Ezra Pound to His Parents: Letters 1895–1929*, ed. Mary de Rachewiltz, A. David Moody and Joanna Moody. Oxford: Oxford University Press, 2011.
- \_\_\_\_\_. *Gaudier-Brzeska: A Memoir*. London and New York: John Lane, 1916; reprinted New York: New Directions, 1970.
- \_\_\_\_\_. *Guide to Kulchur*. New York: New Directions, 1938.
- \_\_\_\_\_. "How to Read" [1928?]. In Pound, *Literary Essays of Ezra Pound*, 15–40.
- \_\_\_\_\_. Letter to James Joyce, dated 6 September 1915. In *Pound/Joyce: The Letters of Ezra Pound to James Joyce: With Pound's Essays on Joyce*, ed. Forrest Read, 43. New York: New Directions, 1970.
- \_\_\_\_\_. *The Letters of Ezra Pound to Alice Corbin Henderson*, ed. Ira Nadel. Austin: University of Texas Press, 1993.
- \_\_\_\_\_. Pound, *Literary Essays of Ezra Pound*, ed. and intro. T.S. Eliot. London: Faber, 1960.
- \_\_\_\_\_. *Machine Art and Other Writings: The Lost Thought of the Italian Years*, ed. Maria Luisa Ardizzone. Durham: Duke University Press, 1996.
- \_\_\_\_\_. "Medievalism" [a section of "Cavalcanti" (1931)]. In Pound, *Literary Essays of Ezra Pound*, 149–55.

- . Review of Jean Cocteau's *Poésies*. *The Dial* 70, no. 1 (January 1921): 110.
- . *The Selected Letters of Ezra Pound, 1907–1941*, ed. D.D. Paige. London: Faber and Faber, 1950.
- Prampolini, Enrico. “Latmosfera scenica futurista. Scenosintesi—Scenoplastica—Scenodinamica—Spazio scenico polidimensionale—L'attore-spazio—Il teatro poliespressivo.” *Noi: Rivista d'arte futurista* second series. 1:6–9 (1924); collected in *Sipario*, no. 260, 50–51; reissued as a monograph, idem., Florence: Spes-Salimbeni, 1980.
- . “La cromofonia: Il colore dei suoni.” *Gazzetta Ferrarese* (26 August 1913); reprinted in P. Bucarelli and M. Calvesi, eds., *Enrico Prampolini* (exh. cat. for the Galleria nazionale d'arte moderna), 31–34. Rome: DeLuca, 1961.
- . “From Futurist Scenography” (1915). Trans. by Victoria Nes Kirby. *Twentieth Century Theatre: A Sourcebook*, ed. Michael Kirby, 23–24. London: Routledge, 1995. (Original “Manifesto della scenografia futurista,” first published *La Balza* (Messina) April–May 1915, then in *Der Futurismus* (Berlin), August 4, 1922; reprinted in *Sipario* (Milan: Bombiani) no. 260 (Dec. 1967), 56–57.)
- . “The Magnetic Theatre and the Futurist Scenic Atmosphere.” *The Little Review* (Winter 1926): 101–8.
- Prampolini, Enrico, ed. *Noi: Rivista d'arte futurista*. (Prampolini edited this review from 1917 to 1925; it served a forum for exchange among various avant-garde groups in Europe in this period.)
- Prampolini, Enrico, Palma Bucarelli, and Maurizio Calvesi. *Enrico Prampolini*. Rome: DeLuca, 1961.
- Pratella, Balilla. “La musica futurista: Manifesto tecnico.” Issued as a four-page monograph: Francesco Balilla Pratella. *La musica futurista: Manifesto tecnico*. Milan: Redazione di Poesia, 11 March 1911; a second, revised edition, appeared as *Manifeste des musiciens futuristes*. Milan: Bureaux de Poesia, 11 May 1911—this edition was reprinted on 19 March 1911 by Marinetti (Direction du Mouvement Futuriste). A version dated 29 March 1911, attributed to Balilla Pratella and titled “La Musica futurista. Manifesto tecnico,” is collected in Marinetti, *I manifesti del futurismo*, 45–51. In English: Francesco Balilla Pratella, “Futurist Music: Technical Manifesto,” in Rainey et al., eds., 80–84.
- Proth, Charles. *La photographie transcendante: Les êtres et les radiations de l'espace*. Paris: Bibliothèque National, 1911.
