

Ryder Djuna Barnes

Djuna Barnes
Modernist Articulations
Poe's Mother
Obscene Modernism
Djuna Barnes' Consuming Fictions
Nomadic Modernisms and Diasporic Journeys of Djuna Barnes and Jane Bowles
Cultures of the Death Drive
Death of a Hero
A Book
The Modernist Corpse
Nomadic Modernisms and Diasporic Journeys of Djuna Barnes and Jane Bowles
Djuna Barnes
Ladies Almanack
Vivid and Repulsive as the Truth
Djuna Barnes Ryder
"Gentlemen Prefer Blondes"
Collected Stories
Djuna Barnes and Affective Modernism
The Female Fantastic
The Book of Repulsive Women and Other Poems
Shattered Objects
The Book of Repulsive Women
Nightwood
Interviews
The Idea of Spatial Form
Improper Modernism
New York
Creatures in an Alphabet
Fancy's Craft
Djuna
Djuna Barnes' Consuming Fictions
The Bird Catcher
The Antiphon
At the Roots of the Stars
Selected Works of Djuna Barnes
The Lydia Steptoe Stories
Biography of Julie Van Bartmann
Silence and Power
Djuna Barnes
Ryder

Djuna Barnes

Djuna Barnes (1892-1982) was a pioneering female journalist, experimental novelist, playwright, and poet whose influence on literary modernism was profound and whose writings anticipated many of the preoccupations of poststructuralist and feminist thought. In her new book, Diane Warren argues that Barnes' writings made significant contributions to gender and aesthetic debates in their immediate early twentieth-century context, and that they continue to contribute to present-day debates on identity. In particular, Warren traces the works' close engagement with the effects of cultural boundaries on the individual, showing how the journalism, *Ryder*, *Ladies Almanack*, and the early chapters of *Nightwood* energetically and playfully subvert such boundaries. In this reading, *Nightwood* is contextualised as a pivotal text which poses questions about the limits of subversion, thereby positioning *The Antiphon* (1958) as an analysis of why such boundaries are sometimes necessary. *Djuna Barnes' Consuming Fictions* shows that from the irreverent and carnivalesque iconoclasm of Barnes' early works, to the bleak assessment that conflict lies at the root of culture, seen from the close of *Nightwood*, Barnes' oeuvre offers a profound analysis of the relationship between culture, the individual and textual expression.

Modernist Articulations

Poe's Mother

In 1998, Marie Ponsot was awarded the National Book Critics Circle Award for poetry, confirming the praise that has been

bestowed on her by critics and peers--among them Eavan Boland and Carolyn Kizer (who are quoted on the back of the book jacket) and Amy Clampitt, who had this to say of Ponsot's last book: "She is marvelously attuned to the visual and to the audible. She is no less precisely a geographer of the interior life, above all the experience of being a woman." From the Trade Paperback edition.

Obscene Modernism

Djuna Barnes' Consuming Fictions

'I have quite changed my mind. I am going to run away and become a boy.' In these three stories, written by Djuna Barnes under the pseudonym Lydia Steptoe, three characters find themselves on the brink of a sexual awakening - accompanied by guns, whips, and worldly innuendo. A fourteen-year-old girl plans to become 'a virago', until her mother intercepts her first tryst by dressing up as her male lover. A boy of the same age is lured into the forest by his father's mistress. A woman of forty falls in love and longs to kill herself, so unbearable is the return of the youth she thought she wanted. 'Alice', she tells herself, 'be a man.' Barnes makes gender and desire seem slippery and joyful - and makes the fictional Lydia Steptoe seem like a writer for our time.

Nomadic Modernisms and Diasporic Journeys of Djuna Barnes and Jane Bowles

Seventeen essayists study this enigmatic author's works--not in the traditional style in which they were first reviewed, but rather through a range of contemporary interpretations that resituate Barnes in the context of literary theory and feminist revisions of modernism. Paper edition (unseen), \$13.95. Annotation copyrighted by Book News, Inc., Portland, OR

Cultures of the Death Drive

This book argues that Djuna Barnes and Jane Bowles counter the critical trend associating American modernity primarily with urban spaces, and instead locate the nomadic thrust of their times in the (post)colonial history of the American frontier.

