

ACROSS THE PANE

THE ART OF
DJUNA
BARNES



UNIVERSITY OF MARYLAND ART GALLERY

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Abby R. Eron

Essay by Cathryn Setz
Interview with Daviel Shy

University of Maryland Art Gallery
College Park, MD

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Contents

Director's Foreword TARAS W. MATLA	7
<i>Across the Pane: The Art of Djuna Barnes</i> ABBY R. ERON	8
Coming furiously up the furloughs of the iris: Visual Dimensions of Djuna Barnes's <i>Nightwood</i> CATHRYN SETZ	26
Interview with Daviel Shy, writer and director of <i>The Ladies Almanack</i> ABBY R. ERON	34
Exhibition Views	42
Exhibition Checklist	52
Acknowledgments	56

Director's Foreword

It is with great pride and reflection that we present *Across the Pane: The Art of Djuna Barnes*, an exhibition curated by Dr. Abby R. Eron, whose academic rigor and curatorial insight have shaped this significant undertaking. This exhibition offers a rare opportunity to delve into the multifaceted life and works of Djuna Barnes, an artist and writer whose contributions to modernism are both provocative and enduring.

The materials gathered here come from a range of sources, including Special Collections at the University Library, filmmaker Daviel Shy, and our esteemed museum partners. Together, they offer a cohesive yet diverse view of Barnes's eclectic career, highlighting her revolutionary approach to both the written word and visual form. Barnes was a pioneer, unafraid to tackle themes of alienation, gender, and identity at a time when such topics were far from mainstream conversation.

It is important to acknowledge that this catalogue was originally intended to be produced as part of an ambitious effort to showcase Barnes's lesser-known works. However, the materialization of the COVID-19 pandemic in early 2020 forced the physical closing of the Art Gallery for eighteen months, significantly impacting both the exhibition and the publication of this catalogue. The long pause, however, allowed us time to reflect deeply on the importance of Barnes's work in this current moment, where themes of isolation, resilience, and identity feel particularly resonant.

I extend my sincere gratitude to Dr. Eron for her extraordinary curatorial vision and to the many individuals and institutions whose contributions have brought this exhibition to life. Without their generosity and dedication, this important dialogue around Djuna Barnes's artistic legacy would not have been possible.

As you explore this catalogue, I encourage you to not only engage with Barnes's visual and literary works but to reflect on the way her themes echo in today's cultural and social landscape. May this catalogue offer fresh insights into her enduring influence and inspire continued conversation about the complexities of identity, creativity, and human experience.

TARAS W. MATLA
DIRECTOR
UNIVERSITY OF MARYLAND ART GALLERY

Across the Pane: The Art of Djuna Barnes

Abby R. Eron, Ph.D.

The exhibition *Across the Pane* highlights the visual production of modernist Djuna Barnes (1892–1982). Best known for her novel *Nightwood* (1936), this multitalented American artist and author had a varied career as a writer, reporter, dramatist, illustrator, and painter. While Barnes’s literary production has helped scholars reappraise modernism using the critical tools of feminist and queer theory, Barnes’s artwork has garnered relatively less attention.¹ This exhibition focuses on the visual facet of her creative expression and suggests the centrality of transhistorical play therein.² Her use of the past was purposefully anachronistic—creatively, sarcastically, and challengingly so. Her adaptations of vintage elements displaced and disoriented the current, insular, or personal. They disrupted and deranged the idea of a coherent narrative. That contemporary artists have been drawn to Barnes’s body of work shows its ongoing usefulness for the transhistorical play upon which it was premised.

Here, “transhistorical” is meant to describe an intertextuality with an orientation to past epochs and availability to future revisiting. As Barnes

expert Daniela Caselli has observed, “Barnes’s language is overtly intertextual even when the source is not explicitly mentioned.”³ This applies to Barnes’s use of visual language as well. Like words and grammar, visual elements can be selected and arranged to reference and gain meaning from other works. Barnes’s compositions reference historical modes of art, especially those that can be categorized as popular or intended for reproduction. While all ideas and developments are influenced by what has come before, Barnes’s artworks gain their particularity from their unique relationships to histories of art and visual culture.

Across the Pane and the Gothic Impulse

The exhibition’s title is drawn from a line in Barnes’s poem, “The Dreamer” (1911), in which she wrote of raindrops “shivering across the pane.”⁴ Describing rhythmic rain rapping against the windows on a dark and eerie night, “The Dreamer” was Barnes’s first published text, printed in *Harper’s Weekly* when she was only nineteen years old. Here and elsewhere, a gothic grimness characterizes Barnes’s work. Art historian Sarah Burns has defined the gothic as “the art of haunting ... a constellation of themes and moods: horror, fear, mystery, strangeness, fantasy, perversion, monstrosity, insanity.”⁵ “The Dreamer” engages “The Raven” (1845) by arch-Gothic writer Edgar Allan Poe. The poems emit similar sensorial impressions, both evoking an insistent tapping and a chilling night. Barnes’s “dying fire casts a flickering ghostly beam,” while, in Poe’s poem, each “dying ember wrought its ghost upon the floor.”⁶ Barnes wrote how “the feathery ash is fluttered,” while Poe wrote of his

³ Daniela Caselli, *Improper Modernism: Djuna Barnes’s Bewildering Corpus* (Burlington, VT: Ashgate, 2009), 17–18.

⁴ In *Djuna Barnes: Collected Poems with Notes Toward the Memoirs*, eds. Phillip F. Herring and Osias Stutman (Madison: University of Wisconsin Press, 2005), 23.

⁵ Sarah Burns, *Painting the Dark Side: Art and the Gothic Imagination in Nineteenth-Century America* (Berkeley: University of California Press, 2004), xix.

⁶ Edgar Allan Poe, “The Raven,” Poetry Foundation, <https://www.poetryfoundation.org/poems/48860/the-raven>.

¹ There have, however, been important essays on the topic including Frances M. Doughty, “Gilt on Cardboard: Djuna Barnes as Illustrator of Her Life and Work,” in *Silence and Power: A Reevaluation of Djuna Barnes*, ed. Mary Lynn Broe (Carbondale: Southern Illinois University Press, 1991), 137–54, and Joanne Winning, “Djuna Barnes, Thelma Wood, and the Making of the Lesbian Modernist Grotesque,” in *Shattered Objects: Djuna Barnes’s Modernism*, eds. Elizabeth Pender and Cathryn Setz (University Park: The Pennsylvania State University Press, 2019), 95–112. Barnes’s drawings were gathered by Douglas Messerli for the volume *Poe’s Mother: Selected Drawings* (Los Angeles: Sun & Moon Press, 1995). The Brooklyn Museum highlighted the early part of Barnes’s career for *Newspaper Fiction: The New York Journalism of Djuna Barnes, 1913–1919* (2012), but the last survey show—*Recollecting Djuna Barnes: A Centennial Exhibition*—was held in 1992 at the University of Maryland, and many of the works on view in *Across the Pane* have not been exhibited for decades.

² My use of transhistorical is not intended to imply the eternal or permanent. The phenomenon I am observing in Barnes’s work is a manifestation of “queer temporalities,” existing in defiance of teleological, culturally dominant, and/or heteronormative chronologies. There is robust and diverse scholarship around this topic. See Sam McBean, “Queer Temporalities,” review of books by Elizabeth Freeman, Heather Love, José Estaban Muñoz, and Kathryn Bond Stockton, *Feminist Theory* 14, vol. 1 (April 2013): 123–28 for an overview of some of the important texts on the subject. For the assertion that “art and literature made by queer artists might explore, extol, or simply be the product of a queer relationship to time,” see Sara Jaffe, “Queer Time: The Alternative to ‘Adulthood,’” *JSTOR Daily*, January 10, 2018, [daily.jstor.org/queer-time-the-alternative-to-adulthood/](https://www.jstor.org/queer-time-the-alternative-to-adulthood/), accessed June 1, 2024. Lily F. Scott is exploring the ways in which portraits of Barnes and other American sapphists in Paris in the interwar period defy temporal restrictions to make meaning and offer legibility to viewers with the right extra-pictorial knowledge. Scott, “The Queer-Attuned Eye and Big Dyke Energy,” *Brilliant Exiles Study Day* at the National Portrait Gallery, Washington, DC, May 30, 2024.



Fig. 1)
Chk. no. 63.



Fig. 2)
Portrait miniature of Eliza Poe,
1811. Courtesy of the Free
Library of Philadelphia, Rare
Book Department.

titular character: “not a feather then he fluttered.”

Poe-inflected gothicism appears in her art as well. In 1931, Barnes drew *Poe’s Mother* (fig. 1, chk. no. 63) for her column in an issue of *Theatre Guild Magazine*. Eliza Poe was an actress who died from tuberculosis at age twenty-four. Barnes adapted her portrait from the only known lifetime image of the actress, a painted miniature (fig. 2). Miniatures were small-scale and intimate objects, usually watercolor on ivory, created for personal admiration and remembrance. The tradition, from sixteenth-century European courts, flourished in early nineteenth-century America.⁷

Barnes quoted the miniature’s composition directly but made a starker, more bewitching version of the image that is distinctly her own.⁸ She crowned her half-length portrayal—in an oval format like the miniature—with a fluttering bow that echoes the decoration on Poe’s hat. Barnes extrapolated from and stylized the nineteenth-century depiction to illustrate Poe with big eyes, which Barnes made more heavily lidded and catlike; curly hair that twists over the actress’s neck; and full lips, which Barnes pursed in an area of near-solid black like that of dark, bold brim of the hat. Using black ink and gray washes on paper, Barnes subtracted much of the gentle shading, delicate translucencies, and pleasing, muted coloration of the miniature painting, enhancing the tonal contrast and strengthening the lines and physical features. Barnes did include a light wash of pink on Poe’s cheeks, but while this subtlety appears in the drawing, it did not translate into the black-and-white magazine printing for Barnes’s “The Wanton Playgoer” column. In the column, Barnes acknowledged her dark humor and ongoing gothic impulse: “I seem to be on the subject of death and tombs—it has ever been one of my happiest preoccupations.”⁹ “The Dreamer” and *Poe’s Mother*, with their gothic intonations, span the decades of Barnes’s career in which she was most productive as a visual artist. These years, the 1910s–30s, are also the focus of the current exhibition.

As in the case of *Poe’s Mother*, much of Barnes’s artwork was embedded in her texts, such as newspaper articles, magazine pieces, and books. The exhibition points to these contexts, as it also highlights her skill as an artist by presenting paintings and drawings that are rarely seen independently. The exhibition title, *Across the Pane*, speaks to the new and inevitably mediated experience of encountering Barnes’s art as a body of work in a museum space, outside the parameters of her written worlds.

Barnes’s windowpane from “The Dreamer” is in the exhibition reinterpreted materially as the glass protecting framed works on paper or the acrylic of museum vitrines holding archival materials. Such elements allow

⁷ Carrie Rebora Barratt and Lori Zabar, *American Portrait Miniatures in the Metropolitan Museum of Art* (New York: Metropolitan Museum of Art, 2010), 4, 24.

⁸ Barnes most likely came across a reproduction of the portrait, itself perhaps a copy of a missing original, that Poe’s biographer used in an 1880 collection of the writer’s work.