- Rabinbach, Anson. *The Human Motor: Energy, Fatigue, and the Origins of Modernity*. Berkeley: University of California Press, 1990.
- Rachilde (Marguerite Vallette-Eymery). *La jongleuse* [1900]. Paris: Ferenczi et fils, 1990.
- . *Les hors nature: Mœurs contemporaines* [1897]. Paris: Éditions Séguier, 2003.
- Raine, Kathleen. *William Blake*. London: Thames and Hudson, 1970.
- Rainey, Lawrence, Christine Poggi, and Laura Wittman, eds. *Futurism: An Anthology*. New Haven: Yale University Press, 2009.

- Rancière, Jacques. "The Dance of Light: Paris, Folies Bergère, 1893." In Rancière, *Aisthesis: Scenes from the Aesthetic Regime of Art*, trans. Zakir Paul, 93–109. London: Verso, 2013.
- Re, Lucia. "Futurism, Film, and the Return of the Repressed: Learning from *Thaïs*." *MLN* 123 (2008): 125–50.
- Read, Herbert. *A Concise History of Modern Painting*. New York: Thames and Hudson, 1985.
- Rescher, Nicholas. *Process Metaphysics: An Introduction to Process Philosophy*. Albany: SUNY Press, 1996.
- . *Process Philosophy: A Survey of Basic Issues*. Pittsburgh: University of Pittsburgh Press, 2000.
- Rexroth, Kenneth. *Beyond the Mountains* [1951]. San Francisco: City Lights Books, 1956.
- . "Preface 1949." In *The Art of Worldly Wisdom*. Santa Barbara: Morrow and Covici, 1980; 1st ed., Prairie City: Decker Press, 1949. <http://www.bopsecrets.org/rexroth/poems/prefaces.htm#Worldly>.
- Richardson, John Adkins. "Cubism and Logic." In *Modern Art and Scientific Thought*, 104–27. Chicago: University of Chicago Press, 1971.
- Richardson, Tony, and Nikos Stangos, eds. *Concepts of Modern Art*. Harmondsworth and Baltimore: Penguin, 1974.
- Richet, Charles. *Traité de métapsychique*. Paris: Felix Alcan, 1922.
- Richter, Hans. "Die schlecht trainierte Seele." In *G—Zeitschrift für elementare Gestaltung* 3 (June 1924): 34–35. In English: "The Badly Trained Sensibility," in *The Avant-garde Film: A Reader of Theory and Criticism*, ed. P. Adams Sitney, 22–23. New York: NYU Press, 1987; and "The Badly Trained Soul" in *G: An Avant-Garde Journal of Art, Architecture, Design, and Film 1923–1926*, ed. Detlef Mertins and Michael W. Jennings, 146–48. Los Angeles: Getty Research Institute, 2010.
- Richter, Mario. *La formazione francese di Ardengo Soffici 1900–1914*. Milan: Vita e pensiero, 1969.
- Rimbaud, Arthur. *Illuminations*. Paris: Les publications de La Vogue, 1886. In English: *Illuminations*, trans. Louise Varèse. New York: New Directions Publishing, 1946; substantially revised 1957. Also, trans. John Ashbery. New York: W.W. Norton, 2011.
- Rivière, Jacques. 1912. "Sur la tendance actuelle de la peinture." Originally published in *Revue d'Europe et d'Amérique*, March 1912, 384–406. In English: "Present Tendencies in Painting" (partial text), in *Art in Theory 1900–1990*, ed. Harrison and Wood, 184.
- Robbin, Tony. *Shadows of Reality: The Fourth Dimension in Relativity, Cubism, and Modern Thought*. New Haven: Yale University Press, 2006.
- Robinson, David. *From Peep Show to Palace: The Birth of American Film*. Berkeley: University of California Press, 1998.
- Rockwell, A.D. "Some Causes and Characteristics of Neurasthenia." *New York Medical Journal* 58 (18 November 1893): 589–91.

- Romains, Jules. "Donogoo-Tonka ou les miracles de la science." *Nouvelle revue française* 74 (November 1919): 821–69; 75 (December 1919): 1016–63. First published by *Nouvelle revue française* in book form in 1920.
