

THE PENNSYLVANIA STATE UNIVERSITY
SCHREYER HONORS COLLEGE

DEPARTMENT OF COMPARATIVE LITERATURE

TEMPORALITY, ANACHRONISM, AND SEXUAL IDENTITY IN DJUNA BARNES'S
LADIESALMANACK

SAMANTHA G. ZIMMER
SPRING 2015

A thesis
submitted in partial fulfillment
of the requirements
for baccalaureate degrees in
Comparative Literature and Telecommunications
with honors in Comparative Literature

Reviewed and approved* by the following:

Jonathan Eburne
Associate Professor of Comparative Literature and English
Thesis Supervisor

Sydney Rice Aboul-Hosn
Senior Lecturer in Comparative Literature
Honors Adviser

* Signatures are on file in the Schreyer Honors College.

ABSTRACT

Published privately in 1928, Djuna Barnes's *Ladies Almanack* provides a satirical look at the salon community of artistic socialites as well as a profound statement on evolving sexuality for women, with particular regard to the lesbian intellectuals with whom Djuna Barnes associated in Paris. Yet little attention has been paid to the genre that Barnes chooses for this work of literature. Through the anachronistic choice of an almanac, Barnes frames female sexual identity in terms of its relation to time, periodicity and predictability. Through her choice of genre, Barnes approaches the audience as the object whose predictability and sexuality is translated in terms of time.

TABLE OF CONTENTS

LIST OF FIGURES	iii
<i>Ladies Almanack</i> : Genre, Community, Time	1
Chapter 1 : Journalism and Community	11
Chapter 2 : Temporality of Almanacs and Sexual Identity.....	20
Chapter 3 : <i>Nightwood</i> : Conclusion.....	32
BIBLIOGRAPHY.....	36

LIST OF FIGURES

Figure 1 <i>Ladies Almanack</i> Epigraph (Barnes, <i>Ladies Almanack</i> 5).....	1
Figure 2 <i>Ladies Almanack</i> August Zodiac (Barnes, <i>Ladies Almanack</i> , 52).....	27
Figure 3 <i>Ladies Almanack</i> March Zodiac (Barnes, <i>Ladies Almanack</i> , 25).....	30

Ladies Almanack: Genre, Community, Time



Figure 1 *Ladies Almanack* Epigraph (Barnes, *Ladies Almanack* 5)

“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 Physics, as the bride her fears, and as the Lion his Roar.” (Barnes, *Ladies Almanack*, 9)

This epigraph and corresponding illustration presented in the frontispiece of the *Ladies Almanack* (1928) characterize Djuna Barnes’s work as instrumental to a woman’s existence. The objects listed—breviary, recipes, Physics, fears, and roar— all correspond to their respective

owners, constituting an integral part of their preoccupation. They are not just material objects, but metaphysical ones as well, and they exist as essential properties for those who possess them. By comparing her almanac with objects of such integral function to their intended users, Barnes makes a bold statement about almanacs, namely how integrally they are intertwined with the proscribed societal role of their readers.

As if commenting on such pairings, the accompanying illustration provides a visual representation of the words of the epigraph. The drawing, reminiscent of an 18th century wood carving of the type often used in almanac illustration, shows the figures to which she refers under the astrological representation of the stars, giving an indication of the importance of astrology in the temporality of an almanac. The placement of these pairings under the same sky of stars makes them all subject to the astrological patterns of the universe. Even still, Barnes is sure to place primary focus on the woman at the center, who represents both the focus and intended audience of the piece; the lesbian salon community of 1920s Paris to which Barnes contributed.

The illustration and epigraph together lay the groundwork of *Ladies Almanack* by depicting in metaphysical terms the uniquely female space and time created by the work. The use of a frontispiece gives the first indication of how the genre of *Ladies Almanack* will contribute to the representation of female sexuality. Frontispieces with illustrations such as the one pictured above commonly accompanied publications of almanacs as an allegorical representation of the text to follow. When seen in this context, the frontispiece in Barnes's work prompts the reader with the opportunity to evaluate the function of the genre in depicting the content of *Ladies Almanack*, which creates a dialogue regarding sexual identity. The epigraph sets more than just the tone and Elizabethan style of the work however. It provokes questions regarding *Ladies Almanack* and its relationship to the reader: What is the value of the anachronism in the work?

How does the use of periodical form relate to the sexualities portrayed within it? Given Barnes's own career in journalism prior to her novels, the role periodicals and almanacs play in creating a community for the audience figures strongly in the notion that *Ladies Almanack* is both for and about the women of the salon community. It is through this way of giving a living history to lesbianism that *Ladies Almanack*, despite its satirical tone, relates to more somber works such as her 1936 novel *Nightwood*. These questions all stem from the larger and somewhat obvious primary inquiry: why an almanac? Harkening back to the epigraph, Barnes writes that her almanac is something as fundamental to women as the roar is to a lion, and as necessary to their occupations as physics for doctors. While there is no doubt that these are tongue in cheek comments, this is the first of many subtleties that mark Barnes's work into the rich history and genre of almanacs. The choice of an almanac as the form for the work allows Barnes to actively create a space of predictability and regularity for female sexual identity. This predictability presents lesbianism as a routine that is one with the movements of the Earth and can be understood through the medium of time.

Though almanacs have evolved over time to encompass a variety of subjects and purposes, they have a long history of serving as a widespread periodical for audiences of all social classes and employment. The type of Elizabethan almanac parodied in Barnes's work was used in agrarian society to mark time in terms of the movements of the Earth as well as to give a pattern to the unknowable. This marking of time was done in various ways, including through zodiacs, prophecies, and illustrations. Almanacs serve as unique cultural documents that reveal the social structures and belief systems of their time and place. They also served highly functional purposes for audiences by providing predictions as a way to ease the element of unknown that could come with the future. For example, almanacs intended for farmers would

provide predictions relative to changes in weather that could affect crops. Along with these functional purposes, almanacs were crucial in the development and maintenance of societal standards by reflecting as well as promoting the popular culture and behavioral standards of the era. As a result, almanacs both represented the social structures that surrounded their audience and gave predictability to the unknowns of the future.

The rich history and active social function of almanacs in ensure that even among Barnes's heavy satire and humorous approach, the function of an almanac is to provide a medium as well as a disguise for the explicit representation of female sexuality. In particular, Barnes's use of satire allows her to be rather explicit in the sexual content of the work. The mix of this satirical but explicit content within the genre provides an interesting blend to analyze, especially within the frame of the genre. For example, Barnes's February entry in *Ladies Almanack* is "a Love Letter for a Present, and when she is Caught, what shall I do with her?" (Barnes, *Ladies Almanack*, 14) Barnes speaks at length of desiring to please her lover sexually for the first time. Yet she never states it in those terms, but rather capitalizes on satire and metaphor to represent the sexual acts she is describing, even stating at one point,

"Then what shall I for her that hath never been accomplished? It is a very Parcel of Perplexities! Shall one stumble on a Nuance that twenty Centuries have not pounced upon, yea worried and made a Kill of? Hath not her Hair of old been braided with the Stars? Her shin half circled by the Moon... In the Salt Earth lie Parcels of lost Perfection- Surely I shall not loosen her Straps a New Way." (Barnes, *Ladies Almanack*, 15)

Barnes speaks of her sexual desire and her partner's in terms of hair being braided by the moon or parcels on the Earth, cleverly maneuvering around directly confronting what she is writing about. Barnes even ends the section by talking of standing at her lover's "Door" and dreaming

that “her Hands be yet outward,” clearly representing the sexual act itself in terms of physical objects, such as doors. (Barnes, *Ladies Almanack*, 17) Barnes’s veil of satire allows her to talk overtly about female sexuality, and her choice of genre further allows her to write about this sexuality in a normalizing light. The two aspects of satire and genre work together with the medium of time to open up a dialogue about female sexuality in a way more clear and unique than other literature or media in the 1920s.

