

Barnes had a final typescript and two carbons [by mid-1935]: the ribbon typescript went to Clifton Fadiman of Simon and Schuster, who responded on 25 July that “no standard publishing house could take it.”

Cheryl J. Plumb, introduction to *Nightwood: The Original Version and Related Drafts* (Normal, IL: Dalkey Archive, 1995), xvi.

It is so good a novel that only sensibilities trained on poetry can wholly appreciate it...What I would leave the reader prepared to find is the great achievement of a style, the beauty of phrasing, the brilliance of wit and characterisation, and a quality of horror and doom very nearly related to that of Elizabethan tragedy.

T.S. Eliot, introduction to *Nightwood*, xvii, xxii. The introduction first appeared in the first American edition (New York: Harcourt, Brace, 1937).

Nightwood lacks a narrative structure in the ordinary sense....And these chapters are knit together, not by the progress of any action—either narrative action, or, as in a stream-of-consciousness novel, the flow of experience—but by the continual reference and cross-reference of images and symbols that must be referred to each other spatially throughout the time-act of reading.

Joseph Frank, “Spatial Form in Modern Literature” (1945), in *The Widening Gyre: Crisis and Mastery in Modern Literature* (Bloomington: Indiana UP, 1963), 31.

The demonic laugh that he [Felix, in the scene on 21–22] hears comes from somewhere else, a sheer alterity. It is a mirthless laugh, expressing the perplexity of Barnes and her reader, to whom every form of relation to these characters is barred but one, the laughter welling up around Felix. And yet, the position of author and reader is inscribed nowhere else than within Felix himself.

Tyrus Miller, *Late Modernism: Politics, Fiction, and the Arts Between the World Wars* (Berkeley: University of California Press, 1999), 62.

A copy of a book, bound in blue and named *Ulysses*, appeared in the window of Sylvia Beach’s bookshop, Shakespeare & Co. Expatriate pens stood still.... This time writers were floored. They wept in joy and copied in despair. Some even returned home deflated and yet proud.

Barnes, “Lament for the Left Bank,” *Town and Country* (December 1941), 138.

Djuna Barnes is identified with the *Little Review* group of enthusiasts. This has not seriously interfered with her entrée to *Vanity Fair* and other prosperous organs of the bourgeoisie.

“Notes on Contributors,” *Double Dealer* 3, no. 17 (May 1922): inside front cover. Barnes’s “Vagaries Malicieux” appeared in this issue.

Djuna Barnes is considered by the “advance guard” to be most brilliant woman writing English prose to-day....Her novel “Ryder” was followed by “Nightwood,” published simultaneously in England and America, the U.S. edition with an introduction by T.S. Eliot.

Town and Country (December 1941), 148.



Barnes in the spotlight: "How It Feels To Be Forcibly Fed," *New York World*, September 6, 1914, UMD Libraries; Berenice Abbott, *Djuna Barnes*, gelatin and silver print, 1925, Metropolitan Museum, New York; self-caricature, ca. 1923–39, UMD Libraries.



Modernism illustrated: "Our Own Gertrude Stein," 1915, UMD Libraries; "James Joyce," 1913-39, UMD Libraries.

1892	Djuna Barnes b. Cornwall-on-Hudson, NY, in polygamous household
1912	moves to NYC with mother (who divorces father), escaping from arranged marriage with father's mistress's 52-year-old brother art classes at the Pratt Institute
1913-	reporting, little magazine publications
1915	<i>The Book of Repulsive Women</i> (New York: Bruno Chap Books)
1919	acting and writing with the Provincetown Players
1921	moves to Paris on assignment with <i>McCall's</i>
1922	"James Joyce," <i>Vanity Fair</i> , March or April
1928	"A Lady of Fashion," <i>Ladies Almanack</i> (Paris: n.p. [Edward Titus, redacted]): naughty "Paris-Lesbos" anecdotes and woodcuts <i>Ryder</i> (New York: Liveright): 18th-c. pastiche Radclyffe Hall's <i>Well of Loneliness</i> banned in England
1932	works on "Nightwood" in England, at Peggy Guggenheim's Hayford Hall
1936	<i>Nightwood</i> (London: Faber & Faber)
1937	<i>Nightwood</i> , introduction by T.S. Eliot (New York: Harcourt, Brace)
1939	moves back to Greenwich Village, lives reclusively
1952	sells proof sheets of <i>Ulysses</i> (a gift from J) to Harvard for \$125
1958	<i>The Antiphon: A Play</i> (New York: Farrar, Straus)
1982	d.