- . "La foule au cinématographe." In *Les puissances de Paris*, 118–20. Paris: Eugène Figuière, 1911. In English: "The Crowd at the Cinematograph," trans. Richard Abel. In *French Film Theory and Criticism: A History/Anthology 1907–1939*, vol. 1: 1907–1929, ed. Richard Abel, 53–54. Princeton: Princeton University Press, 1993.
- . *Les hommes de bonne volonté* [1946]. 27 vols. Paris: Calmann Lévy, 1932–46; reissued in 4 vols., Paris: Robert Laffont, 1988.
- . "Statement on Whitman" [1972], trans. Roger Asselineau. In *Walt Whitman and the World*, ed. Gay Wilson Allen and Ed Folsom, 266. Iowa City: University of Iowa Press, 1995.
- . *La vie unanime: Poème*. Paris: Abbaye [de Créteil], 1908.
- . *La vision extra-rétinienne et le sens paroptique: Recherches de psychophysiologie expérimentale et de physiologie histologique* [1919]. Paris: Éditions de la N.R.F. 1920; rev. ed. (Paris: Gallimard, 1964). In English: *Eyeless Sight: A Study of Extra-Retinal Vision and the Paroptic Sense*, trans. C.K. Ogden. New York: G.K. Putnam, 1924.
- Rood, Ogden. *Modern Chromatics with Applications to Art and Industry*. New York: D. Appleton and Company, 1879.
- Russel, Ross. *Jazz Style in Kansas City and the Southwest*. New York: Da Capo, 1973.
- Russolo, Luigi. *L'arte dei rumori. Manifesto futurista* [1913]. Originally published as a four-page pamphlet by Marinetti (Direzione del Movimento Futurista), Milan, 11 March 1913; "L'arte dei rumori. Manifesto futurista" became the first chapter of Russolo's book, *L'arte dei rumori*, 9–17. Milan: Edizioni Futuriste di Poesia, 1916. The manifesto is reprinted in translation in Michael Kirby, *Futurist Performance. With an appendix of manifestos and playscripts*, trans. Victoria Nes Kirby, 166–74. New York: E.P. Dutton & Co., 1971.
- Salmon, André. *Souvenir sans fin, Première époque (1903–1908)*. Paris: Éditions Gallimard, 1955.
- . *Souvenir sans fin, Deuxième époque (1908–1920)*. Paris: Éditions Gallimard, 1956.
- Sadoul, Georges. *Histoire générale du cinéma*, vol. 5. Paris: Denoël, 1975.
- Salaris, Claudia. *Le futuriste: Donne e letteratura d'avanguardia in Italia (1909/1944)*. Milan: Edizioni delle donne, 1982.
- . *Marinetti: Arte e vita futurista*. Rome: Editori Riuniti, 1997.
- Salis, Renzo Sertoli. *Le leggi razziali italiane*. Milan: Scuola di Mistica Fascista, 1940.
- Samuel, Horace B. *Modernities*, 212–39. London: K. Paul, Trench, Trübner, 1913.

- Sansone, Luigi, ed. *F.T. Marinetti = Futurismo*. Milan: Federico Motta Editore, 2009.
- Scaliger, Massimo [pseudo. Antonio Massimo Sgabelloni]. *Avvento dell'uomo interiore: Lineamenti di una tecnica dell'esperienza sovrasensibile* (Advent of the Inner Man: Outline of a Technique for Attaining Supersensible Experience). Florence: Sansoni, 1959.
- . *The Light: An Introduction to Creative Imagination*. Great Barrington: Lindisfarne Books, 2001.
- . *La logica contro l'uomo: Il mito della scienza e la via del pensiero* (Logic Against Humanity: The Myth of Science and the Way of Thought). Rome: Tilopa, 1967. In German: *Die Logik als Widersacher des Menschen: Der Mythos der Wissenschaft und der Weg des Denkens*. Stuttgart: Urachhaus, 1991.
- . *Magia sacra: Una via per la reintegrazione dell'uomo* (Sacred Magic: A Means for Human Integration). Rome: Tilopa, 1966.
- . “Omogeneità e continuità della razza italiana” (The Homogeneity and Continuity of the Italian Race). *La difesa della razza*, 5 June 1939, 38–40.
- . “La razza e lo spirito della Rivoluzione” (Race and the Spirit of Revolution). *La Vita Italiana*, May 1939, 601–5.
- . *Segreti dello spazio e del tempo* (Secrets of Space and Time). Rome: Tilopa, 1964.
