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Mina Loy

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“There are shades of David Lynch, Margaret Atwood and Angela Carter in this collection of feminist allegories and surreal skits” (The Guardian).

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Dolls, mirrors,
tinned foods,
malfunctioning
bodies—the
seemingly banal
quickly turns
unsettling in this
debut story
collection. A woman
laments having to
send her children to
daycare before

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turning into a wolf
and eating them both
in “The Mouse
Queen.” “Waxy”
explores a dystopian
world where failure
to register for exams
can result in
blackmail. And in
“Unstitching,” a
woman unstitches
her own body to

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reveal her new form,
which resembles a
sewing machine.
With the thirteen
stories collected in
The Doll's
Alphabet, Camilla
Grudova proves
herself to be “a
canny collage artist
with an eye for the
comically macabre.”

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While Grudova draws “her images from Victorian and Edwardian aesthetics . . . her ironies and insights about the inequalities in relationships between men and women feel startlingly current (Publishers Weekly).

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Tyrus Miller breaks new ground in this study of early twentieth-century literary and artistic culture. Whereas modernism studies have generally concentrated on the vital early phases of the modernist revolt, Miller focuses on the

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turbulent later years of the 1920s and 1930s, tracking the dissolution of modernism in the interwar years. In the post-World War I reconstruction and the worldwide crisis that followed, Miller argues, new technological media

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and the social forces
of mass politics
opened fault lines in
individual and
collective
experience,
undermining the
cultural bases of the
modernist
movement. He
shows how late
modernists

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attempted to discover ways of occupying this new and often dangerous cultural space. In doing so they laid bare the ruin of the modernist aesthetic at the same time as they transcended its limits. In his wide-ranging theoretical

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and historical
discussion, Miller
relates developments
in literary culture to
tendencies in the
visual arts, cultural
and political
criticism, mass
culture, and social
history. He
excavates Wyndham
Lewis's hidden

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borrowings from Al
Jolson's *The Jazz
Singer*; situates
Djuna Barnes
between the imagery
of haute couture and
the intellectualism of
Duchamp; uncovers
Beckett's affinities
with Giacometti's
surrealist sculptures
and the Bolshevik

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clowns Bim-Bom;
and considers Mina
Loy as both
visionary writer and
designer of
decorative
lampshades. Miller's
lively and engaging
readings of culture
in this turbulent
period reveal its
surprising

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anticipation of our own postmodernity. First published in 1993, *The Virgin Suicides* announced the arrival of a major new American novelist. In a quiet suburb of Detroit, the five Lisbon sisters—beautiful, eccentric, and

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obsessively watched
by the neighborhood
boys—commit
suicide one by one
over the course of a
single year. As the
boys observe them
from afar, transfixed,
they piece together
the mystery of the
family's fatal
melancholy, in this

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hypnotic and
unforgettable novel
of adolescent love,
disquiet, and death.
Jeffrey Eugenides
evokes the emotions
of youth with
haunting sensitivity
and dark humor and
creates a coming-of-
age story unlike any
of our time. Adapted

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into a critically
acclaimed film by
Sofia Coppola, *The
Virgin Suicides* is a
modern classic, a
lyrical and timeless
tale of sex and
suicide that
transforms and
mythologizes
suburban middle-
American life.

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This early work by Henry James was originally published in 1888 and we are now republishing it with a brand new introductory biography. Henry James was born in New York City in 1843. One of thirteen children,

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James had an unorthodox early education, switching between schools, private tutors and private reading..

James published his first story, 'A Tragedy of Error', in the Continental Monthly in 1864, when he was twenty

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years old. In 1876, he emigrated to London, where he remained for the vast majority of the rest of his life, becoming a British citizen in 1915. From this point on, he was a hugely prolific author, eventually producing twenty

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novels and more than a hundred short stories and novellas, as well as literary criticism, plays and travelogues.

Amongst James's most famous works are *The Europeans* (1878), *Daisy Miller* (1878), *Washington Square* (1880), *The*

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Bostonians (1886), and one of the most famous ghost stories of all time, The Turn of the Screw (1898). We are republishing these classic works in affordable, high quality, modern editions, using the original text and artwork.

