

Cambridge University Press

978-0-521-55688-0 - Women Intellectuals, Modernism, and Difference: Transatlantic Culture, 1919-1945

Alice Gambrell

Frontmatter

[More information](#)

How do gender and race become objects of intellectual inquiry? What happens to marginal discourses when they are taken up by or participate in these processes of scrutiny and evaluation? In *Women Intellectuals, Modernism, and Difference*, Alice Gambrell attempts to answer these questions by examining the careers of a group of women intellectuals – Leonora Carrington, Ella Deloria, H. D., Zora Neale Hurston, and Frida Kahlo – whose recent scholarly rediscovery coincided with the rise of feminist and minority discourse studies in the contemporary academy. Gambrell explores their affiliations with and activities within a range of metropolitan projects during the years between the two World Wars – including Surrealism, Anthropology, and Psychoanalysis – in order to map the shifting contours of the institutional settings within which these women worked and were appraised. She examines the exhibitions, memoirs, poems, ethnographies, and personal correspondences that these women produced, combining concrete local observation with contemporary theoretical perspectives on race and gender. Through a highly original and provocative mixture of empirical detail and theoretical speculation, Gambrell offers new ways of thinking about the relationships between cultural studies, feminist studies, and minority discourse analysis within the ongoing reassessment of Modernism.

Cambridge University Press

978-0-521-55688-0 - Women Intellectuals, Modernism, and Difference: Transatlantic Culture, 1919-1945

Alice Gambrell

Frontmatter

[More information](#)

Cultural Margins 4

Women intellectuals, modernism,
and difference

Cambridge University Press

978-0-521-55688-0 - Women Intellectuals, Modernism, and Difference: Transatlantic Culture, 1919-1945

Alice Gambrell

Frontmatter

[More information](#)

Cultural Margins

General editors

Timothy Brennan

Department of English,

State University of New York at Stony Brook

Abdul JanMohamed

Department of English, University of California, Berkeley

The series **Cultural Margins** originated in response to the rapidly increasing interest in postcolonial and minority discourses among literary and humanist scholars in the US, Europe, and elsewhere. The aim of the series is to present books (both contributory and by single author) which investigate the complex cultural zone within and through which dominant and minority societies interact and negotiate their differences.

Studies published in the series range from examinations of the debilitating effects of cultural marginalisation, to analyses of the forms of power found at the margins of culture, to books which map the varied and complex components involved in the relations of domination and subversion. The books engage with expressions of cultural marginalisation which might be literary (e.g. the novels of African or Caribbean or native American writers within a postcolonial context); or textual in a broader sense (e.g. legal or cultural documents relating to the subordination of groups under categories such as race and gender); or dramatic (e.g. subversive performance art by minority groups such as gays and lesbians); or in the sphere of popular culture (e.g. film, video, TV).

This is an international series, addressing questions crucial to the deconstruction and reconstruction of cultural identity in the late twentieth-century world.

Titles published

1. Anna Marie Smith *New Right discourse on race and sexuality: Britain, 1968-1990*
2. David Richards *Masks of difference: cultural representations in literature, anthropology and art*
3. Vincent J. Cheng *Joyce, race, and empire*

Cambridge University Press

978-0-521-55688-0 - Women Intellectuals, Modernism, and Difference: Transatlantic Culture, 1919-1945

Alice Gambrell

Frontmatter

[More information](#)

Women intellectuals, modernism, and difference

Transatlantic culture

1919–1945

Alice Gambrell

University of Southern California



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press

978-0-521-55688-0 - Women Intellectuals, Modernism, and Difference: Transatlantic Culture, 1919-1945

Alice Gambrell

Frontmatter

[More information](#)

PUBLISHED BY THE PRESS SYNDICATE OF THE UNIVERSITY OF CAMBRIDGE
The Pitt Building, Trumpington Street, Cambridge CB2 1RP

CAMBRIDGE UNIVERSITY PRESS
The Edinburgh Building, Cambridge CB2 2RU, United Kingdom
40 West 20th Street, New York, NY 10011-4211, USA
10 Stamford Road, Oakleigh, Melbourne 3166, Australia

© Cambridge University Press, 1997

This book is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 1997

Printed in the United Kingdom at the University Press, Cambridge

A catalogue record for this book is available from the British Library

Library of Congress cataloguing in publication data

Gambrell, Alice.

Women intellectuals, modernism, and difference: transatlantic culture, 1919-1945 / Alice Gambrell.

p. cm. - (Cultural margins: 4)

Includes bibliographical references and index.