Death of a Hero

A Book

Selection of pieces written for various publications between 1913 and 1919.

The Modernist Corpse

A collection of essays on the work of Djuna Barnes, including her early journalism, poetry, prose, visual art, and drama.

Nomadic Modernisms and Diasporic Journeys of Djuna Barnes and Jane Bowles

This study places Djuna Barnes's early work in the context of symbolist ideas and practices. It presents Barnes not only as a woman writer, but also as an American writer, especially in her attention to the search for identity and to the conflict between individual values and those of society.

Djuna Barnes

Ladies Almanack

One of the great World War I antiwar novels—honest, chilling, and brilliantly satirical Based on the author's experiences on the Western Front, Richard Aldington's first novel, *Death of a Hero*, finally joins the ranks of Penguin Classics. Our hero is George Winterbourne, who enlists in the British Expeditionary Army during the Great War and gets sent to France. After a rash of casualties leads to his promotion through the ranks, he grows increasingly cynical about the war and disillusioned by the hypocrisies of British society. Aldington's writing about Britain's ignorance of the tribulations of its soldiers is among the most biting ever published. *Death of a Hero* vividly evokes the morally degrading nature of combat as it rushes toward its astounding finish. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators. From the Trade Paperback edition.

Vivid and Repulsive as the Truth

Djuna Barnes (1892-1982) was a pioneering female journalist, experimental novelist, playwright, and poet whose influence on literary modernism was profound and whose writings anticipated many of the preoccupations of poststructuralist and feminist thought. In her new book, Diane Warren argues that Barnes' writings made significant contributions to gender and aesthetic debates in their immediate early twentieth-century context, and that they continue to contribute to present-day debates on identity. In particular, Warren traces the works' close engagement with the effects of cultural boundaries on the individual, showing how the journalism, *Ryder*, *Ladies Almanack*, and the early chapters of *Nightwood* energetically and playfully subvert such boundaries. In this reading, *Nightwood* is contextualised as a pivotal text which poses questions about the limits of subversion, thereby positioning *The Antiphon* (1958) as an analysis of why such boundaries are sometimes necessary. Djuna Barnes' *Consuming Fictions* shows that from the irreverent and carnivalesque iconoclasm of Barnes' early works, to the bleak assessment that conflict lies at the root of culture, seen from the close of *Nightwood*, Barnes' oeuvre offers a profound analysis of the relationship between culture, the individual and textual expression.

Djuna Barnes Ryder

Wicked and glamorous, Lorelei Lee is the kind of girl who always gets what she wants, and these immortal diaries tell us how she does it. Traveling through Europe with her friend Dorothy, she meets everyone from the Prince of Wales to 'Dr Froyd' and 'Sinclare Lewis'. After many outrageous adventures she returns home to marry a millionaire and become a movie star.

"Gentlemen Prefer Blondes"

For women-identified writers of both eras, the fantastic offered double vision. Not only did the genre offer strategic cover for challenging the status quo, but also a heuristic mechanism for teasing out the gendered psyche's links to creative, personal, and erotic agency. These dynamic presentations of female and gender-queer subjectivity, are linked in intriguing and complex matrices to key moments in gender(ed) history. This volume contains essays from international scholars covering a wide range of topics, including werewolves, mummies, fairies, demons, time travel, ghosts, haunted spaces and objects, race, gender, queerness, monstrosity, madness, incest, empire, medicine, and science. By interrogating two non-consecutive decades, we seek to uncover the inter-relationships among fantastic literature, feminism, and modern identity and culture. Indeed, while this book considers the relationship between the 1890s and 1920s, it is more an examination of women's modernism in light of gendered literary production during the fin-de-siècle than the reverse.

Collected Stories

This book analyses the censorship of literature for obscenity in the period 1900-1940. It considers why writers were so interested in writing about obscenity as well as attempts by lawyers, writers and publishers to define literature as a special area of free speech.