Through the almanac genre, Barnes is able to take the sexual identity of the lesbian community and not only normalize it, but also free it by taking it out of the constraints of modern time. The stylistic aspects of Barnes’s work, such as the illustrations and zodiacs demonstrate how Barnes uses the temporally-specific aspects of the genre to present sexual identity as part of a predictable pattern in the structure of the universe. She adds her voice to a long line of 18th and 19th century almanacs, but with a modern twist in terms of subject matter, making *Ladies Almanack* a fascinating blend of old and new. Barnes takes the modern topics of lesbianism and female sexuality and showcases them in a form and genre located specifically in the past that allows her to give normality and freedom to female sexuality. The use of a normalizing genre initiates the dialogue of the work, by taking female sexuality out of the modern day context, where it was considered atypical.

By strictly following the format of an almanac, Barnes situates herself amongst a larger dialogue of publications, from women’s almanacs up through 1920s women’s magazines, all of which shaped their female audience through reinforcement of gender and sexuality norms. The evolution of female publications over time plays a role in this discussion, given that Barnes spent her early career working as a freelance journalist and was very familiar with writing for the female audience. Barnes was aware of how these publications shaped female opinion by

choosing subjects intended to interest women or informing them of trends and other social norms. The subject matter and satiric tone that characterized Barnes's early journalism appears in an altered form in *Ladies Almanack*, demonstrating Barnes's ability to manipulate the genre as a component of her work. To truly approach Barnes's *Almanack* in this light requires an understanding of the role of almanacs not just by themselves, but also in relation to the contemporary media with which Barnes was familiar. Both traditional almanacs and contemporary magazine culture share the capacity to reflect social conditions in the form of monthly publications, but the two diverge in terms of the role of time in each. Where contemporary magazines utilize temporality through current trends in fashion, the almanac is more focused on time as way to create regularity for the unpredictable. By noting the shared qualities as well as the differentiating aspects of almanacs and genres, it is clearer how the quality of temporality unique to almanacs better served Barnes's purpose in writing about sexual identity. The overarching print media frame and use of satire gave Barnes the opportunity to talk about lesbianism in a normalizing light, while the periodical nature of the almanac allowed her to speak of it in terms of its relation to the progression of time.

Given how almanacs were targeted to specialized communities (i.e., farmers or women) at any given point in history, it is also necessary to evaluate the social milieu in which the work was written and published, given the vital role of the salon community in the development of *Ladies Almanack*, serving both as characters who are satirized in the work, as well as the target audience. Just as the metaphysical properties mentioned in the epigraph, *Ladies Almanack* is a form of metaphysical property connected to its intended community. The practical and temporal elements presented in the metaphysical property of the work give a pattern for understanding the community as well. Since such elements of the almanac are inextricable with the audience, the

lesbian salon community Barnes wrote of in her *Almanack* becomes part of the discussion of her genre choice.

The mystique surrounding the salon community of Paris in the 1920s has come to be inevitably intertwined with the art produced in it, and it is nearly impossible to discuss the content of the literature without taking the social surroundings into consideration. This is particularly true for Barnes given that the *Ladies Almanack* was a satirical representation of the salon she contributed to, where Natalie Barney was at the forefront of the group. Natalie Barney, a fellow lesbian expatriate with Barnes, lived in Paris and fostered a community of likeminded artists in her salon. Barney's literary salon on rue Jacob lasted for over sixty years, from 1909 to 1972. (Orenstein, 484) During this time she was devoted to encouraging fellow feminist and lesbian writers such as Barnes, giving them the opportunity to create art and a version of themselves that was not permitted within society. (Benstock, 9) Natalie Barney served as a strong "expatriate female modernist" to her fellow artists and sought to overcome patriarchal norms and the stigma attached to homosexuality. (Benstock, 9) Barney was a strong influence on Barnes and her work, stating once that she had "never introduced an author more gauche and more incapable of helping her own cause." (Barney, 166) Nonetheless, Barney praised Barnes for her authorial insight, claiming that Barnes's intuition had, "a frankness and humor that pass through Cervantes and go directly back to Rabelais." (Barney, 168)

Ladies Almanack demonstrates the type of art encouraged by Barney by playing on the members of the salon and presenting a normalized view of lesbianism within an outdated medium. The salon culture's role as the audience and object of *Ladies Almanack* is crucial, as Barney was the driving force behind its publication and serves as the inspiration for the driving force of the narrative, Evangeline Musset. Barney was not the sole inspiration, however, and

scholars have identified almost all characters of the *Ladies Almanack* with their salon counterparts. The general reading and literal interpretation of the work is that the main characters presented in the work correspond to members of Barney's salon, such as Mina Loy, Mimi Franchetti, Dolly Wilde, Radclyffe Hall, and Esther Murphy, among others. (Herring, 157)

Barney's role as the patroness for Barnes's work about the salon community can be expanded upon when looking at Barney's memoir. Barney writes of how others questioned her sense of discretion in publishing such details about her salon community and states, "Far from fearing or despising indiscretion, I find that only in it is the principle of our truths revealed." (Barney, 20)

Barney's encouragement of such openness in discussing the salon community translated over to *Ladies Almanack*, which presents an unexplored truth about sexuality for the women of the salon.

The salon did not provide just an objective inspiration for *Ladies Almanack* and Barnes's deep roots in the salon community that she satirizes cannot be overlooked. Barnes's relation to the group that she writes of and for in *Ladies Almanack* further marks her work into its genre by creating a deeper sense of community among the intended audience of women that she was also a part of. By writing an almanac, Barnes created a modern cultural artifact for the lesbian community in Paris. Through her satire she was able to draw attention to the limiting nature of the social structures that she lived in. *Ladies Almanack* gave Barnes and the other women in the salon a way to view their identities in changing social conditions, and presented the possibility to transcend time and escape the patriarchal holds of the past and present. The inspiration derived from the salon considered with the publication and reception of the piece is important to note as well. The initial publication of *Ladies Almanack* was private and circulated primarily among Barney's group, who took great pleasure in it, which raises the question of the work's meaning

and purpose within its historical context. *Ladies Almanack* was not intended for a large audience, but rather a small collective of people who knew and understood the lesbian lifestyle and sexual freedom written about in the work. As in all almanacs, the content and the relationship of the work to the intended readership serve its overall purpose. The private publication and intended audience give further confirmation of the functions of almanacs being invoked in *Ladies Almanack* by regularizing the lesbian community. Barney's salon presented here is one that, though represented satirically, is naturalized through the presupposed metaphysical aspects of the universe represented in almanacs. Despite the ironic nature of pairing a satirical tone with a naturalizing medium, the overall effect is one that presents lesbians as part of the natural order of the universe.

