“Alien and Critical”: The Modernist Satiric Practices of Djuna Barnes, Wyndham Lewis, and Virginia Woolf

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A Dissertation Submitted to the Faculty of Graduate Studies in Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy

Graduate Program in English

York University

Toronto, Ontario

October 2021

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Abstract

This dissertation offers an extended analysis of the modernist satiric practices of authors Djuna Barnes, Wyndham Lewis, and Virginia Woolf in a selection of works spanning different genres published between 1913 and 1954. With these authors' works as evidence, I suggest that satire undergoes a significant shift in the first half of the twentieth century as it departs from its premodern roots as a fixed genre or mode, instead becoming a diffuse element that intermittently shapes formal aspects and produces complex critiques. This shift partly results from new formulations of gender—from altered understandings of masculinity and femininity to the emergence of what we now refer to as queer, nonbinary, and trans identities—and the way in which what I call the instrumentality of satire enables a range of satiric attacks across different subject positions and a volatile political spectrum. Through a highly comparative approach, I draw upon formalist, feminist, and sociological theories to trace the different networks in which the texts of focus and their authors are embedded (networks of readers, artistic movements, political transformations, marketplaces, and discourses of gender and sexuality) to understand more thoroughly the satire that emerges from these texts. Each chapter pairs discrete investigations of works by each individual author, guided by an overarching topic (Chapter 1 explores networks of satire, Chapter 2 examines satiric method and the novel, and Chapter 3 considers satiric forms of life writing), and ends with a shorter section that compares the three authors' works within a specific thematic framework (Chapter 1 with respect to the notion of authority, Chapter 2 through party scenes, and Chapter 3 concerning the portrait genre). My research reveals that the modernist satiric exchanges within these networks can be analyzed as, on the one hand, manifestations of the selected period's political dynamics and, on the other hand, cultural productions that altered how gender was discursively constructed within specific social environments of that period. In brief, the study illustrates how gender and its performance, aesthetics, and rhetoric become central to the production and function of satire in modernist art and literature.

Acknowledgements

The past year and six months have felt longer than the first four years spent pursuing the PhD. Having survived this time in relatively good health, and having completed the dissertation, it is difficult to think of someone in my life who I ought not to thank. First, I must profusely thank my partner, Amber, for her support, patience, and tough kindness—her ability to push me in the right direction with a blend of encouragement, firmness, and love. It has been quite the journey since we made the decision to move from Denver to Montréal in the spring of 2013, and I cannot express enough how fortunate and grateful I am to have made this journey alongside Amber. I know she is looking forward to the next chapter, and I hope I can give her as much love and support in her future ventures as she has given to me over the past eight years.

My graduate supervisor, Lesley Higgins, has continually pressed me to produce the highest calibre of work and to dig deeper into the questions that initially sparked this project. Her motivational energy and enthusiasm have been matched by her compassion, especially as I struggled to regain momentum in late 2020. My experience at York would not have been the same without her constant reassurance of my abilities, consistent presence, and lively sense of humour (which made researching satire all the more fun). I would also like to acknowledge and thank committee members Marie-Christine Leps and Elicia Clements for their invaluable feedback and guidance, from my comprehensive sub-fields examination in 2017 to the present. The dissertation would be sorely lacking without their contributions in the form of theoretical frameworks, critical perspectives, and intellectual inquiries. Additionally, I am grateful to Rebecca Beasley for agreeing to serve as External Examiner, especially given the continued uncertainties we are all facing in our personal and professional lives, as well as Bobby Noble and Art Redding for serving as the Internal External Examiner and Dean's Representative,

respectively.

Finally, I must thank those who may not have had a direct hand in shaping the contents of the dissertation but provided immense support throughout the process. My parents, Randy and Delia, and my brothers, Nicholas and Zachary, have helped encourage me in their own individual ways. My Grandma Elaine, who I used to call regularly throughout my graduate studies, unfortunately passed away in February 2020, but knowing how much she wanted to see me succeed has helped to keep me motivated in some otherwise not so hopeful times. I also want to commemorate two family members who recently passed away partly due to COVID-related complications: my cousin, Keison Palafox, and my aunt, Jeri Flynn. You will both be missed.

Susanne de Lotbinière-Harwood helped Amber and I become situated with our new surroundings when we first arrived in Montréal, and her enduring love and support have meant a lot to me, even from a distance. My chosen Toronto/York family has also shared in the ups and downs, and I've grown closer to them than I ever thought possible. I'm proud to be able to thank them as some of my strongest supporters: Tyler Ball, Jake Bermel, Justine Bonczek, Mark Buchanan, Sidney Cunningham, Matthew Dunleavy, Vanessa Evans, Alex Ferrone, Mitchell Gauvin, Emily Howe, Diana Jones, Oliver Jones, Larry Koch, Arezou Soltani, Gianni Tsouras, and Rachel Wong. Last, I would like to thank Irene Gammel, Cameron MacDonald, Jaclyn Marcus, Jason Wang, and all the other friends and colleagues I had the fortune of meeting and working with at Ryerson University's Modern Literature and Culture Research Centre. I spent a substantial portion of time during the final years of the PhD writing in the cozy office that the MLC graciously provided and taking much-needed breaks in the communal areas. Regardless of where the future takes me, I am infinitely reassured knowing that I have a place in Toronto with the unflinching love and support of so many.

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Abbreviations

ABR	Lewis, Wyndham. *The Art of Being Ruled*. 1926.
B1	Lewis, Wyndham, editor. *BLAST: Review of the Great English Vortex*, no. 1, John Lane, the Bodley Head, 1914.
BB	Lewis, Wyndham. *Blasting and Bombardiering*. 1937.
CH	Lewis, Wyndham. *Creatures of Habit and Creatures of Change: Essays on Art, Literature, and Society, 1914–1956*. 1989.
D1–D5	Woolf, Virginia. *The Diary of Virginia Woolf*. 1977–84. 5 vols.
E1–E4	Woolf, Virginia. *The Essays of Virginia Woolf*. 1986–94. 4 vols.
E5–E6	Woolf, Virginia. *The Essays of Virginia Woolf*. 2009–11. 2 vols.
F	Woolf, Virginia. *Flush: A Biography*. 1933.
In	Barnes, Djuna. *Interviews*. 1985.
L3	Woolf, Virginia. *The Letters of Virginia Woolf*. vol. 3, 1977.
L5	Woolf, Virginia. *The Letters of Virginia Woolf*. vol. 5, 1979.
MD	Woolf, Virginia. *Mrs. Dalloway*. 1925.
MWA	Lewis, Wyndham. *Men Without Art*. 1934.
N	Barnes, Djuna. *Nightwood*. 1936.
NY	Barnes, Djuna. *New York*. 1989.
O	Woolf, Virginia. *Orlando: A Biography*. 1928.
RA	Lewis, Wyndham. *Rude Assignment: An Intellectual Autobiography*, 1950.
RF	Woolf, Virginia. *Roger Fry: A Biography*. 1940.
Room	Woolf, Virginia. *A Room of One's Own*. 1929.
Ry	Barnes, Djuna. *Ryder*. 1928.

S	Lewis, Wyndham. *Satire & Fiction*. 1930.
SC	Lewis, Wyndham. *Self Condemned*. 1954.
SF	Woolf, Virginia. *The Complete Shorter Fiction of Virginia Woolf*. 1985.
T	Lewis, Wyndham. *Tarr: The 1918 Version*. 1918.
T1	Lewis, Wyndham, editor. *The Tyro: A Review of the Arts of Painting Sculpture and Design*. 1921.
TG	Woolf, Virginia. *Three Guineas*. 1938.

Introduction

"*difficile est saturam non scribere*"—Juvenal, *Saturae*

The Satirist's Burden

For Juvenal, writing in second-century CE Rome, the impulse to satirize is obvious and writing satire comes easily. Facing a world in which eunuchs marry, women hunt, merchants achieve aristocratic-like status through proto-capitalist enterprise, and former slaves flaunt their newly acquired freedom through vain displays of material goods,[1] Juvenal regards satire as a critical means of protesting, defending against, or distancing oneself from what he perceives to be a civilization in decay—a civilization against which he positions himself in the first book of *The Satires*. This conceptual move allows him to create the illusion of a critique directed from the outside in. Juvenal is one of many figures in Western literary history through which this exilic posturing of the satirist can be traced. Traditionally, however, the satirist's art also consists of a corrective element—not merely a tirade from the fringes, but a tirade from the fringes that gestures toward reform. In many ways, this corrective element is what makes analyzing satire simultaneously so distinct and so difficult. The many questions directed at and controversies concerning various critical approaches to other types of art and literature are further complicated and intensified when satire is taken as the object of analysis. Questions about the importance of historical and material context, an author's political affiliations and ideological convictions, audience reception and the circulation of texts within particular readerships, and the balance between evaluative and aesthetic functions all inform my study of satire within the dissertation. Still, such questions are neither original to my investigation nor are they questions that have not been long addressed by literary critics and theorists.

John Dryden's *A Discourse Concerning the Original and Progress of Satire* (1693) is but one example of the satirist's will to reform. This lengthy "discourse" simultaneously serves as a historical study of satire, a critical evaluation of Roman satirists, a theory of the ideal role of satire, and a flattering missive of praise for the talents of Charles Sackville—then Earl of Dorset and Middlesex—to whom the text is dedicated (15). Dryden insists that satire "is of the nature of moral philosophy, as being instructive," and argues that "Juvenal exhorts to particular virtues, as they are opposed to those vices against which he declaims" (75, 84). Emphasizing that satire is partly a teaching strategy, Dryden ultimately lumps the satirist—and, consequently, his patron Sackville—into that favourite category of early modern thinkers: the genius. Like Juvenal, he suggests that the satirist's ability to teach or reform derives from his[2] exceptional status and "fineness" of wit, which "must be inborn; it must proceed from a genius, and particular way of thinking, which is not to be taught; and therefore not to be imitated by him who has it not from nature" (92). The satirist, as Dryden conceptualizes him, cannot help but channel an "inborn" energy into an attack on the eternal follies of humankind and the decadence of contemporary civilization, though always with the intention of correcting wrongs and prescribing solutions. Dryden stresses satire's moral and pedagogical imperative, setting it apart from other literary forms due to the way in which it inhabits a productive didactic role in addition to an aesthetic or literary one.

Some fifty years after Dryden's *Discourse*, John Brown publishes *An Essay on Satire: Occasion'd by the Death of Mr. Pope* (1745), in which he reaffirms satire's instructive purpose but also hints at the satirist's paradoxical participation, and even complicity, in that which she or he attacks:

Hence satire's pow'r: 'Tis her[3] instructive part,

To calm the wild disorders of the heart:
She points the arduous height where glory lies,
And teaches mad ambition to be wise;
From foul example kindles fair desire,
Draws good from ill, from flint elicits fire;
Like the nice bee, with art most subtly true
From poys'nous vice extracts a healing dew,
Strips black oppression of her gay disguise,
And bids the hag in native horror rise;
Strikes bloated pride, and lawless rapine dead,
And plants the wreath of fame on virtue's head. (lines 81–92)

While "satire's pow'r" is its "instructive part," satirists cannot achieve such instruction without "subtly" engaging with and potentially dirtying themselves with "foul example," "poys'nous vice," "black oppression," and so forth. Recent critics and theorists of satire have referred to this paradox as the "double action" (Seidel 23) or "double movement" (Greenberg, *Modernism* 7) of satire. Michael Seidel suggests that the satirist is always caught in a "simultaneous line of attack and retreat," always offering "a regress in the form of a progress," and always at risk for "suffer[ing] the contamination of his own subject" (Seidel 10, 23, 14). Similarly, Jonathan Greenberg's concept of "double movement" describes how the satirist stakes a claim within a certain community or group as a reformer, while simultaneously disassociating herself or himself entirely from the very same community or group as "a renegade who enjoys the subversion of traditional values, delights in his own aesthetic powers, even savors the cruelty he inflicts" (Greenberg, *Modernism* 7). Although both critics complicate the purely moralizing or instructive

character of the satirist that Dryden and Brown propose, Seidel and Greenberg avoid questioning the concept of the satirist as someone possessing an essence or ontological character that differentiates her or him from the target of the attack. Indeed, their analyses still effectively operate under the notion of the satirist as a kind of surgeon (Brown 13) or garbage collector (Greenberg, *Modernism* 6; Seidel 14)—one who deals in difficult, messy, ameliorative tasks but is separate from the body (physical, social, political) on which he operates, of a different substance than that which he sweeps away. In other words, readers are still left with the impression or illusion of the satirist as an exceptional genius, misunderstood outcast, or critical messiah holding up a mirror to the ignorant masses.

