

Notes

Introduction: modernist studies and cultural studies

1. See Burke, 1984, 1987 and 1991.
2. This is by no means an exhaustive list and ignores completely, for example, work on race and modernism, both within and beyond definitions of the Harlem Renaissance
3. As an example of interdisciplinarity, consider the Italian Futurist's sphere of activity which incorporated burlesque performance, visual art, advertising, cinema, clothing, mathematics and politics.
4. For a very useful genealogy of 'articulation' within cultural studies see Slack, 1996.
5. '[C]ontext is not something out there, within which practices occur or which influence the development of practices. Rather, identities, practices, and effects generally, constitute the very context within which they are practices, identities or effects' (Slack, 1996: 125).
6. The potentials and limits of Deleuze and Guattari for a feminist theory and praxis are too complex to be summarised here but will be returned to in Chapter 2; for debates in this area, see Alice A. Jardine, 'Becoming a Body Without Organs: Gilles Deleuze and His Brothers', in *Gynesis: Configurations of Woman and Modernity* (1985). Both Rosi Braidotti and Elizabeth Grosz make excellent use of Deleuze in their work, and are a profound influence on my own thinking, see also Buchanan and Colebrook (eds), *Deleuze and Feminist Theory* (2000).
7. 'The assemblage is tetravalent: (1) content and expression [a semiotic system and a pragmatic system]; (2) territoriality and deterritorialization' (Deleuze and Guattari, 1988: 505).
8. Deleuze, *Nietzsche aujourd'hui*, vol. 1, *Intensities*, Paris: Union Générale d'Éditions, 10:18 (1973): 87: Quoted in Daniel W. Smith, 'Introduction: "A Life of Pure Immanence": Deleuze's "Critique et Clinique" Project', in Deleuze, 1998: xvi.

1 Becoming-modernists: Djuna Barnes, Mina Loy and Gertrude Stein

1. Stein's self-professed relationship to cubism, and to wider trends in modernism, have also inflected versions of Stein that have been constructed with some critics, Marjorie Perloff most prominently, placing Stein in a lineage that leads to contemporary L=A=N=G=U=A=G=E poetry.
2. Jane Marcus's important 1991 essay on transgression, taboo and *Nightwood* presents an alternative Barnes, however; one that has been recast in subsequent evaluations of Barnes's negotiations of cultural subversion, popular culture and the carnivalesque.

3. As with Barnes's *Nightwood*, questions of textual authority continue to surround Loy's writing and, unlike Stein's unpublished work which appeared in successive editions of the *Yale Gertrude Stein*, a substantial archive of Loy's writing remains unpublished in the Beinecke Library holdings.
4. See Braidotti, *Metamorphoses* (2002: 79) for this argument.
5. Comentale's essay, 'The Shropshire Schizoid and the Machines of Modernism' (2005) offers an exemplary way of understanding modernism and modernist desires through such a denaturalised and Deleuzian frame.
6. The term is Mary E. Galvin's in *Queer Poetics: Five Modernist Women Writers* (1999).
7. Steve Watson's comprehensive survey *Strange Bedfellows: The First American Avant-Garde* (1991), for example, mentions Barnes hardly at all despite quoting from her journalistic writing on Greenwich Village.
8. 'Veterans in Harness: No. 6 – "Uncle Tom"' Baird, Engineer; 65 Years Running Machines', *Brooklyn Daily Eagle*, 16 November 1913, Part 2, p. 3; reprint in NY: 99.
9. 'Veterans in Harness: No. 4 – Fireman Michael Quinn: 40 Years a Flame Fighter', *Brooklyn Daily Eagle*, 2 November 1913, Part 4, p. 22; reprint in NY: 89.
10. See Barnes's 1913 articles on the proposed closure of the Arbuckle 'Floating Hotel' for working young women, on a 'Home Club' for servants and on street orators. The suspicion of middle-class reformism becomes an important aspect of the later novel *Ryder*.
11. The photograph of Barnes being forcibly fed is reproduced in Broe, 1991, Figure 1, and in Goody, 1999.
12. These pieces have suggestive names, *La machine à coudre*, *Le Cirque hagenback à Florence*, *Le Petit carnaval*, and *La Grotte de Cythère*, but as none have been located it is impossible to assess the extent to which her visual work was moving away from the decadent influence of her earlier art towards new forces of cultural life (the machinic, the popular).
13. For example, 'in her portraits, then, we see Gertrude Stein going through a progressive march toward greater abstractionism' (Hoffman, 1965: 174).
14. Steiglitz, 'Editorial', *Camera Work* special issue, 2 August 1912.
15. See Walker (1984) for this argument.
16. See, for example, the Introduction to the Penguin edition of *Three Lives* (1990).
17. See Rudnick, 1984: 49–51.