⁹ Djuna Barnes, “The Wanton Playgoer,” *Theatre Guild Magazine* 8, no. 12 (September 1931): 21.

us to safely view works of the past but also separate us from them by creating a barrier, however transparent, and distortions, however subtle. Furthermore, it is on the “pane” of museum glazing that a gallery visitor’s own reflection also materializes, pointing to the ways in which we each bring individual experience and personal history to the work of Barnes.

Bruno and Beardsley

Barnes’s 1914 article, “How It Feels to Be Forcibly Fed,” feels newly powerful in the centennial of the Nineteenth Amendment (chk. nos. 18–19).¹⁰ In an instance of stunt journalism and, arguably, performance art ahead of its time, Barnes had herself force-fed. This was a procedure to which authorities subjected imprisoned, hunger-striking British suffragettes and, later, imprisoned American suffragists who would also participate in hunger strikes as an act of protest. Barnes viscerally reported on her experience, her “vision of a hundred women in grim prison hospitals, bound and shrouded on tables.”¹¹ She concludes her article text writing about a sheet wrapped around a corpse.

Along with the gothic, Barnes’s work has been analyzed within the tradition of the grotesque. Scholar Joanne Winning has named Barnes’s aesthetic the “lesbian modernist grotesque.”¹² Winning has illuminated the ways in which images by Barnes and her partner Thelma Wood (1901–1970), a silverpoint artist (chk. no. 51), used abjection and animal-human-plant hybridity as expressions of subjectivity and differentiated sexuality. There are manifold modernist expressions of the grotesque, but it is a mode descending from the *grotteschi* of fifteenth-century Italy, based on monstrous images from Ancient Roman grottoes.

Barnes’s publisher, Guido Bruno, exhibited her “grotesque drawings” and “war pictures” in 1915.¹³ Barnes’s *The Doughboy (Man with Bayonet)* (ca. October 1914) would fit amongst the thirty-four pieces Bruno showed (fig. 3, chk. no. 11).¹⁴ In Barnes’s nightmarish vision, a gray, sinewy, and elongated figure with hollowed eyes in a pale visage grips a bayonet and steps across a barren landscape, over a prone body, and in the direction of a surreal, upraised



Fig. 3)
Chk. no. 11.

hand. Her expressive image served as the October 1914 cover of *The Trend* magazine (chk. no. 12).

Barnes’s war pictures also appeared in *Four Lights: An Adventure in Internationalism*, a radical anti-World War I publication of the Woman’s Peace Party of New York.¹⁵ Barnes contributed two illustrations to the issue called the “Special Atrocity Number” (chk. no. 13). In one, *The Bullet*, a snarling, hybrid bullet-face with slashed-on, bright-red lips and angry eyes punctures a hazy field of darkness. Barnes’s other image in *Four Lights* accompanies an article by Mary Alden Hopkins, “Woman’s Way in War,” a biting commentary on

¹⁵ *Four Lights* was published every other week between January and November 1917. See Rachel Schreiber, “A women’s war against war: The socialist-feminist pacifism of *Four Lights: An Adventure in Internationalism*,” *Radical Americans* 3, no. 1 (17) (November 30, 2018): 2, <https://doi.org/10.14324/111.444.ra.2018.v3.1.017>.

¹⁰ Barnes also demonstrated a critical attitude towards aspects of the suffrage movement. See Djuna Barnes, “70 Trained Suffragists Turned Loose,” *Brooklyn Daily Eagle*, September 28, 1913, clipping, Djuna Barnes Papers, Collection 0021-LIT, Special Collections and University Archives, University of Maryland, College Park (hereafter Barnes Papers) (chk. no. 17). This article evinces skepticism about Carrie Chapman Catt’s school for the training of “ladylike” suffragists. Her illustrations to this article also feature Barnes’s looser style of drawing.

¹¹ Djuna Barnes, “How It Feels to Be Forcibly Fed,” *New York World Magazine*, September 6, 1914, clipping, Barnes Papers.

¹² Winning, 95.

¹³ “In Our Village,” *Bruno’s Weekly* 1, no. 17 (November 13, 1915): 196, digitized by Blue Mountain Project, Princeton University Library, bluemountain.princeton.edu.

¹⁴ It is unknown which precise works were exhibited, but the number of works is noted in “In Our Village,” *Bruno’s Weekly* 1, no. 14 (October 21, 1915): 142, digitized by Blue Mountain Project, Princeton University Library, bluemountain.princeton.edu.

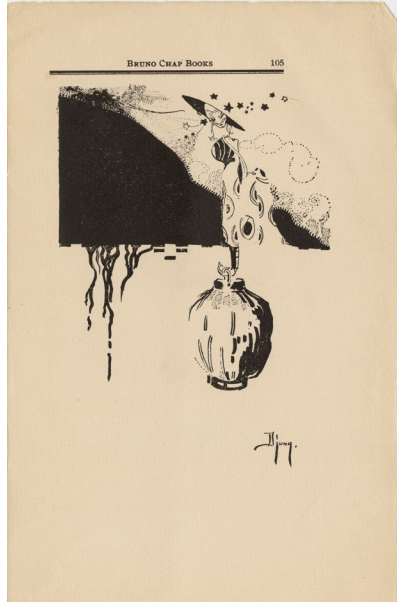


Fig. 4)
P. 105 of chk. no. 15.



Fig. 5)
Aubrey Beardsley, *The Climax*, from A Portfolio of Aubrey Beardsley's drawings illustrating *Salome* by Oscar Wilde, John Lane, London, 1906–12. Line block print, 13 5/16 x 10 1/4 in. (33.8 x 26 cm)
Image Courtesy of the Princeton University Art Museum.

women, the children they raise, and the destruction they perpetuate. Barnes aestheticized violence in this drawing, depicting elegant droplets of blood fluttering down in increasing size from the rightmost figure's chest, pierced by an impassive, central figure, a woman in a dark robe. Three other figures emerge at odd angles, bowed around the woman. This drawing displays Barnes's Aubrey Beardsley-esque style of the 1910s.

English artist Aubrey Beardsley's (1872–1898) work exemplified 1890s Decadence, an ideology about cultural decline, excess, and personal retreat. Like Beardsley, Barnes used positive and negative space in black and white masses; the sinuous, attenuated curves of Art Nouveau; bubbling patterns; bodily elongations; asymmetrical compositions; and thin, dashed linework. Affirming this connection with the *fin de siècle*, Guido Bruno placed Barnes among “a new school [that] sprung up during the years of the war. Followers of the decadents of France and of England's famous 1890s, in vigorous, ambitious America.”¹⁶ Bruno's proclamation underscores the apparent mismatch of the by then old-fashioned Decadent style and the industrious, materialistic, forward-looking values of the early twentieth-century United States.

¹⁶ “Fleurs du Mal à la Mode de New York: An Interview with Djuna Barnes by Guido Bruno,” *Pearson's Magazine* 45 (December 1919), clipping, Barnes Papers.

Barnes elaborated on this retro style in her *The Book of Repulsive Women* (1915), a chapbook (literature in small booklet format) made up of eight poems and five images (chk. no. 15). The women are “repulsive” because of their abject deviation from and defiance of societal expectations for sexual propriety and ladylike behavior. The conventions of Decadence, often code for dandified masculinity and homosexuality in the late nineteenth century, were a way of self-consciously figuring lesbian and female artistic identity in the modernist era.¹⁷ Moreover, Barnes's adaptations of Decadent tropes created space for female, queer, and non-binary subjectivities, and challenged misogyny and the male gaze.¹⁸

Barnes's adaptive revisiting of Beardsley's style is evident in one of her images in *The Book of Repulsive Women* (fig. 4). Beardsley's illustration *The Climax* (1894) for Oscar Wilde's play *Salome* shows the titular character preparing to kiss the severed head of John the Baptist (fig. 5).¹⁹ Like in this illustration, we find in Barnes's work two figures in a face-to-face encounter—one a full figure, one a disembodied head. Both Beardsley and Barnes orchestrated multi-tiered black and white compositions through which forms descend and ascend. In Barnes's, a seated woman, who has her legs tucked against her chest, appears in profile and raises her chin upwards towards a face, with whisker-like threads of hair, peering down through a slit in the starry sky; this rupture signals the transgressiveness of the poems' “repulsive women.” The figure's arm is pulled downward and wrist uncomfortably bent backward by an oversized lantern.²⁰ Behind her slopes a hill with roots dangling below. Barnes's image is ambiguous, both in relation to its text, for which it is not a direct illustration, as well as visually. Whereas Beardsley used outlines and borders to define the figures and frame the image, Barnes did not. There is a smudgy, obscure passage at the top left of her image, and the central figure traverses multiple registers of positive and negative space. Barnes's choices embody an irregularity that is attuned to the nonconformity of her poems' women.

Decadent style often evinced Japonisme, the influence of Japanese art and design among Western artists, and Barnes's drawings of the 1910s, including her self-portrait with earrings (see cover image) demonstrate this as well.²¹

¹⁷ Bridget Elliott and Jo-Ann Wallace, “Fleurs du Mal or Second-Hand Roses?: Natalie Barney, Romaine Brooks, and the ‘Originality of the Avant-Garde,’” *Feminist Review* 40, no. 1 (Spring 1992): 6–30.

¹⁸ Meghan C. Fox, “Vivid and Repulsive as the Truth’: Hybridity and Sexual Difference in Djuna Barnes's *The Book of Repulsive Women*,” *The Space Between* 12 (2016): n.p., ProQuest.

¹⁹ A Beardsley-illustrated German copy of *Salome* is found in Barnes's library collection at the University of Maryland.

²⁰ Irene Martyniuk, “Troubling the ‘Master's Voice’: Djuna Barnes's Pictorial Strategies,” *Mosaic* 31, no. 3 (September 1998): 64 identifies it as an oversized handbag, but Fox, n.p., describes it as a “Chinese lantern, suggestive of the world's oldest profession.”

²¹ Barnes's adaptation of Japanese art would have been filtered through Beardsley but also through American interest in Japanese aesthetics. A transmitter of this influence was artist Arthur Wesley Dow, who had taught at both institutions where Barnes studied, though not during her years of attendance; Barnes had trained briefly at the Pratt Institute and Art Students League of New York. See “Biography,” online Collection Overview, Barnes Papers.

Barnes may have gravitated towards *ukiyo-e* woodblock prints that showed Edo-period Japan's urban pleasure districts, populated by kabuki actors and courtesans. She perhaps found such characters reminiscent of the varied and colorful urbanites who captivated her on her beat as a New York City journalist.²² Anchored by her portrait drawings, Barnes's articles for *New York Morning Telegraph Sunday Magazine* provided glimpses into the milieu of the diverse, teeming, cacophonous city. Japanese prints of an earlier century proved a suitable artistic model for visually characterizing the compelling, often semi-anonymous, people about whom she wrote in her newspaper stories. Barnes may have been drawn to the prints' history as mass-printed imagery marketed to a relatively broad audience, akin to her own commercial production.²³

Barnes's style resonates with Kitigawa Utamaro's (ca. 1753–1806) eighteenth-century vision of female beauty. His print, *Flirtatious Lover*,²⁴ considered alongside one of Barnes's drawings, shows numerous correspondences (figs. 6–7, chk. no. 9): the flat and linear quality—deploying line rather than modeling to denote volume; the turn of the head; the expanse of the cheek; the uncovered shoulder; the patterning of the fabric; the minimal background; and the orientation of text at top left. In Barnes's, this last element is her stylized “Djuna” signature. The rippled line Barnes used to articulate her androgynous figure's neck and shoulder, the indication of a sagging jawline, and the upturned chin make for a representation that is not traditionally flattering. Winning has pointed to Barnes's engagement with philosopher George Santayana's understanding of the grotesque as “novel beauty,”²⁵ and Barnes's picture delivers such unconventional appeal.

