SCIENCES OF MODERNISM

*Sciences of Modernism* examines key points of contact between British literature and the human sciences of ethnography, sexology, and psychology at the dawn of the twentieth century. The book is divided into sections that pair exemplary scientific texts from the period with literary ones, charting numerous collaborations and competitions occurring between science and early modernist literature. Paul Peppis investigates this exchange through close readings of literary works by Claude McKay, E. M. Forster, Mina Loy, Rebecca West, and Wilfred Owen alongside science books by Alfred Haddon, Havelock Ellis and John Addington Symonds, Marie Stopes, Bernard Hart, and William Brown. In so doing, Peppis shows how these competing disciplines participated in the formation and consolidation of modernism as a broad cultural movement across a range of critical discourses. His study will interest students and scholars of the history of science, literary modernism, and English literature more broadly.

**Paul Peppis** is associate professor of English at the University of Oregon. He is the author of *Literature, Politics, and the English Avant-Garde* (Cambridge, 2000) and has contributed chapters to *The Cambridge Companion to Modernist Poetry* (2007) and *The Cambridge Companion to E. M. Forster* (2007). He earned his MA and PhD from the University of Chicago.
SCIENCES OF MODERNISM

*Ethnography, Sexology, and Psychology*

PAUL PEPPIS

*University of Oregon*
For Tess, Cole, and Libby
Contents

Illustrations xi
Acknowledgments

Introduction 1

PART I: ETHNOGRAPHIES

1 Salvage Ethnography, Cultural Cross-Dressing, and Autoethnography in A. C. Haddon’s Head-Hunters: Black, White, and Brown 17
2 Salvaging Dialect, Cultural Cross-Dressing, and Antiethnographic Autoethnography in Claude McKay’s Constab Ballads 56

PART II: SEXOLOGIES

3 Homosexual Bildung and Sexological Modernism in Havelock Ellis and John A. Symonds’s Sexual Inversion and E. M. Forster’s Maurice 101
4 Rewriting Sex: Sexology and Sentimental Modernism in Marie Stopes’s Married Love and Mina Loy’s Songs to Joannes 148

PART III: PSYCHOLOGIES

5 Treating Trauma, Modernizing Narrative: Bernard Hart’s The Psychology of Insanity and Rebecca West’s The Return of the Soldier 197
Contents

viii

6 “Mental Cases”: Forms of Shell Shock in William Brown’s Psychology and Psychotherapy and Poems by Wilfred Owen 240

Conclusion 274

Notes 281

Bibliography 287

Index 303
Illustrations

<table>
<thead>
<tr>
<th>Illustration</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Katherine Mansfield, 1917</td>
<td>33</td>
</tr>
<tr>
<td>2</td>
<td>E. M. Forster, 1921</td>
<td>34</td>
</tr>
<tr>
<td>3</td>
<td>Members of the Cambridge Anthropological Expedition to the Torres Straits, 1898</td>
<td>36</td>
</tr>
<tr>
<td>4</td>
<td>“Curve Showing the Periodicity of Recurrence of Natural Desire,” Marie Stopes, <em>Married Love</em> (p. 63)</td>
<td>160</td>
</tr>
<tr>
<td>5</td>
<td>“Curve Showing the Depressing Effects on the ‘Wave-Crests’ of Fatigue and Over-Work,” Marie Stopes, <em>Married Love</em> (p. 64)</td>
<td>160</td>
</tr>
</tbody>
</table>
Acknowledgments

The list of those whose advice, encouragement, and insights have helped guide and shape this book is extensive indeed. A work of lengthy gestation, the book’s initial inspiration occurred more than twenty years ago, when Robert von Hallberg, my dissertation director at the University of Chicago, encouraged me to write a journal article on modernism and race. My research for that essay, on race thinking in Ford Madox Ford’s *The Spirit of the People* and Gertrude Stein’s *Melanctha* (later published in the *Yale Journal of Criticism*), first sparked my interest in intersections between modernist literature and science. That interest would never have developed into the sustained examination that eventually produced this study without Bob’s invitation and the early advice and support of an amazing cohort of fellow graduate students at Chicago during the late 1980s and early 1990s, especially Jessica Burstein, Lee Garver, David Kadlec, Mark Morrisson, and David Thompson. The untimely passing of David Kadlec in 2003 robbed this cohort of an irreplaceable member, but Burstein, Garver, Morrisson, and Thompson remain four of the most significant intellectual influences on my thinking and scholarship. I owe them thanks beyond measure.