Much of Barnes's work outside of the almanac also focused on the fluctuating concepts of gender and sexuality, which can be seen very clearly in her work *Nightwood*. Although both *Nightwood* and *Ladies Almanack* present characters and narratives involving themes of sexuality, it is clear that *Nightwood* is considerably darker in tone and lacks the light-hearted approach of *Ladies Almanack*. A discussion of the how the tone and nature of *Ladies Almanack* varies in relation to *Nightwood* also allows a clearer view of how Barnes's almanac varies in its representation of the subjects she so frequently wrote about. A comparison of the two works reveals the temporal element of almanacs as a forgiving medium through which to view sexuality.

Though less canonical than *Nightwood*, Barnes's *Ladies Almanack* has attracted significant scholarly attention precisely for its "practical" articulation of lesbian community. Much of this scholarly work regarding Barnes's almanac has given attention to the sexual nature and the role of lesbianism in the work with a primary focus on the narrative rather than the genre.

For example, Kathryn Kent's analysis of *Ladies Almanack* looks at the piece as entering the dialogue of new freedom of sexuality for women in terms of "queer reproduction" through culture. (Kent, 90) Similarly, Christine Berni comes at the *Ladies Almanack* through the frame of sexology to better understand Barnes's take on gender and lesbianism. Berni argues that Barnes looks outside of the "gender dualities" created by sexology to almost completely remove gender. In another take, Daniela Caselli analyzes the ambiguous nature of the *Ladies Almanack*, suggesting that the unreadability of the work is in fact intentionally produced and part of the appeal of the work. According to Caselli, the unreadability is crucial for the link between "pleasure and meaning." (Caselli, 465) Through my analysis of *Ladies Almanack*, I hope to bring additional insight to the ongoing dialogue regarding Barnes's unique temporal presentation of sexuality in her work, but by approaching the subject through its relation to the genre in which it is presented. The practical time of an almanac in predicting farmers growing season coincides with a metaphysical time representing the order of things in the world. I seek to uncover how that sexual identity is more clearly understood through the metaphysical aspects and temporality of the almanac. Through the medium of time, Barnes's *Ladies Almanack* puts females and their sexual identity as part of the regularity of the universe.

Chapter 1 :

Journalism and Community

In considering the anachronism of using a historical almanac with a modern day subject matter, there is a need to decipher how the almanac is representative of a larger and long standing tradition of print media targeted towards women. Though almanacs were no longer commonly circulated when Barnes wrote *Ladies Almanack*, print journalism was alive and well and still creating social standards through magazines rather than almanacs. The place of the almanac in the history of evolving media for women, along with Barnes's role in the 1920s magazine culture can give more insight into how Barnes manipulates her genre.

The journalistic style that is parodied in *Ladies Almanack* is something with which Barnes is familiar, as she spent much of her early career working as a journalist for newspapers and popular magazines in New York. Barnes worked primarily as a free-lancer and her contributions included illustrations, theatre reviews, interviews, and other miscellaneous articles. (Herring, 76) Though she covered a variety of topics, the critical and satirical style of Barnes persisted through various pieces she wrote as a journalist. Barnes's close acquaintance and colleague James Joyce once spoke to her regarding literature and journalism and told her, "a writer should never write about the extraordinary. That is for the journalist." (Kannenstine, 2) This piece of advice from Joyce seemed to characterize well her work in this field, as she made frequent use of the extraordinary with a bite of sarcasm for criticizing social customs that permeated her society. (Herring, 77) An example of this type of work can be found in Barnes's 1923 article for *Vanity Fair* titled, "What is good form in Dying? In Which a Dozen Dainty

Deaths are Suggested for Daring Damsels,” where Barnes writes of how a woman should pick her method of suicide based off of her hair color. This article showcases Barnes’s use of satire as a form of critique, by revealing the limiting nature of journalism marketed to women. Barnes takes a serious topic and shows it in terms of the limited focus of magazines, where serious topics were avoided in publications for women.

An example of Barnes’s satirical take on media’s setting of social standards can be found in the July entry of *Ladies Almanack*. Barnes states that here she, “must set down what a woman says to a Woman and she be up to her Ears in Love’s Acre.” (Barnes, *Ladies Almanack* 42) She goes on to explain in detail about achieving sexual pleasure for lesbian women, all while keeping it under her satirical veil. Barnes makes reference to the journals that “teem with maids and their beards,” and goes on to speak of female sex and orgasms in metaphorical terms. (Barnes, *Ladies Almanack* 43) When she states that nowhere “in the Columns of our most jaundiced Journals, can be gathered the vaguest Idea of the means by which she puts her Heart from her Mouth to her Sleeve,” Barnes is actually manipulating the way that journalism presents topics for women, as the chapter caters the subject matter to the intended audience. (Barnes, *Ladies Almanack*, 43) Barnes takes sex, a subject considered of importance to the female audience, and creates the lesbian norm for it within this section. This passage best exemplifies the way that Barnes simultaneously references and disconnects herself from the larger journalism genre. Though Barnes creates the spheres of interest for her audience, similarly to contemporary magazines, she does not completely adapt to the standards of journalism. Through satire and a subject matter strikingly opposite from the norm, Barnes draws attention to the role of media in creating standards for females, but does not conform to it. By not conforming, she creates a distance from contemporary magazine culture, which is similar to what she did in the magazine articles she

wrote at the time. Thus, *Ladies Almanack* functions as an altered extension of her non-conformist journalistic style, which she leverages with the almanac genre to write outside of the heterosexual norm of 1920s Paris.

Though Barnes's overall familiarity with journalism is of importance to the form of *Ladies Almanack*, the fact that it was journalism targeted specifically to a popular readership composed largely of affluent women is of particular importance, given that her almanac is likewise directed to a female audience. On Barnes's first trip to Paris, she was sent as a journalist to write articles for *McCall's* magazine, an explicitly women's-interest periodical. The magazine's content did not include anything overtly political, but focused more on topics for women whose experiences and interests were confined primarily to the domestic realm. (Herring, 130) Djuna also contributed articles for women to *Cosmopolitan* during her time in Paris, and her experience in female periodicals such as these makes her choice of genre for *Ladies Almanack* compelling, as she had written for magazines that were active in creating the standards and interests of their target audience. (Kannenstine, 3) Barnes herself did not tend to conform to typical ladies journalism and she continues this trend in her almanac. Her use of irony keeps Barnes from being directly connected or attuned to standard journalism in her magazine articles as well as her almanac. Rather, her writing draws attention to the normative-forming nature of that media.

The wide range of subjects Barnes covered during her time as a journalist in New York demonstrated her versatility as well as her ability to blend literary qualities within journalism and news forms. (Kannenstine, 4) Barnes's preoccupation with the sensational or extraordinary in her journalism, along with her desire to mix the genres of literature and journalism certainly set a good backdrop for *Ladies Almanack*, which mixes a fictional narrative into the almanac genre. It

serves a purpose of print media, in terms of creating community among the audience, but ironically contradicts the normative nature of the media by writing for and about an audience that was not within the frame of heterosexual norms. Through a clear focus on Barnes's relation to both the audience and purpose of journalism in terms of the relationship between her exact audience and purpose, it becomes evident how she manipulates the genre to form an extension of her journalism style.

