

15 **Paul K. Saint-Amour, *Ulysses Pianola***

Now that phonography is established as the cardinal regime of audio recording, storage, and playback in studies of sonic modernity, a coeval sound-reproduction technology merits attention—the pianola, or player piano. The instrument is a pneumatic reading machine: it scans binary machine code from perforated paper rolls and translates it into acoustic events while prompting song with its scrolling lyrics. Revisiting Derrida’s “Ulysses Gramophone” (1984) thirty years on, this essay finds there a proleptic critique of the gramophonocentrism Derrida’s piece has helped underwrite in sound studies. The essay then turns to an extended reading of Joyce’s novel, one of several modernist works that feature the pianola in their self-conceptualization. *Ulysses*’s pianola at once incarnates the novel’s virtuosic recall of its own language and insists on the ineliminable role of exchange and of the gendered and laboring body in any performance of stored data. (PKS-A)

37 **Marius Hentea, *Federating the Modern Spirit: The 1922 Congress of Paris***

The aim of the ill-fated 1922 Congress of Paris, an international conference organized by André Breton, was to diagnose the sources of the “modern spirit.” Although the congress had ambitious international goals, it was brought down by a remark with xenophobic connotations. Largely remembered today as the death knell of Paris Dada—the public fight between Tristan Tzara and Breton meant not only that the congress never took place but also that Paris Dada was dissolved—the congress’s failure stemmed from the tensions involved in self-consciously defining modernism. Arguing that ambivalence over the concept shaped the main participants’ understanding of the congress, I read the congress as a concrete manifestation of the impulse to federate the arts in post-World War I France. (MH)

54 **Joshua Kotin, *Wallace Stevens’s Point of View***

“The earth, for us, is flat and bare. . . . Poetry // Exceeding music must take the place / Of empty heaven and its hymns. . . .” Such claims saturate Wallace Stevens’s work: poetry, Stevens affirms and reaffirms, is a potential source of value in a secular world. This essay tracks his attempts to realize this potential—to write a poem that would satisfy his metaphysical need. His work is relentlessly self-critical and experimental, and over his career he develops extravagant (and ultimately hermetic) responses to a stubborn philosophical problem. My aim is to reframe critical approaches to a central topic in Stevens’s poetry and to re-evaluate his relation to philosophy. In the process, I hope to suggest answers to more general questions: What is experimental poetry? How do poets think in verse? Why do poets write difficult poems? What makes a poem difficult in the first place? (JK)

69 **Scott Herring, Djuna Barnes and the Geriatric Avant-Garde**

Though her publications were slight after she permanently moved to Greenwich Village, in New York City, in 1940, Djuna Barnes labored over scores of literary and nonliterary typescript drafts from the 1940s to the 1980s. This unpublished artwork constitutes a geriatric avant-garde that deepened her earlier investments in modernist aesthetics. Archived documents record the elderly writer performing the principles of high modernism—innovation, experimentalism, and novelty—across an unprecedented array of genres, such as the poem, the pharmacy order, the grocery list, the medicine regimen, the memo, and personal correspondence. This article reassesses gerontophobic depictions of Barnes as an aged recluse who lived a creatively fruitless late life. The underexplored works of her senior years are a unique version of what Eve Kosofsky Sedgwick calls “a senile sublime.” (SH)

92 **Lital Levy and Allison Schachter, Jewish Literature / World Literature: Between the Local and the Transnational**

In the past two decades, scholars of world literature and transnational literary studies have called for an overhaul of the national literature model, in favor of a model based on literature’s movement beyond national boundaries. Yet across the spectrum of approaches, scholarship on world literature has focused on the languages of the metropolitan center while largely overlooking the literary cultures of the so-called peripheries. We examine Jewish literature as a transnational and multilingual body of writing whose networks of linguistic and cultural exchange provide a clear counterpoint to the center-periphery model of global literary circulation. Moreover, the essay offers one of the first comparative studies of Eastern European Jewish literature and Middle Eastern Jewish literature, furnishing new methodological tools for a comparative approach to Jewish literary culture. (LL and AS)