I have been fortunate to work as a scholar of modernism during a period of unprecedented expansion, collegiality, and intellectual excitement in the field. My thinking about modernism has been enriched by conversations and encouragement by more modernist scholars than I can name, but I owe particular gratitude to Jessica Berman, Sarah Cole, Pat Collier, Kevin Dettmar, Jed Esty, Suzette Henke, Scott Klein, Matthew Levay, Janet Lyon, Doug Mao, Jesse Matz, Adam McKible, Paige Reynolds, Vincent Sherry, Carey Snyder, Thaine Stearns, and Mark Wollaeger. Members of a number of panels I organized or participated in on modernist literature and science at ten of the past Modernist Studies Association annual conferences have broadened and deepened my knowledge and understanding of modernist anthropology, sexology, and psychology, especially Andrea Fontenot, Deborah Garfield, Oliver Gaycken, Stephen Lewis, Douglas Brent...
Acknowledgments


I have spent my career at the University of Oregon in a large department of colleagues distinguished by their collegiality, scholarly achievements, and intellectual acumen and generosity. They have enriched my thinking and work over many years in immeasurable ways. I owe thanks to many Oregon colleagues, but I am especially grateful to Mike Aronson, Liz Bohls, Lara Bovilsky, John Gage, Sangita Gopal, Jennifer Levin, David Li, Bill Rossi, Lee Rumbarger, Matt Sandler, Ben Saunders, Helen Southworth, Deb Shapple Spillman, Dick Stein, Rich Stevenson, Courtney Thorsson, Molly Westling, Mark Whalan, George Wickes, and Mary Wood. For support, guidance, and wisdom far beyond the call of duty, I thank four Oregon colleagues who have been especially close and influential intellectual allies and collaborators; they have given sustained and unstinting attention to my writing and scholarship over many years and provided more stimulating conversation, rigorous criticism, and generous friendship than I can ever adequately repay: Karen Ford, Tres Pyle, Mark Quigley, and Harry Wonham.

I am grateful to the Oregon Humanities Center for the Research Fellowship that enabled me to research and draft Chapter 4, and to the College of Arts and Sciences at the University of Oregon for the Junior Professorship Development Grant that enabled me to present an early version of that chapter at the second New Modernisms Conference at the University of Pennsylvania (October 2000).

Former students, many of whom I am fortunate to still count as close colleagues and friends, have stimulated and sustained my work over many years. I am grateful to Smita Avasthi, Kellie Bond, Mark Chilton, George Cusack, Janet Fiskio, Stacy Kaplan, Matt Luskey, Joshua Miller, Robin Pappas, Jacqueline Pollard, Daniel Shea, Nicole Tabor, Corbett Upton, and Brian Whaley. Among former students, I owe special thanks to Stephanie Callan, Jeffrey McCarthy, Bonnie Roos, Sarah Stoeckl, Kelly Sulzsbach, and Hannah Tracy, who have significantly shaped my thinking and supported my work on modernist science and literature. My readings of the ten texts I study in this book have benefited as well from fine class discussions with and research papers by current graduate students who have taken seminars with me on modernism and empire and on modernism and science. Among that cohort, I owe particular thanks to Rachel Bash, Paul Bellew, Sunayani Bhattacharya, Anna Carroll, Bill Fogarty, Baran German, Hannah Godwin, Matthew Hannah, Emily McGuinn, Jenny Noyce, Dan Platt,
Acknowledgments


I am grateful to the anonymous readers of my book manuscript for careful and generous consideration, commentary, and advice. At Cambridge University Press, thanks are due to my long-suffering editor Ray Ryan, production editor Marielle Poss, and editorial assistant Louis Gulino for consistent aid, good humor, and hard work. I am thankful as well to Integra Software Services for help in the production process, especially to project manager Sumitha Nithyanandan and copy editor Naomi Sysak.

Acknowledgments

Constab Ballads,” which originally appeared in Twentieth Century Literature, 59:1 (spring 2013). I am grateful to Twentieth Century Literature’s editor-in-chief, Lee Zimmerman, and managing editor, Keith Dallas, for permission to reprint the essay, and to Katherine Hazzard, production editor, for her help with the essay’s production. Chapter 4 is an expanded version of “Rewriting Sex: Mina Loy, Marie Stopes, and Sexology.” Copyright © 2002 The Johns Hopkins University Press. This article was first published in Modernism/Modernity, 9.4 (2002), 561–579. Reprinted with permission by The Johns Hopkins University Press.

My in-laws, Susy and Jack Wadsworth, kindly welcomed me into their remarkable family twenty-five years ago; they and my wife’s brothers, John and Christopher, and their families, have shown enthusiastic interest in my work and given me unflagging support, affection, and fun. No one has supported me longer and more wholeheartedly than the Peppis family — my sister Alex (chef extraordinaire), my mother Anne (lover of art, antiques, and literature), and my late father, Phil (movie maven, music aficionado, and perpetual funny man), whose passing in July 2012 as I was completing the manuscript, means sadly that he cannot witness the final publication of a book he keenly supported and anticipated for many years. For their enduring love, guidance, and encouragement my gratitude is boundless.

To my wonderful children, Tess and Cole, I give thanks and love for being such interesting and interested people. They have always shown a genuine curiosity about and formidable tolerance for their father’s scholarly work. Tess and Cole’s mother, my beloved wife and partner, the amazing painter Libby Wadsworth, receives my deepest gratitude. She has lived this book with me for more than a decade, and has been my closest friend and greatest supporter for our entire adult lives. For thirty years, her wisdom, good humor, and generous love have sustained me and shaped my work; I have been immensely fortunate and remain eternally grateful.