2 The Great War, hysterical men and the modernist lyric

1. Djuna Barnes, 'Seeing New York With the Soldiers', *New York Morning Telegraph Magazine*, 7 July 1918: 8; reprinted in NY.
2. Mina Loy letter to Carl Van Vechten, postmark October 1914 in Loy Papers, Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale, quoted in Burke, 1969: 181.
3. Gertrude Stein 'Painted Lace', reprint in Y: 191–2.
4. See, for example, Sherry (2003), Bourke (1996) and Tate (1998).
5. Julia Kristeva, *Black Sun. Depression and Melancholia*, trans. L. S. Roudiez (New York: Columbia University Press, 1989), 25, quoted in Winter, 1995: 172 and 225.

6. But America was caught up in hyperbolic war propaganda too, with recruitment posters declaring *Destroy this Mad Brute* above a picture of a ferocious gorilla in German military helmet and bloody hands carrying a half-naked white woman, and a full-scale replica of a warship in Union Square, New York, advertising a recruitment station; see Jones, 2004:72–9.
7. 'When Emperors Are Out of Men!', published in *All-Story Cavalier Weekly*, 31 October 1914: 153; 'Just Lately Drummer Boy', published in *The Trend*, October 1914: 32; 'Who Shall Atone?', published in the *New York Press Sunday Magazine*, 4 April 1915: 1: all reprinted in *CP*.
8. This mausoleum, the largest in North America, houses the bodies of Ulysses S Grant, the victorious Union commander in the Civil War and twice US President, and his wife in two, three-ton sarcophagi in a sunken crypt.
9. See, particularly, 'Soldier's Heart: Literary Men, Literary Women, and the Great War', Chapter 7 of *No Man's Land, Volume 2: Sexchanges* (New Haven and London: Yale University Press, 1989).
10. Brittain, *Testament of Youth* (1933; London: Virago, 1979), 292.
11. Beard coined the term 'neurasthenia' in 1881 describing it as a 'disease of civilisation' brought about by 'the complex agencies of modern life', 'steam power, the periodic press, the telegraph, the sciences, and the mental activity of women', *American Nervousness: Its Causes and Consequences, a Supplement to Nervous Exhaustion (Neurasthenia)* (New York: G. P. Putnam's Sons, 1881), 96.
12. Shephard gives the percentages as '7–10% of all officers and 3–4% of all ranks' (2000: 21).
13. See Wendy Holden, *Shell Shock* (Basingstoke: Palgrave Macmillan, 2001), 49–52 for details.
14. *War Neuroses* (1918), British Pathe, A. F. Hurst.
15. Beard, 1881, op. cit.
16. Eliot in the *Criterion* 1934, quoted in James E. Miller Jr., 'Four Quartets and an "Acute Personal Reminiscence"', in Knowles and Scott, 1990: 222.
17. Colleen Lamos discusses the connections between the 'drive towards death' and self-annihilation and the 'disavowed homoeroticism' of Eliot's poetry in 'The Love Song of T. S. Eliot: Elegiac homoeroticism in the early poetry' (in Laity and Gish, 2004: 37). Her argument is that 'Eliotic melancholia embraces the narcissistic, masochistic death of the self together with the death of the beloved' (*ibid.*: 38).
18. There is ample opportunity for biographical speculation about the *Love Songs* and Loy and Papini which will not be indulged in here. For details of Loy's involvement with Papini and Marinetti, see Burke, 1996: 119–94.
19. 'Letters and parcels and wool' was first published in *As Fine As Melanctha (1914–1930): vol. 4, The Yale Edition of the Unpublished Writings of Gertrude Stein* (1954).