Interwar Period

In 1921, Barnes traveled on journalistic assignment to Europe, where she would spend much of the interwar period and gain a reputation for her strong personality, acerbic wit, and striking looks. The following years marked an ebb in Barnes's visual production, but in 1928, she published two illustrated books: *Ryder* and the *Ladies Almanack*.

Her novel *Ryder* is a complex generational drama concerning sexuality, polygamy, and violation. While parts of the experimental publication were

22 In the text of her article on Greenwich Village life, Barnes used Japanese prints as a marker of bohemianism. “Becoming Intimate with the Bohemians,” *New York Morning Telegraph Sunday Magazine*, November 19, 1916, in *Vivid and Repulsive as the Truth: The Early Works of Djuna Barnes* (Mineola, NY: Dover, 2016), ed. Katharine Maller, 74.

23 Commentary about a 1910 exhibition of Japanese prints in New York City: “The plebeian school of the Ukiyo-ye has been content with portraying the usages and manners of the street, which appeal to the taste of the masses.” “Japanese Society of New York Gives an Exhibition of Prints at the Aldine Club,” *New York Times*, April 23, 1911, 69.

24 The University of Maryland Art Gallery's G. Lewis Schmidt and Kyoko Edayoshi Schmidt Collection includes an imprint of this work by Utamaro.

25 Santayana, *The Sense of Beauty: Being an Outline of Aesthetic Theory* (1896), quoted in Winning, 97, 104.



Fig. 6)
Kitigawa Utamaro, *Flirtatious Lover*, 1791–93.
Woodblock print, 13 ½ x 9 in. (34.2 x 22.6 cm)
Library of Congress Prints and Photographs
Division, Washington, DC.



Fig. 7)
Chk. no. 9.

censored, it nevertheless briefly made its way onto the bestseller list. Barnes's design for *Ryder*'s frontispiece (chk. no. 26) is a version of the illustration of *L'arbre d'amour* (*The Tree of Love*) (ca. 1840), reproduced in the book *L'imagerie populaire* (*Popular Imagery*), a volume published in Paris in 1925 (chk. no. 45).²⁶ The book included Épinal and other popular prints on religious, secular, historical, and decorative subjects dating from the fifteenth to nineteenth centuries.²⁷ Barnes responded creatively to these once-ubiquitous prints with their folksy, colloquial charm, and she drew liberally from the volume's imagery.

Another source of inspiration was her collection of religious prints by Joseph Ottinger (active in Strasbourg in the late eighteenth century), who is mentioned in *Popular Imagery* as an intaglio printmaker who inserted cut colored and metallic papers into his works.²⁸ Examples include his St. Augustine and Mater Dolorosa (chk. nos. 28–29). Barnes adapted his motifs of starbursts and sacred hearts, the latter appearing for example in the grotesque

26 Doughty, 141.

27 Pierre Louis Duchartre and René Saulnier, *L'imagerie populaire: Les images de toutes les provinces françaises du XVe siècle au Second Empire* (Paris: Librairie de France, [1925]). Barnes's copy is in the Barnes Papers, Series 9.

28 Duchartre and Saulnier, 156. Ottinger's prints are in the Barnes Papers, Series 8.

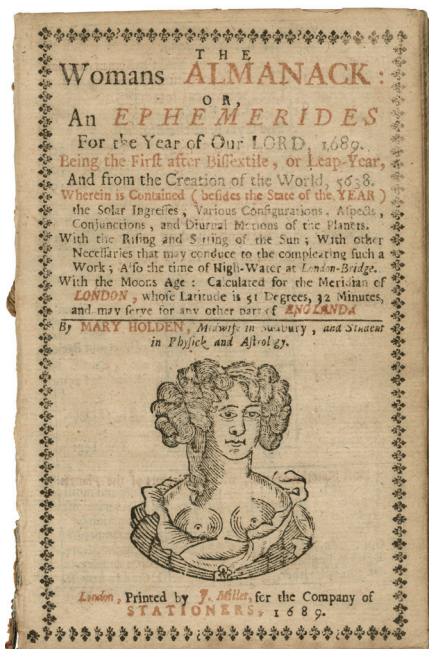


Fig. 8)
 Mary Holden, *The Womans Almanack*, 1689. Call no. A1827A.
 Used by permission of the Folger Shakespeare Library.



Fig. 9)
 Chk. no. 38.

figuration she pictured in the fantastical *The Beast* (chk. no. 27). *Ryder* has been understood to reflect the abuse Barnes experienced growing up. Her re-mix of religious imagery is irreverent; it also offers a visual convention useful for telling yet distancing the semi-autobiographical tale.

The second publication of 1928, *Ladies Almanack*, is part extended joke, part literary experiment (chk. nos. 31–44, 46–49). The book is an imaginative satire of writer Natalie Barney and her coterie. Barney was the American expatriate hostess of a Parisian salon that brought together a largely lesbian group of writers and artists during the first half of the twentieth century. The character based on Barney, Dame Evangeline Mussett (all the characters have code names), desires and attracts a slew of devoted followers. Barnes's story traces Mussett from birth to death, with sexually suggestive adventures related with absurd humor. Barnes's aesthetic simultaneously revealed, concealed, and poeticized her feelings about this circle of women. Barnes organized the text through the twelve months of the year, with an illustration for each month (chk. nos. 32–44).

For the format and style of the *Ladies Almanack*, Barnes took inspiration from old almanacs, publications with a year's astronomical and meteorological information and other data, statistics, and puzzles. An example of this is *The Womans Almanack* (1689) by Mary Holden (fig. 8). Barnes's inspiration from such source material is reflected in the long, full subtitle of Barnes's work: *Showing their Signs and their Tides; their Moons and their Changes; the Seasons as it is with them; their Eclipses and Equinoxes; as well as a full Record of diurnal and nocturnal Distempers. Written & Illustrated by a Lady of Fashion.* Holden's had a similarly lengthy title, typical of seventeenth-century almanacs. Both publications, across time, direct themselves towards women. Holden names herself a midwife and advertises "a rare Electuary, that cureth any Fits, caused by Wind, Vapours, the rising of the Mother"²⁹ and so forth. It may feel incongruent that the second page of Holden's almanac should feature "The Anatomy of Mans Body," also known as a Zodiac Man. Common in the almanac tradition and with roots in Antiquity, the Zodiac Man coordinates parts of the body to the signs of the zodiac and could be used in tandem with the astrological prognostications that make up the bulk of Holden's and other almanac texts.³⁰

Barnes's *Zodiac* offers a retort (fig. 9, chk. no. 38). Hers is a loosely diagrammatic rendering that looks like an unregimented Vitruvian Man. While the format of Barnes's image may at first glance suggest that it could provide some scientific knowledge, the labels are cheeky, noting "the breast beguiling" and "the hungry heart" among other fancifully described parts of the woman. Barnes displaced the Zodiac Man, created the Zodiac Woman, and thereby fostered recognition of female experience and pleasure.³¹

²⁹ Mary Holden, *The Womans Almanack* (London: Printed by J. Miller for the Company of Stationers, 1689), ProQuest.

³⁰ Louise Hill Curth, *English Almanacs, Astrology, and Popular Medicine: 1550–1700* (Manchester, UK: Manchester University Press, 2007), 119–21.

³¹ For an insightful discussion of pleasure in the *Ladies Almanack* and its imbrication with materiality, see Julie Taylor, *Djuna Barnes and Affective Modernism* (Edinburgh, UK: Edinburgh University Press, 2012), 161–68.

Holden's seventeenth-century almanac was perhaps itself "a bawdy chapbook, or a satirical work."³² This theory is based on the front cover portrait, specifically the woman's exposed breasts and nipples, out of place in a straightforward almanac of the era. Such an illustration would, however, easily belong in Barnes's work, which featured not only exposed buttocks and breasts, but also depictions, more or less transparent, of spanking, urination, and cunnilingus. Even with their modern and often crude flare, Barnes's illustrations' inspiration in antiquated woodblock prints is apparent in the formal qualities of her images. They are linear, structured, and use hatch marks to denote volume. The *Popular Imagery* book again provided Barnes a trove of inspiration. The references from the volume are multitudinous and can be seen in Barnes's incorporation of text, saintly depictions, framing strategies, foregrounds, landscape elements, perspectival devices, and tonalities, as well as in the figures' interactions, stiff postures, and emphatic gestures.

The Painted Portraits and Icons

In the 1930s, Barnes took up painting portraits of her contemporaries. While the *Ladies Almanack* describes Barney's friends in code or disguise, a recognizable image in Barnes's oeuvre is her painted portrait of Alice Rohrer, a milliner whom Georgia O'Keeffe once described as bird-like (chk. no. 60).³³ Barnes represented Rohrer with an enigmatic expression and positioned her subject's thin body in a somber stance that resembles a monk's. Light descends on the figure from overhead, bouncing off Rohrer's upper chest and draped right leg, which Barnes emphasized with black lines. Barnes employed finer black lines to outline elements such as Rohrer's collar and strands of her hair. The background of *Portrait of Alice* transitions from gold leaf to green, split at the figure's waist. The split is not decisive, but rather the hues bleed into each other, layered, cracking, and scraped, lending an appearance of age or the oxidation of copper. With their golden backgrounds, Barnes's paintings recall the work of Austrian Secessionist Gustav Klimt as well as icon paintings, sacred images of Christian holy figures. Barnes worked the surface most heavily around Rohrer's silhouette, and particularly her head, perhaps adjusting it over time. Barnes used stippling to conjure texture in the dress and pores on the skin.

Peggy Guggenheim exhibited *Portrait of Alice* in her *Exhibition by 31 Women* (1943). At the time of the exhibition, Barnes told a *Time* magazine reporter, who was surprised that the author of *Nightwood* was also a talented painter, "I asked myself one day, why not paint a painting?" She explained to the reporter

³² Curth, 71.