- . *La via della volontà solare* (The Way of Solar Will). Naples: Tilopa, 1962.
- . *Traktat über das lebende Denken: Ein Weg zur Überwindung der abendländischen Philosophien, des Yoga und des Zen* (Tractatus on Living Thought: A Way to Overcome Western Philosophies through Yoga and Zen). Stuttgart: Urachhaus, 1993.
- . *Dallo yoga alla Rosacroce*. Rome: Perseo, 1972.
- Schafer, R. Murray. *Ezra Pound and Music: The Complete Commentary*, ed. Schafer. New York: New Directions, 1977.
- Schapiro, Meyer. “Einstein and Cubism: Science and Art.” In Schapiro, *The Unity of Picasso's Art*, 49–149, prepared from Schapiro's notes by Joseph Masheck. New York: George Braziller, 2000.
- Schlemmer, Oskar. *Briefe und Tagebucher*, ed. Tut Schlemmer. Munich: Albert Langen, 1958. In English: *The Letters and Diaries of Oskar Schlemmer*, trans. Krishna Winston. Middleton: Wesleyan University Press, 1972.
- . *Man: Teaching Notes from the Bauhaus*, ed. Heimo Kuchling. Cambridge, MA: MIT Press, 1971.
- . “Mensch und Kunstfigur.” In Oskar Schlemmer, László Moholy-Nagy, and Farkas Molnar, *Die Bühne im Bauhaus*, 7–24. Munich: Albert Langen Verlag, 1925. In English: “Man and Art Figure,” in *The Theater of the Bauhaus*, trans. A.S. Wensinger, 17–32. Middleton: Wesleyan University Press, 1961. Facsimile edition: *Die Bühne im Bauhaus*, ed. Hans M. Wingler.

- Mainz: Neue Bauhausbücher; and Berlin: Florian Kupferberg Verlag, 1965.
- . “The Staatliche Bauhaus in Weimar.” Manifesto from “The First Bauhaus Exhibition in Weimar July to September 1923” (pamphlet). In Hans Maria Wingler, *The Bauhaus: Weimar, Dessau, Berlin, Chicago*. Cambridge: MIT Press, 1963. Facsimile of the original catalogue: *Staatliches Bauhaus Weimar 1919–1923*. Munich: Kraus Reprint, 1980.
- . “Tänzerische Mathematik.” *Vivos Voco* 5, nos. 8–9 (August–September 1926): 281. Also in Wingler, *Das Bauhaus 1919–1933*, 130.
- Schiaffini, Ilaria. *Umberto Boccioni. Stati d'animo. Teoria e pittura*. Milan: Silvana Editore, 2002.
- Schmalenbach, Werner. *Fernand Léger*. New York: H.N. Abrams, 1976.
- Schmidt, Kurt. “Das Mechanische Ballett—eine Bauhaus Arbeit.” In *Bauhaus und Bauhäusler*, ed. Eckhard Newmann, 55–58. Bern and Stuttgart: Verlag Hallwag AG, 1971.
- Schopenhauer, Arthur. *The World as Will and Representation*, vol. 1, trans. E.F.J. Payne. New York: Dover, 1969. In German: *Die Welt als Wille und Vorstellung*. Leipzig: F.A. Brockhaus, 1819; rev. ed., 1849.
- Schuré, Édouard. *Les grands initiés: Esquisse de l'histoire secrète des religions* [1889]. Paris: Librairie Académique Perrin, 1921.
- Scott, Clive. *Vers Libre: The Emergence of Free Verse in France 1886–1914*. Oxford: Clarendon Press, 1990.
- Scuola di Mistica Fascista. “Attività della Scuola di Mistica Fascista nell’anno XVIII.” *Dottrina Fascista*, January 1941, 226–48.
- Sellars, Wilfrid. “Philosophy and the Scientific Image of Man.” In *Empiricism and the Philosophy of Mind*, 1–40. London: Routledge and Kegan Paul, 1963.
- Semper, Charles T. “Walt Whitman and his Philosophy.” *Harvard Monthly Review* 5, no. 4 (January 1888): 149–65.
- Sérusier, Paul. *ABC de la peinture*. Paris: La Douce France & Henri Floury, 1921. 2nd edition, accompanied by a study on Sérusier’s life and work, by Maurice Denis (Paris: Librairie Floury, 1942); 3rd edition, accompanied by an unpublished correspondence, collected by Madame P. Sérusier and annotated by Mademoiselle H. Boutaric (Paris: Librairie Floury, 1950).