3 Dada, cyborgs and the New Woman in New York

1. The article is entitled 'Do You Strive to Capture the Symbols of Your Reactions ?... ' and is based around an interview with Mina Loy.
2. 'The poems of Abel Sanders' (Ezra Pound), *Little Review* 8:1 (Autumn 1921): 111.
3. Naomi Sawelson-Gorse, 'Preface', in Sawelson-Gorse (ed.), 1998: x.

4. In using the terms 'mass' and 'popular' culture I am not asserting an absolute distinction between an inauthentic and an authentic popular culture: all popular culture of this period (1880s to 1920s) is, despite the attempts of writers at the time and subsequent theorists to valorize specific forms or manifestations, implicated in commodification and containment. As Stuart Hall points out 'there is no whole, authentic, autonomous "popular culture" which lies outside the field of force of the relations of cultural power and domination' (1981: 232), popular culture (and I would add mass culture) is '[n]either wholly corrupt [n]or wholly authentic' (232).
5. Chicago was the first city to build a skyscraper (the nine storey steel-frame Home Insurance Building was completed in 1885), but New York soon followed with impressive steel frame buildings such as the Flatiron Building (completed 1902) and could already boast of the Brooklyn Bridge (opened 1883), the longest suspension bridge in the world, along with the first electric street car (1874), America's first electric power station (built by Edison in 1882 to power electric lighting), and in 1913 the completion of the world's tallest building, the Woolworth Building.
6. The Ajeeb chess-playing automaton was made by Charles Hooper, a Bristol cabinet-maker, in 1868; like Kempelen's original which had fascinated people such as E. T. A. Hoffman and Edgar Allan Poe, Ajeeb was worked from inside by an experienced chess player. Ajeeb was exhibited in the Eden Museum NYC in 1868 before transferring to Coney Island in 1915. It was destroyed in one of the many Coney Island fires in 1929.
7. See Kathy Peiss, *Cheap Amusements: Working Women and Leisure in Turn-of-the-Century New York* (Philadelphia: Temple University Press, 1986) for further discussion of the different leisure cultures and styles of working-class women.
8. *Bruno's Weekly*, 29 April 1916: 665-670; reprinted in NY.
9. 'Becoming Intimate with the Bohemians; When the Dusk of a Musty Hall Has Crept through the Ever Widening Keyhole the Queen of Bohemia Has Arisen, for Her Day Has Begun; You Will Find Her in Polly's, the Candle Stick, the Brevort, The Black Cat or Any Other Greenwich Village Place You Care to Visit', *New York Morning Telegraph Sunday Magazine*, 19 November 1916: reprinted as 'Becoming Intimate with the Bohemians' in NY.
10. See also the whole of the chapter 'Village II: The Selling of Bohemia', in Watson (1991).
11. Louis Bouché 'Autobiography', Louis Bouché Papers, Archives of American Art. Smithsonian Institute, Washington, DC, microfilm roll no. 688, frame 700.
12. Djuna Barnes, 'Notes from Elsa', Elsa von Freytag-Loringhoven Collection, Special Collections, University of Maryland at College Park Libraries, Series 1, Box 1.
13. Biers is correct to register Laura Winkiel's argument that Barnes offers a negative presentation of modern spectacular entertainment in contrast to the transgressions of circus and vaudeville (see Winkiel, 1997; and the discussion in Chapter 5 of this volume).
14. 'The Wild Aguglia and her Monkeys', *New York Press*, 28 December 1913: Part Three, 2; 'Flo Ziegfeld Is Tired of Buying Hosiery', *New York Press*, 24 May 1914, Part Five, 1, 'Yvette Guilbert', *New York Morning Telegraph Sunday Magazine*, 18 November 1917: 2; all in *I*.

