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difficulty surrounding
Barnes's texts is not
that they challenge
representation, trouble
gender, or dismantle
authority. Her
bewildering
impropriety, according
to Caselli, runs deeper
than that: Barnes's
modernism is improper
not because it jolts us
from lazy realist
conventions or

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ideological assumptions,
but because it does not
let us wallow
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In her compelling
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Barnes's work, Daniela
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biography and feminist
criticism, identity and
authority, and modernist
canon formation.

Through close readings
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In her compelling reexamination of Djuna Barnes's work, Daniela Caselli raises timely questions about Barnes, biography and feminist criticism, identity and authority, and modernist canon formation.

Through close readings of Barnes's manuscripts, correspondence, critically acclaimed and

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little-known texts,
Caselli tackles one of
the central
unacknowledged issues
in Barnes:
intertextuality.

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Caselli concludes by
arguing that Barnes's
complex and

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bewildering work is committed to a high modernist notion of art as a supremely difficult undertaking whilst refusing to conform to standards of modernist acceptability.

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Djuna Barnes's
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Author: Daniela Caselli:
Edition: illustrated:
Publisher: Ashgate
Publishing, Ltd., 2009:
ISBN: 0754652009,
9780754652007:
Length: 290 pages:...

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Two interesting book-length works, Djuna Barnes' *Consuming Fictions* by Diane

Warren and *Improper Modernism: Djuna Barnes's Bewildering Corpus* by Daniela Caselli, tackle the challenge of an immersion in Barnes's confounding body of work, and a third work, *Modernist Articulations*

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by Alex Goody, situates
this oeuvre within a
constellation that ...

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New York: Ashgate,
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Djuna Barnes, TS Eliot,
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refusing to conform to
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l'obscénité dans

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Barnes a été

principalement étudiée

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Nightwood (1936) a été partiellement expurgé au stade de la relecture afin d'y échapper et son contenu explicitement homosexuel s'en trouva, de fait, fortement réduit. Mais l'obscénité est également à l'œuvre dans la représentation d'une ...

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touching”—the tainted
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Farnham: Ashgate.

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Remembering Djuna

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Djuna: The Life and
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New York: Penguin
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Self-published in 1928,
the annus mirabilis of
queer modernism, Djuna Barnes
Bewildering
Barnes's Ladies

Almanack is a landmark
of sapphic modernity.

As Susan S. Lanser
notes in her introduction
to a 1992 edition of
Barnes's idiosyncratic
almanac, the text's
“lesbian cosmology”
constitutes a radical
revision of “Western

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culture, creating
alternatives to
patriarchal ritual,
dogma, and myth.”
Corpus

Provides a
comprehensive
exploration of Beckett's
historical, cultural and
philosophical contexts,
offering new critical
insights for scholars and

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Modernism
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Djuna Barnes

This volume trace ways
Bewildering
in which time is

represented in reverse
forms throughout
modernist culture, from
the beginning of the
twentieth century until
the decade after World
War II. Though
modernism is often
associated with
revolutionary or futurist

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directions, this book argues instead that a retrograde dimension is embedded within it. By juxtaposing the literature of Europe and North America with that of Australia and New Zealand, it suggests how this antipodean context serves to defamiliarize and reconceptualize normative modernist understandings of

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temporal progression.

Backgazing thus moves beyond the treatment of a specific geographical periphery as another margin on the expanding field of 'New Modernist Studies'.

Instead, it offers a systematic investigation of the transformative effect of retrograde dimensions on our understanding of

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canonical modernist texts. The title, 'backgazing', is taken from Australian poet Robert G. FitzGerald's 1938 poem 'Essay on Memory', and it epitomizes how the cultural history of modernism can be restructured according to a radically different discursive map.

Backgazing

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intellectually
reconfigures US and
European modernism
within a planetary orbit
in which the literature of
Australia and the
Southern Hemisphere,
far from being merely
an annexed margin, can
be seen substantively to
change the directional
compass of modernism
more generally. By
reading canonical

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modernists such as James Joyce and T. S. Eliot alongside marginalized writers such as Nancy Cunard and others and relatively neglected authors from Australia and New Zealand, this book offers a revisionist cultural history of modernist time, one framed by a recognition of how its measurement

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Modernity is modulated across
geographical space.
Diana Barness

Bewildering
Corpus
Today interviews
proliferate everywhere:
in newspapers, on
television, and in
anthologies; as a method
they are a major tool of
medicine, the law, the
social sciences, oral
history projects, and
journalism; and in the
book trade interviews