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Lunar Baedeker
Archives and New
Modes of Feminist
Research
The Reading Mina
Loy's
Autobiographies
I Wished
Myth of the Modern
Woman
Mina Loy
"I'll croak

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before I write
ads or sell
bonds—or do
anything except
write.” James
Agee’s father
died when he was
just six years
old, a loss
immortalized in
his Pulitzer
Prize-winning
novel, *A Death
in the Family*.

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Three years later, Agee's mother moved the mourning family from Knoxville, Tennessee, to the campus of St. Andrew's, an Episcopal boarding school near Sewanee. There, Agee met Father James Harold Flye, who

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would become his
history teacher.
Though Agee was
just ten, the
two struck up an
unlikely and
enduring
friendship,
traveling Europe
by bicycle and
exchanging
letters for
thirty years,
from Agee's

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admission to
Exeter Academy
to his death at
forty-five. The
intimate
letters,
collected by
Father Flye
after Agee's
death, form the
most intimate
portrait of Agee
available, a
starkly

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revealing
account of the
internal and
external life of
a tortured twent
ieth-century
genius. Agee
candidly shares
his struggles
with depression,
professional
failure, and a
tumultuous
personal life

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that included
three wives and
four children.
First published
in 1962, Letters
of James Agee to
Father Flye
followed the
rediscovery of
Agee's Let Us
Now Praise
Famous Men and
the posthumous
publication of A

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Death in the Family, which won the 1958 Pulitzer Prize and became a hit Broadway play and film. The collection sold prolifically throughout the 1960s and '70s in mass-market editions as a new generation

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of readers
discovered the
deep talents of
the writer
Dwight Macdonald
called "the most
broadly gifted
writer of our
American
generation."
From the Trade
Paperback
edition.

Mina Loy's

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technique and
subjects -
prostitution,
menstruation,
destitution, and
suicide - shock
even some
modernists and
she vanished
from the poetry
scene as
dramatically as
she had appeared
on it. Roger

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Conover has resuced the key texts from the pages of forgotten publications, and has included all of the futurist and feminist satires, poems from Loy's Paris and New York periods, and the

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complete cycle
of "Love Songs,"
as well as
previously
unknown texts
and detailed
notes.

"He has an
evening suit,
but never an
occasion to wear
it, so he puts
it on when he
paints his

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pictures."

Insel, the only novel by the surrealist master Mina Loy, is a book like no other—about an impossible friendship amid the glamorous artistic bohemia of 1930s Paris. German painter Insel is a

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perpetual
sponger and
outsider-prone
to writing
elegant notes
with messages
like "Am
starving to
death except for
a miracle-three
o'clock Tuesday
afternoon will
be the end"-but
somehow writer

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and art dealer
Mrs. Jones likes
him. Together,
they sit in
cafés, hatch
grand plans, and
share their
artistic
aspirations and
disappointments.
And they become
friends. But as
they grow ever
closer, Mrs.

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Jones begins to realize just how powerful Insel's hold over her is. Unpublished during Loy's lifetime, Insel—which is loosely based on her friendship with the painter Richard Oelze—is a supremely surrealist,

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deliberately
excessive
creation:
baroque in
style, yet full
of deft comedy
and sympathy.
Now, with an
alternate ending
only recently
unearthed in the
Loy archives,
Insel is finally
back in print,

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and Loy's
extraordinary
achievement can
be appreciated
by a new
generation of
readers.

Hunger is one of
the governing
metaphors for
literature in
the late
nineteenth and
twentieth

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centuries.
Beginning in the
mid-nineteenth
century, writers
and critics
repeatedly
describe writing
as a process of
starvation, as
in the familiar
type of the
starving artist,
and high art as
therejection of

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'culinary'
pleasures. The
Art of Hunger:
Aesthetic
Autonomy and the
Afterlives of
Modernism argues
that this
metaphor offers
a way of
describing the
contradictions
of aesthetic
autonomy in

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modernist
literature and
its late-twentieth-
century
heirs. This book
traces the
emergence of
a tradition of
writing it calls
the 'art of
hunger', from
the origins of
modernism to the
end of the

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twentieth
century. It
focuses
particularly on
three authors
who redeploy the
modernist art of
hunger as a
response to key
moments in the
history of
modernist
aesthetic
autonomy's deleg

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itimization: Samuel Beckett in post-Vichy France; Paul Auster in post-1968 Paris and New York; and J. M. Coetzee in late apartheid South Africa.
Combining historical analysis of

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these literary fields with close readings of individual texts, and drawing extensively on new archival research, this book offers a counter-history of modernism's post-World War II reception and

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a new theory of
aesthetic
autonomy as a
practice of
unfreedom.