³³ 1941 letter in *Maria Chabot – Georgia O'Keeffe: Correspondence, 1941–1949*, eds. Barbara Buhler Lynes and Ann Paden (Albuquerque: University of New Mexico Press, 2003), 28. Barnes made Rohrer's features recognizable, as comparison with photographs of Rohrer by Consuelo Kanaga and Edward Weston make clear.

she was "writing one more book, painting one more picture" and, it seemed to her, "going slightly mad."³⁴

Reflecting Barnes's and/or her subject's turbulent state of mind is the frightening, distorted portrayal of Emily Coleman, a writer with whom Barnes had an important if tempestuous friendship (chk. no. 61). Coleman seems to melt off the canvas, her jaw collapsed, her eyes drooping, and her skin yellowed. This grotesque effect may be at least partially the result of an unsuccessful restoration effort. In January 1973, Barnes wrote to the assistant director of the University of Maryland Libraries, lamenting the state of both portraits:

The painting of *Alice* worries me. I am afraid to try to restore the "restoration," out of ignorance as to what should be done. ... Naturally I am the only one who knows what the original was like before the "restorer" got his cotton on it. After *Nightwood*, my dearest possession! The "restorer" has also made an "IKON" of Emily.³⁵

Her emphatic use of the word ikon suggests a religious and devotional dimension that underscores the connection with holy images. The ikon is a motif in Barnes's 1918 short story "Renunciation," concerning a man coming back home to New York after twenty-five years of separation from a wife whom he considers good natured but unremarkable. The story begins in a church with him renouncing his former ways, abroad and with other women. He reflects on how his "lips ... had spread themselves on many an ikon's glass" and, later in the story, "of all the holy images in other countries that had become stained with the mark of his great caressing mouth."³⁶ Barnes wrote of this character's interaction with icons—understood by the religious communities that revere them as more than artworks, but as divine intercessors—as intensely sensuous, and with the second mention, as practically carnal. By referring to the portrait of Coleman as an ikon and by stylizing her other portraits with some of the conventions of later Middle Ages Italian wooden panel paintings of saints—singular, static figures on anti-naturalistic gold backgrounds—Barnes inserted her work into a history of images that spans centuries and calls to mind the intensity both of iconoclastic episodes and of spiritual intimacy. The "ikon's glass" in "Renunciation" returns us to the "pane" in the title of the present exhibition.

³⁴ "The Barnes Among Women," *Time* 41, no. 3 (January 18, 1954): 55.

³⁵ Djuna Barnes to Dr. Robert L. Beare, January 10, 1973 [copy], Barnes Papers. Courtesy of Dr. Beth (Ruth M.) Alvarez, curator of literary manuscripts emerita, Special Collections and University Archives.

³⁶ Djuna Barnes, "Renunciation," *Smart Set* (October 1918), in *Vivid and Repulsive as the Truth*, 181, 185.

Futurity

The contemporary works in this exhibition show a fidelity to Barnes's practice of breaking historical bounds while purposefully using historical references. Now, Barnes's oeuvre is itself a site of historical interest and a bridge. German artist Lena Braun (b. 1961) costumes and images herself as Barnes and the modernist women close to Barnes. Drawing on archival photographs as source material, Braun inhabits the likenesses of Barnes, Elsa von Freytag-Loringhoven, and Peggy Guggenheim by posing as them in her *Three of Us* series of prints (chk. nos. 57–59). Braun first engaged with Barnes's *Ladies Almanack* in the late 1980s when, inspired by Barnes's Paris of the 1920s, Braun drafted a map of the Berlin subculture in which Braun moved.³⁷ Braun's initial fascination with Barnes's storytelling strategies evolved into her books *Nachtschatten/Tyler* (2013) and *Ladies Almanack* (2013).

Barnes's *Ladies Almanack* also ignited filmmaker Daviel Shy (b. 1984), whose interview in this catalogue explores her 2017 film (chk. no. 67). The exhibition brought together additional material from and related to the film. Nightingale Cinema commissioned from Jess LeMaster (b. 1988) a set of tarot cards for its Follow Focus screening series, which helped raise funds to complete the film (chk. no. 50).³⁸ LeMaster's use of outline and color palette in the cards resembles that of the rare, hand-colored *Ladies Almanack* first editions (chk. no. 49). LeMaster depicted artistic and literary figures from Barnes's 1920s Parisian scene as they are portrayed by the film's twenty-first-century actors. The exhibition presents the opportunity to juxtapose archival photographs of the figures (chk. nos. 52–54) with LeMaster's portrayals and to see instances of both fidelity and revision to the historical personages' gestures, dress, and comportment.

Sarah Patten's (b. 1984) collages (chk. no. 66) mark the monthly divisions of *The Ladies Almanack* film as Barnes's illustrations marked the chapters of her *Ladies Almanack*. Cut papers with patterned, floral, celestial, and other terrestrial elements ensconce images of the film's actors as the characters they portray. In the title collage, Patten used a copy of an archival image of Natalie Barney (ca. 1898), dramatically stretched out nude on a grassy mound. The original photograph had a wooded background, but Patten created instead a brilliant, technicolor night sky.

The choice of collage medium is appropriate for Barnes. An oft-cited passage from *Ryder* describes the walls of the grandmother character Sophia's room. The walls are plastered with "multitudinous and multifarious crayons, lithographs and engravings."³⁹ They are layered one on top of the other, built up over time to inches of thickness. Barnes wrote how "the originals were,



Fig. 10)
P. 103 of chk. no. 15.

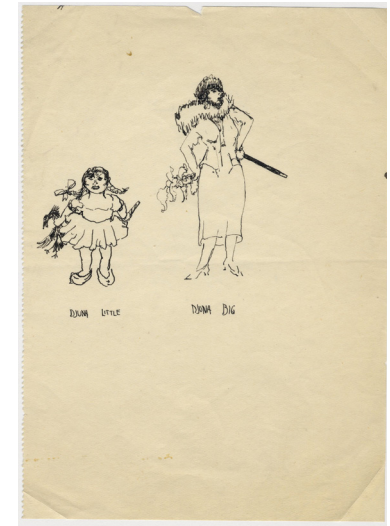


Fig. 11)
Chk. no. 1.

as she herself was, nothing erased but much submerged."⁴⁰ This layering of papers in Barnes's book is suggestive of an aged, immersive, bewildering, and always partially concealed collage.

Across The Pane And Across Time

Across the exhibition space from Patten's twenty-first-century collages are the eighteenth-century prints with collaged elements by Ottinger that inspired *Ryder's* illustrations. This interplay nods to the transhistorical networks Barnes cultivated.

We might look back to another one of Barnes's illustrations in *The Book of Repulsive Women*, in which she embraced modernist geometry, angularity, and planarity (fig. 10, chk. no. 15). Barnes depicted a woman in pants, themselves a bold choice for 1915, and a top with a large, doubled semi-circular pattern. The woman, striding along and accompanied by a pair of cubistic birds, wears a hat that recalls Barnes's own stylish turban, captured in a well-known 1926 portrait photograph by Berenice Abbott (chk. no. 4). The bird motif reappears in an undated self-portrait, *Djuna Little, Djuna Big*, in which Barnes pictured

⁴⁰ Ibid.

³⁷ Email with the artist, June 12, 2019.

³⁸ Email with the artist, August 29, 2019.

³⁹ Djuna Barnes, *Ryder* (1928; Elmwood Park, IL: Dalkey Archive Press, 1990), 13.

herself as a child grasping a dead chicken by the neck and as an adult with a feathered accessory held by her hip like a sprouting tail (fig. 11, chk. no. 1). The lifetime-jumping image is a self-reflective moment of chronological play.

Across the Pane stretches across and plays with time alongside the exhibition's protagonist. Barnes's eclectic oeuvre is marked by a fascination with the visual strategies of bygone eras while nevertheless critically engaged and situated in the twentieth century. Her artwork treats war, identity, urban life, desire, and queer community; it centers women; and it tackles the complexities of modernity. In *Djuna Little, Djuna Big*, Djuna Big's umbrella points to the part of the page left blank, a wink to potential futures. Barnes and her multifaceted body of work continue to fascinate and prompt response today.

Coda

Across the Pane opened at the end of January 2020 and closed early due to the COVID-19 pandemic. In the intervening years, interest in images by and of Barnes has grown. Curator Cecilia Alameni showed *Ladies Almanack* at the 59th International Art Exhibition of La Biennale di Venezia. Berenice Abbott's portrait of Barnes graces the cover of curator Robyn Asleson's 2024 exhibition at the National Portrait Gallery, *Brilliant Exiles: American Women in Paris, 1900–1930*. I have revisited a footnote in this essay to indicate how what I refer to as transhistorical play can be understood as an expression of queer temporalities.

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“Coming furiously up the furlongs of the iris”: Visual dimensions of Djuna Barnes’s *Nightwood*

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Djuna Barnes’s *Nightwood* (1936) persists as one of the most extraordinary novels of the twentieth century—a text that simultaneously demands and resists our comprehension. Readers encountering the novel have offered helpful insights, often making our comprehension, or lack thereof, a site of ineffable pleasure. Marianne Moore once observed that “reading Djuna Barnes is like reading a foreign language, which you understand.”¹ Susan Sontag, after first reading *Nightwood*, saw a light. “That is the way I want to write—,” she entered in her journal, “rich and rhythmic—heavy, sonorous prose that befits those mythic ambiguities that are both source and structure to an aesthetic experience symbolized by language.” Jeanette Winterson expands on the experience. Reading the novel, she writes, “is like drinking wine with a pearl dissolving in the glass. You have taken in more than you know, and it will go on doing its work. From now on, a part of you is pearl-lined.”² Be it the uncanny feeling of knowing an indecipherable tongue, or hearing something familiar in the strange, or even “taking in” a prose that will stay with you for a lifetime, reading *Nightwood* is as much about its peculiar plot and style as it is about the act of perception itself. It is, moreover, irrepressibly visual. When we meet Felix, Nora, Robin, the Doctor—Barnes’s impressionistic characters, cast in a 1920s Parisian underworld—we also meet a narrative almost ceaselessly caught up in acts of looking, of presenting a picture. We might posit the novel as a modernist queer classic or a meditation on such topics as gender identity, intimacy, animality, the troubling “wandering Jew” trope, or even the League of Nations, to name but a few, but we are also confronted

throughout by a stunning proliferation of visual aspects.³ As Douglas Messerli has written, Barnes’s “literary method” is “emblematic”: “her writing generally relies on visual elements that supplement, intensify, and clarify aspects of the language.”⁴ How does this work in *Nightwood*?

“Coming furiously up the furlongs of the iris”

The word “iris” appears three times in the novel, a telling repetition that brings some larger themes into relief. Not long after we first encounter Robin Vote at the Hotel Récamier—the elusive woman who will become the object of Nora Flood’s, Felix Volkbein’s, and Jenny Petherbridge’s affections—the narrator describes a gaze at once eyeless and inhuman.

She closed her eyes and Felix, who had been looking into them intently because of their mysterious and shocking blue, found himself seeing them still faintly clear and timeless behind the lids—the long unqualified range in the iris of wild beasts who have not tamed the focus down to meet the human eye.

The image is indicative of Robin’s characterisation as a whole; she is “a woman who is beast turning human,” as the narrator expounds, near silent throughout save for “speaking in a low voice to the animals” in the closing chapter.⁵ Furthermore, human-animal relations and the gaze are not limited to Robin’s portrayal. Barnes repeats and builds on the image of the inhuman eye in chapter five, “Watchman, what of the Night?,” as Matthew O’Connor, the Irish-

1 Undated note in Barnes’s hand found amongst her papers, held at the University of Maryland. As quoted in Mary Lynn Broe (ed.), *Silence and Power: A Reevaluation of Djuna Barnes* (Illinois: Southern Illinois University Press, 1991), p. 155.

