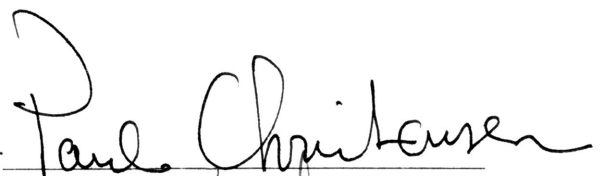


Mina Loy: Why She Wasn't Invited to Dinner
Hilde Kaiser
University Undergraduate Research Fellow, 1994-95
Texas A&M University
Department of English

Undergraduate Advisor

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Exec. Dir., Honors Program

Handwritten signature of Hilde Kaiser in black ink, written over a horizontal line.

While recent gender criticism has undertaken the effort to uncover important women's work, a large number of women writers remain unread or even misunderstood. This has certainly been the case with the poet Mina Loy, who was neither invited to the "dinner table" set by Judy Chicago's *Dinner Party* honoring great women's achievements, nor included in the Modernist canon. Those critics who *have* examined Loy restrict themselves to her interesting affiliations with the literary glitterati of her time, instead of seeing the whole range of her work. Her best writing was done in New York's Bowery from 1936-1953, but has been completely neglected by critics. Loy's development was in fits and starts, and she appropriated the methods of different poetics when they were convenient, like trying on hats. She was continuously recasting herself, making a fluid argument about her development difficult to impose.

The standard solution is to describe Loy's progression toward the development of a "subjectivity." This personal subjectivity was a reaction to the traditional role of "object" that women played in society. It was informed by the Modernist project, Freud, and political figures such as Margaret Sanger. As a birth control advocate, Sanger encouraged women to take control of their bodies, and in doing so, "act on" the world. Subjectivity centers the focus on the self. The "I" imposes itself on the world; consciousness is exclusively personal. This eliminates the adulteration of the "self" by societal norms. It is understandable that an avant-garde woman such as Loy would embrace subjectivity. She had already "tried on the hat" of Italian Futurism and it didn't fit. However, there is ample evidence to suggest "subjectivity" was eventually rejected by Loy. It was replaced by a different view of the world which diminished the role of the subjective self. Loy's life is partitioned into several stages; she moves from a typical Victorian upbringing, to a role in the Futurist movement, to becoming a twenties woman and literary

renegade, to finally blossoming as a poet living in the urban wilderness of the Bowery, the slums of New York. My intention is to make the argument that her writing is not authentic until she reaches the Bowery, and she has to discard her subjective self to get there. The drastic change in Loy's world view, or paradigm shift, has its roots in Cubism and a movement called Objectivism. First, I think it is important to firmly establish Loy's discomfort with earlier roles in order to provide a basis for the more important split between a subjective self and one that is more open to what is "outside."

Since most readers of this essay are likely to be unfamiliar with Mina Loy, perhaps even mistaking her for Myrna Loy (the early film actress), I will give a brief outline of her life to establish an historical context for her writing. The information about Mina Loy comes from a collection of her work assembled by Roger Conover, which was published by the Jargon Society in 1982, and is now out of print.¹ To date, there is no biography of Loy, though there are rumors that one of her most loyal critics, Carolyn Burke, is working on one.

Mina Loy was born Mina Gertrude Lowy in December 1882 in London, England. She began her career in the arts at the Kunstlerinnen Verein in Munich, at seventeen. A year later, she returned to London, producing watercolors and drawings collectively titled *Angel and Moon*. The years 1903-1906 were spent in Paris, when she married a fellow artist, Stephen Haweis, and met Gertrude Stein and members of her salon, such as Picasso and Henri Rousseau. She changed her last name to "Loy," about which she says,

The name is an assumed one, adopted in a spirit of mockery in place of that of one of the oldest and most distinguished families of England. (Loy, lxiv)

This statement is critical, in that it is an indicator of the re-casting of her "character" necessary for Loy to detach herself (symbolically as well as intellectually) from a person born into a family embodying the Victorian ideals of family tradition and sentimentality. It is a symbol of her embrace of the thinking as well as modernist "mockery" of bourgeois gravity -- mockery, including self-mockery, was an undertone of much of her work.

In 1906 she moved to Florence. Despite problems with her marriage and the birth of two children, the next ten years would bring important strides in her development as a writer. The catalyst was the Italian Futurist movement. Loy had brief affairs with both Filippo Marinetti and Giovanni Papini, and was equally taken by their ideas. Through her close involvement with two of Futurism's most important figures, she had the means of replacing her previous life-paradigm with something shocking and different, albeit a little misogynistic. Her first poems were published during this period, two of which appeared in Alfred Stieglitz's *Camera Work*. One of these was her enthusiastic and assertive "Aphorisms on Futurism", which exclaimed,

THE Futurist must leap from affirmative to affirmative, ignoring intermittent negations - must spring from stepping-stone to stone of creative exploration; without slipping back into the turbid stream of accepted facts. (LLB, 273)

After her disenchantment with war, the Futurists, and her husband, Loy left for New York in 1915. In New York, she was welcomed as a crucial link to Europe's Modernists. Among the connections she makes are those with William Carlos Williams, Marcel Duchamp, Georgia O'Keefe, meeting most of them at the salons of Stieglitz and Alfred Kreymborg, who cast her opposite William Carlos Williams in his play, *Lima Beans*. She was also an important contributor to Kreymborg's magazine *Others*, which linked her with the early Objectivists. She became formally typecast as the prototypical "Modern Woman" in the February 1917 issue of the *New*

York Evening Sun, selected on the basis of the range of her artistic work which included writing poetry, painting, and designing lampshades (something which would keep her afloat during the lean years ahead -- Peggy Guggenheim subsidized a small shop for her), as well as her remarkable charm and beauty. She fell madly in love with the slightly dubious character Arthur Cravan, a nephew of Oscar Wilde (his mother was Oscar's sister). Marrying Cravan, a notorious figure of the literary *demi-monde*, secured Loy's place as a radical Modernist *femme*. She followed Cravan to Mexico, where they were married in 1918 and had a child; through mysterious circumstances he never followed her back to Europe and was later presumed dead. Loy returned to New York to search for him.

She was in Paris from 1923 to 1930, and helped many young expatriates gain entry to the salon of Gertrude Stein. Her first collection, Lunar Baedeker (sic) was published in 1923, and she also completed her long autobiographical epic, "Anglo Mongrels and the Rose" during this time. She contributed poems to *The Dial* and *The Little Review*, key journals of the time. Loy remained in Paris until 1936, though her activities in the literary world abated when she became an art agent instead. Thus, she had close contact with important Cubists and Surrealists, including Giorgio de Chirico, Salvador Dali, Max Ernst, Juan Gris, and Rene Magritte.