Banjo

Provocations of
the Modern

Surprising
adventures of

... baron
Munchausen [by
R.E. Raspe and
others. An

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abridged

version. Wanting
the title-leaf].

Skeleton Coast

The Life of Mina

Loy

Where There's

Love, There's

Hate

This volume

addresses the

question of how 'the

moderns' understood

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the conditions of their own modernity.

The transnational modernist Mina Loy (1882–1966) embodied the avant-garde in many literary and artistic media. This book positions her as a theorist of the avant-garde and of what it means to be an artist.

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Foregrounding Loy's critical interrogation of Futurist, Dadaist, Surrealist, and "Degenerate" artishood, and exploring her poetic legacies today, *Curious Disciplines* reveals Loy's importance in an entirely novel way. Examining the

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primary texts
produced by those
movements
themselves—their
manifestos,
magazines,
pamphlets,
catalogues, and
speeches—Sarah
Hayden uses close
readings of Loy's
poetry, prose,
polemics, and

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unpublished writings
to trace her response
to how these
movements wrote
themselves,
collectively, into
being.

"A haunting, slim
novel which has the
mesmeric inevitability
of a classical
tragedy."

--Independent on

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Sunday La Femme de Gilles tells the story of a fatal love triangle—written on the eve of World War II. Set among the dusty lanes and rolling valleys of rural 1930s Belgium, La Femme de Gilles is the tale of a young mother, Elisa, whose world is overturned

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when she discovers that her husband, Gilles, has fallen in love with her younger sister, Victorine. Devastated, Elisa unravels. As controlled as Elena Ferrante's *The Days of Abandonment* and as propulsive as Jenny Offill's *Dept. of Speculation*, La

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Femme de Gilles is a hauntingly contemporary story of desperation and lust and obsession, from an essential early-feminist writer. Just after her novel was first published in 1937, Madeleine Bourdouxhe disassociated herself from her publisher

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(which had been taken over by the Nazis) and spent most of World War II in Brussels, actively working for the resistance. Though she continued to write, her work was largely overlooked by history . . . until now.

InselMelville House
A Novel

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Posthumous Dramas
Insel USA.

Politics, Fiction, and
the Arts between the
World Wars

Enemy of the Stars
Poems of Mina Loy

***Mina Loy—poet,
artist, exile, and
luminary—was a
prominent and
admired figure in
the art and***

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Mina Loy

***literary circles of
Paris, Florence,
and New York in
the early years
of the twentieth
century. But over
time, she
gradually
receded from
public
consciousness
and her poetry
went out of
print. As part of***

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Mina Loy

***the movement to
introduce the
work of this
cryptic poet to
modern
audiences,
Poetic Salvage:
Reading Mina
Loy provides new
and detailed
explications of
Loy's most
redolent poems.
This book helps***

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readers gain a better understanding of the body of Loy's work as a whole by offering compelling close readings that uncover the source materials that inspired Loy's poetry, including modern artwork,

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Baedeker travel guides, and even long-forgotten cultural venues. Helpfully keyed to the contents of Loy's Lost Lunar Baedeker, edited by Roger Conover, this book is an essential aid for new readers and scholars alike.

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Mina Loy forged a legacy worthy of serious consideration—through a practice best understood as salvage work, of reclaiming what has been so long obscured. Poetic Salvage: Reading Mina Loy dives deep to bring hidden treasures

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***to the surface.
In an era when
the metaphor of
the archive is
invoked to cover
almost any kind
of memory,
collection or
accumulation, it
is important to
re-examine what
is entailed—politi-
cally and method-
ologically—in the***

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***practice of
feminist archival
research. This
question is
central not only
to the renewed
interest many
disciplines are
showing in
empirical
research in
archives but also
given the current
explosion of***

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***online social and
cultural data
which has
fundamentally
transformed
what we
understand an
archive to be.
Contributors in
this collection
are keen to mark
out what may be
novel and what
is enduring in***

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***the ways in
which feminist
thought and
feminist practice
frame archives.
Importantly, they
engage with
archives in their
historical and
political
complexity
rather than
treating them as
simple***