2 Susan Sontag, entry dated 14 April 1949, in *Reborn: Journals and Notebooks, 1947–1963*, David Rieff (ed.) (New York, NY: Picador, 2009), p. 17. Jeanette Winterson, “Creatures of the dark,” *Guardian*, 31 March 2007, as at <https://www.theguardian.com/books/2007/mar/31/featuresreviews.guardianreview32> (last accessed 1 October 2021), paragraph 2 of 24. See also Winterson’s introduction to the 2007 Faber edition of *Nightwood*.

3 For an intriguing study of *Nightwood* alongside the diplomatic and journalistic history of early twentieth century US culture, specifically the League of Nations, see Bonnie Roos, *Djuna Barnes’s Nightwood: The World and the Politics of Peace* (London and New York: Bloomsbury, 2014).

4 Douglas Messerli, Introduction to Djuna Barnes, *The Book of Repulsive Women* (orig. 1915) (Los Angeles: Sun & Moon, 1994), pp. 7–9 (p. 8).

5 Djuna Barnes, *Nightwood* (orig. 1936) (London: Faber, 1985), p. 59, p. 235.

American and backstreet gynecologist doctor-narrator figure philosophises on declarations of love. “We swoon with the thickness of our own tongue when we say, ‘I love you,’” the Doctor says, “as in the eye of a child lost a long while will be found the contraction of that distance—a child going small in the claws of a beast, coming furiously up the furlongs of the iris.”⁶ Alongside that alliterative “furiously up the furlongs,” this sentence could denote the fear of the child as they “go small” in an animal’s claws, or perhaps the reverse, as the word “furiously” leaves space for an encounter between child and animal unencumbered by fear. Either way, Barnes again hinges meaning on the “iris” between human and beast, between fear and love. The word returns for a third and final time in the next chapter when Felix, reeling from lost love and his “emotionally excessive” son, writes to the Pope, reflecting on the differences between nations and priests and types of absolution. Unlike some clergymen, signing the cross hurriedly with embarrassment, he muses, the Franciscan’s gaze is unwavering. “There was no tangent in his iris,” he writes, “as one who, in blessing is looking for relief.”⁷ Barnes utilizes the image of the eyeball’s aperture not to denote wild and animalistic intensity, but as a locus of furtiveness or spiritual duplicity. Barnes’s three “irises” thus reflect a markedly visual dimension to the text, as well as a spectrum of metaphors whereby “the look,” or looking, is of paramount importance. In this one repeated word, the “iris” comes to herald a text that is often downright difficult to regard, even though it beckons us to gaze upon its abstract and strange forms. Indeed, Erin G. Carlston goes so far as to note that *Nightwood* is a “dangerous book to read,” even de-robing academic pursuits: Its “complexity piques at our professional pride.”⁸ Its various “iris”-points, or fields of vision, offer a way into this difficulty. What follows is thus a flavor of the text’s stunning visual dimensions and an invitation for the reader to push further at Barnes’s extraordinary modernist work.

“The ‘picture’ forever arranged”

Nightwood’s visual complexity is evident early on, in what is one of the novel’s most iconic scenes—Robin’s first appearance. The narrator layers frame after frame around Robin, across three intensely painterly paragraphs. She is on a bed, “surrounded by a confusion of potted plants, exotic palms and cut flowers, faintly over-sung by the notes of unseen birds,” dressed in white flannel with her legs “spread as in a dance,” and her hands either side of her face. Her scent is a “captured dampness and yet is so dry, overcast with the odour of oil of amber,” and her flesh is “the texture of plant life”—two

6 Barnes, *Nightwood*, p. 122.

7 *Nightwood*, p. 155, 157.

8 Erin G. Carlston, *Thinking Fascism: Sapphic Modernism and Fascist Modernity* (California: Stanford University Press, 1998), p. 85.

contradictions in terms that nonetheless train our eye.⁹ Having been invited to spectate, to smell, and even to marvel at her “plant life” flesh, we are then instructed on how to regard Robin, in definitively artistic terms.

Like a painting by the *douanier* Rousseau, she seemed to lie in a jungle trapped in a drawing room (in the apprehension of which the walls have made their escape), thrown in among the carnivorous flowers as their ration; the set, the property of an unseen *dompteur*, half lord, half promoter, over which one expects to hear the strains of an orchestra of wood-wind render a serenade which will popularize the wilderness.¹⁰

Henri Rousseau’s *The Dream* (1910) is the overt visual antecedent here, of course, with its concomitant primitivism, but perhaps so too is Edvard Munch’s *The Scream* (1893). Robin, after all, has her hands about her face in a similar pose, and the text’s constant enveloping of her body with sensorial and visual detail creates a claustrophobic effect. Indeed, the chapter is entitled “La Somnambule,” denoting Robin’s otherworldly or disjointed presence in the story from the outset—“trapped” and “thrown in”—and establishes a theme of the novel as a whole whereby Barnes creates a simultaneity between bodies, figures, and identities that are both located and present but also inescapably obscured. We are constantly being asked to look, but also to acknowledge that which is “unseen,” or “over-sung”: Like Felix, our proxy beholder in this chapter, we, too, are faced with a near silent, unknowable, almost inhuman heroine that nonetheless captures the hearts of her three lovers. As the omniscient narrator enters in here and declaims—Felix having been transfixed by Robin’s eyes—“[t]he woman who presents herself to the spectator as a ‘picture’ forever arranged, is, for the contemplative mind, the chiefest danger.”¹¹ Though the sentence implies some agency for Robin as a woman “presenting” herself, in fact it is the text itself that operates the “forever arranged”: it requires what Carissa Foo has explored as a uniquely Barnesian kind of “negative seeing,” or “perceptual shift[s].”¹² As Diane Warren observes, Robin’s portrayal in these scenes is “a fantastic projection of the perceiver’s desire,” whereby both Felix and the reader are seduced by an implicitly complicated femininity.¹³

Critics have approached Robin’s appearance in a variety of ways. Caroline Rupprecht reads the deference to surfaces, or narrative framing, in the

9 *Nightwood*, pp. 55–56.

10 *Nightwood*, p. 56.

11 *Nightwood*, p. 59.

12 Carissa Foo, “Bent on the Dark: Negative Perception in Djuna Barnes’s *Nightwood*.” *Australian Feminist Studies* 32:101, 325–42 (p. 332).

13 Diane Warren, *Djuna Barnes’s Consuming Fictions* (Hampshire: Ashgate, 2008), pp. 127–28.

context of a positive re-inscription of the Narcissus myth, focusing on the intertwined relationship between art and nature in what can usefully be termed as a “women-in-beds” aesthetic discernible across Barnes’s oeuvre.¹⁴ Judith Lee highlights the scene as a parodic Sleeping Beauty trope, subtly exaggerating and thus subverting “feminine” passivity.¹⁵ Brian Glavey offers a sustained reading of Barnes’s spatial form and what he terms “the cultish power of images,” alongside ways of reading queer identity in her texts and aestheticized, estranged bodies. Significantly, he notes how *Nightwood’s* “characters develop more like Polaroids than people.”¹⁶ Rather than weigh up a wealth of scholarly work here, Glavey’s image of “Polaroid people” is useful as it offers a way to proceed in terms of *Nightwood’s* distinctly visual, perceptual elements.¹⁷ Barnes repeatedly returns to metaphors of reflection and perception.

The “mirrorless look”

When we first meet Nora Flood, the journalist-wanderer who falls in love with Robin and spends much of *Nightwood* in anguish at the loss of their relationship, the narrator lands on an image of reflection that is complicated in a comparable way to that of Robin’s appearance in the text. After several pages placing her as a proprietor of a salon and a figure cast in various “downward” or emotionally degraded positions, the text’s cinematic lens pauses on Nora’s eyes.

Wherever she was met, at the opera, at a play, sitting alone and apart, the programme face down on her knee, one would discover in her eyes, large, protruding and clear, that mirrorless look of polished metals which report not so much the object as the movement of the object. As the surface of a gun’s barrel, reflecting a scene, will add to the image the portent of its construction, so her eyes contracted and fortified the play before her in her own unconscious terms.¹⁸

Where Robin’s prone appearance on the hotel bed was a sensual array of leaves, carnivorous flowers, and telling aromas, Nora’s “mirrorless look” is altogether starker. We imagine the silver, or gray, or indeed gunmetal sheen of surfaces that seem to reflect an image but do not quite; we might even hover in our mind’s eye at the violence on the margins of the metaphor. Yet the effect

14 Caroline Rupprecht, “Between Birth and Death: The Image of the Other in Djuna Barnes’s *Nightwood*,” in *Subject to Delusions: Narcissism, Modernism, Gender* (Illinois: Northwestern University Press, 2006), pp. 93–131, p. 112.

15 Judith Lee, “*Nightwood*: The ‘Sweetest Lie,’” in *Silence and Power* (see Broe, above), pp. 207–18 (p. 210).

16 Brian Glavey, “The Ekphrastic Vice: Djuna Barnes’s Spatial Form,” in *The Wallflower Avant-Garde: Modernism, Sexuality, and Queer Ekphrasis* (Oxford: Oxford University Press, 2016), pp. 49–77 (p. 58).

17 For a recent study that takes in the contours of Barnes scholarship, see Elizabeth Pender and Cathryn Setz (eds.), *Shattered Objects: Djuna Barnes’s Modernism* (University Park, PA: Penn State University Press, 2019).

18 *Nightwood*, p. 80.

is similar to Robin’s characterisation, insofar as the reader is ushered into the same realm of encountering a figure that is both there and not there, both present and absent. It is the same narrative brushwork.

Moments later, in what is arguably the novel’s most pivotal scene, the two women meet. Nora is at the circus in New York in the fall of 1923, and “a girl”—Robin—is beside her in the audience. After a description of the animals being paraded around evocative of Hieronymus Bosch’s *The Garden of Earthly Delights* (1504), the entire scene hinges on a series of looks—between the animals and Robin, and between Robin and Nora. Robin, shakily smoking a cigarette, appears to have an unspoken connection to the horses and dogs and elephants forced to go “around and around the ring”: “[t]hey [the animals] did not seem to see the girl, but as their dusty eyes moved past, the orbit of their light seemed to turn on her.”¹⁹ With Nora now fully facing Robin and the animals, out come the lions:

The great cage for the lions had been set up, and the lions were walking up and out of their small strong boxes into the arena. Ponderous and furred they came, their tails laid down across the floor, dragging and heavy, making the air seem full of withheld strength. Then as one powerful lioness came to the turn of the bars, exactly opposite the girl, she turned her furious great head with its yellow eyes afire and went down, her paws thrust through the bars and, as she regarded the girl, as if a river were falling behind impassable heat, her eyes flowed in tears that never reached the surface. At that the girl rose straight up. Nora took her hand. “Let’s get out of here!” the girl said, and still holding her hand Nora took her out.²⁰

“Ponderous and furred” carries a distinctly Yeatsian tone, reminiscent in part of the “rough beast” that “slouches towards Bethlehem” in “The Second Coming” (1919). Barnes’s lions have a “dragging and heavy [...] withheld strength,” and seem to stand in, in the text, where a more realist or sentimental novel might devote most of its energy to describing the blossoming love between these two women. Instead, the literal eyeballing between woman and beast is like a touch paper soaked in saltpeter. No sooner do we meet the lioness regarding Robin with *near tears* than the two women’s entire relationship unfolds in a flash, and the text becomes a painful meditation on loss and emotional dysfunction. “As if a river were falling behind impassable heat,” in my view, is one of *Nightwood’s* most effective metaphors, underwriting as it does this already surreal scene, which is *itself* a stand-in for traditional exposition and romance. And all, as I hope to have shown, in “the look.”