Djuna Barnes and Affective Modernism

An unconventional take on the corpse challenges traditional conceptions of who—and what—counts as human, while offering bold insights into the modernist project. Too often regarded as the macabre endpoint of life, the corpse is rarely discussed and largely kept out of the public eye. In *The Modernist Corpse*, Erin E. Edwards unearths the critically important but previously buried life of the corpse, which occupies a unique place between biology and technology, the living and the dead. Exploring the posthumous as the posthuman, Edwards argues that the corpse is central to understanding relations between the human and its “others,” including the animal, the machine, and the thing. From photographs of lynchings to documentation of World War I casualties, the corpse is also central to the modernist project. Edwards turns critical attention to the corpse through innovative, posthumanist readings of canonical thinkers such as William Faulkner, Jean Toomer, W. E. B. Du Bois, Mina Loy, Djuna Barnes, and Gertrude Stein, offering new insights into the intersections among race, gender, technical media, and matter presumed to be dead. Edwards’s expansive approach to modernism includes diverse materials such as Hollywood film, experimental photography, autopsy discourses, and the comic strip *Krazy Kat*, producing a provocatively broad understanding of the modernist corpse and its various “lives.” *The Modernist Corpse* both establishes important new directions for modernist inquiry and overturns common thought about the relationship between living and dead matter.

The Female Fantastic

This is a collection of Barnes' newspaper and magazine conversations with celebrities and artists from 1914-1931, bringing to life personalities who have become myths for us. The voices of James Joyce, Florenz Ziegfeld, Diamond Jim Brady, Lillian Russell, D.W. Griffith, Mother Jones, Alfred Stieglitz, Frank Harris, Coco Chanel, Billy Sunday and many others from the past speak of their laughter and despair, dreams and doubts. In these unconventional interviews, the author is not concerned with celebrity worship; she does not fawn or glorify or promote; rather, she focuses on gesture, nuance, epiphany--the expression of personality and the essence of character. The volume includes 23 of her original drawings. ISBN 0-940650-36-3: \$16.95; ISBN 0-940650-37-1 (pbk.): \$10.95.

The Book of Repulsive Women and Other Poems

Famous early works by the influential author include journalism (firsthand account of the force-feeding endured by suffragettes and an interview with James Joyce), poetry (including selections from *The Book of Repulsive Women*), and stories ("Smoke").

Shattered Objects

The Idea of Spatial Form contains the classic essay that introduced the concept of "spatial form" into literary discussion in 1945, and has since been accepted as one of the foundations for a theory of modern literature. It is here reprinted along with two later reconsiderations, one of which answers its major critics, while the second places the theory in relation to Russian Formalism and French Structuralism. Originally conceived to clarify the formal experiments of avant-garde literature, the idea of spatial form, when placed in this wider context, also contributes importantly to the foundations of a general poetics of the literary text. Also included are related discussions of André Malraux, Heinrich Wölfflin, Herbert Read, and E. H. Gombrich. New material has been added to the essays in the form of footnotes and postscripts to two of them. These either illustrate the continuing relevance of the questions raised, or offer Frank's more recent opinions on the topic.

The Book of Repulsive Women

First published in 2004. Routledge is an imprint of Taylor & Francis, an informa company.

Nightwood

"Now this be a Tale of as fine a Wench as ever wet Bed . . . Thus begins this Almanack, which all Ladies should carry about with them, as the Priest his Breviary, as the Cook his Recipes, as the Doctor his Physic, as the Bride her Fears, and as the Lion his Roar!"

Interviews

The Idea of Spatial Form

The best writings of one of the great twentieth-century American stylists, whose extraordinary novel *Nightwood*, about rootless and sexually ambiguous expatriates in Paris between the wars, is a modern classic. T. S. Eliot praised it for 'the great achievement of a style, the beauty of phrasing, the brilliance of wit and characterisation, and the quality of horror and

doom very nearly related to that of Elizabethan tragedy'. As well as *Nightwood* this striking volume contains *Spillway*, a collection of early stories, and the rare and remarkable verse play *The Antiphon*, completed at the end of Djuna Barnes's life.