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***repositories of
source material.
In this respect,
contributors are
keenly
interested in
what it means to
archive
particular
materials, and
not simply in
what those
materials may
hold for feminist***

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***researchers. The
collection
features
established and
emerging
feminist scholars
and brings
together
interventions
from across such
disciplines as
history,
literature,
modernist***

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studies, cinema studies and law. This book was originally published as a special issue of the journal Australian Feminist Studies. A witty yet gripping pastiche of murder mysteries set in an Argentine

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***seaside resort,
peppered with
literary allusions
In seaside
Bosque de Mar,
guests at the
Hotel Central are
struck by double
misfortune: the
mysterious death
of one of their
party, and an
investigation
headed by the***

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***physician, writer
and insufferable
busybody, Dr.
Humberto
Huberman. When
quiet, young
translator Mary
is found dead on
the first night of
Huberman's stay,
he quickly
appoints himself
leader of an
inquiry that will***

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***see blame
apportioned in
turn to each and
every
guest--including
Mary's own
sister--and
culminating in a
wild, wind-blown
reconnaissance
mission to the
nearby
shipwreck, the
Joseph K. Never***

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Mina Loy

***before translated
into English,
Where There's
Love, There's
Hate is both
genuinely
suspenseful
mystery fiction
and an ingenious
pastiche of the
genre, the only
novel co-written
by two towering
figures of Latin***

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***American
literature.
Famously friends
and collaborators
of Jorge Luis
Borges, husband
and wife Bioy
Casares and
Ocampo combine
their gifts to
produce a novel
that's
captivating,
unashamedly***

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***erudite and
gloriously witty.
Mina Loy is
recognised today
as one of the
most innovative
modernist poets,
numbering
Gertrude Stein,
Marcel Duchamp,
Djuna Barnes
and T.S. Eliot
amongst her
admirers.***

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Drawing on substantial new archival research, this book challenges the existing critical myth of Loy as a 'modern woman' through an analysis of her unpublished autobiographical prose. Mina Loy's Autobiographies

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explores this major twentieth century writer's ideas about the 'modern' and how they apply to the 'modernist' writer--based on her engagement with twentieth-century avant-garde aesthetics--and

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charts how Loy herself uniquely defined modernity in her essays on literature and art. Sandeep Parmar here shows how, ultimately, Loy's autobiographies extend the modernist project by

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***rejecting earlier
impressions of
avant-garde
futurity and
newness in
favour of a 'late
modernist'
aesthetic, one
that is more
pessimistic,
inward and
interested in the
fragmentary
interplay***

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Mina Loy

***between the past
and present.***

***Mina Loy and
Avant-Garde***

Artisthood

***The Reverberator
(1888)***

***A Story Without
a Plot***

***Reading Mina
Loy***

***Mina Loy's
Aesthetic***

Itineraries

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Mina Loy

***Becoming
Modern***

In *Mina Loy, Twentieth-Century Photography, and Contemporary Women Poets*, Linda A. Kinnahan explores the making of Mina Loy's late modernist poetics in relation to photography's ascendance, by the

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mid-twentieth century, as a distinctively modern force shaping representation and perception. As photography develops over the course of the century as an art form, social tool, and cultural force, Loy's relationship to a range of photographic cultures emerging in

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the first half of the twentieth century suggests how we might understand not only the intriguing work of this poet, but also the shaping impact of photography and new technologies of vision upon modernist poetics. Framing Loy's encounters with

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photography through intersections of portraiture, Surrealism, fashion, documentary, and photojournalism, Kinnahan draws correspondences between Loy's late poetry and visual discourses of the body, urban poverty, and war, discerning

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how a visual rhetoric of gender often underlies these mappings and connections. In her final chapter, Kinnahan examines two contemporary poets who directly engage the camera's modern impact – Kathleen Fraser and Caroline Bergvall – to

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explore the questions posed in their work about the particular relation of the camera, the photographic image, and the construction of gender in the late twentieth century. Franz Polzer is a man who is dominated by irrational fears; even a friendly smile seems

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to conceal a hidden menace. He keeps the world at bay by organising his life according to the meticulous routine of his work as a bank clerk. He even rejects promotion because it brings the unknown that will threaten to upset his ordered existence. But this

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precarious order is disturbed by the sexual demands of his landlady. Once the first breach has occurred, he is dragged inexorably down into an abyss of degradation which ends in a grisly murder. The horror of Polzer's fall is emphasised by the

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matter-of-fact sobriety of Ungar's narrative style. For Stefan Zweig, *The Maimed* was wonderful and horrible, captivating and repulsive, unforgettable, although one would be glad to be able to forget it.