One could talk forever of the ways in which Djuna Barnes’s tale does strange things to us as readers, in terms of urging that duality of transparency and opacity, of presence and absence, and of characters that trouble our

19 *Nightwood*, p. 83.

20 *Nightwood*, p. 83.

ways of seeing. “An image is a stop the mind makes between uncertainties,” Felix declares to the Doctor later on, having he himself lost Robin, in a moment where we’re not sure if he’s solely talking of his former wife or perhaps offering us a credo for how to approach the act of reading the story as a whole.²¹ From its numerous “irises” as ways into its perceptual preoccupations, to the moments we see (yet also do not see) its characters, *Nightwood* is an astonishing book, “one of the greatest books of the twentieth century,” as Anthony Burgess once put it. We must continue to find ways to read it afresh—with twenty-first-century eyes.

²¹ *Nightwood*, p. 160., p. 160.

Interview with Daviel Shy, writer and director of *The Ladies Almanack*

Abby R. Eron, Ph.D.

The interview has been edited for length and organization.

Finding the *Ladies Almanack*

When and how did you first encounter Djuna Barnes and the *Ladies Almanack*? Had you read *Nightwood* first? When and how did you decide to make this film?

When I came across the *Ladies Almanack* in graduate school, I had not yet read *Nightwood*. I was writing about private property as a feminist transgression via the life of Rosa Bonheur and the land works of Nancy Holt. My professor suggested I also look at the way Natalie Clifford Barney and Romaine Brooks utilized architecture to express their non-traditional bond; they built a compound comprised of two houses connected by an annex they called “the hymen.” The vast scope, bravado, and richness of Barney’s circle of friends and lovers transfixed me and rewrote everything I had been taught about the era.

Once I found the *Almanack*, I recognized it as an anchor and an entry to this bright new past of maximalism and abundance. Barnes’s brief compendium is overflowing with ways to be a “lady’s lady.” There is even room in her story for Hall to appear as a caricature. The text read like a cryptic, healing map. The dominant myth of lesbian misery and scarcity, as exemplified by Radclyffe Hall’s *The Well of Loneliness* (published the same year as the *Almanack*), came tumbling down. I knew at once—and urgently—I would follow it.

Can you describe your research process? What were you reading and watching? Were you consulting archival sources as well as published works?

I began with the *Almanack*, then attempted to read everything the characters in that book had written about one another—the chapter in Colette’s *The Pure and the Impure* about living next to Renée Vivien, secondary sources about Dolly Wilde, the left bank, Djuna Barnes, etc. There were older texts that played into the research such as Christine de Pizan’s *The Book of the City of Ladies* (1405).

The journey of the film got written into the story as well. The sisterhood I found in Aubervilliers at the home of Natacha Soltz [who plays Colette] and Fannie Sosa [who plays Mimi Franchetti] was our home base for production in Paris, it was our 20 Rue Jacob [Barney’s Salon]. Everything shared by the collaborators became part of the story. As for filmic influences, *Born in Flames* (1983) majorly informs both the ethos and style of all my work.

Medium

Can you elaborate on the ways in which Super 8 film registers as feminist? What are the technical considerations and challenges of Super 8?

The constraints, rewards, and cost of Super 8 allowed us to make this film. Beyond its history of use by feminists which I willingly invoke (G. B. Jones, Joan Jonas, Hito Steyerl, Sadie Benning), the camera is light, the film is cheap, the frame is small, and the ideal focal length is intimate. I shot the film myself, and because the grain is large and we processed most of the scenes in overscan, meaning you can see the frame, there is a constant awareness of the medium.

I did not want the viewer to disappear completely into the story. As women in a patriarchal society, we write against language even as we use it. This is why Monique Wittig splits her first-person pronouns (j/e), so the reader never forgets her estrangement from the concept of “I” as it was intended to indicate a male subject. It was important for me to produce a kind of constant estrangement as well for the container of the film. Practically, the overhead was low, the aesthetic produced instant nostalgia, the colors are lush, and I already had my own camera—purchased on eBay for \$60. Affordability is a perennial feminist issue.

Collaboration

How did you create and sustain the team of collaborators (actors, artists, producer, etc.)?

Number one was the film’s producer, Stephanie Acosta. There was no “we” before her. In graduate school we had studios across from one another, and when I told her the idea for the film, she said, “Let me produce it.” Neither of us had ever made a feature film before, but she had directed and devised epic theater and performance works. Once Stephanie was on board, it was real. Many of the collaborators were from our preexisting network of friends in Chicago. Because we had no budget to pay anyone, the artists involved each had to have their own motivation or connection to the story for the exchange to work. That glue came mostly from personal connections to the source material.

Djuna Barnes left quite an imprint on generations of headstrong queer artists. Writer, activist, and literary enthusiast Vicky Lim, our instrumental Chicago intern, wrote lyrical bios of each collaborator on our blog as they joined. While we could not pay folks monetarily, they were receiving membership into a dynamic world and the company of one another. I think these connections helped to sustain the team. In France, recruitment went smoothly. A friend of a friend sent me to meet an ex-pat bookseller who proudly showed us her first edition Gertrude Stein, and became a debonair Bryher in the Salon scene, where she plied the cast with whisky and wit on one of our longest nights of shooting.

Women Writing

How did you land on post-structuralist French feminist theory as the bridge connecting 1920s Paris and today? What was it like reaching out to women, such as Hélène Cixous, whose work has been so monumental?

The thinkers I chose as the fictional and meta-fictional narrators—Monique Wittig (mentioned earlier), Hélène Cixous, and Luce Irigaray—were already bridging the gap in my mind when I read Barnes. These writers were describing and deconstructing what it means to write as women and/or lesbian.

Cixous's words are used verbatim throughout the film and narrated by her own voice. Her participation was key in establishing an anchor through time; she is the bridge between the living and the dead. At the time of meeting and recording her, she was finishing a book about caring for her mother through her mother's death. She said that, in the process, her mother became her child. Similarly, our making a film about our forebearers had an ouroboros quality to it, the snake eating its tail; we gave birth once again to the ancestors to whom we owe our lives. Cixous has a great love for and appreciation of Djuna Barnes. Her participation was a way of giving the project her blessing.

There is something eternally unpopular about Irigaray, perhaps because she uses her cis-female body to inform her theory (often called essentialist). At the time I began writing this film (this has since changed), Barney's femme-centric literary clique was somewhat uncool to study. Scholarship around androgynous artist Claude Cahun, a contemporary of Barnes and Barney, was all the rage. The project has been described as, "cis-fetishistic." I think these theorists unlock questions surrounding the earlier writers that beg to be asked, such as: "What does it mean to write as a woman?" "What exactly was Dame Musset emancipating the women from?"

The film is driven by language, books, words, texts, and translation. One is often reminded of the centrality of writing, especially with the Christine de Pizan quote: "It is only upon the field of letters that the city of women may be built." Could you break down the dialogue in a scene, unpacking your sources and how you wove them together? In addition, how was the dialogue layered on top of the visual (i.e., the dubbed effect)?

In the courtyard scene, when we first encounter Radclyffe Hall (John) and Lady Una Troubridge, I began with Barnes's March text. She writes, "Among such Dames of which we write, were two British Women." She goes on to describe Una (Lady Buck-and-Balk) as sporting a monocle and believing in Spirits and Radclyffe (Tilly-Tweed-in-Blood) as sporting a Stetson and believing in marriage. The passage continues with the English couple coming to tea and vocalizing a plea for legalizing their love. I wanted to ground their conversation in the politics of their time and simultaneously raise a contemporary argument about marriage as an assimilationist goal.

In 1921, there was a move in the House of Commons to add lesbianism to the Criminal Law Amendment Act of 1885 (the same law used to convict Oscar Wilde), but it was ultimately rejected in the House of Lords. The men agreed it would be too dangerous to bring any attention to such acts by women, for fear it would plant the curiosity in women's innocent heads. In the scene, Radclyffe quotes the words used in Parliament verbatim, "You're going to tell the whole world that there is such an offense to bring it to the notice of women who never heard of it, thought of it, never dreamed of it. I think it's a very great mischief." The rest of the argument was original writing. I also thought it was important to acknowledge that these women were enjoying the relative freedom of Parisian cultural mores, as well as the very material freedom of Natalie's wealth, as Colette points out.

As for the dialogue working with the visual, the plan was to take multiple takes of audio but only one take of film, so we committed to the overdub look from the beginning. Filmgoers internationally are used to varying degrees of this effect from watching movies dubbed into their own language. This choice disrupts assumptions of an American-centric viewing experience.

Style

Could you then do a larger "anatomy of th[at] scene," considering elements including costume design (e.g., Natalie's glorious robe), the set or the city, the composition of the shots, etc.?

The set of this scene is Natalie's courtyard where her famed Temple de l'Amitié stands in the background. Her real courtyard was also quite narrow, but the walls would have been covered in ivy instead of bamboo. We shot this at the home of a lovely artist couple on the windiest day—to our sound person Rory's great dismay. The table dressing recalls my favorite Tom Petty music video, an 80s-style Alice in Wonderland for "Don't Come Around Here No More."

Natalie's robe was a way to bring Djuna's brilliant zodiac drawing of a woman with all twelve signs referring to parts of her body into the film. I drew and embroidered the panels with symbols of each sign, and then designer Dennis Prewitt constructed the silk and velvet garment. The original text also refers to Patience Scalpel's (Mina Loy) furs, so that made its way into her costume here.

Most of the characters had a color or color palette that remained theirs throughout the scenes. Natalie is almost always in green, Mina in beige or white. Lily is usually wearing something gold or yellow, Dolly, of course, is

red, and Colette always wears something purple. In fact, there is a purple door behind her in this scene, a happy accident that echoes the blue painted door of Natalie's Temple de l'Amitié.

In what ways does the style, linguistic and/or visual, and iconography of the book influence the style and motifs in the film? One thinks immediately of the monthly almanac structure and the zodiac. Are there other influences from Barnes's 1928 publication to look for in the film?

On a pilgrimage to Nancy Holt's *Sun Tunnels* with collage artist Sarah Patten, we realized we had so many queer heroes in common and hatched the plan for her to create the gorgeous chapter-dividing collages of each character. Patten's preexisting style informed much of the visual style of the film. The pseudo-Elizabethan linguistic qualities of the text were a major influence for the cadence and style of the dialogue. We lucked out with actor Brie Roland as Natalie; she came from a thriving theater scene in Minneapolis, has performed Shakespeare, and took to the language of the script naturally. I think her delivery anchored the whole cast, which included many non-actors.