Satire's Gender Problem: Politics and Humour

Framing this problem of the satirist's conceptual positioning within a specific historical period, set of discourses, and selection of texts, my dissertation takes as its central focus a nexus of gender, satire, and modernist practice. An intensification of feminist political action, a significant increase in women's writing, and the emergence of numerous female satirists all differentiate the early twentieth century from preceding eras. More specifically, pre-twentieth-century English satire is most often associated with male writers, several of whom (Dryden, Pope, Brown) I have already named in this introduction. Although there is nothing ground-breaking about this observation, it has served as the starting point for an intellectual inquiry into why the modernist era abounds in female satirists. Djuna Barnes, Mina Loy, Edna St. Vincent Millay, Dorothy Parker, Stevie Smith, Gertrude Stein, and Virginia Woolf represent some of the most prominent satirical writers—male or female—of the time period. While these writers and their contributions have been acknowledged for their importance, and have been variably

enshrined within the modernist canon, there is still a lack of scholarship that treats them as satirists or their works as, at least in part, satirical. I would hypothesize that there are two primary factors that explain this dearth of inquiry: politics and humour. Although female modernists such as Woolf, Stein, and H.D. have long been praised for their stylistic and technical innovations, it was not until the 1980s and 1990s that female modernists' political and feminist critiques were viewed as being intrinsic to an understanding of their respective literary practices.[4] Yet, despite recognizing the political valence of modernist women's writing, critics have still been reluctant to read the politics of these works through the lens of satire.

In 1984, *The Yearbook of English Studies* published a "Satire Special Number" as its fourteenth volume and dedicated it to Robert C. Elliott, author of *The Power of Satire: Magic, Ritual, Art* (1960). Of the volume's sixteen essays that analyze particular authors or works, three focus on male modernist authors (T. S. Eliot, Wyndham Lewis, and Jorge Luis Borges) and none focus on female authors. Admittedly anecdotal, the journal—as a product of scholarly research and inquiry—is not alone in its lack of emphasis on female satirists. More recently, Charles A. Knight (2004) argues that satire's concern with "public issues and with public examples of those issues," and the fact that it is "a transgressive genre, based on the socially objectionable element of attack, often personal attack," have traditionally discouraged women from writing satire or altogether prevented them from doing so (7). While Knight recognizes the existence of key works of satire written by women before the twentieth century, he claims that satire in women's writing often takes "the form of a mode," enabling authors like Jane Austen to write "socially significant novels" which include "satiric elements," yet are not, according to Knight, thoroughly satires or satiric texts (7). Although Knight does not explicitly define his use of the term "mode," he does indicate that multiple modes can exist within a single work and that mode is secondary

to genre in the reader's experience of a text's overall cohesion or form: "Within a given work, especially a satiric work, genres struggle to proclaim their preeminence as definite, to banish the usurper to the lesser status of mode" (49). Mode, for Knight, also seems to overlap with Bakhtin's notion of speech genres—the "relatively stable types of . . . utterances" that are produced within particular "sphere[s] of communication" (*Speech Genres* 60). Fiction, for example, might employ a certain narrative mode that incorporates specific speech genres, such as flirtatious dialogue between two characters, a single character's inner articulation of emotion, or simply the linear (as opposed to circular, disjointed, fragmented, etc.) retelling of events from start to finish. When satire is the mode, according to Knight, speech genres are ironized, "opening them up to possibilities of meaning that are not usually noticed in ordinary usage" (3–4).

Following Knight's logic, through this concept of mode, one could argue that a modernist work like Aldous Huxley's novel *Crome Yellow* (1921) is a satire because the satiric mode unrelentingly dominates the narrative, one which is inhabited by brazen caricatures, saturated with irony, and always referring to a reality beyond the text in its mocking parody. On the other hand, a work like Austen's *Persuasion* (1817) fails to pass Knight's test for satire because, despite its satiric social critique of propriety, vanity, and class, Austen does not sustain the satire throughout the entire work and even lapses into the territory of moralizing and sentimentalizing—the latter, surely, anathema to any satirist worth her salt. This distinction between a work with satiric elements and a work of satire, however, seems to contradict Knight's central notion of satire "as a frame of mind," the boundaries of which "are opened by its adaptation of other forms, so that it is both pre-generic and modal" (14). Such tension produced by the distinction between a work *with* satiric elements and a work *of* satire introduces a chicken

and egg conundrum. Which comes first: satire or the critical and theoretical classifications of satire? If the latter, what traditions of thought have determined these classifications, and could it be that the very definition(s) of satire have been, and continue to be, enforced as a way of excluding or devaluing non-male writers? These questions will continue to shape the inquiries and analyses I conduct throughout the dissertation.

Humour, and the way in which one wields it, permeates what Knight describes as satire's "socially objectionable element of attack." In addition to politics—that is, the public sphere—the element of humour that is intrinsic to satire's function might also be responsible for some readers' reluctance to regard certain female writers as satirists and/or consider these writers' works as satiric. Helga Kotthoff investigates four areas—status, aggressiveness, social alignment, and corporeality—in which, she argues, "humorous practice has been gendered in most cultures" (5). While her 2006 study approaches the subject from a linguistic perspective and at times tends to over-generalize, her findings are useful for a brief discussion of how humour intersects with my interest in gender and satire. For instance, with regard to aggressiveness, Kotthoff claims that the traditionally feminine-associated qualities of being decorous, "demure," and "ladylike" starkly contrast the way in which "comedy and satire are based on aggressiveness and 'not being nice'" (14). She also notes, however, that in the area of "social alignment," a selection of twentieth-century sociological studies on joking among women shows that humour is put to a different use than aggression. In Kotthoff's review of the literature on the subject, she finds that these studies illustrate the following: that "women's humour produced intimacy and familiarity"; that "[w]omen joked about shared experiences of disappointment, of having to deal with difficult people, and of overcoming the constraints in their lives"; that "joking at one's own expense plays an important role"; that "[t]he story teller

does not invite the listener to laugh 'at' her, but rather to laugh 'with' her about some absurd aspect of life"; that this kind of joking "can be self-affirming"; that "women enjoyed the absurd potentials of jokes more than they did the aggressive potentials"; and that, in one particular survey, "men scored higher on hostile humor, jokes, and slapstick comedy" (15). Without veering into a regrettably essentialist analysis of gender and humour, I would simply suggest that these studies and the ideas with which they are concerned—in short, humour and how its use often implies some aspect of power, control, or manipulation—may have a significant impact on how past critics have read (or failed to read) and interpreted various satiric works and how we continue to theorize and classify satire. For relatively recent evidence of a popular argument (dressed up in scientifistic, biological language) that perpetuates the discourse that women and humour simply do not mix, one need look no further than Christopher Hitchens's infamous *Vanity Fair* article "Why Women Aren't Funny" (2007). In any case, although humour takes a backseat to politics in the dissertation's examination of modernist satire, I offer this abbreviated consideration of both as a means of explaining why particular writers and their satiric abilities have been ignored or downplayed largely based on sexist premises and as a means of demonstrating part of the motivation for the current study.

Modernist Satiric Shifts

This dissertation offers the first extended analysis of how satire becomes differently and performatively gendered within modernism and modern life between the years 1913 and 1954. By examining works by Djuna Barnes, Wyndham Lewis, and Virginia Woolf, I investigate how three authors took to satire as a mode for translating their experiences of gendered life as modernists. The sophistication, wry humour, and diffuse irony of satire produced in readers a

newly gendered sensibility in ways that pamphlets, theoretical tracts, and more conventional prose fiction did not. Succinctly defined, satire is a sardonic critique with the intent of deflating the authority of its target. Sharpen the edge of that critique with modern gender politics, and the empowering stakes of public posturing and influence which certain modernists embraced becomes clear. What I describe as the "instrumentality of satire" enabled its authors to position themselves across the political spectrum from radicalism, pacifism, and socialism to anti- and pro-nationalism to fascism, all articulated with and through new formulations of gender (masculine, feminine, and what we now refer to as queer, nonbinary, and trans). My research illustrates the gendered inflections of modernist satire through an investigation of modernist satirical exchanges as being, on the one hand, manifestations of the period's political dynamics and, on the other hand, cultural productions which altered how gender was discursively constructed within modern society. In brief, the following study explores how gender and its performance, aesthetics, and rhetoric become central to the production and function of satire in the modernist period.

Greenberg, Seidel, and others acknowledge that during the modernist period, satire undergoes some significant changes, primarily in terms of its critical focus, practical aim, and technical execution. Wyndham Lewis announces in the title of his 1934 essay that "The Greatest Satire is Non-Moral" (*MWA* 85), which is drawn from an earlier essay, *Satire and Fiction* (1927). In the latter work, he suggests:

> It could perhaps be asserted, even, that the greatest Satire *cannot* be moralistic at all: if for no other reason, because no mind of the first order has ever itself been taken in, nor consented to take in others, by the crude injunctions of any purely moral code. (*S* 43)

Lewis attempts to do away with the morally reformative or corrective impulse that Dryden and

Brown, among others, had ascribed to satire, but still maintains the satirist's exceptional nature as an individual possessing a "mind of the first order" (i.e., a genius) that supposedly is not "taken in" by normative social and cultural codes. In his 1944 essay "The Nature of Satire," Northrop Frye recognizes various shifts in satiric practices that seem to align, or at the very least resonate, with Lewis's proclamation of the age of "non-moral" satire. "Since Dryden," Frye argues, satire has been more inclined "to the rapier that stabs the heart than to the singlestick that breaks the head" ("Nature" 81). Satire, according to Frye, has grown more calculated, more sophisticated, subtler, and more corrosive within the first half of the twentieth century. Outright invective and playful abuse have fallen out of style and been replaced by an intensification of irony: "a kind of intellectual tear-gas that breaks the nerves and paralyses the muscles of everyone in its vicinity, an acid that will corrode healthy as well as decayed tissues" ("Nature" 82).[5] Frye's tear gas metaphor effectively conveys what he understands to be the indiscriminately destructive character of modern satire. His conceptualization of the social body—a body which fluctuates between health and decay—and satire's power to inflict its attack on both the sick and healthy simultaneously connects him with yet distinguishes him from Juvenal, Dryden, and Brown. Frye presents a theory or understanding of satire that better accounts for the kinds of modernist texts I analyze in this dissertation—texts in which satire comes and goes, irony is sometimes concentrated and sometimes diffuse, targets are rarely made entirely clear, and any corrective element has either been discarded or transformed into something much subtler than Juvenal's thundering exhortations to virtue. Frye's conclusion, however, still avoids an engagement with the socio-historical conditions that ground satire and, to a certain degree, determine what constitutes "healthy" versus "decayed tissues."

Although not writing specifically about satire in *A Room of One's Own* (1929), Virginia

Woolf describes a process of critical alienation or isolation that departs from the model implying intrinsic genius or inborn satiric vision that Dryden, Brown, Lewis, and, to a certain extent, Frye perpetuate:

> Again if one is a woman one is often surprised by a sudden splitting off of consciousness, say in walking down Whitehall, when from being the natural inheritor of that civilisation, she becomes, on the contrary, outside of it, alien and critical. (*Room* 73)

There is an important difference in the way Woolf conceptualizes the positioning of the critical thinker—which, in this case, can translate to satirist—in relation to her surroundings. For Woolf, the critical impulse is not inborn or inherent, but rather it is the product of a reciprocal movement between the critical (satiric) eye and the environment(s) in which that gaze works—environments consisting of material conditions, discursive formations, and socio-political institutions. Whitehall, for instance, serves as a perfect example of this material, discursive, and institutional impetus for satiric critique. As home to institutions like the Ministry of Defence, buildings like the Horse Guards, and perhaps the most famous of all World War I monuments, the Cenotaph, the metonymic street appears throughout Woolf's work to signal the role of war and violence in the history of British nationalism and empire. In her role as a satirist as well as the way in which she envisions the social critic more broadly, Woolf diverges from more conventional notions of the satirist as a fine wit or gifted mind in that she argues for the development and recognition of a satiric vision that is produced from one's actual engagement with the world, inevitably tied to an identity position (in Woolf's case, being English and being an upper-middle class woman). Woolf understands that one's satiric approach or, to use Knight's term, one's satiric "frame of mind" is strongly tied to a consciousness of one's own position in the world—which, in Woolf's case, is inseparable from the constraints of gender and gender

discourses. Her perception of the relationship between the critical and the social, and how gender shapes this relationship, is important not only for her overall project as a modernist writer and thinker, but also for the inquiry I make into what one can learn about satire and the transformations it undergoes between 1914 and 1954.