Representing Lives:
Women and

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Auto/biography is an eclectic and comprehensive collection of essays, exploring contemporary issues and debates concerning women's auto-biographical representations from a range of disciplinary perspectives. With authoritative

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contributions from a number of prominent figures in the field of women's auto/biography, as well as innovative new voices, this volume offers a broad and contemporary lens on the issues and debates relevant to the act of representing women's lives. Drawing on a

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variety of theoretical frameworks and discussing theatre, literature, popular culture and women in history, these essays help to map out some of the new intellectual spaces inhabited by feminist scholarship in the 1990s.

The Wild Boys is a futuristic tale of

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global warfare in which a guerrilla gang of boys dedicated to freedom battles the organized armies of repressive police states. Making full use of his inimitable humor, wild imagination, and style, Burroughs creates a world that is as terrifying as it is

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fascinating.

The Scapegoat

The Late Lord Byron

The Wild Boys

The Doll's Alphabet

Aesthetic Autonomy

and the Afterlives of

Modernism

Women and

Auto/biography

An engrossing and

richly panoramic

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novel from a major new writer, based on a true story... In 1948, the body of an American journalist is found floating in the bay off Thessaloniki. A small-time Greek journalist is tried and convicted for the murder...but

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when he's
released twelve
years later, he
claims his
confession was
the result of
torture. Flash
forward to
contemporary
Greece, where a
rebellious young
high school

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student is given an assignment for a school project: find the truth. And as he begrudgingly takes it on, he begins to make a startling series of gripping discoveries--about history, love, and even his own

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family's
involvement.
Based on the real
story of famed
CBS reporter
George
Polk—journalism's
prestigious Polk
Awards were
named after
him—The
Scapegoat is a

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sweeping saga
that brings
together the
Greece of the post-
World War II era
with the Greece of
today, a country
facing dangerous
times once again.
As told by key
players in the
story—the dashing

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journalist's Greek widow; the mother and sisters of the convicted man; the brutal Thessaloniki Chief of Police; a U.S. Foreign Office investigator, and, finally, the modern-day student, in the novel's most stirring narration of

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all--The Scapegoat
confronts
questions of truth,
justice, and
sacrifice...and how
the past is always
with us.

Marjorie Perloff
writes: "Among the
great modernist
poets, Mina Loy
was surely the

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greatest wit, the most sophisticated commentator on the vagaries of love, the one whose brittle and sardonic laughter continues . . . to pursue us.” Stories and Essays of Mina Loy is the

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first book-length volume of Mina Loy's narrative writings and critical work ever published. This volume brings together her short fiction, as well as hybrid works that include modernized fairy

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tales, a Socratic dialogue, and a ballet. Loy's narratives address issues such as abortion and poverty, and what she called "the sex war" is an abiding theme throughout. Stories and Essays of Mina

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Loy also contains dramatic works that parody the bravado and misogyny of Futurism and demonstrate Loy's early, effective use of absurdist technique. Essays and commentaries on aesthetics,

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historical events,
and religion
complete this
beguiling
collection,
cementing Mina
Loy's place as one
of the great writers
of the twentieth
century.

A wandering Black
longshoreman

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searches for racial
and individual
identity amid the
fugitives who
congregate in the
waterfront slums of
Marseilles
"An elaborate and
erudite opus
saturated in the
verbal bravura of
classic

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Mina Loy

modernism." The
New Yorker
Letters of James
Agee to Father
Flye

Representing
Lives
Psychosis,
Technology, and
Narrative Worlds
Modernism and

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the Machinery of Madness A Book of the Dead

Insel, the only novel by the surrealist master Mina Loy, is a book like no other--about an impossible friendship amid the glamorous artistic

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bohemia of 1930s
Paris.

This book provides
a new critical
reappraisal of the
work of modernist
writer and artist
Mina Loy. Primarily
known for her
daring and difficult
poems, Loy was
also the author of a
dazzling variety of

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other literary and visual artworks in different genres and media. My reading demonstrates the richness and complexity of her work beyond the more often-explored path from Futurism to Dada to Surrealism,

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emphasizing the importance of her perpetual travel between disparate aesthetics.