There are certain chapters that are completely faithful to the book, such as the funeral and ending. The final image of Mimi Franchetti's pleasure from Natalie's disembodied tongue was 100 percent Barnes. Other scenes came from history—Dolly returning to Natalie crying into her chocolate cake, or the ménage-à-trois scene in the hotel, which was lifted from true events according to Natalie's roman à clef *Amants féminins*, written in 1926 and not published in English until after we made the film. The French-Canadian painter Magalie Guérin, who plays our Berthe, was key in helping me through any untranslated French texts. I completely invented some of the scenes and details inspired by the actors' real lives. Djuna's response to Thelma leaving her, for instance, sitting naked in front of the mirror drawing haunting self-portraits, was how Josefin Granqvist dealt with the dissolution of a relationship in her own life.

What inspiration from feminist art/women's visual art of the 1970s? You mentioned Nancy Holt's *Sun Tunnels* (1973–76) with Sarah Patten's collages and how Patten's style informed the look of the film. Is there a real resonance with *Sun Tunnels* (perhaps in the celestial, the cyclical movements implied by the almanac structure)? Are there other sources from this era of artmaking? Natalie Barney has a seat at Judy Chicago's *The Dinner Party* (1974–79) (Barney's table setting has a darkly pearlescent ceramic); Renée Vivien's movements in the film perhaps have something of Carolee Schneemann's *Interior Scroll* (1975) performance? (This may be a reach.)

I certainly think Holt was a kindred spirit with the themes of her celestial work and the foregrounding of the female gaze. I was also looking at a lot of 70s book covers, either self-help books my mom had or editions of Wittig's and Irigaray's books. The bright reds, oranges, and pinks that flash at the end of

a roll of Super 8 echo the fonts and graphics of these book covers. There is a style nod that happened between the eras. You see the 70s imitating the 20s but with a groovy psychedelic spin. I wanted to capture that resonance through time but add our own contemporary layer to the mix.

The twerkshop scene was a beautiful example of this. In the 20s, women were coming together in private spaces to put on plays or enact pagan rituals. In the 70s, they had these private consciousness-raising groups. Sosa, who played Mimi Franchetti, was at the time leading twerkshops as part of her pleasure resistance work. She said the workshops were private and personal, but she recreated one with us for the shoot. While the name of twerking is new, the dance is very old. Part of the fabric of this film was acknowledging this constant conversation we always have with the past. Also, I love Carolee Schneemann and welcome the parallel; however, the Renée Vivien performance was entirely a creation of the artist who plays her—Caitlin Baucom—who probably loves her as well.

Soundtrack

How did you decide to use LeCiel's music? How did you find her work, and why were you drawn to it for *The Ladies Almanack*? There is choreography in the film as well, such as in the hunt for Esther Murphy. (How) is the choreography built around the music, or vice versa? Were you taking cues from Barney's staging of Greek dances and her general inspiration from the classical world?

LeCiel and I were casual lovers before I ever heard her music. I kept on describing exactly what I wanted for the soundtrack to my producer Stephanie, but she was starting to think that what I was asking was too particular to find. I wanted a voice that was unmistakable. The voice had to be haunting and raw and the music both familiar and futuristic. When I heard LeCiel sing—specifically when I heard the song “Subsonic,” which captured the emotion of a recent heartbreak of hers and was recorded on a phone in her living room—I could not believe what I was hearing. Here was the exact voice I was looking for. She allowed me to use any of the songs she had made or was making during the duration of production, but she did not write anything specifically for the film. Some scenes we filmed already knowing what the music would be; others we fit together later. After the soundtrack and all the filming were done, she created a very minimal score to really bring it all together—I think it only enters the soundscape three times in the film. These parts were composed around the image. One example of this is the score behind Renée Vivien's performance, which LeCiel wrote for that scene.

The more choreographed moments, such as at Colette's masquerade or the hunt scene, were built around the preexisting music. Inspiration for the former were Natalie's Greek dances, hieroglyphics, and a photograph of a Jean Cocteau party. Hope Esser, Raphael Espinoza, and I came up with the three movements and then layered them onto the crowd. For the hunt scene [filmed in Brooklyn], I had originally planned it to be done on horses, [but instead] I

created the headpieces and costumes to give the sense of both the horses and the riders of a fox hunt. I was inspired by earlier epochs of film, the physical comedy of the silent era, the kaleidoscopic choreography of Busby Berkeley films. We had the added benefit of dancer Leslie Cuyjet as Solita Solano and accomplished stilter Jessica Weinstein playing Bounding Bess (Esther Murphy). That scene [the fox hunt] tends to be an audience favorite.

Audience

How would you characterize your use of humor in *The Ladies Almanack*? Even among more serious issues, such as jealousy, loss, addiction, and death, the film has some funnier moments (which I hope I'm not misreading). The humor of Barnes's *Ladies Almanack* can be hard to pin down. (Is hers a stinging satire? Dirty jokes? Playful fun?) Is your humor related to Barnes's? Would you say you are playing with the personalities, the reputations and/or the myths built up around these women? Does the audience need to have some pre-existing knowledge of those portrayed to appreciate aspects of the humor?

No, you are not misreading at all, I definitely think this film has its funny moments. The first time I heard an audience laugh (and at the right times), I could not believe it. Some of the humor is in the tradition of the original text, which is wry, implicit, and easy to miss. Some of it is more in the performance (Romaine's brutish demeanor, her missing social cues, throwing an apple over her shoulder for punctuation). These moments work because Nessa Norrich is such a skilled actor. Other moments are situationally funny, the bellhop happening upon the ménage à trois at the hotel, Terry Castle's ad-libbed "woof" as Gertrude Stein. I do not think preexisting knowledge is required for the humor; however, there are certainly little treats, allusions, and phrases for those who have done their homework.

Barnes's *Ladies Almanack* was produced for a relatively small number of people connected to lesbian society in interwar Paris, particularly Barney's circle, and perhaps for a convalescing Thelma Wood specifically. Through reprintings and translations accompanying increased scholarly and public attention, it has garnered a far greater readership. Did you make your film with an intended audience(s) in mind? Have you encountered any unexpected constituencies or unexpected reactions from viewers?

One of the narrators in the film says, "Who we address, 'a very special audience,' as Barnes herself will come to say, that selective sisterhood, is perhaps less necessary to know, for they will know themselves." That is to say, the film was never intended to address a mainstream audience. But we were seeking to acknowledge and feed a hunger in particular audiences that do not often get addressed. And to correct a myth about the demand for these types of exclusive stories—Barnes's book had a very hard time finding a publisher or printer and she ended up self-publishing it. Yet once the radical "zine" was released, it sold out within a week!

The presumed unmarketability of difficult lesbian content misreads the appetite and intelligence of the market. I had a hunch this was as true then as it is now. Groundbreaking lesbian films such as Cheryl Dunye's *The Watermelon Woman*, which recently screened widely for its twentieth anniversary, are often celebrated by academic and cinematic institutions only in hindsight; however, the reception of *The Ladies Almanack* is taking an unexpected turn toward broader recognition. I was pleasantly surprised by Tello Films' interest in digitally distributing it, as much of their existing catalog was more traditional. But we ended up partnering with them this year, and the response has been great. I think the public is changing.

Biographies

Daviel Shy is an MFA graduate of the School of the Art Institute of Chicago. She is an artist, writer, director, and educator. Her debut feature film, *The Ladies Almanack* (2017), is the first to be based on the novel by Djuna Barnes. The film was screened during the run of *Across the Pane*, projected in a gallery space adjacent to the exhibition showing Barnes's original *Ladies Almanack* drawings and first editions. Shy has also made nine short films including *The Tyrant* (2013) and is currently working on an adaptation of Jeanne Córdova's *When We Were Outlaws*. Her work foregrounds female desire, honors queer history, and envisions utopia.

Abby R. Eron curated *Across the Pane: The Art of Djuna Barnes* at the University of Maryland Art Gallery. The exhibition drew on the University Library's rarely seen archival holdings accompanied by judicious external loans. Eron graduated from the University of Maryland Department of Art History, completing her dissertation on the Symbolist movement in American art across media circa 1900. One of the artists she researches, Alice Pike Barney, was the mother and occasional collaborator of Natalie Barney, whose friendships and love interests are chronicled in the *Ladies Almanack*.

EXHIBITION VIEWS









Exhibition Checklist

Material for this exhibition was generously loaned, in large part, by Special Collections and University Archives at the University of Maryland, College Park. Major lenders also include the National Portrait Gallery, the Davis Museum at Wellesley College, the Amon Carter Museum of American Art, and Daviel Shy. Special thanks to the Folger Shakespeare Library and the Swarthmore College Peace Collection.

Image rights for Barnes are courtesy of the Authors League Fund and St. Bride's Church, as joint executors of the Estate of Djuna Barnes.

Introduction

1. Djuna Barnes, *Djuna Little, Djuna Big (as child with dead chicken and as adult with umbrella)*, n.d. Ink on paper, H. 6 7/8 x W. 5 in. (17.5 x 12.7 cm). Djuna Barnes Papers, Special Collections and University Archives, University of Maryland, College Park (hereafter Barnes Papers).
2. Djuna Barnes, *Self-Portrait*, n.d. Ink on paper, H. 14 x W. 9 1/2 in. (35.6 x 24.1 cm). Barnes Papers.
3. Peggy Bacon, *Djuna Barnes*, 1934. Black crayon on paper, H. 16 3/4 x W. 13 7/8 in. (42.5 x 35.2 cm). National Portrait Gallery, Smithsonian Institution, Washington, DC.
4. Berenice Abbott, *Djuna Barnes, Paris*, 1926. Gelatin silver print, H. 13 3/8 x W. 10 1/4 in. (34 x 26 cm). Davis Museum at Wellesley College, Wellesley, Massachusetts, Gift of Ronald A. Kurtz.
5. Catherine Hopkins, *Djuna Barnes at Patchin Place, New York, New York*, ca. 1970–71. Photograph, H. 8 x W. 10 in. (20.3 x 25.4 cm). Barnes Papers.

1910s Illustrations

6. Djuna Barnes, *The gentleman who said, You cannot reach into your home*. Ink on paper, H. 11 3/4 x W. 8 in. (29.8 x 20.3 cm). Barnes Papers. Illustration for "The Hem of Manhattan," *New York Morning Telegraph Sunday Magazine*, July 29, 1917.
7. Djuna Barnes, *In early youth Pilaat had been very melancholy*. Ink on paper, H. 12 7/8 x W. 8 1/2 in. (32.7 x 21.6 cm). Barnes Papers. Illustration for "The Terrorists," *New York Morning Telegraph Sunday Magazine*, September 30, 1917.

8. Djuna Barnes, *He lifted his old eyes, almost squinted into blindness*. Ink on paper, H. 14 1/2 x W. 11 1/8 in. (36.8 x 28.3 cm). Barnes Papers. Illustration for "On Going Fishing," *New York Morning Telegraph Sunday Magazine*, September 2, 1917.
9. Djuna Barnes, Unidentified head of woman. Ink on paper, H. 14 x W. 10 1/4 in. (35.6 x 26 cm). Barnes Papers.
10. Djuna Barnes, *And there was Zelka*. Ink on paper, H. 11 x W. 7 1/4 in. (28 x 18.4 cm). Barnes Papers. Illustration for "Smoke," *New York Morning Telegraph Sunday Magazine*, August 19, 1917.