Given that Barnes's first writing experience was for magazines and other newspapers, her tone and perspective developed there was carried with her and further developed as she continued her literary career. Whether in interviews, short stories, or theatre reviews, Barnes brought her unique perspective and preoccupation with the extraordinary that came to characterize her journalism. Barnes's form of making a parody out of an unexplored topic (in this case, sexuality and lesbianism) as a method for rethinking them is something that is demonstrated in *Ladies Almanack* as well. (Herring, 79) Furthermore, Joyce's advice to Barnes to save the extraordinary for journalism is well represented in *Ladies Almanack* through her intentional use of satire, which is typically used in literature as a vehicle for the extraordinary. In this case, the extraordinary is the creation of an alternate world where lesbianism is the norm and female sexuality is at the center of the universe.

Barnes shows this in the almanac when writing about Musset's birth, where she writes, "She had been developed in the Womb of her most gentle Mother to be a Boy, when therefore, she came forth an Inch or so less than this, she paid no Heed to the Error." (Barnes, *Ladies Almanack*, 7) In this section, Barnes tackles the issue of gender formation and sexuality through a satirical representation of Evangeline Musset's birth, where she does not appear as she was expected to. The ambiguity of terms such as "developed" or "inch" leave open interpretation

regarding how gender is formed and if its physical attributes are the determining factor in identifying with a sex. However, Musset is not the least bit concerned with the fact that she does not identify with the sex she was intended to be. Rather, she is revered by her contemporaries in the work and serves as the leader of this literary universe controlled by women.

The birth of Evangeline Musset contains a striking similarity to that of Stephen in Radclyffe's *Well of Loneliness* (1928). Both passages write of the complexity of sex and gender beginning at birth, with Radclyffe writing, "Anna Gordon was delivered of a daughter... that yelled and yelled for three hours without ceasing, as though outraged to find itself ejected into life." (Radclyffe, 13) Though the births of both are similar with regards to the unexpected resulting sex and gender, one must note the freer disposition for Evangeline Musset that does not exist for Stephen. Evangeline was unbothered by the "Error," and instead "Set out upon the Road of Destiny." (Barnes, *Ladies Almanack*, 7) The marked difference between the two—a baby yelling with distaste for the situation she is born into and a woman unbothered and empowered by her unexpected sex—demonstrate the parallel between the novel universe and the one created by the almanac. Barnes's *Almanack* creates an environment outside of hetero-normative society, allowing her female characters to embrace their gender and sexuality in a way not necessarily possible in a novel.

The satire of the work serves to promote the homosexual lifestyle Barnes admires, again connecting her to the concept of the extraordinary while still working within a genre of social standardizing. Barnes normalizes lesbianism in *Ladies Almanack* through a colorful, female world in which controversial ideas of the time are the standard and time can be understood in terms of prophecies and zodiacs.

Barnes's ability to move fluidly in and out of journalistic and literary style is seen in *Ladies Almanack*, as she portrays a fictional linear story that is subject to the features and marking of time specific to the almanac. Indeed, the break between the journalism with which Barnes was familiar and the historical periodical form of her writing is located precisely in the unique temporal quality of almanacs that does not exist in contemporary magazine culture. This break is even more clearly understood when evaluating how Barnes uses that defining differentiating feature of the almanac to write about sexuality.

Barnes's role in journalism for women can be further clarified given her place in the larger framework of publications written by women for women during the 1920s. Her position amongst her female contemporaries demonstrates her intentional use of humor as a journalism technique that carried through to *Ladies Almanack*. Barnes was part of a larger collective of female writers who were making a mark in journalism at the time. Barnes's contemporaries, such as Dorothy Parker and Lois Long, wrote a variety of magazine and newspaper articles that speak to the role of media in commenting on the roles of women in society.

In her work regarding female writers in magazine culture, Catherine Keyser argues that these women used humor and the genre to make sense of the changing social landscape. Keyser notes that the female writers who free-lanced for these magazines made heavy use of humor and satire, but also primarily utilized "manipulation of genre." (Keyser, 3) These writers were aware of the media through which they were writing and the role that those publications played in structuring gender norms through content and subject matter. However, they used this awareness to their advantage and exploited it for cultural critique through humor. Keyser ultimately demonstrates "the power of literary humor as women writers used it to reflect on specific problems of modernity: the influence of the new mass media and magazine culture, the

instability of gender roles and the use of normative stereotypes to ballast them, and the public embodiment of celebrity women.” (Keyser, 5) Keyser’s analysis is a good starting point for viewing Barnes’s *Almanack* in terms of its relation to this journalistic landscape. Although Barnes does not take to the typical magazine article format, she utilizes similar techniques in her work, again showing this work to be a mutated extension of her journalistic style. *Ladies Almanack* capitalized on a heavy use of humor, and that humor is intended to draw attention to gender norms for women, specifically the oppressive hetero-normative ideals. At times, Barnes’s over the top representation of the lesbian salon community in the almanac is even silly, but this calls attention to the standards that oppressed female sexuality in the 1920s. Yet, Barnes’s work differs from Keyser’s analysis in one crucial way—she does not choose to present her critique through “new mass media and magazine culture.” Rather, Barnes takes to a form of mass media that is outdated and manipulates it to showcase female sexuality from a new perspective. Barnes seeks to blend the old with the new, by writing about and to a female audience like her magazine contemporaries, while simultaneously using anachronism to keep her work out of that exact genre of 1920s magazine culture. *Ladies Almanack* again appears as an extension of Barnes’s journalism career by utilizing some of its techniques, while also being sure to differentiate itself as a periodical that varies in form and purpose.

The social context surrounding Barnes’s publication of *Ladies Almanack* did not just include a budding field for female journalists. The pervasive salon community of the time was just as influential and Barnes was an active member of the salon culture in Paris. Natalie Barney’s salon contributed to the creation of an environment where feminine agency could be explored. Barney was very open about her sexuality and feminist beliefs and her salon was a new platform for her to encourage artists who also championed these ideals. (Benstock, 271) During

her time in Paris, Barney had even suggested creating a Sapphic circle “dedicated to the love of beauty and to the love of sensuality,” which would allow her to continue to pursue the freedom in love that she advocated for in her life. (Benstock, 277) Barney’s strong devotion to this lifestyle gives a clearer context in which *Ladies Almanack* was born and demonstrates how the community that Barnes lampoons was one that prided itself on the freedom of women and their sexuality. (Herring, 151) Considering the satirical representations of the salon members through Barnes’s work is it clear how the audience is in conversation with the work and vice versa.

The inner workings and participants of Barney’s salon were of great important to Djuna, as indicated by the characters represented in *Ladies Almanack*. Since the almanac was primarily intended just for these women to read, it served as a cultural artifact of the community for which it was written. Creation and continuance of community was something typically attributed to almanacs, as they were widely read, aided in the creation of public opinion, and were often tailored to specific audiences. Barnes’s almanac does the same thing by writing about and to a certain audience of similar interests that would understand the work’s presentation of women and gender, and would find a new refuge in its temporal representation of their sexuality. Thus, *Ladies Almanack* first served its initial purpose in creating bonds of community amongst he expatriate lesbians, allowing them to have a literary representation of their lifestyle, in which they were not just accepted but revered.