Engaging in a close analysis of her poetry, essays, manifestoes, and novel *Insel*, I unearth a multiplicity of hidden literary and

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pictorial intertexts
in her works.

Tracing the origins
of Loy's often
puzzling imagery, I
examine the
complex strategies
of collage,
condensation,
distortion, and
displacement
through which she
conflates multiple

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allusions in
enigmatic
constellations. I
challenge T.S. Eliot's
claim that Loy lacks
an oeuvre, claiming
that there is an
aesthetic project, or
at least a
paradoxical unity in
her famously
fragmented work. I
show how her

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writings critically engage with the turbulence of avant-garde innovation of her time, pinpointing the essential ephemerality of the avant-gardes and their tendency to become dogmatic ideologies. Through a perpetual shift of

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the aesthetic paradigm, Loy's work creates dialogic exchanges between different experimental aesthetic programs. Thus, the book positions Loy not only as an important artist, but also as a major theorist of

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modernist and
avant-garde
aesthetics.

The poet and visual
artist Mina Loy has
long had an
underground
reputation as an
exemplary avant-
gardist. Born in
London of mixed
Jewish and English
parentage, and a

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much
photographed
beauty, she moved
in the pivotal circles
of international
modernism—in
Florence as
Gertrude Stein's
friend and
Marinetti's lover; in
New York as Marcel
Duchamp's co-
conspirator and

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Djuna Barnes's
confidante; in
Mexico with the
greatest love, the
notorious boxer-
poet Arthur Cravan;
in Paris with the
Surrealists and Man
Ray. Carolyn Burke's
riveting,
authoritative
biography,
Becoming Modern,

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brings this highly original and representative figure wonderfully alive, in the process giving us a new picture of modernism—and one woman's important contribution to it. Addresses the early twentieth-century

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intersection of
scientific and
religious discourse
exploring literary
modernism
through the lens of
cultural history,
focusing on the
works of H.D., Mina
Loy, and Jean
Toomer. It covers a
range of topics such
as

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electromagnetism
and sexuality,
dance, and theories
of spiritual
evolution.

Late Modernism

The Art of Hunger

A Novel on Russian
Themes

The Lost Lunar

Baedeker

Manifestoes

La Femme de Gilles

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Mina Loy

***For more than
three hundred
years, manifestoes
have defined the
aims of radical
groups,
individuals, and
parties while
galvanizing
revolutionary
movements. As
Janet Lyon shows,
the manifesto is***

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***both a signal
genre of political
modernity and one
of the defining
forms of aesthetic
modernism.***

***Ranging from the
pamphlet wars of s
eventeenth-
century England to
dyke and ACT-UP
manifestoes of the
1990s, her***

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***extraordinarily
accomplished
book offers the
first extended
treatment of this
influential form of
discourse. Lyon
demonstrates that
the manifesto,
usually perceived
as the very model
of rhetorical
transparency, is in***

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*fact a complex,
ideologically
inflected
genre—one that has
helped to shape
modern
consciousness.
Lyon explores the
development of
the genre during
periods of
profound historical
crisis. The French*

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***Revolution
generated
broadsides that
became templates
for the texts of
Chartism, the
Commune, and lat
e-nineteenth-
century
anarchism, while
in the twentieth
century the
historical avant-***

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*garde embraced a
revolutionary
discourse that
sought in the
manifesto's
polarizing
polemics a means
for disaggregating
and publicizing
radical artistic
movements. More
recently, in the
manifestoes of the*

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***1960s, the
wretched of the
earth called for
either the full
realization or the
final rejection of
the idea of the
universal subject,
paving the way for
contemporary
contestations of
identity among
second- and third-***

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Mina Loy

***wave feminists
and queer
activists.***

***Modernism and
the Machinery of
Madness***

***demonstrates the
emergence of a
technological form
of paranoia within
modernist culture
which transformed
much of the***

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Mina Loy

*period's
experimental
fiction. Gaedtker
argues that the
works of writers
such as Samuel
Beckett, Anna
Kavan, Wyndham
Lewis, Mina Loy,
Evelyn Waugh,
and others
respond to the
collapse of*

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Mina Loy

***categorical
distinctions
between human
and machine.
Modern British and
Irish novels
represent a
convergence
between
technological
models of the
mind and new
media that were***

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Mina Loy

often regarded as 'thought-influencing machines'.