- Severini, Gino. “Analogie plastiche del dinamismo: Manifesto futurista” [1913–14]. In Gambillo and Fiori, eds., *Archivi del futurismo*, vol. 1, 76–80. In English: as “Plastic Analogies of Dynamism: Futurist Manifesto,” in Rainey et al., eds., 165–69; and as “The Plastic Analogies of Dynamism—Futurist Manifesto,” in Apollonio, ed., 118–25.
- . “Introduction” [April 1913]. In *The Futurist Painter Severini Exhibits His Latest Works* (exhibition catalogue, Malborough Gallery, London). Also in G. Severini, “Introduction,” in Gambillo and Fiori, eds., *Archivi del futurismo*, vol. 1, 113–15.
- Shapin, Steven, and Simon Schaffer. *Leviathan and the Air-Pump: Hobbes, Boyle, and the Experimental Life*. Princeton: Princeton University Press, 1985.

- Shattuck, Roger. *The Banquet Years: The Origins of the Avant-Garde in France, 1885 to World War I*. London: Faber and Faber, 1958.
- Shelley, Mary. *Frankenstein; or, The Modern Prometheus* [1818]. New York: W.W. Norton (Critical Edition), 1996. First publ., 3 vols., London: Lackington, Hughes, Harding, Mavor, & Jones, 1818.
- Sherry, Vincent. *Ezra Pound, Wyndham Lewis, and Radical Modernism*. New York: Oxford University Press, 1993.
- Shklovsky, Viktor. “Art as Technique” [1917]. In *Literary Theory: An Anthology*, trans. Julie Rivkin and Michael Ryan, ed. Rivkin and Ryan, 15–21. Malden: Blackwell, 2004.
- Sidgwick, Eleanor. “On Spirit Photographs: A Reply to Mr. A.R. Wallace.” *Proceedings of the Society for Psychical Research* 7 (1892): 268–89.
- Silk, Gerald. “Giacomo Balla’s *The Worker’s Day*.” *Arts Magazine* 53, no. 5 (1979): 130–36.
- Simmel, Georg. ““Die Großstädte und das Geistesleben.” In *Die Großstadt: Vorträge und Aufsätze zur Städteausstellung*, vol. 9, ed. Th. Petermann, 185–206. Dresden: Gehe-Stiftung, 1903. In English: “The Metropolis and Mental Life,” in *The Sociology of Georg Simmel*, trans. and ed. Kurt H. Wolff, 409–24. New York: Free Press, 1950.
- Smirnov, Andrey, and Liubov Pchelkina. *Russian Pioneers of Sound Art in the 1920s* (catalogue of the exhibition “Red Cavalry: Creation and Power in Soviet Russia between 1917 and 1945”). Madrid: La Casa Encendida, 2011.
- Soffici, Ardengo. *Il caso Medardo Rosso preceduto da l’impressionismo e la pittura italiana*. Florence: Seeber, 1909. In *Opere*, vol. 1, 31–60. Florence: Vallecchi, 1959–68.
- . *Cubismo e futurismo (con 32 illustrazioni di Balla, Boccioni, Braque, Carrà, Cezanne, Picasso, Russolo, Severini, Soffici)*. Florence: Libreria della Voce, 1914. In Soffici, *Opere*, vol. 1, 617–75.
- . “I Fascismo e l’arte.” *Gerarchia* 9 (25 octobre 1922): 504.
- . *Opere*, vol. 1. Florence: Vallecchi, 1959–68.
- . “La pittura futurista.” *Lacerba*, 15 December 1913, 282–84. Also in Soffici, *Opere*, vol. 1, 656–64.
- Steegmuller, Francis. *Cocteau: A Biography*. Paris: Buchet-Chastel, 1973.
- Stein, Gertrude. *Autobiography of Alice B. Toklas*. New York: Vintage Books, 1960.
- Stein, Leo. *Appreciation: Painting, Poetry and Prose*. New York: Crown, 1947.
- Steinberg, Leo. “The Algerian Women and Picasso at Large.” In Steinberg, *Other Criteria*, 125–234.
- . “The Eye Is Part of the Mind.” *Partisan Review* 20, no. 2 (1953): 194–212. Collected in Steinberg, *Other Criteria*, 289–306.
