Communal Modernisms
Also by Emily M. Hinnov

ENCOUNTERING CHORAN COMMUNITY: Literary Modernism, Visual Culture, and Political Aesthetics in the Interwar Years
Communal Modernisms
Teaching Twentieth-Century Literature and Culture in the Twenty-First-Century Classroom

Edited by
Emily M. Hinnov
Laurel Harris
Lauren M. Rosenblum
## Contents

`List of Figures` vii  
`Acknowledgments` ix  
`Notes on Contributors` x  

Introduction: Teaching Twentieth-Century Literature and Culture in the Twenty-First Century Classroom  1  
*Laurel Harris, Emily M. Hinnov, and Lauren M. Rosenblum*

### Part I The Influence of Photography and Film on Literary Communal Modernisms

1 Teaching Modernism through the Phantasmic Mother: Maternal Longing in Virginia Woolf’s Fiction and Gertrude Käsebier’s Photography 21  
*Emily M. Hinnov*

2 Visual Pleasure and the Female Gaze: “Inter-Active” Cinema in the Film Writing of HD and Dorothy Richardson 38  
*Laurel Harris*

3 “Things. Things. Things”: Nella Larsen’s *Quicksand* and the Beauty of Magazine Culture 50  
*Lauren M. Rosenblum*

### Part II The Politics of Communal Modernisms

4 Modernism and the Politics of Poverty: Teaching Lola Ridge, Jacob Riis, and Social Justice 65  
*Kirsten Bartholomew Ortega*

5 Editing *Children of the Sun*: Jessie Redmon Fauset, Little Magazines, and the Cultivation of the New Negro 81  
*Emily Wojcik*
Contents

6 Jean Rhys's *Voyage in the Dark*: Community, Race, and Empire 96
   Judy Suh

Part III  Reinvention within Communal Modernisms

7  “War trod her low”: Recovery and Community in Sylvia Townsend Warner's *Opus 7* 111
   Rita Kondrath

8 From Alienation to Community: Sylvia Townsend Warner's Utopian Modernism 129
   Noreen O'Connor

9  “The Look in a Dog's Eyes”: Animals in the Dining Room in Elizabeth Bowen's *The Last September* 145
   Vicki Tromanhauser

10 The Unwritten Narrative of Modernism and Djuna Barnes's *Nightwood* 159
    Bonnie Roos

11 Woolf and . . . : Teaching Besidedness 176
    Robin Hackett

Afterword: Some Notes on Radical Teaching 189
    Jane Marcus

Index 199
List of Figures

1.1 Julia Stephen with Virginia on Her Lap, 1884, by HH Cameron. Reproduction of plate 36f from Leslie Stephen's Photograph Album. Original platinum print (20.0 × 14.0 cm). Mortimer Rare Book Room, Smith College. 23

1.2 Julia Stephen at the Bear, Grindelwald, Switzerland, 1889. Reproduction of plate 39c from Leslie Stephen's Photograph Album, by Gabriel Loppé (1825–1913). Original silver print (7 × 7 cm). Presented by Quentin and Anne Olivier Bell, Mortimer Rare Book Room, Smith College. 25


1.5 Julia Stephen with Virginia and Adrian, 1890s, Anon. Reproduction of plate 37d from Leslie Stephen's Photograph Album. Original silver print (7 × 7 cm). Presented by Quentin and Anne Olivier Bell, Mortimer Rare Book Room, Smith College. 33

4.1 Knee-pants at 45 Cents a Dozen, ca. 1890, by Jacob A. Riis. Photograph. Museum of the City of New York, Jacob A. Riis Collection. 67

4.2 Two Sewing Women in Elizabeth Street Den, ca. 1890, by Jacob A. Riis. Photograph. Museum of the City of New York, Jacob A. Riis Collection. 73

10.1  Henri Rousseau, *The Dream* [Le rêve], 1910. Oil on canvas (6'8\(\frac{1}{2}\)" × 9'9\(\frac{1}{2}\)"). The Museum of Modern Art (MoMA)/Art Resource, N.Y. Gift of Nelson A. Rockefeller.

Acknowledgments

This book grew from the Northeast Modern Language Association (NeMLA) conference panel hosted by Rutgers University in April 2011. We gratefully acknowledge the NeMLA board of directors and organizers for their commitment to advancing scholarship, innovative pedagogy, and conversation.

We were fortunate to have worked with the tireless editors at Palgrave Macmillan and specifically wish to thank Harriet Barker, Paula Kennedy, and Ben Doyle.

We are grateful to the Museum of the City of New York, Smith College, the Smithsonian American Art Museum, the Library of Congress, and the Museum of Modern Art (MoMA) for the permission to reproduce images belonging to these collections.