In 1936, Loy returns to New York. Conover calls these years "The Silent Years," because of a marked decrease in connections with the art and literary world, but these are important years for her work. She removes herself from the hubbub of bohemian life to live in the Bowery.

We have followed Mina Loy through three crucial recastings of herself. The first was her involvement with the Futurists in order to escape Victorianism (a process which really began with the changing of her name to Loy). Loy recast herself as a Modernist woman and became a

prominent voice of the movement. Finally, she underwent a previously unnoticed or undefined phase when she abandons the glitter of the Modernist salon for a life among the homeless and hopeless in the Bowery. My task, then, is to closely examine these three stages, beginning with Futurism, to grasp the direction of her poetry and the difficult vision of her later work.

Futurism was not just an important artistic starting point for Mina Loy. The importance of Futurism in the development of Modernism is often underrated, though Ezra Pound, as reported by an Italian critic, noted, "the movement which I began with Joyce, Eliot and others in London would not have existed without Futurism."² It is with great interest, then, that we notice Loy's residence in Florence during the crucial period in which tensions created by the energetic flow of ideas between Marinetti and Papini (who with other Florence intellectuals would later consider themselves the "true" Futurists, the others being "Marinettists") came to a head. Florence placed Mina Loy in the "passionate Italian life-traffic" (LLB, 44).

Judy Rawson's article on the Futurists suggests that the movement developed a cultic adoration for the machine, stressing its "dynamism" and "simultaneity," "speed" as well as the visual. Because the connection to these elements is more direct in painting or cinema, Futurists in the plastic arts are widely known and most commonly associated with Futurism by the layman (244-5). Having begun her career in the arts as a visual artist, Loy found an affinity with some of these ideas, and contributed to their translation into poetry. Virginia Kouidis documents Loy's reaction to the Futurists through a letter to Karl Van Vechten, in which Loy refers to Marinetti as "waking me up" and teaching her how to use her "vitality".³

The most important insight that Futurism gave the European intellectuals was its radical use of language as a means of rebellion. This passage by Marinetti evokes the awakening that Loy described:

Literature has hitherto glorified thoughtful immobility, ecstasy of sleep; we shall extol aggressive movement, feverish insomnia, the double-quick step, the somersault, the box on the ear, the fisticuff.⁴

It was a move in the right direction for Loy to identify herself with a poetry of shocking unconventionality, as opposed to the sentimental formalism of most (Victorian) women's writing. Loy was a part of a brash, affirmative view of language based on progress and the machine. Frederick Hoffman describes the "new world" of machines as requiring a "new language." Language served as a "box on the ear" to wake up dead writing. Syntax, punctuation, and adjectives are "...chucked..overboard" according to Marinetti, and writing is done in a style so that the reader is challenged and bewildered by his impressions (288). The emphasis is on what Marinetti calls a "living style" in his "Technical Futurist Manifesto" of 1912. These linguistic facets are probably the most salvageable ideas in Marinetti's work, since specific elements of the movement's politics became enmeshed with fascism. The linguistic strategies that Futurism deployed are vividly present in Loy's work. The aggressiveness of the Futurist style can be seen in Loy's own Futurist Manifesto, which proclaims,

TO your blushing we shout the obscenities, we scream the blasphemies, that you, being weak, whisper alone in the dark.
THEY are empty except of your shame.
AND so these sounds shall dissolve back to their innate senselessness.
THUS shall evolve the language of the Future. (LLB, 275)

While Loy uses the form of the Futurist manifesto as an affirmation of cultural and linguistic revolt, her ideas about the role of women in the movement conflicted with those of Marinetti. One of his manifestos reads,

...Courage, audacity, and revolt will be essential elements of our poetry...
...No work without an aggressive character can be a masterpiece. Poetry must be conceived as a violent attack on unknown forces, to reduce and prostrate them before man.
...We will glorify war -- the world's only hygiene -- militarism, patriotism... and scorn for women.
... We will destroy the museums, libraries, academies of every kind, we will fight moralism, feminism, every opportunistic or utilitarian cowardice. ("Selected Writings," 41-42)

Here, of course, are several remarks whose content Loy (as a woman) found inflammatory, and her point of departure from the Futurists is well documented by Jane Augustine.⁵ There are specific references to the Futurists in satirical poems by Loy, ridiculing them both personally as well as intellectually, with the twist of using their own linguistic weapons. In the poem, "Lions' Jaws," (published in 1920), Loy encrypts the names of the real-life players into "Raminetti," "Bapini," and "Imna Oly," and in writing about the Futurists, deflates them into "circus master(s)," and "amusing men," who "discover in their mail / duplicate petitions / to be the lurid mother of "their" Flabbergast child / from Nima Lyo alias / Anim Yol alias / Imna Oly" (60). The mother image is especially apt, considering Loy's observation in another poem, "...Latin litterateurs... burst into a manifesto / notifying women's wombs / of man's immediate agamogenesis." What Mina Loy is doing, then, is producing the response of women, who have been disembodied by the Futurists into superfluous wombs. Loy is surely referring to her own "Feminist Manifesto," which recalls the Futurists in its willpower to develop a new way of thinking, but is in direct counterpoint to the view the Futurists had of women. In "Lions' Jaws," she asks, "Shall

manoeuvres in the new manner / pass unremarked?," referring to herself somewhat ironically. She is using the right words, but is not being listened to because she has appropriated the language and form of the manifesto as her own. Loy's appropriation/criticism of Futurism is contrasted in two selections from the "Feminist Manifesto," the first of which could have been written by Marinetti had it not been referring to Feminists wiping out the "male" tradition, the second unmistakably Mina Loy.

There is no half-measure, no scratching on the surface of the rubbish heap of tradition. Nothing short of Absolute Demolition will bring about reform. So cease to place your confidence in economic legislation, vice-crusades and uniform education. You are glossing over REALITY.

Leave off looking to men to find out what you are *not*. Seek within yourselves to find out what you *are*. As conditions are at present constituted you have the choice between Parasitism, Prostitution, or Negation. (LLB, 269)

Interestingly, Loy also posits that

Men and women are enemies, with the enmity of the exploited for the parasite, the parasite for the exploited - at present they are at the mercy of the advantage that each can take of the others' sexual dependence. The only point at which the interests of the sexes merge is the sexual embrace, (LLB, 269)

a point which had obvious implications in her sequence, "Love Poems." About the series, Alfred Kreymborg wrote, "had the poems been written by a man, the town might have viewed them with comparative comfort." The poems blast the romanticism of sex, as well as its traditional terms, turning conventional erotic references upside-down, much the same way Loy manipulates the language of Futurism, and indeed, she mocks Futurism's machine-driven ideology.