While Lewis and Woolf make their satiric agendas relatively well-known through a consistency of literary and critical production, Barnes proves more resistant to readers who would attempt to identify a uniform satiric method or set of targets in her wide-ranging oeuvre. In nearly all of her creative work, beginning with her 1915 volume of poetry *The Book of Repulsive Women*, Barnes incorporates older literary and aesthetic traditions, ranging from Elizabethan illustration to Restoration comedy and Beardsleyan decadence. At the same time, Barnes's journalism throughout the first few decades of the twentieth century complements her status as a satirist by providing insight into the historical conditions and lived experiences in which she embeds her fiction. Barnes's journalism, for example, grants a fuller picture of her peculiar connection to James Joyce and *Ulysses*. Barnes's personal friendship and professional relationship with Joyce has been documented by others,[6] and critics have also noted an indebtedness to Joyce's experimental innovations in Barnes's most successful works of fiction, *Ryder* (1928) and *Nightwood* (1936). Phillip Herring views Barnes's encounter with *Ulysses* as a "turning point in her development as a writer," which marked a transition from her "harken[ing] back . . . to the decadent nineties" to "look[ing] forward to literary Modernism and stylistic experimentation in literary form" ("Djuna Barnes Remembers" 116). Despite this inaccurate overgeneralization (Barnes would continue to "harken back" to older stylistic traditions up until her very last work, *The Antiphon*, published in 1958), Barnes's post-1922 fiction certainly resonates with *Ulysses*. *Nightwood*, for instance, has been read as an extension of or, at the very

least, a work greatly inspired by *Ulysses*. The satiric dimension of Barnes's novel in relation to *Ulysses*, however, has not yet been fully explored, which is noteworthy considering Barnes's somewhat tongue-in-cheek interview of Joyce for *Vanity Fair* in 1922. In the interview, Barnes praises the musicality of Joyce's prose and notes the "Rabelaisian" character of *Ulysses*, but she also makes a cutting remark about Joyce's own thoughts on women: "We have talked of women, about women he seems a bit disinterested. Were I vain, I should say he is afraid of them, but I am certain he is only a little skeptical of their existence" (*In* 294). Taking my cue from Margaret Bockting's insistence on "[p]aying attention to the continuity of the satirical tone in Barnes's work, from her early journalism through *Nightwood*" as a means of better understanding the thematic, political, and ethical nuances of her fiction, I would suggest that the off-hand remark about Joyce's indifference-cum-misogyny sets the groundwork for a parodic reading of *Nightwood* in relation to *Ulysses* (222). *Nightwood*'s ambiguous relationship to *Ulysses* is just one example of how social networks—which are a particular manifestation of historical conditions—shape different dialogic encounters among modernist works of satire. Identifying and elaborating upon intersections of social critique and artistic practice like that which Barnes's intermedial work demonstrates is crucial to refining an analysis of how modernist satire formally and thematically coalesces around issues of gender and sexuality.

It is to this end—an inquiry into how modernist critical and satiric practice is enveloped in gender politics—that the dissertation undertakes a study of works by Barnes, Lewis, and Woolf through a feminist, socio-historical framework. Barnes was born and died in New York, but she spent the most productive years of her literary career in Europe, dividing her time between France and England. Although most famous for her novel *Nightwood*, which was published by Faber and Faber with the help of T. S. Eliot, she also wrote poetry, short stories, a

handful of plays, and articles for a variety of magazines and newspapers. Similarly, Lewis was Canadian by birth but lived the majority of his life in Europe. A significant portion of his adult life was split between the pre-First World War years in Paris and the interwar years in London. Predicting the outbreak of the Second World War, Lewis left England in 1939 and ended up living in Toronto between the years 1940 and 1945, an experience that would eventually form the basis for his 1954 novel *Self Condemned*. Lewis was both a highly skilled visual artist and a prolific writer, his immense body of work spanning five decades. He dedicated a significant amount of his criticism to theorizing a new kind of "non-moral" satire; of the three authors I discuss, he is the most conventionally satirical in his fiction. Woolf likely warrants less of an introduction among most readers. More ink has been spilled over biographical details about Woolf's life than Barnes's and Lewis's combined, presumably due to both her renown as a writer and the wide availability of her published diaries and letters (not to mention the wealth of unpublished archival materials). As a prominent member of the Bloomsbury group, Woolf's cultural and editorial reach was extensive and put her in contact with many major names in Anglo-American, as well as continental European, modernism. Nevertheless, it is worth noting that her deep-rootedness in England—in contrast to Barnes's and Lewis's notable nomadic, cosmopolitan tendencies—significantly affected the kind of satire she produced and how I analyze and compare it with that of Barnes and Lewis. Furthermore, for far too long Woolf's political and satiric dimensions have been downplayed in favour of her technical and experimental literary innovations, as well as her associations with high modernism and Bloomsbury. By bringing together two authors (Barnes and Woolf) who are not considered to be primarily satirists and one author (Lewis) who overtly performs the role of the satirist, I suggest that modernist satire is not an established mode or closed genre. Rather, I argue that the

modernist satire of Barnes, Lewis, and Woolf is ambiguous and elusive, may come and go within a single text, and relies heavily on the historical contexts, material conditions, social landscapes, and reading environments in which it is produced.

Mapping a Satiric Landscape

The approach I take in reading and analyzing such contexts, conditions, and landscapes is partly informed by varying theories about the sociology of art and literature developed by Pierre Bourdieu, Bruno Latour, and Janet Wolff. My close textual analysis of specific works, on the other hand, is largely guided by the formalist criticism of Mikhail Bakhtin, in particular his concepts of dialogism, polyvocality, the grotesque, and carnivalesque inversion. Bakhtin has been extremely influential in shaping contemporary theories and understandings of satire; I am contributing to a growing body of work by critics who mobilize Bakhtin's writings to shape their arguments about modernist satire. Building upon existing research in the domains of modernist satire and the gender politics of modernist aesthetics more broadly, the dissertation connects what I describe as a rhetorical reshaping of satire in the modernist era to theories about the emergence of literary and artistic movements and texts. I take my lead from one of the more recent and comprehensive studies of modernist satire, Greenberg's *Modernism, Satire, and the Novel*. Greenberg demonstrates that for modern societies increasingly in flux, satire no longer serves its historical function of conveying "a particular moral, religious, or philosophical set of *values*" but instead surfaces as "a satiric *sensibility*" (*Modernism* 9)—an internalized and often paradoxical ethos that shapes the ways in which many modernists critique the spectacle of modern life. While Greenberg's notion of a pervasive "satiric sensibility" suggests that the moderns differentiated themselves from the Victorians precisely in terms of critical sensibility, I

maintain that it does not sufficiently attend to the ways in which gender politics and moral, scientific, and aesthetic discourses about gender *shaped* and *were shaped by* satire of the modernist period. This symbiotic phenomenon is crucial to a fuller understanding of what begins to distinguish satire in the early twentieth century from satire of prior periods.

An implied secondary concern of my dissertation is identifying a transformation in the methods, vehicles, circulation, and reception of satire in and through the works of the selected authors (a transformation that is still very present in contemporary satire). One of the major stakes of this study is a further redefining of satire not as a literary genre, form, mode, or even—as Knight suggests—a "frame of mind," but rather as a means through which certain networks of integrated social relations are not just rendered legible but also complicated, challenged, and reconfigured. Throughout the dissertation, I demonstrate how this redefinition of satire questions the well-established narrative of the satirist as being a misunderstood or ostracized creative genius. In contrast, the understanding of satire that I propose aligns with Janet Wolff's observations about artistic creativity, innovation, and agency more broadly:

> The specific issue of innovative (or 'creative' in this particular narrow sense) practice is not problematic, but can be understood as the practical outcome of a uniquely specific combination of structural determinants and conditions. That is, the originality is not a peculiar quality of the act, but a retrospective judgement on its product or form. (*The Social Production of Art* 24)

Wolff's claim about "originality" resonates with perspectives concerning the instrumentality or thrust of satire that I develop over the course of the dissertation. As my analysis of works by Barnes, Lewis, and Woolf demonstrates, the ideological power and impact of satire can also be understood as "a retrospective judgement" on the satiric "product or form," rather than an innate

and calculated attack formulated solely from the renegade mind of the satirist. In other words, different networks (readers, professional connections, intimate relationships) through different periods of time (those encapsulating the moments of composition, publication, immediate reception, canonization, and now-contemporary study) contribute to each satire's enduring critical power. Although Wolff's area of inquiry is primarily the visual arts, she notes that "the notion of art as collective applies also to those arts which appear most 'private' and individual" (*The Social Production of Art* 33). She even furnishes as an example writers who "need materials, need to be literate, benefit from acquaintance with some literary tradition and conventions . . . and need access to publishers and printers, as well as then being affected by both the book market and (possibly) literary critics" (*The Social Production of Art* 33). By taking all of these elements into consideration, I challenge the privileged position of the author-satirist as being the independent creator or originator of the satiric work.

Oddly enough, satire appears to be one of few literary realms upon which Roland Barthes's theory of the death or removal of the author has not had a significant impact. As I have already indicated, even some of the most recent studies of satire maintain the centrality of the author to the satiric attack or critique that the text levels. Perhaps this is because satire, unlike other types of literature, is always thought to have a political agenda and concrete connection to a reality beyond itself. Thus, readers of satire will often locate the author's voice and distinguish (or sometimes conflate) it with the overarching narrative voice of a work in an attempt to determine the intent of the work—a process in which there is more at stake when considering satire, one might say, than when considering other types of fiction; for, to miss the intent or message of satire is to be duped, and possibly led down a very dangerous path. And yet, satire's most prevalent techniques—irony, parody, choice of persona, caricature, the grotesque—

exemplify Barthes's claim that the text is "a multi-dimensional space in which a variety of writings, none of them original, blend and clash" (Barthes 146). As a way of trying to understand this continued privileging of the author-satirist, I question throughout the dissertation whether satire's strong historical associations with masculinity and the male voice have played a key role in the way in which satire has seemingly evaded post-structuralist notions of the death of the author. More specifically, in Chapter 3, I investigate the intersections of satire and forms of life writing. In doing so, I further illuminate how the importance of the author simultaneously persists and is deeply unsettled by satiric works that explicitly intervene in genres such as (auto)biography, which (like satire) traditionally base their truth-telling function in a degree of presumed verisimilitude to a world referenced beyond the text.

Explicit connections between gender and the production of modernist satire are foundational to the way in which this dissertation reconceptualizes the function and scope of satire. Stressing not only shifts in satiric practice in the modernist era, but also the impact that gender identity and discourse had on these shifts, sets my approach apart from other recent studies of modernist satire. For instance, employing Raymond Williams's notion of "structures of feeling," Greenberg investigates the centrality of "ambivalent affective responses" to the development and critical understanding of modernist satire and its expression of a modern satiric sensibility (*Modernism* xiii). Although this approach does compel Greenberg to address the gendered controversy between the impersonality and aggression associated with high modernism (coded masculine) and the sentimentality and passivity associated with mass culture (coded feminine),[7] he treats gender politics as being secondary or tertiary to broader issues of morality, ethics, and emotion in modernist satire. With a focus on a high modernist attachment to authorial and aesthetic autonomy, Emmett Stinson's *Satirizing Modernism: Aesthetic Autonomy,*

Romanticism, and the Avant-Garde (2017) articulates the paradox of some modernists' attempts to dissociate satire from its traditional corrective functions and to enshrine it as "an autonomous literary form"—for example, Lewis's attempt at "non-moral satire" (13). What both Greenberg and Stinson share, to lesser or greater extremes, is a critical approach to modernist satire that underlines satire's disruption of and/or transformation within conventional narratives of high modernism.[8] Yet, rather than start from an assumption that high modernism represents an elite, cultural centre in relation to and around which satire acts, I give equal footing to three authors who not only share a complicated relationship to what eventually became the canon of modernism but also have undergone a complex history of critical reception and revision throughout the past century.