ISBN 0 521 55341 5 (hardback). - ISBN 0 521 55688 0 (paperback)

1. Modernism (Literature) 2. Feminism and literature.

3. Literature - Women authors - History and criticism.

I. Title. II. Series.

PN56.M54G36 1997

809'.91-dc20 96-36666 CIP

ISBN 0 521 55341 5 hardback

ISBN 0 521 55688 0 paperback

Cambridge University Press

978-0-521-55688-0 - Women Intellectuals, Modernism, and Difference: Transatlantic Culture, 1919-1945

Alice Gambrell

Frontmatter

[More information](#)

Contents

| | |
|--|------------------|
| <i>List of illustrations</i> | <i>page</i> viii |
| <i>Acknowledgments</i> | ix |
| Introduction | 1 |
| 1 “Familiar strangeness”: women intellectuals, modernism, and difference | 9 |
| 2 A courtesan’s confession: Frida Kahlo and Surrealist entrepreneurship | 40 |
| 3 Leonora Carrington’s self-revisions | 74 |
| 4 Hurston among the Boasians | 99 |
| 5 Dreaming history: Hurston, Deloria, and insider-outsider dialogue | 125 |
| 6 “Lyrical interrogation”: H. D.’s training–analysis | 156 |
| Conclusion: broken form | 183 |
| <i>Notes</i> | 195 |
| <i>Bibliography</i> | 228 |
| <i>Index</i> | 238 |

Cambridge University Press

978-0-521-55688-0 - Women Intellectuals, Modernism, and Difference: Transatlantic Culture, 1919-1945

Alice Gambrell

Frontmatter

[More information](#)

Illustrations

- 1 Frida Kahlo, *My Grandparents, My Parents and I (Family Tree)*, 1936. Oil and tempera on metal panel, $12\frac{1}{8}'' \times 13\frac{5}{8}''$. Collection of the Museum of Modern Art, New York. Gift of Allan Roos, M.D., and B. Mathieu Roos. page 61
- 2 Frida Kahlo, *Girl With Death Mask*, 1938. Oil on metal, $7\frac{3}{4}'' \times 5\frac{3}{4}''$. Private collection. 63
- 3 Pablo Picasso, *Les Demoiselles d'Avignon*, 1907. Oil on canvas, $8' \times 7' 8''$. Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest. 64
- 4 Frida Kahlo, *Self-Portrait (Dedicated to Leon Trotsky)*, 1937. Oil on Masonite, $30'' \times 24''$. National Museum of Women in the Arts, Washington, D.C. Gift of the Honorable Clare Boothe Luce. 67
- 5 Frida Kahlo, *The Broken Column*, 1944. Oil on Masonite, $15\frac{3}{4}'' \times 12\frac{1}{4}''$. Dolores Olmedo Foundation, Mexico City. 69
- 6 Giorgio de Chirico, *The Disquieting Muses*, 1924. Oil on canvas, $38'' \times 24''$. Selma and Nesuhi Ertegun Collection. Photo courtesy Museum of Modern Art, New York. 70
- 7 Leonora Carrington and her mother during her presentation at court. By permission of Brewster Arts, New York City. 84
- 8 Lee Miller, *Revenge on Culture*, from *Grim Glory*, 1940. Gelatin silver print, $16'' \times 12''$. Lee Miller Archives, East Sussex, England. 85

Paintings by Frida Kahlo are reproduced by the authorization of the Instituto Nacional de Bellas Artes, Mexico City.

viii

Cambridge University Press

978-0-521-55688-0 - Women Intellectuals, Modernism, and Difference: Transatlantic Culture, 1919-1945

Alice Gambrell

Frontmatter

[More information](#)

Acknowledgments

Grateful acknowledgment to the following friends, colleagues, teachers, and press readers for careful (and sometimes contentious) contributions to all or to parts of this project, at various points during its long process of development: Esme Bhan, Joseph Boone, Paul Cantor, Ralph Cohen, Vincent Cheng, Gary Dunham, Mark Edmundson, Patricia Gill, Barbara Green, Richard Handler, Michael Levenson, Deborah McDowell, Teresa McKenna, Katherine Mills, Tania Modleski, Carolyn Porter, Mary Rolinson, Meg Russett, Ray Ryan, Hilary Schor, Brenda Silver, and Kevin Taylor. The learnedness, intellectual generosity, and feminist wit of an anonymous press reader guided my revision process from start to finish, and I give her my sincerest thanks for being able to envision a book in the fragmentary manuscript that she originally read. Perhaps most important, Holly Laird's sympathetic criticism enabled me to start working on this project, and Abdul JanMohamed's enabled me to stop.

Passages from the correspondence of Ella Deloria and Ruth Benedict are reproduced by permission of the Special Collections of the Vassar College Library, Poughkeepsie, New York; special thanks to Vine Deloria, Jr., executor of the Ella Deloria Papers, and Mary Catherine Bateson and Rhoda Métraux, executors of the Ruth Benedict Papers. Passages from H.D.'s *Tribute to Freud* (copyright Norman Holmes Pearson, 1956 and 1974) and *Helen in Egypt* (copyright Norman Holmes Pearson, 1961) are reproduced by permission of the New Directions Publishing Corporation and Carcanet Press. Finally, my thanks to the University of Southern California for financial support in the form of a 1993 Junior Faculty research grant.