Licking the Arno
The little rosy
Tongue of Dawn
Interferes with our eyelashes

We twiddle it
Round and round
Faster
And turn into machines (LLB,102)

With its brazen endorsement of free love, and its final statement, which resembles that made about the Futurists, Loy reveals, "Love - the preeminent litterateur" (107), casting love together with Futurism as obstructions to free expression. An even more subtle reply to Futurism was Mina Loy's renewed emphasis on the moon, though not always without irony. While Marinetti titled an article, "We Deny our Symbolist Masters, the last Moon-Lovers,"⁶ Loy's first collection of published poems is titled, "The Last Lunar Baedeker," or (tourist's) guide to the moon. It was as if to say that her poetry's place was not with the Futurists and their war-machines on earth, but in the universe. To find her place in this mental cosmos, Loy discarded the Futurism in favor of the Modernists. Loy was especially interested in Freud, and took the first steps toward developing a subjectivity.

Mina Loy received a wake-up call from the Futurists, but the movement did little for her soul. Her retaliation through mockery was exhausted, and Frederick Hoffman describes what Loy was looking for:

...the major experiments in literature of the twenties were not satisfied by mere analogy with external motion and pace, but found more profound inner relationships between language and the psyche. (290)

Loy was now practiced in the abstract mode of language manipulation, something for which Pound especially coined the term *logopoeia* ("Poetry that is akin to nothing but language, which is a dance of the intelligence among words and ideas and modifications of ideas and characters"⁷).

Without Loy's renewed interest in the psyche, her efforts would have been a "twiddling" of words.

Hoffman suggests an interesting framework in which to construct an argument about the role Freud (or rather, his ideas) may have played in Mina Loy's life. In his book, Freud and the Literary Mind, Hoffman theorizes that the reason an artist might feel an affinity with the new field of psychology lies in its mapping of the functions of the mind, much like a Baedeker. He states that,

Psychoanalysis enjoyed a great advantage over other bodies of theory because of its greater attraction for the artist. It was, after all, a new and bold interpretation of human behavior. For one thing, it flattered the subjective importance of the artist himself, for it suggested deep and significant sources of independent behavior. Again, it gave him new clues for the study of himself and his world, clues which were all the more attractive because in their superficial nature they opposed the notions of institutional behavior.⁸

More importantly, Hoffman stresses that the form in which this influence takes place is "implicit rather than explicit" (94).

Loy was definitely aware of Freud's writings. There is evidence of direct social contact between Loy and Freud. Loy met Freud in Vienna in 1922, the appointment having been arranged by *Dial* editor Scofield Thayer. Details about the meeting are sparse, but it seems to have been amiable, with Loy sketching Freud's portrait, and Freud "read(ing) Loy's stories and pronounc(ing) them analytical"⁹ Also, Keith Tuma rightly points out that "...it would have been impossible for a poet of Loy's cosmopolitan credentials not to have developed an opinion about Freud's influence in the Paris of the 1920s, when Surrealism began its long and difficult relationship with the father of psychoanalysis" (207). As with the Futurists, Loy's connection to the Surrealists was personal as well as intellectual -- she had an intense affair with the German

surrealist painter Richard Oezle, and wrote a book, Insel, about him. The title indicates an island, a Surrealist extraction of what was needed from Freud, or the sort of solitude she was beginning to consider.

Loy's interest in Freud makes sense in light of the importance Freud had for several other women writers of her generation, such as H.D., who wrote A Tribute to Freud, which stressed the creation, or rather re-creation of "her own legend," during which she realized,

You might say that I had - yes, I had something that I specifically owned. I owned myself. I did not really, of course. My family, my friends, and my circumstances owned me. But I had something. Say it was a narrow birch-bark canoe. The great forest of the unknown, the supernormal or supernatural, was all around and about us. With the current gathering force, I could at least pull in to the shadows before it was too late, take stock of my modest possessions of mind and body... My imagination wandered at will... Fragmentary ideas, apparently unrelated, were often found to be a part of a special layer or stratum of thought and memory, therefore to belong together.¹⁰

This sampling brings to mind Loy's comment in "Notes on Childhood," and also connects to Insel and her journey out of society, to the Bowery itself.

...I had the art of animating ideas in a universe at once within and outside the real world. For the things I saw appeared to no one else, horsehair sofas turning into ships. (LLB,314)

Loy is intent to analyze her childhood memory in a literary form. She eagerly appropriated Freud's theories about the effects of childhood events on adults. Loy recalls a time before societal, or even aesthetic values formed her consciousness. Objects become vessels of transport, the world is animated and enlivened, and there are animistic principles emerging in her poetry. Loy's interest in "childhood memory" continues in her long autobiographical poem "Anglo Mongrels and the Rose," which deals with her own childhood and separation from her parents, as well as that of two other figures, her future husbands Stephen Haweis and Arthur Cravan. Keith Tuma explains,

"The idea that somehow the childhood of each of the poem's principles has adequate explanatory power to delineate personality traits probably owes something to Freud" (209). The most explicit comment Loy makes about Freud is in what Keith Tuma describes as her "Notes on Religion," which, until recently were unpublished.

Jesus saw through us far better than Freud - in seeing that our real dilemma was our desperate determination to establish our identity apart from the general mass. While Freud believes man to be moved by instinct - Jesus saw him to be actuated by humbug.

When the gentile world falls over its self it is usual for the Jews to come to the rescue. When it required a savior they nailed up a Christ. When it required a second savior to counteract the effects of the first, Freud was at its service.¹¹

This comment, written at about the time Loy was working on her poems in the Bowery, indicates a healthy amount of skepticism toward Freud's theories. Tuma interprets this passage as a way of suggesting that Christ represents a path of values leading to democracy and community, and offer some escape from the Freudian notion of man (or woman) being controlled by instinct. That is, Jesus rightly sees that we are often motivated by "our determination to establish our identity from the general mass," in the form of distorted values (Tuma, 210). Loy reads Freud as replacing one set of imposed values with another. Christianity and Victorian propriety impose values from outside, while Freud's "drives," and "instincts" determine us unwillingly from within. Loy does not see Christ's original message as distorted. What Loy was doing in the Bowery was "seeking Christ." Before Loy could move to the Bowery, she had to subdue her subjectivity.