Many past and present scholarly approaches to modernism tend to operate through a vertical logic: either they consider modernist movements as being constituted and constructed by a select group of artists and writers (bottom-up), or they view modernism as a cultural monolith assembled through the efforts of critics in the years during and following modernism's peak of influence (top-down). I propose a horizontal approach that emphasizes the material conditions, discursive processes, and everyday relations that actually constitute the content, production, and circulation of modernist satire. Examples of elements that would fall under this kind of inquiry include socio-economic class, political affiliations and ideologies, reading and compositional practices, movement within and between places, collaborative efforts, and more. This approach allows for a fresh consideration of Barnes, Lewis, and Woolf in their roles as creators and critics who draw on and respond to a shared set of moral, ethical, scientific, and political discourses in their work.

In addition to the implications for modernist studies and approaches to early twentieth-

century cultural production, the dissertation's focus on satire enables me to frame the political ramifications of my project beyond a specific time period or set of authors. As a political and rhetorical instrument, satire has the potential either to reiterate and reinforce certain norms against change or to educate its audience into a new and expanded ethical paradigm. Satire, thus, cuts both ways on the political spectrum: on the one hand, radical, on the other hand, reactionary, most often falling somewhere between the two poles, and sometimes refusing this binary altogether by combining elements of both the radical and the reactionary. If one of satire's aims is to deflate the authority of its target, the gendered stakes of power involved in writing satire should be clear. Satire yields what Williams terms "a very complex set of attachments which could, it seems, go either way," politically speaking (*The Politics of Modernism* 58). In other words, what I ultimately call the "instrumentality of satire" gives rise, especially among the three authors in my study, to sympathies that span from radical, pacifist, and socialist to reactionary, nationalist, and fascist, all of which are nuanced with regard to the individual satirist's ideological understanding of gender and position within discursive formations of gender.

Recent literary criticism pertinent to my dissertation falls into four categories: studies that (1) explore the centrality of satirical techniques to modernism (Atkins, J. Clark, Miller, Perrino, Seidel, Stinson); (2) illustrate how broad, modern shifts in approaches to and conceptualizations of affect or emotion[9] impacted the role and reception of comedy and satire (Greenberg, Nieland); (3) offer new approaches to humour and the comic in early twentieth-century literature (Colletta, English, Little); and (4) elucidate the historical gender politics involved in defining modernist aesthetics more generally (S. Clark, Goody, Scott). I situate my dissertation within the intersections of these four categories, while also applying the theories and methods of Bourdieu, Latour, and Wolff. The core impulse of my methodology derives from Wolff's *The Social*

Production of Art (1981), in which she observes that "social institutions affect, amongst other things, who becomes an artist, how they become an artist, how they are then able to practise their art, and how they can ensure that their work is produced, performed, and made available to a public" (*Social Production* 40). Similarly, Bourdieu argues for a method of analyzing social behaviours—including artistic and literary production—which focuses on what he calls a diverse set of investments generated through the interaction between "a space defined by a game offering certain prizes or stakes" (for example, Wolff's "social institutions") and "a system of dispositions attuned to that game" (*Sociology* 18). In Bourdieu's and Wolff's models, the social institution or field of play precedes the individual's disposition toward or navigation of that very institution or field and, in fact, can produce the very investment that yields certain responses or behaviours (*Sociology* 19). In contrast, Latour departs from Bourdieu and Wolff in his radical rejection of the notion that "social aggregates" are *a priori* phenomena which impinge on the individual subject. Instead, Latour maintains that the social "is visible only by the traces it leaves (under trials) when a new association is being produced between elements which themselves are in no way 'social'" (*Reassembling* 8). I draw on the approaches of all three theorists by registering the traces of artists, authors, patrons, readers, technologies, laws, and texts in the variable formation and disruption of seemingly stable groupings, while also recognizing the insurmountability of certain modern institutions or structures (such as the nation, the free market, or liberal democracy) in circumscribing the contours of modernist literary and satiric production.

Because my project combines a comparative critical approach with theories about the sociology of art and literature, it necessitates an inquiry into historical materials from the period of focus, including manuscripts, newspaper articles, diary entries, letters, and advertisements. It is through these materials that the theories of Bourdieu, Wolff, and Latour are brought into play.

They allow me, for example, to detail "some of the ways in which various forms, genres, styles, etc. come to have value ascribed to them by certain groups in particular contexts" (Wolff, *Social Production* 7). Describing the conditions in which certain kinds of "dispositions" become visible in modernist works requires illustrating the contours of what Bourdieu terms various fields: "structured spaces of positions (or posts)" that are designated "by defining specific stakes and interests, which are irreducible to the stakes and interests specific to other fields" (*Sociology* 72). In the context of my project, a field could be as specific and confined as an artistic or literary circle (Bloomsbury, Vorticism, etc.) or as broad and encompassing as modernist salon culture or popular journalism (in both of which Barnes had a stake). Within such fields, Latour's "sociology of associations" demands that I locate the constantly shifting positions of various social groupings and carefully identify "the fabrication mechanism[s] necessary to keep [such groupings] alive" (*Reassembling* 31). This process of mapping sets the groundwork for a comparative analysis of works by Barnes, Lewis, and Woolf that is attentive to how particular groups are made, shaped, and sustained through satirical portraits; how different strains of modernism instrumentalize satire to different political ends; and how certain kinds of satires are filtered through gendered perspectives.

Chapter Synopsis

This dissertation consists of three chapters that progressively narrow in focus, not only with regard to the various networks that constitute each author's historical conditions of production but also in terms of the level of analysis conducted. The first chapter casts a wide methodological net in order to provide scaffolding for what I identify as being some rather general satiric principles that recur throughout the works of Barnes, Lewis, and Woolf.

Examining Woolf's *Three Guineas* (1938), a selection of Barnes's journalistic writings beginning in 1913, and Lewis's creative and editorial project of *BLAST*, I establish a basis for understanding the ways in which the satiric works of these three authors shape modern conceptualizations of gender and, at the same time, *are shaped* by the specifically gendered positions that their authors embody. Each text under consideration reveals and affirms its embeddedness in overlapping inter- and intra-textual networks through its particular method and deployment of satire. *Three Guineas*, for example, incorporates moments of intertextuality—often with editorialized explanations of such references in the text's endnotes—that signal certain lines of attack or targets to the reader. Furthermore, Woolf's skillful use of photography gives the text an elusive aura of authority, which ultimately serves to unsettle and challenge the very authority it feigns to honour. Like Woolf's play with genre in *Three Guineas*, Barnes's articles for a variety of local and international periodicals blur boundaries that are fundamental to the conventions of journalism. Her experiments in reporting and interviewing present a dynamic interaction among journalist, subject, and reader that, I argue, gives rise to both a satiric journalism and a journalistic satire. This hybrid form or approach often implicates the journalist's subjects, the reader, and even the journalist herself as satiric targets, unwittingly taken in by the lure of sensational stunt reporting or the promise of a salacious interview. I treat Lewis's short-run *BLAST* not as a discrete modernist object or artifact (as it is often treated), but rather as a collaborative effort that brings together a group of artists, writers, and critics in a multifaceted effort. I discuss the establishment of the Vorticist movement underpinning *BLAST* as being fundamentally reactionary—specifically, in reaction to Italian Futurism—and how this shapes the periodical's aesthetic and satiric sensibilities. *BLAST*'s rhetoric and the way in which it was presented, marketed, and distributed to its readership are foundational to a deeper

understanding of how Lewis persistently positioned himself as satirist in opposition to an imagined public. Lewis's adoption of various personae throughout his career is introduced in this chapter and will remain important in Chapters 2 and 3. Finally, I introduce the overarching structure that will govern the dissertation's chapters: three discrete sections that each focus on one author, followed by a comparative section that explores a broad theme or topic that each author treats in a distinct manner in her or his work. In Chapter 1, I discuss the important role that various notions and figures of authority play in shaping the texture and approach of each author's satire. My investigation not only highlights a general shift in modernist satire toward challenging authority on a number of registers (political, ethical, and generic, to name a few), but it also considers the authoritative weight of scholarly criticism and how it has influenced (and continues to influence) the study of such satire.

In the second chapter, I consider the satirist's confrontation with a particular space in a particular genre: the modern city in the novel. The satirist's variable responses to the growth of popular culture, an increase in mass crowds of people, and an intensified sense of alienation, disconnection, and unpredictability in dense urban settings are examined in terms of three texts crucial to the modernist canon: Lewis's *Tarr* (1918), Woolf's *Mrs. Dalloway* (1925), and Barnes's *Nightwood* (1936). Taking Bakhtin's observations about the dynamism of Menippean satire as a critical springboard, I apply a close formal and thematic analysis of these novels, further developing the critical scaffolding of the previous chapter. At its core, this chapter illustrates the multidimensionality of satire in the three novels, suggesting that ambiguity, paradox, contradiction, and openness represent key characteristics of modernist satire that distinguish it from satire of previous eras. *Tarr*, for example, exhibits Lewis's theories of non-moral satire and the external in a manner that both substantiates these theories and exposes their

dependence on a gender-based axiological system that belies their so-called detached and objective approach. While Woolf's emphasis on interiority is often understood in contradistinction to Lewis's external method, my analysis of *Mrs. Dalloway* demonstrates that Woolf's "internal method," so to speak, is but one strategic narrative device that contributes to the novel's production of satire. The many narrative voices and focalized consciousnesses of *Mrs. Dalloway* create an ideological friction that guides the readers to its satiric targets. Parody and performance are foundational to my investigation of *Nightwood*, which, I argue, differentiates Barnes's satiric method from that of both Lewis and Woolf. The text incorporates elements of decadence, artificiality, regression, and dark humour as narrative principles that defamiliarize—and subsequently satirize—dominant discourses concerning gender, sexuality, race, and the nation. I also highlight *Nightwood*'s retrospective engagement with the high modernist mode by exploring its parodic relationship to Joyce's *Ulysses*. The final section of this chapter compares three party scenes from each of the novels, noting how representations of formal social gatherings serve as environments in which each author experiments with and showcases her or his particular satiric method. In my analysis, I emphasize not only the ways in which the parties are narratively constructed to facilitate the emergence of central satiric targets in something of a controlled environment, but also the important structural function of the party scene to each text.

The third and final chapter narrows critical focus even further to the figure of the author-satirist in the construction of four texts that intermix satire with various forms of life writing, both biographical and autobiographical. Barnes's *Ryder* (1928), Lewis's *Self Condemned* (1954), and Woolf's *Orlando: A Biography* (1928) and *Flush: A Biography* (1933) are presented as satiric novels that incorporate and unsettle various conventions of life writing, particularly the

principle of referential verisimilitude that is often assumed to undergird life writing narratives. My analysis is framed by past and contemporary theories about the truth-telling function of life writing, beginning with Philippe Lejeune's "The Autobiographical Pact" (1975). Although fictional, the novels in this chapter put techniques or precepts of life writing—the establishment of the (auto)biographical subject, the relationship between narrative voice and the subject, and the subject's presumed connection to/association with a world beyond the text—to satiric use, revealing some interesting affinities between life writing and modernist satire that concern both forms' aims of exposing (albeit with different critical motivations) the truth(s) about their subject(s). *Ryder* works within a roughly referential framework based on Barnes's ancestral heritage and early childhood years, ultimately as a means of satirizing overly aggrandizing male fantasies of heredity and lineage issuing from the male line. In *Self Condemned*, Lewis offers what I call a more mature version of *Tarr*'s external satiric method (and Lewis's intervening satiric voice), which, even in its nuance and sophistication, fails at a successful reform of this method's investment in critical detachment, cold objectivity, and calculated hostility as a means of depicting a world unfit for the novel's protagonist and fictionalized autobiographical subject. In contrast with the semi-autobiographical satiric novels of Barnes and Lewis, Woolf blatantly presents *Orlando* and *Flush* as biographies of their respective eponymous protagonists. Her explicit engagement with the genre of biography is shaped by each novel's satiric positioning of the biographical subject and the voice of the biographer-narrator. In the final comparative section of the chapter, I turn to the genre of portraiture to investigate the ways in which these authors' uses of visual media further amplify satire's potential for altering and disrupting central conventions of life writing genres. By interrogating and agitating paradigms of life writing that propose a kind of mediation (via the life writing subject) between material and discursive forms,

the works analyzed in this final chapter draw attention back to questions about the figure of the satirist with which I opened the Introduction—a figure dually conceptualized as mired in yet completely beyond the contemporary environment to which the satirist's critical method is applied.