15. For full details of Loy's publications, see Marisa Januzzi, 'A Bibliography of Works By and About Mina Loy', in Shrieber and Tuma (eds), 1998: 507–39.
16. Photograph of Tice reproduced in Naumann, 1994: 117; cited in Keller, 1998: 427; see Keller's entire piece for more details on Tice and her work
17. T.N.P., 'The Conning Tower', *New York Tribune*, 13 August 1915: 7.
18. A cartoon by J. F Griswald, in the *New York Evening Sun* 'The Rude Descending a Staircase (Rush Hour at the Subway)' is indicative of the response to Duchamp's *Nude*.
19. R. Mutt is usually read as a pun on both the manufacturers of the urinal, Mott Iron Works Company, and on the strip cartoon *Mutt and Jeff* who were the first cartoon characters to be copyrighted – for further details of the place of humour in New York Dada see Francis M. Naumann, 'New York Dada: Style with a Smile', in Naumann and Venn (eds), 1996: 11–26.
20. This was reported in *The New York Sun* as 'Independents Get Unexpected Thrill', 20 April 1917: 6.
21. 'Cubist Depicts Love in Brass and Glass; "More Art in Rubbers Than in Pretty Girl" ', *The Evening World*, 4 April 1916.
22. There is an element of ambiguity in Picabia's *Fille*: Caroline Jones suggests that Picabia, during his neurasthenic cure, identifies with his *Fille née sans mere* which is an 'hermaphroditic machine' demonstrating the 'absolute unfixity of the machinic phylum' (1998: 172). She also presents the possibility of Picabia's close identification with the *fille*, an identification which, as Amelia Jones elaborates, poses him, a non-combatant and neurasthenic, as un-manned (castrated) (A. Jones, 2004).
23. In contrast, see Picabia's mecanomorphic portrait *De Zayas! De Zayas!* in *291* (July – August 1915) which presents an empty corset 'apparently intended for a buxom woman' that is 'watched' by viewing apparatus, and is attached by the garters and crotch to an arrangement of rods, wheels and two suction cups (Tashjian, 1965: 39).
24. See Wintle, 2001. The popular version of the New Woman in America was the Gibson Girl (the creation of the cartoonist Charles Dana Gibson) who, in Charlotte Perkins Gilman's words, was 'braver, stronger, more healthful and skilful and able and free, more human in all ways' than the average American woman (*Women and Economics*, Boston: Small, Maynard, 1898, Part VIII); the Gibson Girl was often pictured with a bicycle.
25. See, for example, Conan Doyle's story 'A Case of Identity (1891) and Gissing's *Odd Women*. In Bram Stoker's *Dracula* (1897) Mina Harker is particularly endangered through her affinity with communication and recording technology and so, by association, her affinity with the Count (see Wicke, 1992).
26. Quoted in Wood, 2002: 147 (although she mistakenly dates this article 1912).
27. The term and the male tradition are both from Dickran Tashjian's 1965 study.
28. Wood originally painted a piece of soap but followed Duchamp's suggestion to nail a real one in its place. For details, see Franklin (1998).
29. *291*, no. 2, June 1915: 2.
30. But note the reactive depictions of such woman-authored cyborg identities in the mecanomorphic association of dada women with thermometers or barometers in the work of Picabia and Man Ray, depictions that capture her again into the codes of gender heirarchy. Juliette Roche features in Picabia's (lost) 1917 *Juliette Gleizes au manomètre* (Juliette Gleizes as a Manometer: Albert

Gleizes was her husband) and Man Ray's *Catherine Barometer*, is a 'portrait' of Katherine Dreier. In 1920 Ray also photographed Loy in profile with a thermometer as an earring. The found object here, producing an assemblage of woman and technology, does connect with Loy's own explorations of Dada detritus, but also fixes a particular image of the temperamental woman.