- . *Other Criteria: Confrontations with Twentieth-Century Art*. New York: Oxford University Press, 1988.
- Strauss, Henrietta. “American Music via Europe.” *The Nation* 119 (November 1923), 3088.

- . “Sensations—Good and Bad.” *The Nation* 124 (27 April 1927), 483–84.
- Strauven, Wanda. “Futurist Images for Your Ear: Or, How to Listen to Visual Poetry, Painting, and Silent Cinema.” *New Review of Film and Television Studies* 7.3 (September 2009): 275–92.
- . “Futurist Poetics and the Cinematic Imagination: Marinetti’s Cinema without Films.” In *Futurism and the Technological Imagination*, ed. Günter Berghaus, 201–28.
- . “Touch, Don’t Look.” In *The Five Senses of Cinema*, ed. Alice Autelitano, Veronica Innocenti and Valentina Re, 283–91. Udine: Forum editrice, 2005.
- . “Vita Futurista e Velocità: Due film fantasma di F.T. Marinetti.” In *Il racconto del film / Narrating Film. Novelizzazione: dal catalogo al trailer / Novelization: From the Catalogue to the Trailer*, ed. Alice Autolitano and Valentino Re, 371–79. Udine: Forum, 2006.
- Stuckenschmidt, Hans Heinz. *Musik am Bauhaus*. Berlin: Bauhaus-Archiv, 1979.
- Sweeney, James Johnson. 1932. “Léger and Cinesthetic.” *Creative Art* (June 1932): 441–45. Collected in *Introduction to the Art of the Movies*, ed. Lewis Jacobs, 173–77. New York: Noonday Press, 1960.
- Syrimis, Michael. *The Great Black Spider on Its Knock-Kneed Tripod: Reflections of Cinema in Early Twentieth-Century Italy*. Toronto: University of Toronto Press, 2012.
- Szasz, Thomas. *Pharmacracy: Medicine and Politics in America*. Syracuse: Syracuse University Press, 2003.
- Tairov, A. *Прокламации Художника* (Proklamatsii Khudozhnika; Proclamations of an Artist). Moscow: M. Shluglejt and Al. Bron-Shtjen, 1917.
- Taylor, Joshua C. 1977. *Futurism*. New York: Museum of Modern Art, 1961.
- . “The Futurist Goal, the Futurist Achievement.” In *Major European Art Movements 1900–1945: A Critical Anthology*, ed. Patricia E. Kaplan and Susan Manso, 164–92. New York: E.P. Dutton, 1977.
- Taylor, Richard. *The Politics of the Soviet Cinema, 1917–29*. Cambridge: Cambridge University Press, 1979.
- Taylor, Richard, and Ian Christie, eds. *Inside the Film Factory: New Approaches to Russian and Soviet Cinema*. London and New York: Routledge, 1991.
- Tesla, Nikola. “Experiments with Alternate Currents of Very High Frequency and Their Application to Methods of Artificial Illumination.” Lecture delivered before AIEE at Columbia College, 20 May 1891. In *Transactions of the American Institute of Electrical Engineers*, vol. 8, 267–319. New York: AIEE, 1891.
- . “How Cosmic Forces Shape Our Destinies.” *New York American*, 7 February 1915, 3.
- . *My Inventions and Other Writings*. London: Penguin Books, 2011.
- . *The Nikola Tesla Treasury*. Radford: Wilder Publications, 2007.
- Theall, Donald. *James Joyce’s Techno-Poetics*. Toronto: University of Toronto Press, 1997.

- Thovez, Enrico. *Il pastore, il gregge e la zampogna*. Naples: Riccardo Ricciardi Editore, 1910.
- Tisdall, Caroline, and Angelo Bozzolla. *Futurism*. New York: Oxford University Press, 1978.
- Townsend, Chris. "The Individual and the Crowd in Modernity: Henri-Martin Barzun's Modulation between the Abbaye de Créteil and Futurism." *International Yearbook of Futurism Studies*, ed. Günter Berghaus, 304–34. Berlin: De Gruyter, 2012.
- Turkin, V. *Kino-akmer* (Kino-akter; Cinema-actor). Moscow: Kino-izd-vo RSFSR, 1925.
- Tytell, John. *Ezra Pound: The Solitary Volcano*. New York: Doubleday, 1987.