After Freud, it became even more obvious to writers that an incredible force lay in the manipulation of words; words were constructs whose meaning could be shifted. If it was possible for society to define codes of values and meaning, then perhaps it was possible for the artist to redefine those schemas, to possibly extract kernels of undiluted experience. For Modernist

women, this meant a rediscovery and reinterpretation of sexual experience. Loy's "Love Songs" reflect Freudian influence in their repositioning of the standard phrases and colors of love with jarring effect -- there is a "pig cupid" with a "rosy snout" who "roots erotic garbage," and men's genitals are deflated to "skin-sacks" (91). In a sense Loy *had* to create a new, unromantic language and awareness of sexuality in response to a failed love affair which had negated the standard sentimentalities. Loy achieved the effect she wanted through fragmenting the standard units of meaning and placing them side-by-side to get a jarring effect.

Writing about Gertrude Stein, the great experimental writer, exposes the possibilities of fragmentary language for Loy.

Curie
of the laboratory
of vocabulary
she crushed
the tonnage
of consciousness
congealed to phrases
to extract
a radium of the word (26)

Loy uses powerful language like "crushed" and "tonnage" to describe the explosive realization of the power unleashed in the control of words, and their use in shattering the surface of consciousness. Recalling Hoffman's statement about artists being attracted to psychoanalysis as a tool for viewing the world, one is struck by Loy's comparison of Stein to Curie and physics an apt analogy for the way the Modernists used Freud in a Wittgensteinian game; their experimentation paralleled events in the sciences. Loy tricks us because our tongue slips, and we want the last line to end with "world." Similarly, the "world" always sneaks into the "word." Words act as residues of experience which carry a vision of the world, in half-lives. Language has the advantage over

science of never really being able to slip into a vacuum of abstraction outside society. Language is deconstructed, or shattered like atoms, and then (re) congealed by poets like Loy and Stein.

What Freud inevitably meant to such writers as Loy was that by reconstructing literary forms and their aesthetic effects, artists were probing into social and moral forms as well. Loy's interest in the "shock of the new" is given a humorous turn in her poem, "There is no Life or Death,"

There is no space or Time
Only intensity,
and tame things
Have no immensity. (27)

Half the shock value of the Modernists was their use of free form in poetry. Another aspect of Loy's writing that owes something to Freud is her heightened use of word-play. On the topic of word-play, Hoffman says,

...ambiguity, word-play, and... "plurisignation" are primarily a part of the process constantly occurring in the psyche... The balance in literature between the logical and the contradictory, between single and multiple meanings, is the substance of the very lively tension existing and verbalized between energy and form... every ambiguity purposefully introduced into literature is in one way or another a compromise between uninhibited energy and extreme formal inhibition (325)

Loy's writing often exhibits this kind of serious "play" -- she notes in the poem "Brancusi's Golden Bird" that "The toy / become(s) the aesthetic archetype" (18). Again, one should emphasize that the result of this linguistic and social rebellion was the development of a very active avant-garde which challenged "extreme formal inhibition."

Mina Loy profited much from her involvement with the avant-grade, and a great deal has been written about her activities in Paris and New York in the early decades of this century.

Language games and social rebellion led to what most scholars consider Loy's penultimate work -- the creation of a subjective self. Women's involvement in the Modernist project presented them with new problems. They were either praised as "masculine" by Pound, or, were still regarded as art objects, as is evident in a comment about Mina Loy and Djuana Barnes in Man Ray's journal, "They were stunning subjects - I photographed them together and the contrast provided a fine picture."¹² Another view of the "modern woman" can be found in the description of a contemporary, "Figure that will stand a Greenwich Village uniform; thorough comprehension of Matisse; more than a touch of languor; a dash of economic independence; dark hair, dark eyes, dark past."¹³ This was a pretty close description of Loy. The "inevitable" critical resolution of the problem of women being seen as Modernist subjects has been women's development of their own subjective self. Subjectivity was the response to the frustration of being "acted upon" -- women were going to "act on" the world around them. In acting on the world, a subjective artist continues to make the distinction between "self" and "other." This perpetuates the situation that women were originally in, only now *they* impose themselves on the world. In Bohemian culture, this meant exclusive salons-- an elitist retaliation for the signification of "other" that proper bourgeois society gave the artists. Loy was unsatisfied with the Bohemian lifestyle of salons, bars, wild parties, and exclusivity, as well as with the unspoken ideology of "subjectivity." She also had to constantly ingratiate herself with the men "running the show," since they still constituted the majority of editors and salon-holders.

Mina Loy's disenchantment with the Bohemian lifestyle was not unique -- Djuana Barnes, Isadora Duncan, and Georgia O'Keefe escaped the avant-garde circuit to ground their art elsewhere. Barnes and Loy shared a lasting friendship, especially while in New York in the

twenties during their involvement in salons like the one Stieglitz held. Both can be described as having experimented with avant-garde methods of establishing a uniquely feminine writing style, and both relocated to New York in the forties and were "socially silent" though still writing (Loy quit the scene after Insel, Barnes after Nightwood). Carolyn Burke describes the result of this departure from the literary scene as an "accidental aloofness," and as a "private spiritual quest that few could understand"¹⁴ Isadora Duncan was also an important Modernist figure. Her experiments with free-form movement in dance paralleled the liberties of form in free verse. Her impact on Loy can be measured in Loy's tribute poem,

Songge Byrd
for Isadora Duncan

Gossip-blown songstress
you flew upon men
caressed them
with the feathers of your eyes
seeing without the censor of your surprise
that like yourself
descended from the skies
so many gods. (LLB, 238)

Evident in Loy's identification with the dancer is a sense of herself and her relations to men. She once wrote that "No man whose sex life was satisfactory ever became a moral censor" ("Notes on Religion", 15). Loy seems to suggest that women like Isadora Duncan provided the atmosphere, the "connection to the gods," needed for female Modernists. Interestingly enough, Duncan's own place in Bohemia was often turbulent, though she died in a tragic accident before any official "break" was made. Georgia O' Keefe, like Loy and Barnes, entered into "exile" in New Mexico, thus distancing herself from her famous husband Alfred Stieglitz and their bohemian lifestyle in New York. In New Mexico, she painted in a style that channeled the profound landscape into her

canvases. O' Keefe's images were easily iconizable into cultural commodities like art posters, but the step was the same: out of bohemia and into the wilderness. We are left with the question of how to understand Loy's later poems; are they emblems of the "subjective self," or do they look for a personal "Christ"?