This is best exemplified during the mass mourning of Evangeline Musset’s death in the last chapter of *Ladies Almanack*. Upon Evangeline’s death, the whole female community laments her passing. Barnes writes,

“and the Mourners barked about her covetously, and all Night through, it was bruited abroad that the barking continued, like the mournful baying of Hounds in the Hills,

though by Dawn there was no sound, And as the day came some hundred women were
seen bent in Prayer.” (Barnes, *Ladies Almanack*, 84)

This description of the response to Evangeline Musset’s death signifies more than just the veiled representation of the falling of Barney, the lesbian community leader. It stands to show how the characters of *Ladies Almanack*, similar to the women of the Salon, were deeply bound by their shared femininity and sexuality in their community. This is further confirmed by the sainthood bestowed upon Evangeline Musset at the conclusion of the work, as the respect for the group leader is not just for Musset herself, but for the strong female sexuality she represents. Through its satire, one can deduce how the intended audience of the almanac would have understood this last chapter, as Natalie Barney was crucial in facilitating the salon parodied here. In happiness or mourning, they were linked together by their shared sexuality and gender.

Chapter 2 : Temporality of Almanacs and Sexual Identity

To clearly analyze *Ladies Almanack* in terms of its genre means that it is crucial to look at both how almanacs presented information and what their role was in maintaining societal expectations and marking time for their readers. As a result of their maintenance of societal expectations, almanacs created culture, similarly to the previously discussed magazine culture. It was through these widely read publications that the majority of people were informed about society and how to plan for the future. Most importantly for this discussion is the almanac's primary purpose of marking time for its readers through the movements of the Earth. These aspects of almanacs, creating culture, informing society and marking time, were all used by Barnes to present female sexual identity through its relation to time, representing it as part of the natural structure of the universe.

The scholarly study of almanacs has primarily focused on those created and circulated in seventeenth and eighteenth century England, which is the almanac template that Barnes drew on most in her work. The academic focus on the almanacs of these centuries is due to the fact that they were a highly popular form of media during that time period, serving both an explicit practical purpose as well as a more subtle social purpose. The almanacs were primarily used by people in agriculture who sought to find a pattern to the changes in the world, which is just what almanacs intended to do. Almanacs dealt with the uncertainty of the world and the future through predictions derived from the overall design of the Earth.

Almanacs were relatively cheap and there were a variety of options for people from various social classes, making them a rather universal medium that unified societies. The popularity and role of almanacs within communities served one of Barnes's goals of showing lesbianism in a genre of normalization within *Ladies Almanack*. Thus, the anachronism of the work demonstrates the similarities between the normalizing media of the present (magazine journalism) and its historical equivalent.

Among the variety of almanacs published in the seventeenth and eighteenth century, those published specifically for women were quite common and as influential as most media is in reflecting and maintaining the social milieu of their era. Women's almanacs, of course, focused on the issues that were typically exclusive to women, such as fashion and maintaining the household. (Ledbetter, 3) Just as Barnes normalizes lesbianism within her almanac, the typical seventeenth century almanac for women would seek to define and maintain the parameters of behavior for women by using all aspects of its content, such as poetry or astrology, to enforce the social codes and ideology of the time. (Ledbetter, 9) As a result, almanacs were primarily proscriptive in terms of setting behavioral expectations for women, and this type of proscription opened the possibility of a discourse on the subject by later writers, such as Djuna Barnes, whose *Ladies Almanack* becomes proscriptive in terms of how the women of the lesbian community relate to each other in terms of sexuality.

Barnes manipulates the almanac to her purpose by maintaining one of almanac tasks of shaping readership, while also choosing a subject matter completely outside of the topics of normalization typically written about in the almanac genre. In doing so, Barnes blends both the qualities of a women's almanac with that of the satiric almanacs that also circulated in the seventeenth and eighteenth centuries. The satiric almanacs of that century mocked the purpose

and seriousness of almanacs by making the content ridiculous. (Palmeri) Barnes does just that in *Ladies Almanack* by juxtaposing a lifestyle and sexuality outside of the norm with a standard-defining medium of the past. The juxtaposition further clarifies the use of anachronism in representing sexual identity. Barnes takes a concept considered outside of the norm, places it within a historically normalizing genre, and uses satire to shed light on the seriousness that almanacs used to define strict social parameters for women. Furthermore, this juxtaposition puts the topic of the work, lesbianism, at the forefront of normality.

Beyond the social functions of the genre, almanacs functioned first and foremost as calendars. As such, they relied heavily on the prediction of the movement of planets and the astrological calendar. (Perkins, 14) The inextricable link between time and prediction is a foundational aspect of the almanac, as it is how almanacs situate their readers in time and gives reason and order to the unpredictability of the world. Regardless of economic class, all readers of traditional almanacs placed much of their focus on these prophecies.

In the late eighteenth century, England perpetuated these beliefs in the astrology given in almanacs, and it came to be a type of cultural capital in the face of social changes that many thought would threaten the state. (Perkins, 1) The concept of cultural capital in the face of social change provides the opportunity to further evaluate the anachronism of *Ladies Almanack* given the social change that was occurring everywhere during its publication. The fear of unprecedented change that surrounded the circulation of almanacs in England is remarkably similar to the type of social upheaval that served as the context for *Ladies Almanack*. The tumultuous times following World War I led to a myriad of revolutionary ideas, art, and social change, including evolving acceptance of sexuality. Overall, the 1920s were a time of immense social change in the post World War I society. Barnes uses the social change, such as female

sexual identity, and confronts it within a medium that historically resisted societal change. Yet again, it is clear that Barnes's anachronistic representation of sexuality was intentional as a contradictory way to free female sexuality from the confines of society. Thus, the representation of changing female sexual identity is highlighted through the seemingly contradictory genre of the piece.

In her work on almanacs, Maureen Perkins argues that almanacs became a form of pop culture in their setting in eighteenth century England, and the role of prophecies and predictions continued to play a vital role in the almanac as it evolved over time. She states that the astrology and prophecies given in almanacs were a sort of survival guide in their early form, as they were relied on heavily on agricultural situations. As time progressed, the predictions moved from a form of survival to a form of continuity. Perkins states that, by the end of the 1870s, "the calendar continued to mark the passage of time for nearly every English household, both in England and in colonies, but ceased to educate its owners about the remembrances associated with particular phases of the moon." (Perkins, 12) This shift in the importance of marking time through almanacs is a particular problem for Perkins, as she desires to see how it relates to an overall change in understanding and valuing of time that accompanied the industrial revolution and eventual complete decline of almanacs. She goes on to argue that this change is symptomatic of a larger shift in how society came to view time. During the period when almanacs were at the height of their popularity, they gave a prophetic representation of the future, where outcomes could be changed and the extraordinary could be achieved. However, the industrial age brought the decline of the almanac and with it the end of a temporality marked by prophecy. Prophecies came to be considered unrespectable, as they did not align with an industrial society that ran strictly by the clock. Specifically, Perkins states "no stories of marvelous wonders challenged

humanity's mastery of the natural world; no hieroglyphic or comment on eclipses reminded society that time could bring the unexpected." (Perkins, 237)

Following the logic that Perkins lays out, Barnes's use of an old form with a new topic can be understood as an attempt to demonstrate the relation of temporality to the subject she has chosen to portray. Through *Ladies Almanack*, Barnes shows a world in which lesbianism is the standard and established gender and societal norms are completely turned upside down. The almanac presents a genre that Barnes can use where lifestyles considered outside of the social norm can become a predictable and patterned part of time. Not only does the female sexuality become normalized through the genre, but it also becomes untethered from the confines of a time that does not permit change.