- Vaill, Amanda. *Everybody Was So Young: Gerald and Sarah Murphy—A Lost Generation Love Story*. New York: Broadway Books, 1998.
- Vattimo, Gianni. *The End of Modernity*, trans. Jon R. Snyder. Baltimore: Johns Hopkins University Press, 1991.
- Verdet, André. *Léger*. London: Hamlyn, 1970.
- Verdone, Mario. *Cinema e letteratura del futurismo. Con una antologia di testi di Arnaldo Ginna, Bruno Corra, F. T. Marinetti, Emilio Settimelli, Giacomo Balla, Remo Chiti, Paolo Buzzi, Edmondo De Amicis, Libero Altomare, Ruggero Vasari*. Rome: Edizioni di Bianco e Nero, 1967.
- \_\_\_\_\_. "La sintesi teatrale futurista," in *Teatro Italiano*, vol. 1: *Teatro contemporaneo*, 141–73. Rome: Lucarini, 1981.
- \_\_\_\_\_, ed. *Manifesti futuristi e scritti teorici di Arnaldo Ginna e Bruno Corra*. Ravenna: Longo, 1984.
- \_\_\_\_\_, ed. *Ginna e Corra: Cinema e letteratura del futurismo*. Special issue of *Bianco e Nero: Rassegna mensile di studi cinematografici e televisivi* 28, nos. 10–12 (October–December 1967).
- Vertov, Dziga. *Kino-Eye: The Writings of Dziga Vertov*, trans. Kevin O'Brien, ed. Annette Michelson. Berkeley: University of California Press, 1984.
- Viriat, Francesco. "Intentions manifestes et cachées dans 'L'Antitradition futuriste'." *Que Vlo-Ve? Bulletin international des études sur Apollinaire* 4, no. 15 (July–August 2001): 65–76.
- Virtanen, Reino. "Claude Bernard's Prophecies and the Historical Relation of Science to Literature." *Journal of the History of Ideas* 47, no. 2 (1986): 275–86.
- Volta, Alessandro. "On the Electricity Excited by the Mere Contact of Conducting Substances of Different Kinds." *Philosophical Magazine* 7 (1800): 289–337.
- von Helmholtz, Hermann. "Über Integrale der hydrodynamischen Gleichungen, welche den Wirbelbewegungen entsprechen." *Journal für die reine und angewandte Mathematik* 55 (1858): 25–55. Reprinted in Helmholtz, *Wissenschaftliche Abhandlungen von Hermann Helmholtz*, vol. 1, 101–34. Leipzig: Barth, 1882. In English: "On the Integrals of Hydrodynamic Equations,

- Which Express Vortex Motion,” *London, Edinburgh, and Dublin Philosophical Magazine and Journal of Science* 33, no. 226 (1867): 485–512.
- von Hofmannsthal, Hugo. *Selected Prose*. New York: Pantheon, 1952.
- V.T. [V. Tikhonovich]. “Закономерный театр” (Zakonomernyi teatr; Regulated Theatre). *Вестник искусства* (Vestnik iskusstva; Herald of the Arts) 1 (1922): 12–13.
- Waite, Arthur Edward, Lewis Spence, and W.P. Swainson. *Three Famous Alchemists*. Philadelphia: David McKay Company, 193[?]. Reprint, Whitefish: Kessinger, 1992.
- Warder, G. Woodward. *The Universe a Vast Electric Organism*. New York: G.W. Dillingham Company 1903; Whitefish: Kessinger, 1996.
- Weber, Max. “The Fourth Dimension from a Plastic Point of View.” *Camera Work*, July 1910, 25.
- Weinstein, Deena, and Michael Weinstein. “On the Visual Constitution of Society: The Contributions of Georg Simmel and Jean-Paul Sartre to a Sociology of the Senses.” *History of European Ideas* 5 (1984): 349–62.
- Wild, Jennifer Jane. *L'imagination cinématique: The Cinematic Impression on Avant-Garde Art in France, 1913–1929*. Iowa City: University of Iowa Press, 2006.
- Wilson, Edmund. *Axel's Castle: A Study of the Imaginative Literature of 1870–1930*. New York: Scribner, 1931.
- Whitehead, Alfred North. *The Concept of Nature*. Cambridge: Cambridge University Press, 1920.