Fittingly, in the Conclusion, I return to Juvenal's remark about the ease of writing satire in a society and age in which values are so misguided. For the authors in my dissertation, satire seems to come as easily as it once did for Juvenal; and yet, for each of them, it is clear that the satirist's traditional role as moral educator and social saviour becomes all but irrelevant in the modernist era. If anything, my analysis shows that the satires of Barnes, Lewis, and Woolf open up more social, political, and ethical questions than they purport to answer, which has required a deeper investigation into the historical circumstances, material conditions, and human relationships out of which the satires emerge. In turn, I ask readers and researchers of satire not only to reconsider the purpose and function of satire, but also to consider that the "outsider looking in" rhetorical self-positioning of the satirist is highly constructed and ultimately misleading in terms of how satire is actually produced. Thus, my Conclusion re-emphasizes the approach laid out in the Introduction and how it has allowed me to break away from a vertical account of modernist satire in favour of a horizontal mapping or networking of a dynamic web of satirical relations. I summarize the key analytical points of each chapter, while also suggesting that my approach is not limited in scope to studies of satire or even modernism. Scholars, I argue, would benefit from keener attention toward the socio-historical and material conditions that enable, shape, and/or prevent cultural production of a certain kind, at a certain time, and in a certain place—especially in an intellectual atmosphere that often focuses on abstraction and theory at the expense of listening to and understanding the material histories, day-to-day lives,

and socially contingent works of those authors with whom we are most intimate as researchers.

Chapter 1

Networks of Satire:

Woolf's *Three Guineas*, Barnes's Journalism, and Lewis's *BLAST*

I am compelled to begin this first chapter with a disclaimer about its organizing principles. While I treat each author in discrete sections, the primary texts I have chosen to investigate range considerably in genre, medium, subject matter, and date and place of publication. As such, my approach to analyzing the satiric contributions of each author through these texts is admittedly idiosyncratic and achronological. I acknowledge that this exposes my analysis to potential criticism: perhaps that it is insufficiently historicized, that it lacks direct focus on the linguistic toil of the satiric texts, that it is simply too eclectic, or any combination of the above. These are precisely the obstacles one faces, however, in attempting an account of modernist satire that refuses the reduction of satiric art and literature either to the confines of a particular historical moment (the precise moment of the work's production) or to a close reading of a specific genre or set of devices (the political cartoon, satire in the realist mode, the use of parody, and so forth). Rita Felski describes how the challenges posed by conventional notions of context call for new methods of analyzing art and literature that account for their collective production within and through the networks that help to shape and form them. Against an entrenched, and often uncontested, insistence on the uncomplicated and self-evident notion of "context," Felski argues:

> 1) that history is not a box—that conventional models of historicizing and contextualizing prove deficient in accounting for the *transtemporal movement* and *affective resonance* of particular texts—and 2) that in doing better justice to this transtemporal impact, we might

> usefully think of texts as "nonhuman actors"—a claim that . . . requires us to revise prevailing views about the heroic, self-propelling, or oppositional nature of agency and to ponder the links between agency and attachment. (574; emphasis added)

Transtemporality factors into this chapter, and the dissertation more broadly, in two ways. First, Barnes, Lewis, and Woolf all produced immense corpora of work over a significant period of time, and these works speak to and inform one another both in a manner that moves chronologically through time (early writings showing signs of ideas that will grow into later ones) and in a manner that constructs a non-linear critical framework (later writings providing a deeper understanding of earlier ones when read in tandem, and vice versa). As concrete examples of these two transtemporal approaches, one could consider how Barnes's narrative style and the subjects she writes about in her early journalism have a significant impact on her later fiction.[1] On the other hand, one might analyze Lewis's early endeavours as an editor of and contributor to *BLAST* through the concepts of "non-moral satire" and the "external method" that he theorizes in later criticism. The fact that this first chapter closely examines one of the last works by Woolf published before her death, *Three Guineas* (1938), indicates that my inquiry into the satiric mechanism of the text will consider how writings that preceded it alter and shape readerly reception and understanding of that mechanism.

In addition to transtemporality, Felski interrogates what she calls the "affective resonance" produced by various texts through time. For the purposes of my own project, I would suggest that Felski's focus might also incorporate the *satiric* resonance of specific works. As I have stated previously, Lewis is the only author included in the following chapters who both explicitly identifies as a satirist in his own work and has been identified as a satirist in criticism. I am thus making a case for understanding modernist satire as a literary species that breaks from

conventional generic, formal, or modal explanations of satire prior to the twentieth century. I begin with Woolf in the first section of this chapter, in which I argue that *Three Guineas*'s parodic treatment of the compendium genre works to satirize and undermine masculine sources of knowledge and the authority figures that embody them. While the text is presented as an anti-war tract, its fictional framing and complex rhetoric expand its satiric reach to expose the connections among war, violence, nationalism, sexism, hierarchy, and patriarchy. One of the subtle yet powerful ways in which Woolf accomplishes this is through a juxtaposition of references to photographs that depict the brutalities of war and visual reproductions of newspaper photographs that depict prominent English soldiers, politicians, academics, and religious figures. Woolf's complex intertextuality within the Western literary canon also helps to connect her satiric critique of then-contemporary male tyranny and obstinacy to well-developed historical patterns of such behaviour.

As a young journalist in the second decade of the twentieth century, Barnes deals with a similar wealth of material in her reports and interviews. In the second section of the chapter, I begin by providing a bibliographic overview of works that have republished or "collected" Barnes's journalism, detailing some of the scholarly obstacles resulting from these volumes. The section is then split into two main parts that treat Barnes as a reporter and Barnes as an interviewer. For the former, I provide background information that explains the American journalistic landscape in which Barnes finds herself during her first assignments in 1913. Part of this discussion consists of explaining the impact of sensational and "stunt" journalism of the late nineteenth century on Barnes's style, and how she ultimately turns a parodic eye toward these genres. In addition to her stunt and stunt-like reporting in articles such as "The Girl and the Gorilla" and "How It Feels To Be Forcibly Fed," Barnes portrays an eclectic vision of New York

City in reports that detailed such phenomena as new dance halls ("You Can Tango—a Little—at Arcadia Dance Hall") and the street performances of turn-of-the-century hucksters ("'Twingeless Twitchell' and His Tantalizing Tweezers"). The second half of the section focuses on Barnes's interviews of actress Lillian Russell and travelling evangelist William "Billy" Ashley Sunday, both of which satirize an American culture of celebrity and spectacle as well as the audiences that support and perpetuate such a culture. Like Woolf's satire in *Three Guineas*, Barnes's satiric journalism is also highly attuned to the ways in which gender shapes modern identity and her subjects' experiences of an urban milieu.

In the third section of the chapter, I return to England to investigate Lewis's development of an aggressive satiric style, beginning with *BLAST* and continuing through other periodicals (*The Tyro*, *The Enemy*) as well as critical writings (*Men Without Art*, *Satire & Fiction*). As I have already noted, Lewis's explicit self-identification as a satirist, in addition to his direct theoretical engagement with satire as a genre carrying its own historical baggage, sets him apart from both Woolf and Barnes. Before investigating his work, however, I feel it is necessary to address the issues of racism, homophobia, and misogyny in Lewis's satire through an exploration of criticism that has either attempted to minimize the importance of these elements, reincorporated them into a larger rhetorical or aesthetic explanation, or simply refused to engage with their ethical or political implications. Having established my critical position, I demonstrate the various ways in which clear ideological inclinations reveal themselves in *BLAST* and in Lewis's satire more broadly, despite his insistence upon what he calls "non-moral" satire. Indications of the sharp break Lewis will attempt to make with satire of previous eras in works such as *Satire & Fiction* (1930) and *Men Without Art* (1934)—specifically through the rhetoric of moving beyond satire's moralizing or corrective function—are evident, I argue, in earlier works such as the essay

"Inferior Religions" and in his work as editor for *BLAST* and *The Tyro*. I then end this section with a discussion of Lewis's marketing and self-promotion strategies, and how these strategies incorporate the development and use of calculated personae in a satiric way. These personae embody Lewis's antagonistic and hostile method, which will continue to differentiate him from Woolf and Barnes throughout the dissertation.

Finally, I introduce the use of a comparative section as a means of concluding the chapter—an organizational feature that will recur in Chapters 2 and 3. In general, these comparative sections help to bring observations and arguments made within the preceding text of each chapter into sharper focus by: 1) narrowing the scope of analysis to a single historical, generic, formal, or thematic topic; 2) demonstrating how each author approaches this topic in her or his work; and 3) emphasizing the function of satire (and the transformative implications thereof) in relation to this approach. Chapter 1's comparative section, for instance, explores the different ways in which Woolf, Barnes, and Lewis recognize, confront, and/or re-inscribe authority through satiric means. The power and potential of authority manifest differently for each author, thus resulting in different satiric responses. I have chosen this topic for the initial comparative section due to the central role that different forms of authority continue to play throughout my analysis of other works in other chapters. By the end of this first chapter, I hope to establish a well-rounded sense of the historical, technical, rhetorical, and ethical foundations of each author's satiric practices. By casting a wide net that brings the various components of Woolf's, Barnes's, and Lewis's distinct and overlapping networks into focus, I argue that modernist satire is produced through a mutually constitutive relationship between the satirist and the various collectives to which she or he belongs and/or comes into contact. This counteracts other theories that emphasize the satirist's unique difference from the group(s) that she or he

critiques and that construct an imaginary distance between the satirist and her or his object of derision. Instead, my method involves tracing the various networks in which satirists lived and worked; from which they drew their material; and in which their satires eventually circulated. The implementation of this method in the current chapter will ultimately provide a framework for a deeper and more illuminating close reading of the fictional works that form the central subjects of Chapters 2 and 3.

"I mean, what is a woman?": Making Satiric Connections in Virginia Woolf's *Three Guineas*

In 1931, seven years prior to the publication of *Three Guineas*, Virginia Woolf gave a speech to members of the London and National Society for Women's Service that would be posthumously published in an abridged form as "Professions for Women."[2] In the essay, Woolf expresses a profound distrust of the category of "woman": "I mean, what is a woman? I assure you, I do not know. I do not believe that you know. I do not believe that anybody can know until she has expressed herself in all the arts and professions open to human skill" (*E6* 481). Although the narrator of *Three Guineas* refrains from explicitly asking the same question, the skepticism surrounding the category of "woman" still permeates the text. Challenging categories does not, however, represent for Woolf a problem to be solved, but rather it serves as the very basis of the shrewd satire she accomplishes in the work. Indeed, if patriarchal structures are, as Woolf demonstrates, responsible for the establishment of the category of "woman" as it is understood then (and even now), then this category and the assumptions that it entails must be torn asunder before any assistance can be offered to the text's imagined interlocutor—an educated male barrister. The first section of this chapter will examine how Woolf harnesses and deploys a

particular satiric method in *Three Guineas* that illuminates the complicated connections among, on the one hand, the socio-political and economic realities faced by women in the first few decades of the twentieth century and, on the other hand, institutionally bound or inflected hierarchies of knowledge and power. In foregrounding such connections, I argue that Woolf reveals the constructed nature of gender categories and questions (as well as ridicules) human investment in objects that symbolize rank, authority, patriotism, and national pride, all conditioned by patriarchal norms and values. Part of my analysis will entail a discussion of the satiric function that photography assumes in *Three Guineas*, with the goal of achieving a more thorough understanding of how intermediality informs Woolf's satire.

***Three Guineas*'s Citational Satiric Method**

Three Guineas is a difficult text for several reasons. For one, Woolf embeds multiple genres within a single work, refusing to allow any one of these genres to dominate. (Notably, the intermixing of genre links my exploration of all three authors' satiric works in this chapter.) To be sure, most critics or readers will likely identify the text as an essay or a polemic, but these labels fail to account for its fictional epistolary framing, multiple layers of dialogue, and inclusion of photographs. At times, *Three Guineas* even resembles a financial report or scholarly study: it is filled with precise monetary figures and includes more than 100 endnotes. Each of the text's three parts corresponds to the question of what is to be done with each of the eponymous three coins: part one discusses whether a guinea should be given to help rebuild a women's college; part two, whether a guinea should be given to a society for helping women enter the professions; and part three, whether a guinea should be given to the barrister's society for the prevention of war. Within each part, however, readers encounter numerous episodic segments

that contribute to the gradual development of the text's overall argument. In both the case of genre and the case of rhetorical structure, hybridization widens the scope of Woolf's project and diversifies her satiric targets. While her mixing and parodic treatment of generic elements challenges readers' expectations and assumptions, her combination of different actors in different contexts allows for swift movement among institutions, discourses, norms, and ideologies as targets of satire.