Ladies Almanack itself gestures to the relation of women and sexuality with temporality on countless instances, showing Barnes's commentary on the fluidity of sexual identity. From the title page, Barnes takes note to mark the women of her story within the temporality provided by almanacs. The title page proceeds as follows:

"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." (Barnes, *Ladies Almanack*, 3)

In this notation, Barnes gives the first indication of the version of time that will be presented in her work, as it varies from the standard literary form. Specifically, it is a time that is measured by the movements of the Earth and used to understand and foretell events that will happen as a result. This is the exact temporality that Perkins notes is present in the seventeenth and eighteenth century almanacs that marked the passage of time through the more ephemeral movements of the stars and Earth. Barnes particularly talks of women in terms reserved for more

astrological purposes, thus making a connection between women and the bigger structure of the Universe through movements of the Earth. This confirms the role of the lesbian women portrayed in *Ladies Almanack* as belonging to the freer temporality exhibited in the almanac-- a temporality that is not ruled by the conventional clock, but rather is capable of change and the extraordinary. Furthermore, the women are seen as changing and moving with the predictability associated with the stars, marking how sexuality is going to be presented to be as natural as the patterns of the moving Earth.

The relation between women and the Earth's movements is continued throughout the work. For example, during the January section Barnes writes, ““Now in this month, as it is with Mother Earth, so it will appear it is with all things of Nature and most especially, Woman” (Barnes, *Ladies Almanack*, 11) In this passage, Barnes intertwines women with movements of the Earth by specifically mentioning mother Earth herself. Her notation of the Earth as gendered female and maternal expands this oneness between women and Earth to the point where the state of women reflects that of nature. This passage serves not only to show the inherent connection between nature and the female sexuality of the work, but also to immerse the reader further in it. Again, drawing on Perkins's work regarding temporality, this presentation of time and subject matter allows for the presentation of a worldview where time and the future are mutable. Through a work that normalizes lesbianism, Barnes portrays her contemporaries as intimately connected to a less constraining form of time where they have more freedom to evolve in terms of sexuality and gender.

By using the character of Patience Scalpel, Barnes finds a new avenue through which to question the relation between evolving female sexuality and time. Also in the January excerpt, this quote by Patience Scalpel provides insight as well:

“and what, she said, The silly creatures may mean by it is more than I can diagnose! I am of my Time my Time’s best argument, and who am I that I must die in my time and never know what it is in the whorls and Crevices of my Sisters so prolongs them to the bitter end? Do they not have Organs as exactly alike as two peas, or twin griefs; and are they not eclipsed ever so often with the galling Check-rein of feminine tides?” (Barnes, *Ladies Almanack*, 11)

This passage ends with another comparison of women to the tides or nature. But more importantly, Patience Scalpel makes reference to her time and her inability to understand her fellow females in her time. This description is unique, as what separates Patience from knowing the women of her generation is described specifically in terms of an issue of time. It is clear that an understanding of female sexuality in *Ladies Almanack* comes from a greater appreciation for the role of time as a medium through which to view it.

The entry for the month of January continues with Patience Scalpel and her misunderstanding of the lesbian community. The agency the homosexual women exhibit confuses Patience, but primarily in terms of the effect of that agency on future generations. Specifically she states, “Are good mothers to supply them with Luxuries in the next Generation; for they themselves will have no Shes, unless some Her puts them forth.” (Barnes, *Ladies Almanack*, 13) This quote speaks profoundly to how the lesbian lifestyle confuses the typical notion of time, including the reproductive cycle and its place in continuing generations. Through Patience’s concerns, Barnes capitalizes on how female sexual agency does not follow the typical progression of time. The women Barnes depicts are part of a temporality and a medium that removes them from the constraints of time embodied by things representative of their gender,

such as their role in the reproductive cycle. The sexuality of the characters in *Ladies Almanack* is free from the temporality of modern day.

Following this same line of thought, Barnes occasionally makes use of zodiacs within *Ladies Almanack* to feature women as existing in the astrological markings of time. Specifically, the following illustration is a good visual representation of women in relation to movements of the stars and zodiacs:

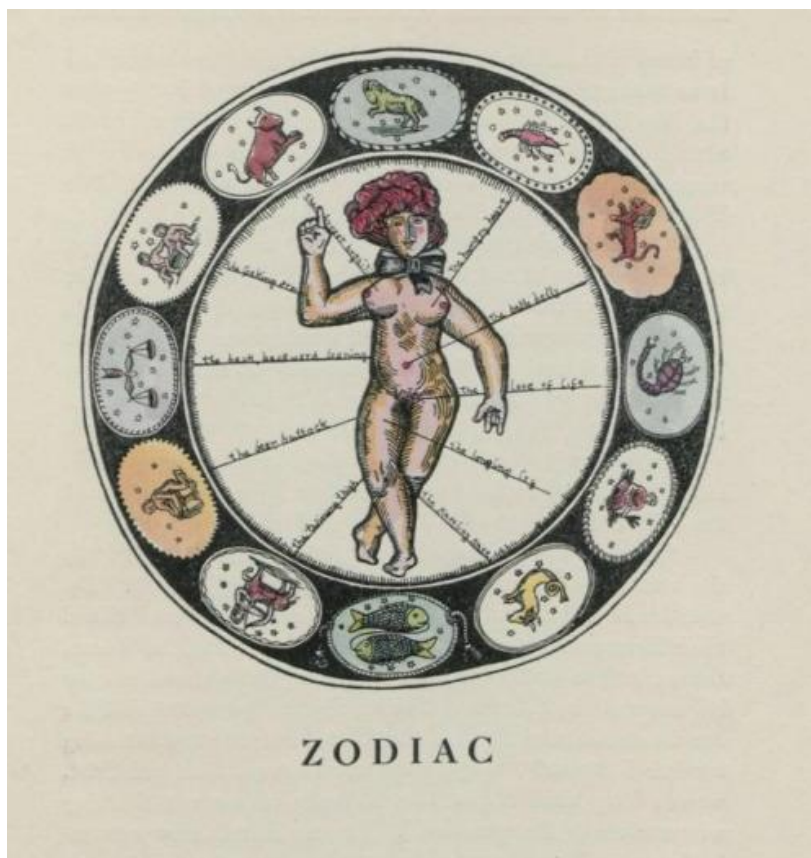


Figure 2 *Ladies Almanack* August Zodiac (Barnes, *Ladies Almanack*, 52)

Rather than a typical zodiac that features the sun at the middle and the star movements surrounding that, Barnes puts a woman at the center of the circle, indicating her control over the astrological movements. Furthermore, the lines emanating from the woman to the various zodiac

signs come from specific parts of her body, with inscriptions such as “the dear buttock” and “the belle belly.” The direct line between the zodiac sign with the often-sexualized parts of the female body put not just females, but female sexuality at the center of the movements of the Earth, showing it as a natural aspect of the zodiac predictions.