- \_\_\_\_\_. *An Enquiry Concerning the Principles of Natural Knowledge* [1919]. New York: Dover Publications, 1982.
- \_\_\_\_\_. *Process and Reality: An Essay in Cosmology* [1929], corrected ed., ed. David Ray Griffin and Donald W. Sherburne. New York: Free Press, 1978.
- \_\_\_\_\_. *Science and the Modern World*. Cambridge: Cambridge University Press, 1926.
- Whitesitt, Linda. *Life and Music of George Antheil*. Ann Arbor: University of Michigan Research Press, 1983.
- Whitman, Walt. *Leaves of Grass* [1855–1900], ed. David S. Reynolds. New York: Oxford University Press, 2005. (First printed by James and Andrew Rome, Brooklyn, and revised continuously throughout Whitman’s life.)
- Willett, John, and Ralph Manheim. “Introduction.” In Bertold Brecht, *Collected Plays: One*, ed. Willett and Ralph Manheim, vii–ix. London: Methuen, 1970.
- Williams, Rosalind. “Jules Romains, *Unanimisme*, and Urban Systems.” In *Literature and Technology*, ed. Mark L. Greenberg and Lance Schachterle, 177–205. Bethlehem: Lehigh University Press, 1992.
- Wilson, Robert Forrest. “Paris for Young Art.” *The Bookman* 61 (June 1925): 403–12.

- Wingler, Hans Maria. *Das Bauhaus 1919–1933. Weimar Dessau Berlin und die Nachfolge in Chicago*. Bramsche: Gebr Rasch, 1962; expanded ed., 1968; reissued, 1972. In English: *The Bauhaus: Weimar, Dessau, Berlin, Chicago*, trans. Wolfgang Jabs and Basil Gilberty, ed. Joseph Stein. Cambridge, MA: MIT Press, 1969.
- Witkovsky, Matthew S. "Surrealism in the Plural: Guillaume Apollinaire, Ivan Goll, and Devětsil in the 1920s." *Papers of Surrealism* 2 (Summer 2004): 1–14. [http://www.surrealismcentre.ac.uk/papersofsurrealism/journal2/acrobat\\_files/witkovsky\\_article.pdf](http://www.surrealismcentre.ac.uk/papersofsurrealism/journal2/acrobat_files/witkovsky_article.pdf).
- Wittgenstein, Ludwig. *Tractatus Logico-Philosophicus* [1921], trans. C.K. Ogden and Frank Ramsey. London: Kegan Paul, 1922; trans. by D.F. Pears and B.F. McGuiness. London: Kegan Paul, Trench and Trübner, 1961. Original German edition: *Logisch-Philosophische Abhandlung*, published in *Annalen der Naturphilosophie*, 1921.
- Wölfflin, Heinrich. *Kunstgeschichtliche Grundbegriffe: Das Problem der Stilentwicklung in der neueren Kunst*. München: Hugo Bruckmann Verlag, 1915. In English: *Principles of Art History: The Problem of the Development of Style in Later Art*, trans. M.D. Hottinger. New York: Dover, 1932.
- Yampolsky, Mikhail. "Kuleshov's Experiments and the New Anthropology of the Actor" [1991]. In *Inside the Film Factory*, ed. Taylor and Christie, 30–50. Also appears in *Silent Film*, ed. Richard Abel, 45–67. London: Athlone, 1996.
- Zeidler, Sebastian. "Totality against a Subject: Carl Einstein's 'Negerplastik.'" *October* 107 (Winter 2004): 14–46.
- Zervos, Christian. "Conversation avec Picasso." *Cahiers d'art*, 1935, 173–78. In English: "Conversation with Picasso," in Picasso, *Picasso on Art: A Selection of Views*, ed. Dore Ashton, 7–13. New York: Da Capo, 1972. Also in *The Creative Process: Reflections on the Invention in the Arts and Sciences*, ed. Brewster Ghiselin, 48–53. Berkeley: University of California Press, 1985.
- Zilsel, Edgar. "Problems of Empiricism." In *The Development of Rationalism and Empiricism* 2, no. 8 (1941), ed. Giorgio di Santillana and Zilsel, 53–54. Chicago: University of Chicago Press, 1941. Reprinted in Zilsel, *The Social Origins of Modern Science*, ed. Diederick Raven, Wolfgang Krohn, and Robert S. Cohen, 171–99. Dordrecht: Kluwer Academic, 2000.