Loy expressed her disenchantment with the bohemian scene in several of her poems. "Oh Marcel... Otherwise I also Have Been to Louise's" is not only a snippet of a conversation, but a subtle mockery of such chatter -- "You are abusing myself," and "I will give you some paper Mina and keep silent to give you a rest. Oh! I will give you some paper just the same" (LLB, 84). The poem records the patronizing attitude Modernist men expressed toward Loy, and of her squeamishness to respond. The voice of Loy is never heard in the poem -- the conversation flows around her, without including any of what she says. The paradox, of course, is that she herself is the recorder (by writing the poem), though it is the man who supplies the paper, which might be a comment on how women's efforts were perceived in the Modernist era. Loy's move to the Bowery as a result of her disenchantment with bohemia is recorded in "Lady Laura in Bohemia" :

Trained in a circus of swans
she
proceeds recedingly (LLB, 183)

A "circus of swans" refers to the Futurists, whom she describes as "circus masters" in another poem, "Crab Angel" (LLB, 15). Loy deflates the image of the "Modern woman" in later lines--

Her hell is
Zelli's
Where she floods the bar
with all her curls
in delirious tears from those bill-poster eyes

A tempered tool
of an exclusive finishing school
her velvet larynx slushes (LLB, 184).

We can read an allusion here to the Modernist finishing schools of the salons, whose proper introductions and codes served to temper women even as they liberated themselves from Victorian conventions. By calling them exotic poster-girls, Loy dismisses their seriousness as posing. Their voices become "slush," muffled by the game-playing typical of the bar-circuit of the avant-garde (Zelli's was a bar on Montparnasse). A statement made by Loy at the time this poem was written, during her years in the Bowery, elucidates her motives in writing the poem -- "The only way to enjoy your hell is to bring it to heaven with you - and I have come to show you how. Thus only can we interpret the promised redemption" ("Notes on Religion," 15). The poem ends with an affirmation of her in the Bowery: "She is yet like a diamond on a heap of broken glass" (LLB, 185). Loy was clearly unhappy with the avant-garde capitals, and sought an alternative, ready to "trade hats" again. The key to how she got to the Bowery, the heap of broken glass, lies in Cubism.

Literary critics sometimes approach works as if they existed in a vacuum. Modernists were not only inspired by the daring experimentation of Gertrude Stein, but also the artistic world around her -- dancers, musicians, painters and sculptors. Loy specifically mentions Isadora Duncan and Stravinsky as having an effect on her work, and wrote an important piece about Brancusi's "Bird in Flight," mentioned earlier. We also have the points of contact between writers and other artists, the Italian Futurists. Her interest in the *mise-en-page* of the poem, her use of Stein's parataxis, and her early training in the visual arts all suggest that her immersion in the art

world of Paris in the 1930s (as opposed to avant-garde literary circles) led to her decision to move out of the lime light of the capitals to the obscurity of the Bowery.

She seems to praise her sense of disjointedness among the shards of other lives. This image leads us to the implications Cubist art may have had on Loy's work. We know that Loy met with the circle of Others poets (those who published in the proto-Objectivist magazine, Others, founded by Arthur Kreyborg) while in New York, and that they had, "arguments over cubism which would fill an afternoon. There was a comparable whipping up of interest in the structure of the poem."¹⁵ Bram Dijkstra examines the effects of Cubism on that circle in his study of William Carlos Williams' early poetry. Dijkstra mentions the importance of Gertrude Stein in the transference of Cubist ideas to literary forms. Stein's first published work appeared in Camera Work, the same magazine that ran Loy's first pieces on Futurism. While Stein is described as "an example of literary Cubism" and "the scribe of Futurism," (Dijkstra, 14) Loy's own work has been unjustly ignored. The most important tool that Cubism provides William's poetry is the means for developing what Dijkstra defines as a "new speech." This "new speech" is analogous to Loy's discovery of a "new speech" through Futurism.

In Cubism, a unified pictorial focus is broken down into what H.H. Arnason describes as "democratically multiple perspectives...creating a mixed or composite image, presented as if viewed from many different angles at once."¹⁶ This effectively eliminates the single plane of meaning controlled by a subjectivist superimposition of values on a subject, underneath which lies a richer and deeper plurality of meaning, captured by a description from all sides. This agenda was similar to what the Imagists meant when they espoused "an attempt to render plastic the inner constitution of objects." In Cubism this effect is achieved by a multiplicity of surfaces rather than a

dichotomy between "surface" and "deeper" meaning through metaphor. The Cubist approach in literature inevitably becomes a collage or montage, because of the realization that true connectives are not present in nature. We subjectively "fill in the gaps," so to speak. This type of writing is synthetic rather than analytic, which brings us back to Freud's comment made about Loy's "analytic" style of writing. Could the reason her later work is dismissed be that it cannot be read analytically?

The literary movement which took its cues from Cubism's synthetic style was a small project called Objectivism, whose key figures published in Others. Objectivism was a project inspired by Pound, explained by Louis Zukofsky, and practiced by William Carlos Williams, George Oppen, and others. The Objectivist poet is aware of the landscape as a context of things themselves. The "objectivity" comes in dusting away the layers of meaning that society, tradition, etc. have ascribed to the object, and to recapture some kind of authentic "energy" through selfless attention. The poet tries to follow the natural energy binding a series of relations, which may be mental or physical, apart from any subjective human construction on them assigned by the role of metaphors. In the plastic arts, this practice is best exemplified by "found art" sculpture, such as Picasso's "Bull" made of discarded bicycle parts (the seat is the head, the handlebars are the horns), or in Cubist paintings, where reality is not expressed as totality, but as energy passing through simultaneous planes in space. In "collages," which are reenactments of natural events, the forms themselves are archetypes, such as Picasso's "Bull," key signatures of nature's eternal forms, the stuff of nature religions, myths, and occult symbols.

The most famous example of an archetype as the energy of relations is in Pound's poem, "In a Station at the Metro" -- "The apparition of these faces in the crowd; / petals on a wet,

black, bough." The faces form the image of "the rose," as the "rose" is manifested in the pattern made by the attraction of iron shavings to a magnet, or in a garden variety *Mr. Lincoln*. Pound follows the Rose into the world, shorn of all romantic associations we might ascribe to it. Laszlo Géfin explains, (with respect to Oppen, though his comment may be generalized) "In total isolation they (things) are 'impenetrable'; they can 'explain themselves' only through their relations"¹⁷ Things explain themselves. In the Objectivist project things reacquire their own voice at the withdrawal of the artist's self-interest. Objectivism is the extension of Cubism; parataxis, planes of meaning, simultaneous viewpoints, and metonymy in literature are all terms in the Cubist lexicon.