This zodiac illustration provides the visual representation of women and almanac time as it is described earlier. Periodicals consistently marked time by methods similar to a zodiac, which Barnes manipulates here. Her manipulation allows women, specifically lesbians, to be at the core of a mutable temporality. In fact, on the page prior to this zodiac illustration, there is a conversation in which High-Head states, “Is she not the spinning Centre of a spinning world? Do not the Bees belly and blow, hone their beaks and hoard their Honey to make her Negus and Nectar?” (Barnes, *Ladies Almanack*, 51) This statement by High-Head explicitly speaks of woman at the controlling center of the changing Earth. In the universe of the narrative created by Barnes in *Ladies Almanack*, her lesbian contemporaries do not just inhabit a world that does not control them through means of time. It goes beyond that and makes them the center of that universe, allowing them to control time. Furthermore, since zodiacs serve to give some type of prediction of the future, that predictable movement hinges on female sexuality. As a result, not only does the female have the power to change the future, but her sexuality is also given a natural pattern and predictability.

Barnes does not just use her genre to subtly showcase women and their sexuality outside of time, but also to address the ineffectiveness of seeking to define lesbian women in any distinct temporality. Specifically, Barnes opens the September section stating, ““The very Condition of Woman is so subject to Hazard, so complex, and so grievous that to place her at one Moment is but to displace her at the next.” (Barnes, *Ladies Almanack*, 55) This excerpt serves to sum up the

overall argument Barnes is making regarding sexual identity of women. For Barnes, the female sexuality falls outside of any definable context of time and it is erroneous to attempt to define it within a specific time. Appearing under the heading “Her Tides and Moons,” this passage urges against trying to confine women within a specific temporality. Barnes notes the ever-changing state of women, rendering it useless to attempt to place her within the constraints of any moment in time. That consistently changing state of women ensures that even an attempt to define her in one moment in time, wrongly misplaces her in the next.

Another zodiac in the month of March reveals female sexuality and reproduction in terms of almanac temporality, again showing female sexuality to be indefinable within the context of commonly understood temporality. This zodiac tells “the part about Heaven that has never been told,” where after the fall of Lucifer, all twelve angels representing the twelve zodiacs gather together and form an egg. (Barnes, *Ladies Almanack*, 24) Barnes states that they,

“all gathered together, so close that they were not recognizable, one from the other and not nine Months later, there was heard under the Dome of Heaven a great Crowing and from the Midst, an Egg, as incredible as a thing forgotten, fell to Earth.” (Barnes, *Ladies Almanack*, 26)

The short zodiac here takes the reproductive cycle out of its understood time structure and situates it amongst the astrological almanac temporality. Not only that, but the twelve zodiacs together are capable of producing a woman from an egg without the aid of a male, showing a possibility that could be achieved only outside of the contexts of time. The visual representation of this zodiac aids in the understanding of the story as well.

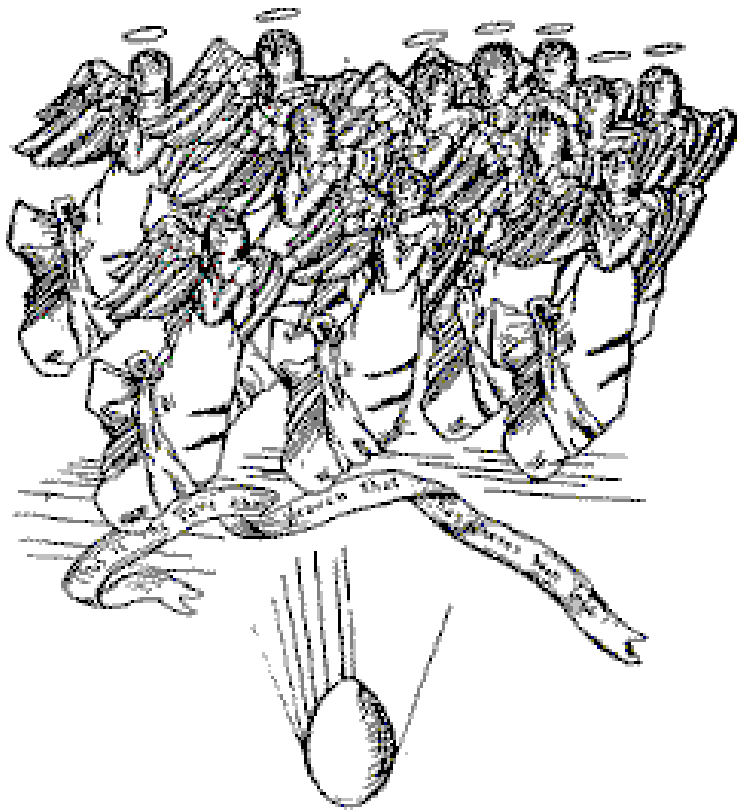


Figure 3 *Ladies Almanack* March Zodiac (Barnes, *Ladies Almanack*, 25)

The illustration more clearly demonstrates how the twelve angels, indistinguishable from one to the next, form an almost inseparable community of one to produce just one egg that will give life to a woman. The fact that it is an egg that is produced continues to show the power of female sexuality, as the egg itself is able to give new life, without the need for sperm. The angels each representing a specific zodiac show the reproduction cycle as part of the movements of the Earth, but the unique exclusively female collective demonstrates a female sexuality that is free from the need for a male. In the marking of time embodied by this almanac, both females and

their sexuality can overcome the confining structures of heterosexuality and cycles of time to achieve purposes that are seemingly impossible in modern-day context.

Chapter 3 :

Nightwood: Conclusion

Given the typical preoccupation of sexual identity and desire in Barnes's other literary works, it is not unusual that it is the topic she showcases in *Ladies Almanack*. However, one must note that the overall tone of *Ladies Almanack* differs from that in some of her other literary work, particularly *Nightwood* (1936). Both *Nightwood* and *Ladies Almanack* present characters who are not defined by hetero-normative sexual identity, whether it be Dr. O'Connor, Nora and Robin, or Evangeline Musset. The characters of both works openly negotiate their sexual identities within the post-modern context, yet *Nightwood* is noticeably darker and less optimistic in tone than *Ladies Almanack*. I argue that this marked change in tone is due primarily to the difference in format and thus temporality in which both works are presented. Furthermore, by looking at both works it is clearer to understand how the medium of time through periodicals best served the interest of *Ladies Almanack*.

Though both pieces handle the question of sexuality, there is no denying that even with the death of Evangeline Musset, *Ladies Almanack* takes a lighter approach to the subject and shows more possibilities for the freedom of sexuality. This is due in part to the satire fueled by an interest in the extraordinary, which is something that is made possible by the almanac genre that Barnes writes in. By taking the subjects of *Ladies Almanack* out of the typical context of the world regulated by clocks, it is easier to visualize the opportunity for change. In the almanac, the events of the world are intertwined with the Earth and the woman, and this makes it possible for sexual identity to be explored in a different context. Beyond that, there is a diurnal regularity of

almanacs that gives the work predictability and thus an easier medium for presenting female sexuality.

In contrast, *Nightwood* operates in the constraints of the physical world and paints a much darker picture of the struggle to navigate sexuality as a result. The diurnal regularity that marks the medium of time in *Ladies Almanack* is quite literally gone in *Nightwood*, even down to the title of the novel. The change in medium revolving around time can be characterized in different ways in *Nightwood*. One example is the ill-fated relationship between Nora and Robin. Although the two end up in the same space together in the final chapter, they are not able to achieve full reunification, which is characteristic of the many failed intimacies of Robin. This inability to achieve intimacy or come to terms with sexuality results from the linear timeline that narrates the plot.