31. 'Flagrant illogic' and 'freak' are words Baroness Elsa herself used to describe virginity in her autobiography; quoted by Jones, 2004: 155; and Gammel, 2003: 148.
32. Jane Heap, 'Dada', *The Little Review* 8:2 (Spring 1922): 46.
33. For further readings of Baroness Elsa and the cyborg-feminines of New York Dada, see my 'Cyborgs, Women and New York Dada', *The Space between: Literature and Culture, 1914–1945*, 2:1 (2007).

4 Fashions for genius and the *flâneur*: a guide to Paris

1. See Benjamin, 1989.
2. Pound, 'Translator's Postscript' to *The Natural Philosophy of Love* (London: Quartet, 1992 reprint), vii; e. e. cummings 'little ladies more', *Collected Poems* (New York: Harcourt Brace 1966).
3. See Parsons, 2000: 40–1 for a further elaboration of this point.
4. For Bourdieu's theory of 'cultural capital', see Bourdieu, 1984; for his definition of 'habitus' see Bourdieu, 1990: especially 54.
5. Pound to Homer and Isabel Pound, YCAL Pound Papers, box 52, folder 1966; quoted in Rainey, 1998: 71
6. See 'The *Flâneur*' and 'Some Motifs in Baudelaire', in Benjamin 1989.
7. Wolff, 1985; Pollock, 1988; Wilson, 1992.
8. Flanner appears a 'Nip' of the sisters 'Nip and Tuck' in Barnes's *Ladies Almanack* (1992).
9. 'Vagaries Malicieux', *The Double Dealer* 3 (May 1922), reprinted in *Vagaries Malicieux* (Barnes, 1974), 25, subsequent references are to this edition: [Lydia Steptoe] 'Against Nature', *Vanity Fair* 18 (August 1922): 60.
10. Van Vechten to Stein undated (c. April 1917), published in Burns, 1986: 59.
11. Gertrude Stein, notebook for *The Making of Americans*, YCAL.
12. Gertrude Stein, 'What are Masterpieces and Why There Are so Few of Them', in *Writings, 1932–1940* (1998), 355.
13. Ibid.
14. Carl Van Vechten Papers, Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale.
15. Loy is quoting from Stein, 'Italians' (see *GP*: 47).
16. Loy, 'Gertrude Stein', introductory lecture for 4 February 1927, partial type-written manuscript (in original French); in Mina Loy Papers, box 6, fol. 156, 2, Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale; quoted in full in Barney, 1992: 172.
17. Curie was Catholic not Jewish, but in a nexus of ideas (that echoes and parallels the Dreyfus affair and its divisive effect on French society) she was associated with 'the Sorbonne with its half-breeds and Jews' against the 'still solid rock [of] French custom'. Maurice Pujo writing in *l'Action française*, December 1911; quoted in Quinn, 1996: 329.

18. There is a crucial difference in W. C. Williams's later use of Marie Curie in *Paterson IV*, which abounds in stereotypes of femininity, while Pound's *Cantos* only record the efforts of Pierre Curie (in Canto XXIII).
19. Loy 'Gertrude Stein' introductory lecture, op. cit.
20. Barnes 'James Joyce; A Portrait of the man Who Is, at Present, One of the More Significant Figures in Literature', *Vanity Fair* 18 (April 1922): 65, 104; reprinted in *I*:
21. John Russell describes *Vanity Fair* as a periodical that 'aimed to combine the characteristics of both the little and the big magazine' (in Richardson, 1982: x).
22. Handwritten draft fragment, n.d., in Mina Loy Papers, box 5, fol. 98, Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale.