Improper Modernism

The important long play by Djuna Barnes.

New York

Although best known for her fiction, short stories, and interviews, gifted author Djuna Barnes also published numerous plays in her lifetime. This play, from 1923–1924, and never before published, is about a remarkable opera singer who visits the isolated Born family farm, stealing the hearts of the father, two sons, and daughter, while creating family frictions resolved only by the death of the father.

Creatures in an Alphabet

Daniela Caselli raises timely questions about Djuna Barnes, biography and feminist criticism, identity and authority, and modernist canon formation and tackles a central issue in Barnes: intertextuality. Caselli shows that throughout Barnes's corpus, the repetition of texts, by other authors (from Blake to Middleton) and by Barnes herself, forces us to rethink the relationship between authority and gender in modernism.

Fancy's Craft

DIVA study of melancholia, sexuality, and representation in literary and visual texts that can be read at the crossroads of psychoanalysis and the arts in modernism./div

Djuna

In this carefully edited collection, which contains several unpublished works, all of Barnes's stories are brought together for the first time. These stories, along with earlier ones, reveal the breadth and consistency of Barnes's story writing and should establish her as one of the most interesting and vital storytellers of American literature after World War I.

Djuna Barnes' Consuming Fictions

The fiery and enigmatic masterpiece-one of the greatest novels of the Modernist era.

The Bird Catcher

This book argues that Djuna Barnes and Jane Bowles counter the critical trend associating American modernity primarily with urban spaces, and instead locate the nomadic thrust of their times in the (post)colonial history of the American frontier.

The Antiphon

At the Roots of the Stars

When it was first published in 1928, Djuna Barnes's *Ryder*, a bawdy mock-Elizabethan chronicle of a family very much like her own, was described in the *Saturday Review* as "the most amazing book ever written by a woman." One of modern literature's first and best denunciations of patriarchal repression, *Ryder* employs an exuberant prose by which narrator Julie Ryder derides her hated father, polygamous Wendell Ryder. Barnes satirizes masculinity and domesticity by way of parable, poem, and play, and a prose style that echoes Chaucer, Shakespeare, the Bible, and Robert Burton's *Anatomy of Melancholy*. For this edition, several of Barnes's previously suppressed illustrations have been restored.

Selected Works of Djuna Barnes

The Lydia Steptoe Stories

Recalls the early family life, affairs with both men and women, alcoholism, and creative rage of the author of the satirical novel "Nightwood"

Biography of Julie Van Bartmann

This book explores the theoretical concerns of recent literary and cultural studies through a reappraisal of three innovative women writers of the modernist period: Djuna Barnes, Mina Loy and Gertrude Stein. In its provocative combination of cultural methodologies, it significantly expands on existing aesthetic cartographies of modernism.

Silence and Power

Explores the dynamic connections between the affective body and Djuna Barnes's textual corpus. The five chapters of this book reconsider modernist intertextuality, affect, and subjectivity to produce a series of lively and compelling readings of the major

Djuna Barnes

"In this study, Deborah Parsons examines the range of Barnes's oeuvre: her early journalism, short stories and one act dramas, poetry, the family chronicle *Ryder*, the *Ladies Almanack*, and her late play *The Antiphon*, as well as her modernist classic *Nightwood*. She explores the psychological and stylistic aspects of Barnes's work through close analysis of the texts within their social, cultural and aesthetic context, and provides an indispensable and enriching guide to Barnes's artistic identity and poetic vision. Barnes's determined inversion, throughout her work, of social and sexual identities; her unusual childhood; her professional friendships with T. S. Eliot and James Joyce; and her controversial lesbianism are all highlighted and discussed in this introduction to a bold and enigmatic writer." --Book Jacket.

Ryder

[ROMANCE](#) [ACTION & ADVENTURE](#) [MYSTERY & THRILLER](#) [BIOGRAPHIES & HISTORY](#) [CHILDREN'S](#) [YOUNG ADULT](#) [FANTASY](#)
[HISTORICAL FICTION](#) [HORROR](#) [LITERARY FICTION](#) [NON-FICTION](#) [SCIENCE FICTION](#)