Alex Zwerdling calls attention to the technique of direct quotation that Woolf employs throughout *Three Guineas*. More specifically, he notes the way in which she juxtaposes several quotations from a single individual to reveal discrepancies or contradictions in a particular argument or opinion. This technique, in turn, results in satire that relies solely upon the words written or spoken by the targeted individual, with minimal intervention by the narrator. As Zwerdling asserts,

> Woolf allows men to incriminate themselves by quoting them at length. The work is full of unintentionally revealing passages from the writings of benighted men that illustrate male coerciveness, smugness, or condescension in their attitudes toward women. Woolf lets them go on, juxtaposes one passage against another to suggest a kind of masculine conspiracy, and then deflates with an ironic sentence or two. ("Anger and Conciliation" 77)

Woolf's narrator sets the stage for part two of the text with a perfect example of this satiric technique in action. Invoking the rhetoric of "men of established reputation as philosophers and novelists—of men like Mr Joad and Mr Wells," the narrator ironically challenges the motives and competence of the "honorary treasurer" who has requested a subscription fee for "a society to help the daughters of educated men to obtain employment in the professions" (*TG* 48–9). Far

from being taken seriously as an authority on the matter, the philosopher C. E. M. Joad is quoted at length in order to reveal his own ignorance and ineptitude. His misogyny incrementally increases from the initial claim that political apathy among "young women" has never been higher "during the last fifty years," to the conclusion that if women cannot "suffer as much obloquy and insult in the cause of peace, as their mothers gave and suffered in the cause of equality . . . then the sooner they give up the pretence of playing with public affairs and return to private life the better" (*TG* 49–50). The narrator satirically hurls such rhetoric at the honorary treasurer in order to reveal the way in which it is rooted in vitriol and toxicity rather than reality.

If Joad's own words were not enough to nullify his arguments about women in the professions, Woolf provides a clarifying endnote. As an annotation to Joad's claim that women have failed to contribute anything of value to the peace movement since they won the vote, Woolf observes, "Since the number of societies run directly or indirectly by Englishwomen in the cause of peace is too long to quote . . . it is unnecessary to take Mr Joad's criticism seriously, however illuminating psychologically" (*TG* 179). The text deals with H. G. Wells in a similar manner. In response to his claim that women have essentially done nothing to resist the spread of Nazism and fascism, Woolf notes that while men's acts of resistance may have been "more perceptible" than women's, there is little to support the claim that men have been more successful in their resistance, given the fact that the Nazis had annexed Austria roughly three months prior to the publication of *Three Guineas* (*TG* 179). In this way, the narrator's structuring of Joad's and Wells's quotes alongside informative endnotes works to deflate the men's arguments to the level of childish bickering and direct the reader's attention to the more serious question of how war can be prevented in a collective and cooperative manner.

In addition to the juxtaposition of quotations from a single individual, Woolf repeatedly

places multiple male sources of authority in conversation with one another as a means of satirizing their inability to come to a consistent conclusion or course of action to be taken on various issues that involve and affect women. Shortly after she makes quick work of Joad and Wells, the narrator investigates the financial realities faced by women who attempt to enter the professions. Her inquiry is based upon two figures: the first, £42,000, indicates the funds of the Women's Social and Political Union "in the year 1912 at the height of their activity"; the second, £250, represents the higher end of a yearly salary for an experienced professional woman in 1934 (*TG* 52). The narrator easily puts the £42,000 figure into perspective by asking, "How much peace will £42,000 a year buy at the present moment when we are spending £300,000,000 annually upon arms?" (*TG* 53). To address the £250 figure, however, she refers to *Whitaker's Almanack* for "the salary list of the Board of Education" (*TG* 54). Beginning with the President of the Board, she makes her way down the list to the lowliest Secretary, who makes—at the most unexperienced end of the spectrum—£277 per year. Thus, the narrator asks, how can one cite £250 as being "'quite an achievement, even for a highly qualified woman with years of experience'" (*TG* 55)?[3] Her conclusion is that "it is not the salaries that are lacking; it is the daughters of educated men" (*TG* 55). Indeed, the narrator's caustic appraisal of the situation is summarized when she observes, "The sex distinction seems, according to Whitaker, possessed of a curious leaden quality, liable to keep any name to which it is fastened circling in the lower sphere" (*TG* 56). Reverting again to direct quotation, Woolf's narrator connects Whitaker's statistics to former Prime Minister Stanley Baldwin's more or less positive words about women in civil professions. According to Baldwin, women are every bit as capable in these positions as their male counterparts. The reader is thus presented with a conflict: "Mr Baldwin says that women are first-class civil servants; Mr Whitaker says that they are third-class civil servants. It

is, in short, a case of *Baldwin v. Whitaker*" (*TG* 57).

Appropriately, the barrister-interlocutor of the narrator's letter is invited to apply his experience and knowledge to the case, which consists of a discrepancy between the capabilities of women in the professional world and their near invisibility in that very world. For the narrator, this discrepancy results partly from a male-dominated system of nepotism and partly from the "aroma" that the title "Miss" transmits within the world of civil service (and the professional world more broadly), and she treats both of these issues satirically (*TG* 59). First, she suggests that hiring one's nephew as a marshal or one's old friend as a private secretary is "as much the due of the public servant as a cigar now and then or a cast-off dress here and there are perquisites of the private servant" (*TG* 58). One can hardly be expected to take this view seriously when Woolf's narrator is comparing career-establishing favours worth thousands of pounds per year to the occasional cigar or hand-me-down dress. Furthermore, the narrator recognizes that "the giving of such perquisites . . . queers the professions" and makes success "easier for some, harder for others" (*TG* 58). Of course, this "queering" of the professions has a disproportionately negative effect on women who wish to undertake careers, particularly because it produces what the narrator calls an "atmosphere" that is detrimental to any "name to which 'Miss' is attached" (*TG* 60–1). Her evidence for such an atmosphere again comes in the form of quotations, all of which she draws from *The Daily Telegraph*. It is not a coincidence that Woolf happens to pull these quotes from *The Daily Telegraph* instead of, say, *The Times*. As Martin Conboy explains, *The Daily Telegraph* was the first of the English broadsheets to "introduce elements of the human interest of American popular journalism . . . which broadened its appeal and success" (121). The newspaper reached a much wider and more varied demographic than *The Times* and connected with its readers in more personal and emotional ways. As evidenced by the articles

Woolf cites, *The Daily Telegraph* could vacillate from, on the one end, engaging readers in an inclusive, democratic manner to, on the other end, exploiting its readership through propagandistic appeals to sensational rhetoric and herd mentality. In the third quotation, for instance, the author begins, "I am certain I voice the opinion of thousands of young men," suggesting a kind of imagined, victimized community of male readers. Overall, the quotations offer an unmistakably sexist construction of women that suggests that they have too much freedom, that they are stealing jobs that men could be doing, and that they are disrupting the traditionally gendered dichotomy of public and private spheres (*TG* 59–60).[4]

Through the gradual compiling of various quotations, Woolf's narrator reveals the popular rhetoric bolstered by Baldwin's subjective statements about women as civil servants and Whitaker's objective reports on the number of women working as civil servants. As evidenced by the quotations from *The Daily Telegraph*, this rhetoric perpetuates the "atmosphere" surrounding the category of "woman," which is partly to blame for the inequality women face. A final blow is delivered not only to those who would side with these quotations but also to the previous targets, Joad and Wells,[5] when the narrator declares:

> There, in those quotations, is the egg of the very same worm that we know under other names in other countries. There we have in embryo the creature, Dictator as we call him when he is Italian or German, who believes that he has the right whether given by God, Nature, sex or race is immaterial, to dictate to other human beings how they shall live; what they shall do. (*TG* 61–62)

Furthermore, she compares the third *Daily Telegraph* article to another quotation with nearly identical rhetoric, noting, "One is written in English, the other in German" (*TG* 62). While there is no specific source cited or endnote given for the quotation in German, its discussion of the

separate worlds that men and women should inhabit makes Adolf Hitler's speech to the National Socialist Women's League on 8 September 1934 a likely candidate.[6] Woolf's choice of language in the passage cited above and the following paragraph objectifies or dehumanizes those who advocate for the oppressive separation of spheres for women and men. They are variably referred to as "worms" and "insects," and their ideas are described as "eggs" (*TG* 62). With this grotesque invective, *Three Guineas* accomplishes, through satiric means, the rhetorical task of connecting what initially appears to be a domestic issue of equal opportunity for employment, regardless of sex, to the international rise of fascist politics that exploit sexist sentiment to advance hyper-nationalistic, reactionary agendas.

Absent Photographs and Textual Objects: De-Aestheticizing Power and Violence

The incorporation of photographs in *Three Guineas* complements and enhances the textual strategies that Woolf employs to reveal the ways in which sources of official and unofficial knowledge make gendered claims to authority. Even before readers encounter the five photographs that have been reproduced as part of the text, Woolf signals that photography is central to a modernist discussion of aesthetics, ethics, and war. In Part One, her narrator cites photographs of the destruction resulting from the Spanish Civil War, which "[t]he Spanish Government sends . . . with patient pertinacity about twice a week," as an impetus for joining the pacifist cause (*TG* 13). Such photographs, which are textually referenced but not visually reproduced within the text, are not deployed for satiric means. Rather, these photographs, the narrator suggests, "are not an argument; they are simply a crude statement of fact addressed to the eye" (*TG* 14). One could interpret "crude" as a reference to the photographs' immediacy—the way in which the graphic contents instantly evoke an emotional response from the viewer.

The term "crude," however, might also refer to the fact that photographs are merely a reproduction of reality—an approximation of experience. As Walter Benjamin suggests, reproductions in the form of photographs offer the viewer the illusion of "possess[ing] an object in the closest proximity" through "[t]he prizing of the object from its shell" and "the destruction of its aura" ("A Short History of Photography" 20–1). By refraining from reprinting the Spanish Civil War photographs and only having her narrator reference them within the body of the text, Woolf avoids perpetuating the illusion of possession or mastery over the material presented within the visual reproduction. "The missing photographs," Jessica Berman argues, "also introduce an occluded space or involution, which diverts the forward progress of Woolf's argument, asking us to stop to imagine the images that are not there, to understand them as objects of knowledge representing singular points of view, but also as aesthetic elements crucial to the progress of the narrative" (209). Indeed, the narrator's introduction of these photographs in the text should make any reader pause for more than a moment: "This morning's collection contains the photograph of what might be a man's body, or a woman's; it is so mutilated that it might, on the other hand, be the body of a pig. But those certainly are dead children, and that undoubtedly is the section of a house" (*TG* 13).

Adèle Cassigneul suggests that the narrator's introduction of the photographs as lying "on the table before us" constructs a collective and encompassing "we" [« *nous* »] that is confronted with an ethical responsibility (*TG* 13). She argues that the "lapidary" and terse style [« *phrases lapidaires* »] in which the narrator describes the photographs urges the reader to linger over them and conveys each of them as "a living figuration of indescribable horror" [« *font de l'image mise en mot la figuration vivante d'une horreur indescriptible* »] (387). This simultaneous presence, absence, and transgression of time and space, Cassigneul concludes, demonstrates how the

referenced war photographs in Woolf's text complicate, disorient, challenge, and anachronize. Cassigneul builds upon the work of Maggie Humm, who argues that the absence of the Spanish Civil war photographs "encourages us to connect our private histories to those horrific events" by forcing readers to partake in the active connection of countless memories and the process of creation via imagination, as opposed to consuming a singular image (651). Indeed, Woolf presumably could have included photographs depicting the atrocities of the Spanish Civil War as a way of intensifying her pacifist rhetoric. To draw upon Humm's and Cassigneul's analyses of these absent photographs, I would argue that Woolf's decision to refer to the photographs only in writing (and always with the same refrain: "photographs of dead bodies and ruined houses") indicates her refusal to aestheticize the traumatic visuals of war. Furthermore, I would suggest that the placement of the passage that introduces the Spanish Civil War photographs so early in the text is a strategic structural and rhetorical decision. In a sense, the narrator primes readers with these absent photographs and gives them a crash course on how to engage photography critically and investigate thoroughly the complex ways in which photographs, as objects themselves, manipulate time, offer the illusion of a shared reality, and elicit profound emotional responses. With this accomplished, the photographic reproductions provided later in the text offer a contrast to the absent photographs of war and thus more effectively highlight and ridicule the nationalistic, institutional, and patriarchal causes of war as represented by the men who don military medals, academic robes, and religious ornaments.