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with authors are a major promotional device. We live in an 'interview society'. How did this happen? What is it about the interview form that we find so appealing and horrifying? Are we all just gossips or is there something more to it? What are the implications of our reliance on this bizarre

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Modernism for publicity,
subjectivity, and
democracy? Literature
and the Rise of the

Interview addresses
these questions from the
perspective of literary
culture. The book traces
the ways in which the
interview form has been
conceived and deployed
by writers, and
interviewing has been
understood as a literary-

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critical practice. It excavates what we might call a 'poetics' of the interview form and practice. In so doing it covers 150 years and four continents. It includes a diverse rostrum of well-known writers, such as Henry James, T. S. Eliot, Ezra Pound, Djuna Barnes, William Burroughs, Philip Roth, J. M.

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Coetzee and Toni Morrison, while reintroducing some individuals that history has forgotten, such as Betty Ross, 'Queen of Interviewers', and Julian Hawthorne, Nathaniel's profligate son. Together these stories expose the interview's position in the literary imagination and consider what this might tell us about

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Modernism of
literature, authorship,
and reading
Bewildering
communities in
modernity.

The Oxford Handbook
of Dante contains forty-
four specially written
chapters that provide a
thorough and creative
reading of Dante's
oeuvre. It gathers an
intergenerational and

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international team of
scholars encompassing
diverse approaches from
the fields of Anglo-
American, Italian, and
continental scholarship
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visual studies, theory
from the classical to the
contemporary, queer,
post- and de-colonial,

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and feminist studies.

The volume combines a rigorous reassessment of

Dante's formation,

themes, and sources,

with a theoretically up-

to-date focus on

textuality, thereby

offering a new critical

Dante. The volume is

divided into seven

sections: 'Texts and

Textuality'; 'Dialogues';

'Transforming

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Knowledge'; Space(s)
and Places'; 'A
Passionate Selfhood'; 'A
Non-linear Dante'; and
'Nachleben'. It seeks to
challenge the
Commedia-centric
approach (the
conviction that
notwithstanding its
many contradictions,
Dante's works move
towards the great
reservoir of poetry and

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ideas that is the
Commedia), in order to
bring to light a non-
teleological way in
which these works relate
amongst themselves.

Plurality and the
openness of
interpretation appear as
Dante's very mark,
coexisting with the
attempt to create an all-
encompassing
mastership. The

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Handbook suggests what is exciting about Dante now and indicate where Dante scholarship is going, or can go, in a global context.

In her compelling reexamination of Djuna Barnes's work, Daniela Caselli raises timely questions about Barnes, biography and feminist criticism, identity and

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authority, and modernist
canon formation.

Through close readings
of Barnes's manuscripts,
correspondence,

critically acclaimed and
little-known texts,

Caselli tackles one of
the central

unacknowledged issues
in Barnes:

intertextuality. She
shows how throughout
Barnes's corpus the

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repetition of texts, by other authors (from Blake to Middleton) and by Barnes herself, forces us to rethink the relationship between authority and gender and the reasons for her marginal place within modernism. All her texts, linked as they are by correspondences and permutations, wage a war against the common

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sense of the straight mind. Caselli begins by analyzing how literary criticism has shaped our perceptions of Barnes, showing how the various personae assigned to Barnes are challenged when the right questions are posed: Why is Barnes such a famous author when many of her texts remain unread, even by

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critics? Why has
criticism reduced
Djuna Barnes's work to
Bewildering
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be read as part of
literary modernism
when it often seems to
sever itself from it?
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feminist and lesbian literature, whilst nevertheless holding at its centre the relationships between language, sexuality, and the real? How can Barnes's work help us to rethink the relation between simplicity and difficulty within literary modernism? Caselli concludes by arguing that Barnes's complex

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Mexico with the greatest love, the notorious boxer-poet Arthur Cravan; in Paris with the Surrealists and Man Ray. Carolyn Burke's riveting, authoritative biography, *Becoming Modern*, brings this highly original and representative figure wonderfully alive, in the process giving us a new picture of

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suggesting that the
epoch of modernism is
not yet finished.

The important long play
by Djuna Barnes.

Queer ideas have
unsettled other forms of
exploring gender and
sexuality in particular
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have been significant
critics. This book

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explores the debates
between feminist and
queer theorizing to seek
out interconnections and
identify new directions
in thinking about
sexuality and gender
that may emerge out of
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