5 Carnival bodies, the grotesque and becoming-animal

1. See the essays on Lawrence, Woolf and Barnes in Smith and Wallace, 2001.
2. First published in Russian under the title *Francois Rabelais and the Folk Culture of the Middle Ages and Renaissance* in 1965.
3. First published as *Das Groteske: Seine Gestaltung in Malerei und Dichtung* in 1957.
4. Carl Van Vechten writes in his notes in *The Selected Writings of Gertrude Stein* that '[t]here is reason to believe that these two poems paint a portrait and make an attempt to capture the rhythm of the same flamenco dancer' (*SW*: 484).
5. 'The Fifteenth of November' actually appeared in the *Criterion* in January 1926: 71–5.
6. See Michael Levenson's comment on the role of the *Criterion* (Levenson, 1984: 213) and the discussion in Harding (2002).
7. See 'Flo Zeigfeld Is Tired of Buying Hosiery' (24 May 1914) in *I*: 69–75; 'Interviewing Arthur Voetglin Is Something Like Having A Nightmare' (19 July 1914) in *I Could Never Be Lonely Without A Husband*, 1985: 77–84; 'My Sisters and I at a New York Prize Fight' (23 August 1914) in *NY*: 168–73.
8. One cannot help but think of the woman who 'pisses cowily' in the 'Nighttown' section of *Ulysses* (Joyce, 1992: 578).
9. See Winkiel, 1997: 22 for details.
10. Bestial and animal imagery and becomings-animal return in Barnes's subsequent work. In *The Antiphon* (1958), for example, animal imagery touches the language and representation of all the characters and at the end of the play, Miranda and her Mother fall in death across a settle made from a gryphon roundabout car: *Creatures in an Alphabet* (1982) presents a bestiary in which the poetic quatrains and accompanying drawings confound and exceed the anthropomorphic imaginings of human language (see Caselli, 2001 for a reading of *Creatures in an Alphabet*).
11. In her poem 'Those Various Scalpels' (1917), Marianne Moore also articulates Loy and the scalpel, presenting a verse portrait of Loy as a sophisticated and cynical surgeon, Barnes's *Ladies Almanack* offers a much more human figure than the 'hard majesty' Moore constructs (Moore, 1968: 51).
12. For further details and discussion, see Susan E. Dunn's article on Loy and Fashion (1999).

6 Wandering and wondering: Jewish identity and minority writing

1. On 'the Jew' and modernity, see Cheyette, 1994; Garb and Nochlin, 1995; Cheyette and Marcus, 1998; Cheyette and Valdman, 2004; on Barnes and 'the Jew', see Marcus, 1991; Altman, 1992; and Hanrahan, 2001; on Loy and Jewishness, see DuPlessis 2001 and Miller 2005; on Stein and Jewishness, see Damon, 1993; and Rabin, 2004. See also Feinstein, 2001 (unpublished dissertation).
2. Following Brian Cheyette I use the term 'Semitic discourse' to describe the ambivalent discursive construction of 'the Jew', rather than segregating representations into the (judgemental) categories of anti-Semitic or philo-Semitic; see Cheyette, 1994: especially 8.
3. Henry James of course encouraged his friend George Du Maurier to create the Jewish anti-hero Svengali of *Trilby* (1894).
4. See Estelle Pearlman for an account of how anxiety about Eastern European Jewish immigration in the late nineteenth century led to the revival of medieval stereotypes of the tribal, devious, acquisitive Jew in Edwardian England (2004).
5. See Frederick M. Binder and David M. Reimers, *All the Nations Under Heaven* (New York: Columbia University Press, 1995), 134.
6. See Cynthia Oznick, 'A Critic at Large: Sholem Aleichem's Revolution', *The New Yorker* (28 March 1988): 99–108.
7. In *After Strange Gods* Eliot writes that 'any large number of free-thinking Jews' is 'undesirable' in Christian Society (London: Faber & Faber, 1934), 19.
8. For more on Semitic representations in Eliot, see DuPlessis, 2001; and Ellman, 1996. For a culturalist account of Eliot's anti-Semitism and its context, see Julius, 1995. Eliot's anti-Semitism has been most recently debated in full in *Modernism/Modernity* 10:1 (January 2003) and 10:3 (September 2003).
9. On Pound's anti-Semitism, see Casillo, 1988.
10. Marilyn Reizbaum argues that Joyce's 'emblematic figure of degeneration was "the Jew"' (2004: 143)
11. For accounts of Richardson's use of 'the Jew', see Rose, 1996; Radford, 1998; and Parsons, 2000: 105–9.
12. Quoted in Lawson, 2006: 31.
13. Fish feature in the poems 'Married' and 'Out of the Water'; frogs in 'I'd have loved you as you deserved had we been frogs' and 'Frogs'; fish in 'The Flying Banwards' and 'To a Renault in the Country'; rats in 'Wax Dummy in Shop Window', 'To Any Idol' and 'Hymn to Himself Atlas 20th Century'. For further discussion, see Lawson, 2006: 92.
14. See Miller, 2005: 159; and DuPlessis, 2001: 158.
15. Dylan Thomas, review of *Nightwood* in *Light and Dark*, March 1937, quoted in Jane Marcus, 'Mousemeat: Contemporary Reviews of *Nightwood*', in Broe, 1991: 200; T. S. Eliot, 'Introduction' to *Nightwood* (N: 5).
16. Throughout *Nightwood* Barnes conceives of Jewishness as a racial identity, rather than a religious or cultural affiliation. As is discussed below, this means that the text both brings into play and subverts the racial sciences of the early twentieth century.