Objects like medals and other symbolic decorations constitute one of Woolf's clearest targets in *Three Guineas*; the photographs she reproduces in the text bring these items to the fore. The narrator directs one of her sharpest attacks on the thirst for power and the narcissism that often accompanies it—both of which, Woolf's narrator repeatedly asserts, are bound to corrupt

artistic and creative integrity—not against institutional structures of hierarchy or nationalistic rituals of ceremony and award, but rather against the objects that compose such structures and rituals and confer upon them a visual symbolic power. Artists, the narrator declares, must "dispense with personal distinctions—medals, ribbons, badges, hoods, gowns . . . because of the obvious effect of such distinctions to constrict, to stereotype and to destroy" (*TG* 131). The call to relinquish such awards and appurtenances is inherently political, drawn from knowledge of "the Fascist States" which rely on "the power of medals, symbols, orders and even, it would seem, of decorated ink-pots to hypnotize the human mind" (*TG* 131). In *Three Guineas*, Woolf demonstrates an acute awareness of the aestheticization of the political through such objects. In response to this awareness, photography represents one of Woolf's most sophisticated satiric means for exposing and mocking the way in which "personal distinctions"—whether they are manifested in the form of objects that symbolize achievements or sartorial flourishes that indicate role, rank, or status—mask violence and inequity by transforming them into aesthetically pleasing and reassuring elements (*TG* 131). Shortly after her introduction and discussion of the Spanish Civil War photographs, the narrator remarks upon another absent photograph: "Let us then by way of a very elementary beginning lay before you a photograph—a crudely coloured photograph—of your world as it appears to us who see it from the threshold of the private house; through the shadow of the veil that St Paul still lays upon our eyes; from the bridge which connects the private house with the world of public life" (*TG* 22). On the level of language, this short passage identifies gendered socio-economic disparity through its careful play of pronouns—"us," "you," "your," and "our" butting up against one another. The fictional photograph described consists of a montage of different entities that compose the public masculine sphere, and the narrator is quick to observe the "splendour" of men's "public attire,"

the way in which "every button, rosette and stripe seems to have some symbolical meaning," and how this public attire "not only covers nakedness, gratifies vanity, and creates pleasure for the eye, but it serves to advertise the social, professional, or intellectual standing of the wearer" (*TG* 23–4). Gendered stereotypes about superficiality and vanity are reversed, and the narrator goes so far as to objectify accomplished men whose "dress fulfils the same function as the tickets in a grocer's shop" (*TG* 24). Most significantly, the narrator condemns the way in which military decorations are designed "partly in order to impress the beholder with the majesty of the military office, partly in order through their vanity to induce young men to become soldiers" (*TG* 25).

The extensive discussion of male sartorial embellishment, like the discussion of the Spanish Civil War photographs, takes place before the reader encounters any of the photographs that Woolf has embedded within the text. These five photographs depict, as Woolf herself has titled them, "A General," "Heralds," "A University Procession," "A Judge," and "An Archbishop." Naomi Black notes that the photographs depict then-living "well-known dignitaries" whose authority Woolf reduces by describing them in such generic terms, a technique that Black characterizes as "one of Woolf's little jokes" (*Virginia Woolf as Feminist* 75). In addition to stripping the photographic subjects of their personal identities—and thus employing the technique of archetyping in order to satirize broader patterns of thought and behaviour rather than lampoon specific individuals—Woolf's satiric method relies on a process of rendering visible the networks that connect all of these figures of cultural and political esteem to one another. Furthermore, the presence of these photographs of dignitaries intensifies the absence of the violent Spanish Civil War photographs. Berman describes this phenomenon as "another of the narrative's endless series of displacements," which ultimately works to "extend Woolf's arguments about the British patriarchal establishment, its exclusionary hierarchies, the

cost of its operation, and its connection to warfare" (211). It is also important to note that these photographs are taken from newspapers, which simultaneously lends them a status of authority and excises them from their original context. Even with these strictly visual elements, Woolf continues to ironize and satirize assumptions about power, authority, and knowledge by demonstrating how the photographs rely on a network composed of the text that surrounds them and a certain cultural and political atmosphere: a triangulation of the photograph itself, the author's input, and the reader's ability to decipher. The satire of *Three Guineas*'s photographs is, therefore, produced through the constant formation and reformation of this network rather than through Woolf simply telling the reader what to think about a particular issue. More than a "little joke," the inclusion of the five reproduced photographs adds another crucial dimension to Woolf's method and aim as a critic and satirist that cannot be overstated.

The content of the photographs contributes just as much to Woolf's arguments and criticisms in *Three Guineas* as the text itself. Or, put another way, the text and images are part of an interconnected rhetorical and satirical scheme in which the photographs and text reinforce and/or resonate with one another. The photos lay bare, for instance, the institutional excesses of patriarchal authority in the military, the academy, the judiciary, and the church; they encourage the same kind of "ridicule" of dress that women typically endure, Woolf's narrator argues, when they are criticized for being superficial, vain, or overly concerned with physical appearance (*TG* 170). In an amusing endnote, the words of "the late Mr Justice MacCardie" on the subject of women's supposed obsession with dress are cited alongside a description of MacCardie's own garments: "The Judge who thus dictated was wearing a scarlet robe, an ermine cape, and a vast wig of artificial curls" (*TG* 170). The endnote also remarks that the obliviousness of "the dominant sex" with regard to its own obsession with dress is likely due to "the hypnotic power of

dominance" (*TG* 170). "The Judge" photograph that Woolf reproduces in Part Three of *Three Guineas* provides a visual representation of this endnote. While both photo and text illuminate one another, Woolf never forces a particular reading of the photographs; instead, she allows them a kind of a free-floating status within the layout of the text. Although I have argued that there is significance to placing references to the absent photos before the reproduced photos, it would be difficult and ultimately unproductive to attempt a logical explanation of the sequencing of the photos or their exact placement in relation to the content of the text. Woolf, in other words, does not make it easy to read the photographs until one has read the entire text and thus understands how the overarching argument plays off the photographs. In "A Short History of Photography," Benjamin asks the rhetorical question, "Will not the caption become the most important component of the shot?" (25). I maintain that Woolf challenges this notion by foregoing captions altogether and encouraging her readers to be more critically engaged. Indeed, if one wanted a more straightforward answer as to what each photograph depicts, then one would be better off seeking out the photographs' original newspaper publications. The satire, however, would then be entirely lost.

Suggesting that the photographs were "originally" published in various newspapers is misleading, however, in that, as Benjamin also reminds us, these "originals" are already reproductions. Like the decorative articles of clothing they depict, the photographs Woolf reproduces in *Three Guineas* are also objects that carry yet-to-be-determined meanings. While they are, indeed, surrounded by the text of *Three Guineas*, Woolf's narrator never addresses the photographs directly, which affords them a pre-figured, yet-to-be-interpreted status. Thus removed from their original journalistic context in newspapers, the photographs offer a visual satiric critique of any number of targets, depending upon how the reader encounters and

conceptualizes them within cultural and political spheres. For instance, one might recognize the way in which the "General" and "Archbishop" photographs mobilize the connection that Woolf's narrator repeatedly makes between the institutions of the military and the church. In both institutional representatives, the observer notices "personal distinctions," overtones of nationalism, and authority vested within tradition. These elements are given even greater valence when they are juxtaposed against the textual content of Woolf's essay.

Part of the satiric function of the newspaper photographs is to present the viewer with "grotesque excessive performances of people trying to deny the effects of change" (Humm 656). Since each photograph represents a certain institutional stronghold—the military, the academy, the judiciary, the church, and those who herald them—the denial of or resistance to change is one that is bound to gender- and class-based power structures. The performative element of the photographs is especially important because it embodies or corporealizes these structures and institutions. Making concrete otherwise abstract and complex concepts enables Woolf to magnify her critiques of these concepts—in other words, by dedicating pages to photographs of these men whom readers would recognize as prominent and accomplished, Woolf sets them up to be knocked down (a primary satirical technique: inflate to deflate). Although I have highlighted the fact that Woolf withholds the identities of the individuals in the reproduced photographs, it is worth noting that her contemporaries would have recognized these figures, thus adding another acute dimension to the satiric attack that is typically lost today. As Black notes, "the general . . . was the hero of [the Siege of] Mafeking [during the Second Boer War] and the founder of the Boy Scouts, the academic procession was headed by a former prime minister in his capacity as Chancellor of Cambridge University, the judge was the Lord Chancellor, and the cleric was the current Archbishop of Canterbury" (Introduction lxii). Woolf's choice of eminent men in *Three*

Guineas draws parallels to her first published short story, "The Mark on the Wall" (1917), in which the narrator claims that "the great thing is to know who follows whom" in *Whitaker's Almanack* (*SF* 82). Significantly, the short story's narrator also names the Lord High Chancellor and the Archbishop of Canterbury. In the comparative section that concludes this chapter, I will return to "The Mark on the Wall" in a deeper analysis of *Three Guineas*'s satiric confrontation and parodic relationship with *Whitaker's Almanack*. Even with such emphasis on these specific figures of power, however, as Black observes, "the institutions, not the individuals, are the reason for both the panoply and the reality of power" (*Virginia Woolf as Feminist* 166).

"Antigone's five words": Fathers, Fascism, and Intertextuality

The narrator's brief discussion of Sophocles' *Antigone* as a drama that exemplifies the political situation of women in 1930s England implicitly calls the reader's attention back to the photographs and their indictment of institutional abuses of power:

> Consider Creon's claim to absolute rule over his subjects. That is a far more instructive analysis of tyranny than any our *politicians* can offer us. . . . Consider Antigone's distinction between the laws and the law. That is a far more profound statement of the duties of the individual to society than any our *sociologists* can offer us. . . . Antigone's five words[7] are worth all the sermons of all the *archbishops*. (*TG* 94; emphasis added)

Art and literature, represented by Antigone, are better ethical instructors than politicians (which could include judges and magistrates), intellectuals, and religious authority figures—the very figures that are hailed by the five photos reproduced in the essay. The reference to *Antigone* comes at the end of Part Two, in which the narrator relays the terms of her one guinea donation to "the honorary treasurer of the society for helping the daughters of educated men to enter the

professions" (*TG* 96). She cites the alleged letter sent to the treasurer, which ends:

> 'Those then are the terms upon which I give you this guinea with which to help the daughters of uneducated women enter the professions. And by cutting short the peroration let us hope that you will be able to give the finishing touches to your bazaar, arrange the hare and the coffee-pot, and receive the Right Honourable Sir Sampson Legend, O.M., K.C.B., LL.D., D.C.L., P.C., etc., with that air of smiling deference which befits the daughter of an educated man in the presence of her brother.' (*TG* 96)

The exaggerated diction and openly sarcastic tone in this letter constitute a two-pronged satiric criticism of both the authority figure who bestows legitimacy upon the women's society and the way in which that very society performs a function that maintains the status quo privileging the male authority figure. The honorifics and titles appended to Sampson Legend's name serve as textual corollaries to the physical decorations worn by the various men in Woolf's photographs. As is often the case with Woolf, the name "Sir Sampson Legend" is not arbitrary; rather, it is an intertextual reference to the father figure in William Congreve's satiric drama *Love for Love* (1695). In the play, Sampson is duped by the clever Angelica into allowing his prodigal son Valentine to marry her while still retaining his inheritance, despite Sampson's every effort to force Valentine to sign over his inheritance to his brother Ben. Woolf's reference both signals the sarcasm in the letter sent to the treasurer and bolsters her satiric critique of masculine power and authority, frequently vested in paternal figures. Furthermore, the narrator's hope that the guinea will aid the members of the society of daughters ("daughters" always implying the presence of fathers) to "arrange the hare and the coffee-pot" at their next social event implies that the society operates in a manner that is like the superficial performances of the dignitaries in the photographs. In the end, it is clearly a guinea reluctantly given to a society in which the narrator,

especially revealed through her tone, has very little faith as an effective instrument of real social or political change.