The editors also wish to thank Karen V. Kukil, Associate Curator of Special Collections at Smith College’s William Allan Neilson Library, for her expert assistance with obtaining images from the Leslie Stephen Photograph Album; Sharon Britton, Director of the Bowling Green State University, Firelands College Library, for her due diligence in seeking permissions for several of the photographs; the librarians and staff at the Schomburg Center for Research in Black Culture; and, for their financial support, the Humanities Department and the Center for Interdisciplinary Teaching and Learning at the Boston University College of General Studies and Stony Brook University’s Faculty-Staff Fellowship.
Notes on Contributors

Robin Hackett is an Associate Professor in the English department at the University of New Hampshire, where she is also coordinator of the Queer Studies Minor, and core faculty in Women’s Studies. Her publications include Sapphic Primitivism: Productions of Race, Class and Sexuality in Key Works of Modern Fiction (2004) and At Home and Abroad in the Empire: British Women Write the 1930s (2009). Her current work in progress is tentatively titled “Notes from the Compost Heap.”

Laurel Harris is an Assistant Professor of English at Queensborough Community College of the City University of New York. Her research interests include intersections between film and literary modernism as well as writing pedagogies and the value of interdisciplinary studies. Her publications include articles on Vernon Lee, Virginia Woolf, and 1930s documentary cinema. She is currently working on a monograph on literary modernism and sound cinema.

Emily M. Hinnov is the Assistant Dean of Curriculum in Undergraduate Studies at Granite State College, New Hampshire. Her teaching repertoire includes literary modernism, gender studies, visual culture, composition, and British literature from Beowulf to Virginia Woolf. She is the author of Encountering Choran Community: Literary Modernism, Visual Culture and Political Aesthetics in the Interwar Years (2009). Hinnov has also published various articles and chapters on Woolf, Sylvia Townsend Warner, Nella Larsen, Zora Neale Hurston and James Van Der Zee, Tina Modotti, Elise Johnson MacDougald and Marita O. Bonner, and Robert Louis Stevenson.

Rita Allison Kondrath completed her doctorate in English at Duquesne University, Pennsylvania. Her research examines women’s experiences of war throughout the modernist period and considers the traumatic aftermath of war as a catalyst for the cultural remaking of female identity. She has taught undergraduate courses with themes such as “Writing and War” and “Modernist Women Writers and War”.

Jane Marcus is the author of four books on Virginia Woolf, The Young Rebecca: Writings of Rebecca West 1911–1917 (1982), Hearts of
Darkness: White Women Write Race (2004), and an annotated edition of Virginia Woolf’s Three Guineas (2006). She is currently working on a study of Nancy Cunard and the Spanish Civil War.

Noreen O’Connor is an Assistant Professor of English at King’s College, Pennsylvania, where she teaches literature, writing, and film and media studies. Her scholarship focuses on the way that narratives can express, work through, and begin to heal traumas caused by social upheaval, especially in cases of vastly different power relationships. She has recently published on Edith Wharton, Virginia Woolf, Jean Rhys, Toni Morrison, and Santa Claus.

Kirsten Bartholomew Ortega is an Assistant Professor of Poetry Studies and Twentieth-Century American Literature at the University of Colorado, Colorado Springs. Along with teaching traditional literature courses, she has created courses that bridge poetry studies and experiential learning such as “Poetry for the People” (adapted from the Berkeley project) and a Humanities course “Poetry and Social Justice” (co-taught with philosopher/poet Mary Jane Sullivan). She has published articles on poetry by Gwendolyn Brooks, Adrienne Rich, Audre Lorde, and June Jordan in edited collections and the Journal of Modern Literature. She is currently working on a book about women’s urban poetry and flânerie.

Bonnie Roos is an Associate Professor of English at West Texas A&M University. She teaches courses on modernism, postcolonialism, and world epics. She has published articles or chapters on James Joyce, Ngugi wa Thiong’o, Anselm Kiefer, Brassai, and Derek Walcott among others. She is currently working to transform her manuscript on Djuna Barnes’s Nightwood into a book.

Lauren M. Rosenblum, a PhD candidate at the State University of New York at Stony Brook, also holds an MA from New York University. Her dissertation “Smart Ladies Sit Still: Photographs and Frames in Modernist Literature” examines the connections between technology, visual culture, and literary modernism. Her work has appeared in graduate journals and she has presented papers and organized related panels at conferences around the country.

Judy Suh is an Associate Professor of English at Duquesne University, Pennsylvania, specializing in twentieth-century British literature and film. She is the author of Fascism and Anti-Fascism in Twentieth-Century
British Fiction (2009), and is currently at work on a manuscript about modern British travel writing in the Middle East.

Vicki Tromanhauser is an Assistant Professor of English at the State University of New York at New Paltz. Her articles have appeared in Twentieth-Century Literature, Woolf Studies Annual, and Virginia Woolf Miscellany. Her teaching and scholarship focus on modernism’s ambivalent relation to evolution, animality, and the life sciences.

Emily Wojcik teaches English literature at the University of Connecticut and Holyoke Community College. The Assistant Editor of Paris Press, she is a co-editor of Sisters: An Anthology (2010), and has published essays and reviews in Jacket2, The Women’s Review of Books, PLOP! Review, and others.