Just as Loy was in Florence during the peak of Futurism, Loy spent five years as an art dealer in Paris, rubbing elbows with artists such as de Chirico, Braque, and Max Ernst, exposing herself to both second-generation Cubism as well as Surrealism. While her publication of poetry ceased, she continued to paint and write prose, absorbed in the process of ingesting the ideas around her. The influence of the Objectivists is also personal with her relationship to William Carlos Williams (actually, he was infatuated with her), and in her continued involvement in Others magazine.

In Loy's writing, a previously unpublished poem titled "I Almost Saw God in the Metro" provides clues to why Loy moved to the Bowery in particular. She offers a Poundian archetypal experience with a dash of typical Loy humor and punnery.

I Almost Saw God
In the Metro

In that state of animated coma
the condition of clochard
this gray-head slumped on a platform bench

like the Emperor of Void
on a throne to which no one pretends
is wrapped in aloofness august
as deity-
an inordinate flower
opening undefiled
among odure. (LLB, 248)

Loy is not in search of a "Christ" figure (though her poems make quite a few *mentions* of Christ and God). Loy is looking for the Objectivist moment of unmediated life and form. Where else should one go but the laboratory of the failed American dream, where society has fallen into a shambles, and indeed, withdrawn? Loy takes Pound's "Station at the Metro" a step further, in that "the rose" can be found not only in the comparatively more aesthetically pleasing movement of a Paris crowd, but also in the folds of a drunkard's blanket. A "passed-out" drunk is still "animated" because of the energy created by the archetype of the rose passing through him and Loy, the observer. "Among odure," is where one has a chance at escaping the cliches of the lyrical world. It is here that man is a "flower," not in the sense that women are traditionally "flowers" (delicate, beautiful), but as "an undefiled" archetype. Man's subjectivity is able to recede. "God" and "Christ" are generalized mystical experiences, rather than specific natural forms, and we are limited to "almost" seeing them in metaphorical abstractions, not as energy in relation to the world.

This reading of Loy's "Bowery Poems" is supported by a comment she makes in what Keith Tuma calls her "Notes on Religion" (possibly a misnomer). "ReMoral order - No such thing. Truly moral phenomena in human life occur erratically - without connection with any order or system at all" (15). Loy denounces "systems of thought," which in her life would have included the Victorianism of her early childhood, Christianity, Futurism, and even Modernism. Moral

phenomena occur, not just in churches or in literary journals, but in the slums of the Bowery and outside the particulars of any ideology--*especially* there. The language she uses -- "erratic" and "without connection," implies the heritage of Cubism and Objectivism's use of the energy of fragments, or as Oppen would say, "discrete" series as opposed to visions of totality. Further, Loy writes,

The human mind has got to assemble for itself out of the infinite variation - a new fundamental - thought begin again with the simple relation of savage apprehension of the Macrocosmic presence - modified in some divinely decreed manner by its lengthy civilized apprenticeship. ("Notes," 14)

This "macrocosmic presence" is akin to what I have been calling "archetypal energy." Loy is verbalizing the notion that the "new fundamental" or modified system of thought, allows that system to become subsumed in the "savage apprehension" of archetypal energy, not the other way around. The job of the poet, then, is to train himself to recognize these patterns, to become their "civilized apprentice," no matter what the environment. This effectively transcends the dichotomy of "self" and "other," with its implications of alienated groups such as the Jew (the Objectivists were mostly Jews), including Mina Loy.

Loy seeks the extreme "other" in the savage presence of the Bowery. The mark of civilization on the district was its decline from a patch of fertile Dutch-owned farmland to a bohemian theater district to a mass of slums. When the third avenue El was built, the Bowery was cordoned off from the rest of "civilized society" and became what could be described as an institutionalized Skid Row. The Bowery was almost exclusively a male community.¹⁸ Loy must have found it quite fitting to search for "archetypal flowers" in the midst of the ruined male experiment in capitalism. Loy was through with a "subjective self." Her project was to subsume

herself in the "extreme other" in search of an authentic beauty. She considered herself "among transcendental phenomena" ("Notes," 16), or as Henry James wrote in his recollection of the Bowery, "The fascination was of course in the perfection of the baseness."¹⁹

Loy is actively engaged in finding "perfection in the baseness" of the Bowery. In "Vision on Broadway," she writes,

Seldom the accustomed heart
succumbs to sentiment
seldom an appearance
on the street
seldom a vision
attains perfection

(Maybe it was only a boy in uniform amused to array his baby son as his own replica that pedestrian and streetcar did not cheer or bow down before this American soldier). (LLB, 247)

Loy apprenticed herself to the method of watching out for moments of beauty caused by a flux of energies or images; she is not sure (though one might never be authentically sure) she is witnessing the sublime or the banal. Loy is even more explicit about her reasons for being in the Bowery in

On Third Avenue

For the alleviation of the loved

I.
"You should have disappeared years ago-"
So disappear
on Third Avenue
to share the heedless incognito
of shuffling shadow-bodies

"You should have disappeared years ago," suggests Loy's move to the Bowery was working as an artistic goal; it was something she had been putting off for quite some time. "For the alleviation

of the loved" might mean that she is offering this poem to those who had been concerned about her "sudden disappearance," and that she wishes to decode her "mysterious" actions. Her answer is brilliant; those initiated into the art of the archetypes in the everyday will understand what she means when she writes --

Such are the compensations of poverty,
to see -

transient in the dust,
the brilliancy
of a trolley
loaded with luminous busts;

lovely in anonymity
they vanish
with the mirage
of their passage. (LLB, 182)

The offsetting of the second line "to see" emphasizes the importance of her life in the Bowery. It is the equivalent of O'Keefe in the New Mexican desert, and of Duncan in Siberia. It is not just to see "X," but to re-learn the act of seeing without subjective filters which predefined the objects and actions themselves. The use of the word "transient" is important as well, because it reinforces the idea of the fleeting moments in which fragments join as "luminous busts" to bring archetypes into expression. This "seeing" is foreshadowed by a small section of "Anglo-Mongrels and the Rose," entitled "Illumination."