17. For a detailed discussion of the baroque in Barnes, including a consideration of Deleuze's understanding of the baroque, see Monika Kaup 'The Neobaroque in Djuna Barnes', *Modernism/Modernity* 12:1 (2005): 85–110.
18. Like Barnes, Loy's conception of Jewishness works with racial scientific classifications of racial identity, finding both the positive forces and limits of scientific definitions of Jewish intellectualism and degenerate avant-gardism: Loy in particular is responding to Max Nordau and Richard von Krafft-Ebing.
19. See Feinstein (unpublished dissertation), Chapter 4 for a persuasive reading of Loy's writing on Jewishness in this context.
20. In a letter to Van Vechten (n.d. c.1915) Loy asks for 'To You' to appear as a 'dedication' at the beginning of the *Love Songs* (letter quoted in Koudis, 1980: 64). Conover follows this letter in placing the poem with *Love Songs* in *the Last Lunar Baedeker* (1982: 89–90) but omits the poem from *The Lost Lunar Baedeker* explaining that '[Marisa] Januzzi has persuaded me that despite M[ina] L[oy]'s plea to C[arl] V[an] V[echten] [...] I may have taken this request too literally in [The] L[ast] L[unar] B[aedeker] I now find it difficult to read 'To You' as a prelude to 'Songs to Joannes,' either thematically or structurally' (*LLB*: 191).
21. 'To You' was first published in *Others* 3:1 (July 1916): 27–8; all quotations are from this first published version.
22. Quoted from Loy's note at the end of 'To Mina Loy' by John Rodker, *The Little Review* 7:4 (January–March 1921): 44–5. Rodker's piece is a response to Loy's 'John Rodker's Frog', *The Little Review* 7:3 (September–December 1920): 56–7.
23. This is not to assert that Stein or her family were necessarily Yiddish speakers, rather, as discussed below, Yiddish provided a racialised exemplum for a minority writing practice.
24. Quoted in Damon, 1996: 499.
25. Published in *PMLA* 116:2 (March 2001): 416–28; edited and with an introduction by Amy Feinstein.
26. See Damon, 1993, for a full reading of Stein's representation of Jewishness in *QED*.
27. First published in *Painted Lace and other Pieces, 1914–1937: The Yale Edition of the Unpublished Writings of Gertrude Stein* (1953), 94: subsequent references are to this text.

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