In general, it is more difficult for characters like Dr. O'Connor to work through his gender confusion, as the world and work in which he is presented do not allow the opportunity for easy manipulation and change of the future such as an almanac does. This is evidenced in one dialogue between Dr. O'Connor and Nora in which the doctor states, "In time, everything is possible and in space everything is forgivable; life is but the intermediary vice." (Barnes, *Nightwood*, 135) Here, Dr. O'Connor acknowledges the crucial role of time in change, passing off life as only an "intermediary." This quote in particular speaks to the world in which *Nightwood* is situated and how it varies from that of *Ladies Almanack*. Through *Ladies Almanack*, Barnes can do more than just present the battle for understanding sexual identity, but rather experiment with the possibility for change with a manipulation of sexuality through temporality. In *Ladies Almanack*, there exists the possibility to see sexual identity in a positive light, where women and their sexualities are one with the Earth and thus of the predictions of the

future. These words by Dr. O'Connor most properly articulate why the almanac provided a different dialogue about sexuality. This quote states most eloquently that time is a more forgiving medium in contrast to life. Essentially, Dr. O'Connor is noting how one is of luck when it comes to life, but that time provides the chance to overcome the struggles of the "intermediary vice." Change in society and sexuality is possible in the context of time, but life itself does not always provide such a possibility. In *Ladies Almanack*, the genre provides a medium of time different from that of Dr. O'Connor, allowing for the future to be brighter and the seemingly outlandish possibilities to be realities. As a result, *Nightwood* takes a much less optimistic tone and outlook for the characters seeking to make sense of their sexualities. Where *Nightwood* cannot deliver the change or possibility in circumstances for its characters, *Ladies Almanack* can deliver a more forgiving and freeing prospect through its genre.

Ladies Almanack contains countless subtleties in illustrations, phrasing, and format that when deeply analyzed all compliment the over-arching purpose of the work in presenting sexuality and the lesbian community through a more forgiving and interpretive medium of time. Even after a thorough look into almanacs themselves and how the *Ladies Almanack* plays into the genre, there are still many aspects open for interpretation and analysis. Nonetheless, the role of the almanac opens the door for a different angle with which to understand sexuality, particularly of Barnes's salon community. *Ladies Almanack* does not just give a satirical representation of women who were acutely aware of the relation between society and their sexuality. The work gives a much more complex look at the intended audience as a community and how their sexuality can be interpreted through its genre and medium of time. The satirical veil allows the work to be explicitly sexual, which even more clearly permits *Ladies Almanack* to more clearly speak about female sexuality in unprecedented ways, normalizing homosexual love

as something natural and predictable in the universe. By understanding how Barnes represents the women of her work outside of the constraints of the linear time that marks the world, the reader can see female sexuality as part of freeing predictable process regulated by the Earth and the stars. Barnes ensures that the women of her work are consistently related to the Earthly movements, and so she moves the lesbian community into a realm where their situations, sexualities, and futures are all mutable. *Ladies Almanack* is not for one lady possessively, but for all ladies collectively and it creates a uniquely feminine community in which lesbianism is the standard and this community of females can form relationships. Barnes's unique use of anachronism very purposefully plays into just this goal of the work by allowing gender and sexual identities to come to being outside of their typical area of discourse.

The medium of Barnes's work constitutes the content of the work and vice versa, as *Ladies Almanack* plays to its genre, and the genre aids in presenting the content. To bring it back to the opening epigraph of the almanac, the integral materials such as the breviary, recipes and physics for people such as priests, cooks and doctors represent more than just tools of the trade. These integral instruments, all of which contain a metaphysical cognitive element serve as mediums that do not just represent their counterpart societal roles, but rather come to constitute them by serving as physical representations of who they are. Similarly, the *Ladies Almanack* provides a medium of time that does not merely represent, but functions as an intermediary through which to rethink female sexuality.

BIBLIOGRAPHY

- Barnes, Djuna. *Ladies Almanack*. Illinois: Dalkey Archive Press. 1992. Print.
- Barnes, Djuna. *Nightwood*. New York: New Directions Books. 2006. Print.
- Barnes, Djuna. "What is Good Form in Dying?" *Vanity Fair* XX. June 1923: 73. Print.
- Barney, Natalie. *Adventures of the Mind*. New York: New York University Press, 1992. Print.
- Benstock, Shari. *Women of the Left Bank*. Texas: University of Texas Press, 1986. Print.
- Berni, Christine. "'A Nose Length into the Matter:' Sexology and Lesbian Desire in Djuna Barnes's Ladies Almanack." *Frontiers* 20.3 (1999). 83-107. Web. 30 Jan 2015.
- Caselli, Daniela. "Novitiates, saints, and priestesses: the unreadable pleasures of Ladies Almanack." *Textual Practice* 20.3 (2006). 463-489. Web. 5 Feb 2015.
- Field, Andrew. *The Formidable Miss Barnes*. London: Martin Secker & Warburg Limited, 1983. Print.
- Hall, Radclyffe. *The Well of Loneliness*. New York: Random House. 1990. Print.
- Herring, Phillip. *Djuna: The Life and Works of Djuna Barnes*. New York: Penguin Books, 1995. Print.
- Kannenstine, Louis F. *The Art of Djuna Barnes: Duality and Damnation*. New York. New York. University Press, 1977. Print.
- Kent, Katherine R. "Lullaby for a Lady's Lady: Lesbian Identity in Ladies Almanack." *Review of Contemporary Fiction*. Web. 12 Feb 2015
- Keyser, Catherine. *Playing Smart: New York Women Writers and Modern Magazine*

Culture. New Jersey: Rutgers University Press, 2010. Print.

Ledbetter, Kathryn. *British Victorian Women's Periodicals*. New York: St. Martin's Press LLC, 2009. Print.

Orenstein, Gloria Feman. "The Salon of Natalie Barney: An Interview with Berthe Cleyrergue." *Signs* 4.3 (1979). JSTOR. Web. 22 Jan 2015.

Palmeri, Frank. "History, Nation, and Satiric Almanac, 1660-1760." *Criticism: A Quarterly Report for Literature and the Arts* 40.3 (1998). Web. 31 Jan 2015.

Perkins, Maureen. *Visions of the Future: Almanacs, Time, and Cultural Change, 1775-1870*. New York: Oxford University Press, 1996. Print.

ACADEMIC VITA

Samantha Zimmer

506 W. College Ave, Apt. 4
State College, PA 16801
sgz5012@psu.edu

Education

Pennsylvania State University, University Park, PA	2011-2015
Schreyer Honors College	
Paterno Fellow	
College of Liberal Arts: Comparative Literature	
College of Communications: Telecommunications	

Professional Experience

Law Office of Mark R Zimmer, Intern	Summer 2008-2013
PA Commission on Sentencing, Intern	May-August 2014

Activities & Leadership

Disciplemakers Christian Fellowship, Bible-study leader	2011-2013
Student Support Services Program Tutor	2012-2013
Student United Way	2011-2015
THON Chair, Student United Way	2013-2015

Honors and Awards

Dean's List	2011-2014
Penn State President's Freshman Award	April 2012
Phi Kappa Phi Honor Society	March 2015
Telecommunications Graduation Marshal	May 2015