Gaedtke shows that this literary paranoia comes into new focus when read in light of twentieth-century memoirs of mental illness. By thinking across

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Mina Loy

***the discourses of
experimental
fiction, mental
illness, psychiatry,
cognitive science,
and philosophy of
mind, this book
shows the
historical and
conceptual
sources of this
confusion as well
as the narrative***

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responses. This book contributes to the fields of modernist studies, disability studies, and medical humanities.

“I started writing books about and for my friend George Miles because whenever I would speak

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***about him
honestly like I am
doing now I felt a
complicated agony
beneath my words
that talking openly
can't handle." For
most of his life,
Dennis Cooper
believed the
person he had
loved the most and
would always love***

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***above all others
was George Miles.
In his first novel in
ten years, Dennis
Cooper writes
about George
Miles, love, loss,
addiction, suicide,
and how fiction
can capture these
things, and how it
fails to capture
them. Candid and***

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***powerful, I Wished
is a radical work of
shifting forms. It
includes
appearances by
Santa Claus, land
artist James
Turrell, sentient
prairie dogs, John
Wayne Gacy, Nick
Drake, and
George, the muse
for Cooper's***

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***acclaimed novels
Closer, Frisk, Try,
Guide, and Period,
collectively known
as “The George
Miles Cycle.” In
revisiting the
inspiration for the
Cycle, Dennis has
written a
masterwork: the
most raw,
personal, and***

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*haunted book of
his career.*

*Poetry. "'What do I
see' when I look
into the eyes of
another? What
kind of exchange
takes place when
that look is
returned? The
poems in Elizabeth
Arnold's
devastating*

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SKELETON

***COAST investigate
the ways we are
formed by such en-
counters—especiall
y, at the core of
the collection, by
encounters with
evil in the face of a
person one loves,
or has loved, or
has wanted to
love. These poems***

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***alternate between
sparse,
psychological
explorations and
more expansive
descriptions of
difficult terrain: the
Sahara, Egyptian
ruins, and the dry
riverbeds of the
Skeleton Coast in
the title sequence.
The goal is to read***

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***what is truly there,
as if we are all
wrecks and
deserts, to
understand our
dislocation from
the forces that
have made us and
the sources that
might feed us.
What is buried is
both violence and
clarity, 'like a fault***

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***deep in the ground
/ with its / inexact
though statistically
measurable need /
to relieve stress
over time.' The
vistas and
profundities are
Jamesian here, the
poems scrupulous
in their exploration
of ethical weights
and balances.***

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***Each poem is like
a delicately fused
mechanism,
twisting around
both still and
moving parts,
which the reader
tracks silently on
the way to
inevitable,
impeccable detona
tions."*—Jennifer
Clarvoe**

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***H.D., Loy, and
Toomer
The
Autobiography of
a Super-tramp
Mina Loy,
Twentieth-Century
Photography, and
Contemporary
Women Poets
The Virgin
Suicides
The Maimed***

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Futility

*The heroine of
this story
(described only
as "I") is
compelled to
visit a
mysterious
uncle who turns
out to be a
black magician
who lords over
a kind of*

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*Prospero's
Island that
exists out of
time and space.
Startled by his
bizarre
behavior and
odd nocturnal
movements, she
eventually
learns that he
is searching
for the*

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*philosopher's
stone. When his
sinister
attentions fall
upon the
priceless jewel
heirloom in her
possession,
bewilderment
turns into
stark terror
and she
realizes she*

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*must find a way
off the island.
An esoteric
dreamworld
fantasy
composed of
uncorrelated
scenes and
imagery mostly
derived from
medieval occult
sources, Goose
of Hermogenes*

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*might be
described as a
gothic novel,
an occult
picaresque, or
a surrealist
fantasy.
However one
wants to
approach this
obscure tale,
it remains
today as*

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*vividly
unforgettable
and disturbing
as when it was
first published
by Peter Owen
in 1961.*

*Insel
Stories and
Essays of Mina
Loy (British
Literature
Series)*

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*Dreams of
Modernity
Poetic Salvage
Between Worlds
I the Supreme*