

GENDER IN MODERNISM

New Geographies, Complex Intersections

Edited and with an Introduction by

Bonnie Kime Scott

UNIVERSITY OF ILLINOIS PRESS
URBANA AND CHICAGO

CONTENTS

Acknowledgments / xv

Introduction: A Retro-prospective on Gender in Modernism

Bonnie Kime Scott / i

Part I. Modernist/Feminist Activism

1. SUFFRAGE AND SPECTACLE

Introduced and Selected by Mary Chapman and Barbara Green / 25

Evelyn Sharp

The Women at the Gate / 37

Lady Constance Lytton

From *Prisons and Prisoners* / 44

Edna Ferber

From Chapter 15, *Fanny Herself* / 48

Anne O'Hagan

From Chapter 7, *The Sturdy Oak* / 58

Illustrations:

The "Car of Empire" Women's Coronation Procession / 27

Pickets at the White House, 1917 / 28

2. MANIFESTOES FROM THE SEX WAR

Introduced and Selected by Janet Lyon / 67

Emmeline Pankhurst

Votes for Women: New Movement Manifesto / 76

NWSPU

Our Demand: What It Is and What It Is Not / 77

WSPU

Window Breaking: To One Who Has Suffered / 79

Filippo Tommaso Marinetti

Against *Amore* and Parliamentarianism / 81

Marriage and the Family / 84

- Valentine de Saint-Point
Manifesto of Futurist Woman / 87
Mina Loy
Feminist Manifesto / 91

3. RADICAL MODERNS: AMERICAN WOMEN POETS ON THE LEFT

Introduced and Selected by Nancy Berke / 94

- Lola Ridge
From "The Ghetto" / 100
Lullaby / 105
Genevieve Taggard
At Last the Women Are Moving / 106
A Middle-Aged, Middle-Class Woman at Midnight / 107
Feeding the Children / 108
The Ruskinian Boys See Red / 109
Lucia Trent and Ralph Cheyney
What Is This Modernism? / 112
Ruth Lechlitner
Lines for an Abortionist's Office / 116
Case Recruit / 116
Marie de L. Welch
Sky-Scraper in Construction / 117
Camp Corcoran / 118

Part II. Issues of Production and Reception

4. SENTIMENTAL MODERNISM

Introduced and Selected by Suzanne Clark / 125

- Angelina Weld Grimké
You / 136
Your Eyes / 137
Blue Cycle / 138
Beware Lest He Awakes / 138
The Black Finger / 140
"Rachel," The Play of the Month: The Reason and
Synopsis by the Author / 140
Edna St. Vincent Millay
Sonnet XVIII (I, being born a woman and distressed) / 143
The Pioneer (Sonnet LXVII, for Inez Milholland) / 144

Louise Bogan

Summer Wish / 145

The Heart and the Lyre / 149

Kay Boyle

From Letters

Letter to Lola Ridge (Aug. 1924) / 153

Letter to Katherine Evans Boyle (July 1926) / 154

Letter to Katherine Evans Boyle (Oct. 1926) / 155

Letter to William Carlos Williams (Oct. 1932) / 156

On the Run / 157

**5. DEBATING FEMINISM, MODERNISM, AND SOCIALISM:
BEATRICE HASTINGS'S VOICES IN *THE NEW AGE***

Introduced and Selected by Ann Ardis / 160

Beatrice Hastings

Suffragettes in the Making / 168

On Guard / 170

Feminism and the Franchise / 171

From *The Old "New Age" Orage—And Others* / 174

The Way Back to America / 178

From "Impressions of Paris" / 182

6. JOURNALISM MEETS MODERNISM

Introduced and Selected by Patrick Collier / 186

Rebecca West

The Future of the Press IV: The Journalist and the Public / 196

Rose Macaulay

The Press and the Public / 201

What the Public Wants / 205

Winifred Holtby

Modern Newspaper: Edited to Entertain / 209

Virginia Woolf

Reviewing / 215

7. WOMEN EDITORS AND MODERNIST SENSIBILITIES

Introduced and Selected by Jayne E. Marek / 225

Margaret Anderson

From "Our First Year" / 232

Jane Heap

From "Machine-Age Exposition" / 234

From "Art and the Law" / 236

- Alice Corbin Henderson
 Of Editors and Poets / 238
- Harriet Monroe
 From "What Next?" / 239
- Marianne Moore
 Comment / 241
 From "The Spare American Emotion" / 243
- Amy Lowell
 From "Nationalism in Art" / 245
- Jessie Redmon Fauset
 From "Impressions of the Second Pan-African Congress" / 247
- Gwendolyn Bennett
 From "The Ebony Flute" / 253
 From "Blue-Black Symphony" / 256
- Dorothy West
 Letter to Langston Hughes, 1934 / 258
 Editorial [with Marian Minus] / 259