Ova is standing
alone in the garden

The high skies
have come gently upon her
and all their
steadfast light is shining out of her

She is conscious
not through her body but through space

This saint's prize
this indissoluble bliss
to be carried like a forgetfulness
into the long nightmare (LLB, 163-4)

Ova, a personification of Loy, experiences "vision" (reinforced by the mention of saints) as her salvation during the "long nightmare." This can be read two ways. Her childhood innocence is a period into which she can regress during stressful moments in her life, like the death of a child (the subject of the next section in the poem), or the disappearance of her husband Arthur Cravan. In light of our reading of the Bowery poems, one can also take this poem as the explanation of her Bowery move. The essential lines, "She is conscious / not through her body but through space" is pregnant with meaning. While it could be interpreted in Freudian terms, I think the real meaning of the line is that Loy, as an adult who has escaped a subjective, "I-centered" view of the world, can discern the archetypal energies ("steadfast light") while conscious, not self-conscious, of the world around her -- "space." Children live in a naturally "animated" world -- they extend consciousness to all manner of "inanimate" objects, and this is what the Objectivists were re-experiencing. Loy uncovers this archetypal energy buried in the "long nightmare" of her development into an artist. The "saint's prize" is the ability to see the sacred (or more exactly, the archetypal) in the profane -- "the Rose" that constitutes the masses.

When Loy recognizes archetypal moments, her image is not the single rose, but an expanse in full bloom.

Ocean in flower
of closing hour:

Pedestrian ocean

Whose undertow
(the rosy scissors of hosiery)
snips space
to triangular lace
in an iris circus of Industry ("Mass Production on 14th Street, 244)

Loy's poem, like Pound's, uses images, word play and fragmented pieces, "snips," to release an incredible energy from the five- o'clock rush, the undertow that draws the artist into it. It is as if Cubism has finally taken an organic yet distinctly urban linguistic form. Scenes simply "grow out of" the great mass of a city like New York. Unlike Pound, Loy is not observing patterns from above -- she has moved right into the middle of the action. I feel that I must give a little more of the poem so that you can get the complete feel of it--

...flower over flower,
corollas of complexion
crane from hanging gardens
of the garment worker.

Eros' produce is
dressed in audacious fuschia:

orgies of orchid
or dented dandelion
among a foliage of mass production -
carnations
tossed at a carnal caravan
for Carnival. (LLB, 244).

This incredible sense of fertility and life in the dismal garment district is a great example of Mina Loy stretching her muscles in the linguistic enlivening of ordinary phenomena. Who cares if they're prostitutes or drunks? They still have the element of "the beautiful," in fact, much more so than "civilized" people in that they are not dulled by layers of superimposed societal rules. This sentiment is again found in Loy's "Negro Dancer," in which

The ancestral smoulder
of jungle ritual
excites the satin limb
to excel in
posturing
these aboriginal innocencies
of an overwrought Eros

The cosmic spasm aquiver
in the glare of a theater. (LLB, 216)

Here too we have the example of a traditionally marginalized group exhibiting a powerful, life-affirming "cosmic quiver" in the midst of the "glare of (the) theater" of upstanding society. They are "innocencies" not so much in the sense of being naive, but as exemptions from the constructs which prevent the rest of society from openings to the "other." Similarly, in Loy's "Idiot Child," she remarks, "Having spilled / on your way to Becoming / your skill's in Being" (LLB, 217), another form of exemption from mediated societal constructs; in this case, it is beyond the capabilities of the child to internalize totalities, thus (paradoxically) making him "skilled at Being" in an authentic way.

Loy does not require extreme images to express the archetype. She writes beautifully about the reenlivened elements of the urban landscape. A dull flock of pigeons becomes a "grey rainbow,"

Pigeons arise,
alight
on vertical bases
of civic brick

Whitened with avalanches
of their innocent excrements
as if an angel had been sick

The excremental becomes beautiful, almost holy in its diffidence toward the "civic brick" of society's structures. Loy joins those

timid and unflown
stark of plume
naive in nativity
to peer into a vast transparency. (LLB, 180)

Through pigeons and bums, the layers of "meaning" that society imposed on the world have been rubbed away, leaving a shining, "transparent" world. Pigeons and bums were spared the civilizing influence of society because they were considered outside it. The world of the Bowery was considered corrupt and unkempt -- "the other." Loy apprentices herself to the "naivete" of the uncorrupted world that the "other" provides. It is her personal reading of the project Pound left to poets -- find your own images, your own wilderness in which you discover the archetype.

No discussion of the Bowery poems would be complete without mention of the longest poem written during Loy's time in New York, "Hot Cross Bums." Loy describes the Bowery as a "sanctuary," though it is a sinful sanctuary for those who wish to escape into the "alcoholic's exit to Ecstasia" -- a magnet for the "crowds of the choicelessly corrupted / disoriented." (187). Priests, however, fare little better. In their aversion to the Bowery,

A universe
to which (dead to the world)
he is ideologically deceased

graduate of indiscipline
post-graduate of procrastination

a prophet of Babble-on
shouts and murmurs
to earless gutters.

Not only is the universe of the Bowery dead to priests, but the world of the Bowery is ultimately unresponsive to their chastisement, which turns to "babble" outside the approved system. Church bells become "atonic metal / detonation / tolling a drudgery / of exoteric / redemption" (LLB, 195). Loy plays with the word "esoteric" to suggest that the values of the priests are exo- that is, exterior constructs sold to the masses as internal, *a priori* values. Loy looks for salvation in the bums, citing them as

impious mystics of the other extreme
shrunken illuminati
sunken
rather than arisen (LLB, 193).

Compare this imagery to her earlier descriptions of Modernist colleagues in "Apology of Genius," where the artists are "magically diseased," with "luminous sores" and are "the jewels of the Universe" (LLB,4). The only sign of luminosity in the Bowery is the glow from the "...hell-vermillion / curtain of neon" (LLB, 187). Loy finds her "illuminati" among the "unchosen" --the down-and-out. The final image of the poem, while rather disturbing, is enlightening:

O rare behaviour

a folly-wise scab of Metropolis
pounding with caressive jollity
a breastless slab

his cerebral fumes
assuming
arms' enlacement

decorously garbed
he's lovin' up the pavement

-interminable paramour
of horizontal stature
Venus-sans-vulva-

A vagabond in delirium
aping the rise and fall

of ocean
of inhalation
of coition. (LLB, 198)

What Loy ultimately finds in the Bowery is the rawness of the archetype, in a drunk writhing on the sidewalk, expressed as "lovin' up the sidewalk." This is the same archetype found in the rise and fall-- the wave action-- of oceans, in breathing, and in sex, and is the reality beneath an I-centered cosmos. Loy's writing has passed through the denial of feminine sexuality (in Victorianism and Futurism), to becoming overly concerned with the development of her own sexuality (in Modernism, at least the critics have read her this way), to a simultaneously new and old sexuality -- of the archetype regardless of the neighborhood or the intellect which it inhabits, and stands in explicit defiance of social convention.