World War I and Decadent Style

11. Djuna Barnes, *The Doughboy (Man with Bayonet)*, ca. October 1914. Charcoal and pastel on paper, H. 16 1/4 x W. 15 in. (41.3 x 38.1 cm). Barnes Papers.
12. Cover, *The Trend*, October 1914. Barnes Papers.
13. Pages from *Four Lights: An Adventure in Internationalism*, 1, no. 10 (June 2, 1917). Exhibition facsimile courtesy of the Woman's Peace Party Records and Periodical Collection, Swarthmore College Peace Collection.
14. Aubrey Beardsley, *The Climax*. Illustration for Oscar Wilde's *Salome*, 1894, in *The Art of Aubrey Beardsley* by Arthur Symons (1918).
15. Djuna Barnes, *The Book of Repulsive Women: 8 Rhythms and 5 Drawings* (New York: G. Bruno, 1915). Barnes Papers and Special Collections.
16. Clipping, Djuna Barnes, "The Hem of Manhattan," *New York Morning Telegraph Sunday Magazine*, July 29, 1917. Barnes Papers.

Journalism

17. Clipping, Djuna Barnes, "70 Trained Suffragists Turned Loose on City," *Brooklyn Daily Eagle*, September 28, 1913. Barnes Papers.
18. Scrapbook page. Barnes Papers. Photographs for "How It Feels to Be Forcibly Fed," *New York World Magazine*, September 6, 1914.
19. Clipping, Djuna Barnes, "How It Feels to Be Forcibly Fed," *Brooklyn Daily Eagle*, September 6, 1914. Barnes Papers.
20. Djuna Barnes with a young gorilla at the Bronx Zoo, photograph for "The Girl and the Gorilla," *New York World Magazine*, October 18, 1914. Barnes Papers.
21. Djuna Barnes and fireman, dangling from a rope, photograph for "My Adventures Being Rescued," *New York World Magazine*, November 15, 1914. Barnes Papers.

Photo Portraits

22. Berenice Abbott, *Djuna Barnes*, 1926, printed 1978–79. Gelatin silver print, H. 3 3/16 x W. 2 3/8 in. (8.1 x 6 cm). Amon Carter Museum of American Art, Fort Worth, Texas, Gift of P/K Associates, New York, New York.
23. Berenice Abbott, *Djuna Barnes*, 1926, printed 1978–79. Gelatin silver print, H. 4 3/8 x W. 3 5/16 in. (11.1 x 8.4 cm). Amon Carter Museum of American Art, Fort Worth, Texas, Gift of P/K Associates, New York, New York.
24. Carl Van Vechten, *Djuna Barnes*, 1933. Photograph, H. 8 3/4 x W. 6 3/4 in. (22.2 x 17.1 cm). Saxon Barnes Papers, Special Collections and University Archives.
25. Carl Van Vechten, *Djuna Barnes*, 1933. Photograph, H. 8 3/4 x W. 6 3/4 in. (22.2 x 17.1 cm). Barnes Papers.

Ryder

26. Djuna Barnes, *Tree of Ryder*, ca. 1928. Ink on paper, H. 16 1/2 x W. 19 3/4 in. (41.9 x 50.2 cm). Barnes Papers.
27. Djuna Barnes, *The Beast*, ca. 1928. Ink on paper, H. 18 x W. 24 in. (45.7 x 61 cm). Barnes Papers.
28. Joseph Ottinger, *Mater Dolorosa*, late 18th century. Print with colored and metallic paper inserts, H. 13 x W. 7 3/4 in. (33 x 19.7 cm). Barnes Papers.
29. Joseph Ottinger, *St. Augustine*, late 18th century. Print with colored and metallic paper inserts, H. 13 1/4 x W. 7 7/8 in. (33.6 x 19.9 cm). Barnes Papers.
30. Djuna Barnes, *I'm to be Queen of the Carrier Pigeons*, ca. 1928. Ink on paper, H. 15 1/2 x W. 20 in. (39.4 x 50.8 cm). Barnes Papers.

Ladies Almanack

31. Djuna Barnes, *Lullaby for a Lady's Lady*, ca. 1928. Ink on paper, H. 12 3/4 x W. 9 7/8 in. (32.4 x 25.1 cm). Barnes Papers.
32. Djuna Barnes, *Cold January*, ca. 1928. Ink on paper, H. 12 x W. 13 in. (30.5 x 33 cm). Barnes Papers.
33. Djuna Barnes, *February Fell*, ca. 1928. Ink with colored pencil on paper, H. 12 1/4 x 13 1/2 in. (31.1 x 34.3 cm). Barnes Papers.
34. Djuna Barnes, *Windy March*, ca. 1928. Ink on paper, H. 12 3/4 x 13 7/8 in. (32.4 x 35.2 cm). Barnes Papers.
35. Djuna Barnes, *April*, ca. 1928. Ink on paper, H. 12 7/8 x W. 14 3/8 in. (32.7 x 36.5 cm). Barnes Papers.
36. Djuna Barnes, *Sweet May*, ca. 1928. Ink on paper, H. 12 1/4 x W. 13 in. (31.1 x 33 cm). Barnes Papers.
37. Djuna Barnes, *Odds and Omens (June)*, ca. 1928. Ink on paper, H. 12 1/2 x W. 14 in. (31.8 x 35.6 cm). Barnes Papers.
38. Djuna Barnes, *Zodiac*, ca. 1928. Ink on paper, D. 15 1/4 in. (38.7 cm). Barnes Papers.
39. Djuna Barnes, *July*, ca. 1928. Ink on paper, H. 13 3/4 x W. 12 3/4 in. (34.9 x 32.4 cm). Barnes Papers.

40. Djuna Barnes, *August*, ca. 1928. Ink on paper, H. 12 5/8 x W. 15 in. (32.1 x 38.1 cm). Barnes Papers.
41. Djuna Barnes, *September*, ca. 1928. Ink and colored pencil on paper, H. 12 3/4 x W. 13 1/8 in. (32.4 x 33.3 cm). Barnes Papers.
42. Djuna Barnes, *October*, ca. 1928. Ink on paper, H. 12 3/4 x W. 13 in. (32.4 x 33 cm). Barnes Papers.
43. Djuna Barnes, *November*, ca. 1928. Ink on paper, H. 12 5/8 x W. 13 1/2 in. (32.1 x 34.3 cm). Barnes Papers.
44. Djuna Barnes, *December Death*, ca. 1928. Ink on paper. H. 12 5/8 x W. 13 1/4 in. (32.1 x 33.7 cm). Barnes Papers.
45. Pierre Louis Duchartre and René Saulnier, *L'imagerie populaire: Les images de toutes les provinces françaises du XVe siècle au Second Empire (Popular Imagery: Images from All the French Provinces from the 15th Century to the Second Empire)* (Paris: Librairie de France, 1925). University of Maryland Art Gallery Library Collection.
46. Djuna Barnes, *Ladies Almanack* front cover design, ca. 1928. Ink on paper, H. 14 3/8 x W. 10 3/4 in. (36.5 x 27.3 cm). Barnes Papers.
47. Front cover printing block, ca. 1928. Wood-backed metal printing block, electrotype[?] plate. Barnes Papers.
48. *Zodiac* printing block, ca. 1928. Wood-backed metal printing block, electrotype[?] plate. Barnes Papers.
49. Djuna Barnes, *Ladies Almanack* (Paris: Printed for the author, and sold by Edward W. Titus, 1928). Barnes Papers.
50. Jess LeMaster, deck of 24 tarot cards, ca. 2014–15. Risographs, H. 7 1/2 x W. 4 1/2 in. (19.1 x 11.43). Collection of Daviel Shy.
51. Thelma Wood, Small hand caressing flowers, 1920s. Photographic reproduction of silverpoint, H. 3 1/2 x W. 5 in. (8.9 x 12.7 cm). Barnes Papers.
52. Thelma Wood sitting on porch in riding outfit, ca. 1920s–30s. Photograph. Barnes Papers.

53. Djuna Barnes and Natalie Clifford Barney in Nice, France, ca. 1928–30, later reprint. Photograph. Barnes Papers.
54. Djuna Barnes and Mina Loy in Nice, France, ca. 1928–30. Photograph. Barnes Papers.
55. Djuna Barnes, Paris, 1928. Photograph. Barnes Papers.
56. Djuna Barnes U.S. passport, 1929. Barnes Papers.

The Three of Us

57. Lena Braun, *Lena Braun as Elsa in Profile*, 2009. Print, AP, H. 34 1/4 x W. 24 1/2 in. (87 x 62 cm). University of Maryland Art Gallery, 2019.2.1. Purchase with funds from the Dorothy and Nicolas Orem Exhibition Fund.
58. Lena Braun, *Lena Braun as Djuna Barnes in her Passport*, 2009. Print, ed. 2/5, H. 34 1/4 x W. 24 1/2 in. (87 x 62 cm). University of Maryland Art Gallery, 2019.2.2. Purchase with funds from the Dorothy and Nicolas Orem Exhibition Fund.
59. Lena Braun, *Lena Braun as Peggy Guggenheim on her Bed*, 2009. Print, ed. 4/6, H. 33 3/4 x W. 24 in. (86 x 61 cm). University of Maryland Art Gallery, 2019.2.3. Purchase with funds from the Dorothy and Nicolas Orem Exhibition Fund.

Paintings

60. Djuna Barnes, *Portrait of Alice*, 1934. Oil and bronze or gold powder on board, H. 70 1/2 x W. 36 1/2 in. (179.1 x 92.7 cm). Barnes Papers.
61. Djuna Barnes, *Emily Coleman as Madame Majeska*, 1935. Oil and gold tone on panel, H. 16 x W. 20 in. (40.6 x 76.2 cm). Barnes Papers.
62. Djuna Barnes, *Red-haired figure*, 1935. Oil and gold tone on panel, H. 14 x W. 14 1/2 in. (35.6 x 36.8 cm). Barnes Papers.

Drawings

63. Djuna Barnes, *Poe's Mother*, 1931. Ink on paper with color, H. 11 5/8 x W. 8 3/4 in. (29.5 x 22.2 cm). Barnes Papers.
64. Djuna Barnes, Sketch of James Joyce after photograph by Berenice Abbott, ca. 1926–39. Ink on paper, H. 11 x W. 8 1/2 in. (27.9 x 21.6 cm). Barnes Papers.
65. Djuna Barnes, *James Light*. Pencil on paper, H. 14 1/4 x W. 10 1/2 in. (36.2 x 26.7 cm). Barnes Papers.

The Ladies Almanack

66. Sarah Patten, *The Ladies Almanack Collages*, ca. 2015. 13 cut paper collages, H. 12 x W. 9 in. (30.5 x 22.9 cm) and H. 11 x W. 8 1/2 in. (27.9 x 21.6 cm). Collection of Daviel Shy.
67. Daviel Shy, *The Ladies Almanack*, 2017. Feature-length film, 86 minutes. Collection of Daviel Shy.

Cover image:

Djuna Barnes, Self-portrait in earrings from *Pearson's Magazine*, December 1919.
Cover design by JJ Chrystal.

Installation photography by
Jonathan Thorpe.

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