8. HOPE MIRRLEES AND CONTINENTAL MODERNISM

Introduced and Selected by Julia Briggs / 261

Hope Mirrlees

Paris: A Poem / 270

Commentary on *Paris* by Julia Briggs / 287

Illustration:

Facsimile of *Paris*, p. 1 / 271

Part III. Diverse Identities and Geographies

9. LESBIAN POLITICAL HISTORY

Introduced and Selected by Gay Wachman / 307

Vernon Lee

From *Satan the Waster* / 318

Rose Laure Allatini

From *Despised and Rejected* / 321

Radclyffe Hall

From "Notes on *The Well of Loneliness*" / 325

Sylvia Townsend Warner

After my marriage night / 328

Valentine Ackland

Country Dealings / 330

Sylvia Townsend Warner
My Shirt Is in Mexico / 333

10. QUEER CONJUNCTIONS IN MODERNISM

Introduced and Selected by Colleen Lamos / 336

Djuna Barnes

"Introduction," From *Ladies Almanack* / 343

Bruce Nugent

From "Smoke, Lilies and Jade" / 345

Charles Henri Ford and Parker Tyler

Chapter 13: "I Don't Want to Be a Doll," from *The Young and Evil* / 354

Robert McAlmon

From "The Indefinite Huntress" / 361

Countee Cullen

Fruit of the Flower / 369

Hart Crane

Episode of Hands / 370

11. MODERNISM, GENDER, AND PASSING

Introduced and Selected by Pamela L. Caughie / 372

Heba Jannath

From "America's Changing Color Line" / 387

Elsie Clews Parsons

From "The Zuñi La' Mana" / 394

Colette

Nuit Blanche (trans. Anne Callahan) / 398

Claude McKay

From "Malty Turned Down" in *Banjo* / 401

D. H. Lawrence

From *The Woman Who Rode Away* / 407

Robert McAlmon

White Males / 413

Joan Riviere

From "Womanliness as a Masquerade" / 414

Ernest Hemingway

From *The Garden of Eden* / 419

Illustrations:

Mrs. Credit of Philadelphia, Pa., from *The Messenger* / 376

Karl Arnold, "Lotte am Scheidewege" (Lotte at the Crossroads) / 377

We-Wha Weaving / 378

D. H. Lawrence painting, *Fight with an Amazon* / 383

12. MODERNISM, GENDER, AND AFRICA

Introduced and Selected by Tuzylina Jita Allan / 427

W. E. B. Du Bois

The African Roots of War / 438

Alain Locke

Afro-Americans and West Africans: A New Understanding / 445

Charlotte Maxeke

Social Conditions among Bantu Women and Girls / 453

Mabel Dove-Danquah

The Torn Veil / 458

Adelaide Casely Hayford

Mista Courifer / 463

13. RACE, NATION, AND MODERNITY: THE ANTI-COLONIAL CONSCIOUSNESS OF MODERNISM

Introduced and Selected by Sonita Sarker / 472

Behramji Merwanji Malabari

From "The Indian Eye on English Life, or Rambles of a Pilgrim Reformer" / 482

Victoria Ocampo

Living History (trans. Doris Meyer) / 488

Woman, Her Rights and Her Responsibilities / 494

Jean Rhys

Meta / 501

Chorus Girls / 503

Cornelia Sorabji

Extracts from Unpublished Diaries and Lectures / 508

Gertrude Stein

From *Paris France*, Part 2 / 512

Part IV. War, Technology, and Traumas of Modernity

14. WAR, MODERNISMS, AND THE FEMINIZED "OTHER"

Introduced and Selected by Claire M. Tylee / 519

Mulk Raj Anand

From *Across the Black Waters* / 528

James Hanley

Narrative: IX / 536

Martha Gellhorn

The Third Winter: November 1938 / 539

Sean O'Casey

From Act I, *The Silver Tassie* / 544

Anna Wickham

London Scenes: The Night March / 554

15. MODERNISM, TRAUMA, AND NARRATIVE REFORMULATION

Introduced and Selected by Suzette A. Henke / 555

H. D. (Hilda Doolittle)

From *Bid Me to Live* / 563

Dorothy Richardson

From *Pilgrimage* / 574

Virginia Woolf

From "The Prime Minister" Holograph / 581

16. MODERNISM AND MEDICINE

Introduced and Selected by Susan Squier / 588

Vera Brittain

From *Halcyon, or The Future of Monogamy* / 597

J. D. Bernal

From *The World, the Flesh, and the Devil* / 601

J. B. S. Haldane

From *Daedalus, or Science and the Future* / 606

Elizabeth Von Arnim

Chapter 14, Part II, from *Love* / 609

C. P. Snow

From *New Lives for Old* / 615

17. MEDIUMSHIP, AUTOMATISM, AND MODERNIST AUTHORSHIP

Introduced and Selected by Bette London / 623

Hester Travers Smith

From *Psychic Messages from Oscar Wilde* / 632

Geraldine Cummins

Concerning the Cleophas Scripts / 647

Radclyffe Hall and Una Lady Troubridge

From "On a Series of Sittings with Mrs. Osborne Leonard" / 658

Part V: Arts and Performances

18. GENDER AND COLLABORATION IN MODERN DRAMA

Introduced and Selected by Katherine E. Kelly / 677

Christopher St. John

The First Actress / 696

Cicely Hamilton and Christopher St. John

From *How the Vote Was Won* / 706

Sophie Treadwell

From *Machinal* / 720

Ravien Siurlai (Ferdinand Hardekopf)

Emmy Hennings / 735

Emmy Hennings

The Perhaps Last Flight

(trans. Judith Bach and Katherine Weinstein) / 736

Suzanne Perrottet

A Description of Emmy Hennings Dancing in a Cardboard Dada

Costume (trans. Judith Bach and Katherine Weinstein) / 737

Illustrations:

Hamilton and St. John's *How the Vote Was Won* / 680

Members of the Actresses' Franchise League / 680

St. John's *The First Actress* / 683

Shakespeare Festival production of *Machinal* / 685

Emmy Hennings with Dada puppet / 687

Sophie Taeuber posing in Hans Arp costume / 689

19. MODERNISM, GENDER, AND DANCE

Introduced and Selected by Carol Shloss / 738

Isadora Duncan

The Dance and Its Inspiration: Written in the Form of
an Old Greek Dialogue / 746

The Freedom of Woman / 750

Margaret Morris

From "Health and Physical Exercise" / 751

André Levinson

The Girls / 759

20. THE GENDER OF MODERN/IST PAINTING

Introduced and Selected by Diane F. Gillespie / 765

Vanessa Bell

From "Lecture Given at Leighton Park School" / 778

Marie Laurencin

Men's Genius Intimidates Me (trans. Alita Kelley) / 787

Sonia Delaunay

Carpets and Fabrics (trans. Alita Kelley) / 790

Eileen Agar

Religion and the Artistic Imagination / 793

From "Am I a Surrealist?" / 795

Winifred Nicholson

From "Liberation of Colour" / 796

Emily Carr

From "Fresh Seeing" / 802

Illustrations:

Vanessa Bell, *The Bedroom, Gordon Square*, 1912 / 783

Marie Laurencin, *Woman Painter and Her Model*, 1921 / 786

Sonia Delaunay-Terk, *Electric Prisms*, 1914 / 790

Eileen Agar, *The Autobiography of an Embryo*, 1933/34 / 793

Winifred Nicholson, *Window-sill, Lugano*, 1923 / 797

Emily Carr, *Totem Mother, Kitwancool*, 1928 / 803

21. CINÉASTES AND MODERNISTS: WRITING ON FILM IN 1920S LONDON

Introduced and Selected by Leslie Kathleen Hankins / 809

Iris Barry

The Cinema: A Comparison of Arts / 824

The Scope of the Cinema / 826

Untitled Memoirs about the Launching of the Film Society / 828

From *Let's Go to the Pictures* / 831

Women Film Makers / 835

Women Who Make Us Laugh / 836

London Film Society Programme No. 38 (Women Directors) / 837

Virginia Woolf

The Cinema / 840

Gilbert Seldes

The Abstract Movie / 844

H. D.

Projector / 848

Dorothy Richardson

From "So I gave up going to the theatre" / 851

Bryher

The Sociological Film, I / 853

Illustrations

Collage: London Film Society and little magazines / 812

Iris Barry / 814

Peasant Women of Riazan film still / 820

General Bibliography / 859

Contributors / 861

Index / 865