This discussion of Loy's work has tried to answer Keith Tuma's question of how to examine the Bowery poems in light of Loy's "Notes on Religion." Loy's development, often described as "chameleon-like," anticipates the Postmodern crisis of "identity." Like any other societal construct, the writer's "I" is often manufactured for convenience. Loy seems to have had no inclination to create a consistent "I," and she completely gives it up when she rejects subjectivity. This makes her a difficult poet to describe, but a more "authentic" one. Her continued involvement in several artistic media supports this conclusion. There is something about Loy's abrupt departure from various movements that underscores the driving force of the Bowery poems -- an energy achieved through juxtapositional fragments of experience. The critics construct the connectives, a rather dangerous game. In light of the Objectivist poetic, it is more

advisable to study the landscape of historical and personal experience, and above all, the awareness of "things" in her poems, rather any biographical allusions. Mina Loy was not in the Bowery for "Christ," but for a new kind of mysticism. She is the first, and only, female to expand the Objectivist script to include such varied forms of the divine archetype in the excremental world. She precedes that other famous group who searched for the "beatific" in the fifties.

When writing about any poet, one wonders where that poet fits into the literary heritage, why Loy wasn't "invited to dinner" by feminist critics. The artist Judy Chicago staged a massive project, *The Dinner Party*, an homage to women in the form of a large triangular table with thirteen "main guests" (replicating the Last Supper) and an additional 999 names of women on an ornately tiled floor, indicating those that had laid the foundation for women of today. About the project, Judy Chicago writes,

The women represented at the Dinner Party table are either historical or mythological figures. I chose them for their actual accomplishments and/or their spiritual or legendary powers. I have brought these women together - invited them to dinner, so to speak - in order that we might hear what they have to say and see the range and beauty of our heritage, a heritage we have not yet had an opportunity to know.²⁰

Of those included were many of Loy's generation -- women Modernists such as Djuna Barnes, Gertrude Stein, Isadora Duncan and Georgia O'Keefe, whom Loy intimately knew or with whom she shared a mutual respect. While there were obvious, physical limitations to the settings of Chicago's dinner party, one wonders why Loy was overlooked. The main reason lies in the difficulty of how to read her later work, especially since Tuma's helpful "Notes on Religion" have only now been published. Another reason is that no one group has claimed her as part of their heritage. Her form is more immanent than apparent; her process of writing is less easily inflated

than that of other innovative poets. I am not sure any of this bothered Mina Loy. Her notoriety among Modernist contemporaries was not important to her, and she published little after that period. In "Show Me a Saint Who Suffered," she writes,

Show me a saint who suffered in humility;
I will show you one and again another
who suffered more and in deeper humility
than he.

I who have lived among many of the unfortunate
claim that of the martyr to have been
a satisfactory career, his agony
being well- advertised.

Is not the sacrifice of security to renown
conventional for the heroic?
The common tragedy is to have suffered
without having "appeared." (LLB, 223)

Loy remained in literary obscurity for the rest of her life, living in Colorado for thirteen years after she left the Bowery. Possibly, we are not quite ready for the poetic of Mina Loy, or perhaps she transcended the "conventional heroism" of literature. We seem to not know where to put her. Loy would probably interpret this as an escape from being molded into a "type." I think we should invite her anyway.

Notes

- ¹ Mina Loy, The Last Lunar Baedeker, ed. Roger L. Conover (Highlands, NC : Jargon Press, 1982). Further references to this text will be indicated as "LLB" with page citations.
- ² A. Frattini, Da Tommaseo a Ungaretti (Rocca San Casciano 1959), p.102, qtd.. in Judy Rawson, "Italian Futurism," Modernism: A Guide to European Literature 1890-1930, ed. Malcolm Bradbury and James McFarlane (New York: Penguin, 1991) 254.
- ³ Virginia M. Kouidis, Mina Loy: American Modernist Poet (Baton Rouge: Louisiana State University Press, 1980) 8.
- ⁴ Filippo Marinetti, qtd. in Frederick J. Hoffman, The Twenties (New York: Free Press/Macmillan Publishing Co., Inc., 1962) 288.
- ⁵ Jane Augustine, "Mina Loy: A Feminist Modernist Americanizes the Language of Futurism," Mid Hudson Language Studies 12:1 (1989): 89-101.
- ⁶ F.T. Marinetti, "Manifesto del Futurismo", qtd. in Judy Rawson, "Italian Futurism" 243.
- ⁷ Ezra Pound, qtd. by Jonathan Williams, introduction, The Last Lunar Baedeker, by Mina Loy, ed. Roger Conover (Highlands, NC: Jargon Press, 1982).
- ⁸ Frederick J. Hoffman, Freudianism and the Literary Mind (Baton Rouge, Louisiana: Louisiana State University Press, 1957) 95.
- ⁹ Keith Tuma, "Anglo-Mongrels and the Rose," Sagetrieb: A Journal Devoted to Poets in the Imagist Objectivist Tradition 11:1-2 (1992):207
- ¹⁰ H.D., Tribute to Freud (New York: McGraw Hill, 1974) 13-14.
- ¹¹ Mina Loy, qtd. by Keith Tuma, "Notes on Religion," Sulfur 27 (1990): 15.
- ¹² Man Ray, qtd. by Carolyn Burke, from Man Ray's Self Portrait (Boston: Little, Brown, 1963), 98.
- ¹³ John Reed, qtd. by Mabel Dodge Luhan, Movers and Shakers, 224.
- ¹⁴ Carolyn Burke, "Accidental Aloofness: Barnes, Loy, and Modernism," from Silence and Power: A Reevaluation of Djuana Barnes, ed. Mary Lynn Broe (Carbondale: Southern Illinois University Press, 1991) 78.
- ¹⁵ William Carlos Williams, Autobiography, qtd. in Bram Dijkstra's Cubism, Stieglitz, and the Early Poetry of William Carlos Williams: The Hieroglyphics of a New Speech (Princeton: Princeton University Press, 1978).
- ¹⁶ H.H. Arnason, History of Modern Art (New York: Harry N. Abrams Inc., 1986)142.

¹⁷ Laszlo K. Gefin, Ideogram (Austin: University of Texas Press, 1982) 64.

¹⁸ Benedict Giama, On the Bowery: Confronting Homelessness in American Society (Iowa City: University of Iowa Press, 1989) 18-28.

¹⁹ Henry James, The American Scene (Bloomington: Indiana University Press, 1968).

²⁰ All information about the *Dinner Party* comes from Judy Chicago, The Dinner Party: A Symbol of our Heritage (Garden City, New York: Anchor Press/Doubleday, 1979), including the quote, which is from p.52.