> In the footnotes to Part Two, Woolf asserts that *Antigone*
>
> could undoubtedly be made, if necessary, into anti-Fascist propaganda. Antigone herself could be transformed either into Mrs Pankhurst, who broke a window and was imprisoned in Holloway; or into Frau Pommer, the wife of a Prussian mines official at Essen, who said: "'The thorn of hatred has been driven deep enough into the people by the religious conflicts, and it is high time that the men of today disappeared.' . . . She has been arrested and is to be tried on a charge of insulting and slandering the State and the Nazi movement." (*The Times*, 12 August 1935) (*TG* 189)

Woolf mobilizes *Antigone* in *Three Guineas* to multifaceted ends: to reveal the fallibility of the law and its official representatives and to emphasize the central role that men play within this system. Satire—for Woolf as well as Barnes and Lewis—is never without its tragic component. For Northrop Frye, this is "one of the fundamental facts about satire: that the sardonic vision is the seamy side of the tragic vision" ("The Nature of Satire" 85). Additionally, Frye demonstrates how satire acts as a bridge between tragedy and comedy; while readers are accustomed, Frye explains, to "associat[ing] satire with comedy," he argues that "to the extent that a comedy is satiric it possesses a more than comic seriousness" ("The Nature of Satire" 85). He recognizes this "more than comic seriousness" in the likes of "Congreve and Jane Austen," whose satire "comes as a kind of backfire or recoil after it is read or seen as a whole" ("The Nature of Satire" 85). Although the audience might initially be compelled to laugh at the foolish characters and farcical events of, for example, *Love for Love*, human motivations and machinations laid bare as such remind viewers that this fictional world and its inhabitants are not at all different from their

own world and its inhabitants. Indeed, Frye suggests, "Satire at its most concentrated, therefore, is tragedy robbed of all its dignity and nobility, a universal negation that cheapens and belittles everything" ("The Nature of Satire" 86–87). Catharsis and closure are nowhere to be found in satire; readers are left with an ambivalent feeling of alienation from and implication in the world as it has been presented to them in the satiric work. The double reference to Sophocles and Congreve toward the end of Part Two in *Three Guineas* evokes a blend of tragedy and comedy while refusing to allow either to dominate. Despite Antigone's laudable dissidence and resolve, it is important for Woolf's argument about patriarchal power that Antigone's death is caused by a male representative of the state, and a tyrant at that, focalizing the anti-Fascist thrust of *Three Guineas*. At the same time, Woolf refuses to give Creon or any masculine authority figure the last word, which is why she accompanies the intertextual reference to Antigone with one to *Love for Love*, in which the resourceful Angelica outsmarts nearly every man in the play: the central father figure, Sir Sampson Legend; her ironically named uncle, Mr. Foresight; and her husband-to-be, Valentine.

Complex intertextuality, the intermedial inclusion of photographs, references to photographs in absentia, and a skillful coalescence of genres form the intricate fabric of Woolf's satire in *Three Guineas*. As her narrator builds an argument in response to her male interlocutor's request, Woolf consistently satirizes the arrogance and ignorance of men who would base their cultural and political views of women not on well-documented facts, historical patterns, empirical observations, or—perish the thought—what women themselves actually have to say, but rather on unexamined prejudices and constructions of what the category of "woman" entails. By presenting *Three Guineas* in the form of a compendium that draws from multiple sources of masculine knowledge, Woolf ironically bolsters the authority of her own text (a clever

subversion of authority itself, which I will explore further in the final section of the chapter). Included as part of this compendium are photographs that represent "genericized" versions of prominent male authority figures. Viewed alongside Woolf's endnotes and the arguments that her narrator makes about the decorative, symbolic, and exclusionary nature of male dress, the photographs morph into a sharp critique about the way in which war, violence, hatred, sexism, and hyper-nationalism are aestheticized beneath a pleasant and seemingly innocuous veneer. My analysis in this section has illustrated how Woolf's critical-satirical eye is drawn toward the connections among different actors within sophisticated networks that often go unnoticed on a day-to-day basis. More and more of these connections are laid bare with each reading of *Three Guineas*, which, like Woolf's lighthouse, is a text in which nothing is ever "simply one thing" (*TL* 286).

Djuna Barnes's Satiric Journalism and Journalistic Satire

In 1983, Andrew Field—a biographer, critic, and friend of Djuna Barnes—wrote a short review in *The New York Times* of two posthumously published works: Barnes's poetic "bestiary" *Creatures in an Alphabet* (1982) and a collection of her short fiction entitled *Smoke and Other Early Stories* (1982). In his review, Field references a 1936 review of *Nightwood* in *The Spectator*, in which the author, Peter Burra, claims that Barnes's novel "is the most sustained piece of imaginative prose we have had since *The Waves*" (962). This passing comparison prompts Field to assert:

> But if Djuna Barnes was "an American Virginia Woolf," there were important differences of circumstance as well as style between the two writers. Like Woolf, Barnes was praised and supported by some of the most eminent writers of her time, but she never

> had a cohesive and assured Bloomsbury around her long enough, and so even very great praise from here and there was never brought together in that centripetal way that is helpful for the establishment of a great reputation. ("Minor Work of a Major Writer" BR9)

In addition to their respective support systems and marketing resources, one of the other key differences of "circumstance" between Barnes and Woolf involves that complex notion of "profession" that Woolf so intricately dissects in *Three Guineas*. Profession is a determining factor in the motives and materials available for the production of satire. In "Professions for Women," Woolf describes the beginnings of her professional career in literature as a "journalist" writing her "first review" of a "novel by a famous man" (*E6* 480–2). As early as 1905, when she would have been twenty-three, Woolf was producing these kinds of reviews for *The Times Literary Supplement* and other important literary publications, which gave her a first taste of financial freedom and independence; she would continue to publish reviews and criticism in a variety of publications up until the month of her death, March 1941.

Like Woolf, Barnes began her writing career as a journalist, contributing to a number of different periodicals based in New York City. The crucial difference between the two writers, however, consists of the type of journalism each produced. While Woolf channeled her journalistic practice principally through a particular sector of culture—literature and literary history and tradition—Barnes engaged in a journalism with very few cultural boundaries. The range of her journalistic work has been collected in two edited volumes published by Sun & Moon Press: *Interviews* (1985) and *New York* (1989). The *New York* collection spans from summer 1913 to winter 1919, providing a rich, localized portrait of life in New York City through the years of World War I. The selected articles are taken from a variety of publications

for which Barnes wrote, including the *Brooklyn Daily Eagle*, the *New York Press*, the *New York World Magazine*, *Bruno's Weekly*, *Pearson's Magazine*, the *New York Morning Telegraph Sunday Magazine*, the *New York Sun Magazine*, and the *New York Tribune* (*NY* 5–10). The contents of *Interviews* were also reprinted in a volume published by Virago entitled *I Could Never be Lonely Without a Husband: Interviews* (1987), the title of which is taken from an interview with actress Lillian Russell and hints at Barnes's ironic and often indirect manner of representing the subjects of her journalism. As recently as 2016, Dover republished selected articles and interviews from both *New York* and *Interviews* in a collection entitled *Vivid and Repulsive as the Truth: The Early Works of Djuna Barnes*, edited by Katharine Maller. In addition to offering a selection of Barnes's early journalism, short fiction, and poetry, Maller's book (for the first time, surprisingly) provides readers with notes about the various periodicals for which Barnes wrote and gives precise dates for all of the articles and interviews printed therein. This concise bibliographical genealogy, on the one hand, demonstrates significant continued interest in Barnes's work as a journalist and, on the other hand, reveals the piecemeal and inconsistent publication of Barnes's journalism. Working from several different collections of Barnes's journalism, some of which lack dates and/or publication names for each article, poses a challenge. Despite their shortcomings, however, the volumes illustrate at a glance the range of periodicals in which her work appeared and the range of subject matter with which she engaged, both of which are central to my positioning of Barnes as a satiric journalist and the ensuing discussion of what this entails in relation to the notion of a collectively produced modernist satire.

Barnes's Journalistic Roots: Sensationalism, Stunts, and Satire

The sphere of American journalism that Barnes entered as early as 1913 had been shaped by the development of "new journalism" in the late nineteenth century and its far-reaching effects. Generally speaking, new journalism introduced "innovative, commercialized, sensationalistic, and above all dramatic" elements into traditional forms of reporting (Roggenkamp, *Narrating the News* xii). Although new journalism in the United States is largely associated with the work of Joseph Pulitzer, owner of the *St. Louis Post-Dispatch* and *New York World*, it should not be understood as being the clearly outlined or mandated editorial project of a single individual. Instead, a widespread shift in conventional approaches to and fundamental principles of journalistic practice is involved. While Karen Roggenkamp maintains that Pulitzer was vital to the process of "normalizing" the methods of new journalism in the United States, she also notes that "other newspaper editors around the nation were moving in the same direction as Pulitzer as they turned increasingly to sensationalism, human-interest stories, punchy writing, and engrossing illustrations" (*Narrating the News* 27). Barnes was clearly influenced by these turn-of-the-century changes in mainstream journalism, and her own reporting style reflects the methods that Roggenkamp enumerates. Of these techniques, one of the most extreme came in the form of "stunt" journalism or reporting. A cross between investigative and sensational reporting, stunt reporting involves subjecting the reporter to an experience characterized by a certain level of danger, risk, or intrigue in order to provide what is considered to be an authentic or unfiltered narrative account. Although stunt reporting has a history that predates the advent of new journalism, its popularity grew dramatically in the late nineteenth and early twentieth centuries, coinciding with a significant increase in the numbers of female professionals in the newsroom.[8] Nellie Bly is probably the most famous American "stunt girl" (the common colloquial

nomenclature), whose earliest adventurous assignments included circumnavigating the globe in under eighty days and having herself committed to an insane asylum. Barnes would later take on similar stunt assignments, which included giving a face-to-face interview with a gorilla, submitting herself to be forcibly fed at a prison, and being "rescued" from the top of a building several stories high during a mock exercise at a school for firefighters. Exploring the correlation between the rise of female journalists and the proliferation of stunt journalism, Patricia Bradley claims that publishers like Pulitzer leveraged the popular idea that "women were supposed to be protected" as a means of heightening the excitement and entertainment value of stunt reports for readers (122). Furthermore, Bradley argues, a "reader might sympathize with a woman in danger at the same time he was considering that she was responsible for her own plight" (122). Indeed, it is a peculiar mixture of fascination, anxiety, disgust, and moral righteousness that made stunt reporting so successful and ultimately lucrative. Female reporters managed to elicit this mixture of responses so well that, according to Jean Marie Lutes, "[b]y the early 1890s, stunt reporting had become synonymous with women's journalism in some circles" (239).

Although Barnes participates in the practice of stunt journalism and occupies the position of stunt girl, her treatment of the genre is often satirical, particularly in its implementation of persona and exaggeration. Of Barnes's stunt reports, "The Girl and the Gorilla" (1914) stands out as one of the most self-conscious and satiric specimens. In the article, Barnes "interviews" a newly arrived gorilla named Dinah from within her enclosure at the Bronx Zoo. The subject matter alone enacts an exaggeration of the stunt girl formula, drawing attention to the absurdity of these types of assignments and, like much of Barnes's journalism, rendering the reader a central target of the satire. It is almost as if Barnes is asking the reader to consider why she or he would take the time to read something so ridiculous as an interview with a gorilla—as if she is

urging the reader to reflect upon her or his thirst for the sensational. On the other hand, Barnes is sincere, albeit light-heartedly, in her narration of what she purports to be Dinah's thought processes and responses to the interview questions. She asks Dinah what she "think[s] of our United States," to which Dinah responds by expressing amazement at how quickly the meter rose in the taxi that brought her to the zoo, disappointment at the way in which the city lights make it difficult to tell day from night, and interest in trying "chewing gum," which she amusingly describes as "that little delicacy that keeps so many people rotatory beneath their hats" (*NY* 182–3). The way in which Barnes plays both interviewer and interviewee by speaking on Dinah's behalf emphasizes the multiple personae at work in the article. Barnes dons the mask of stunt girl and of Dinah, the ingenue interviewee who gently mocks, through her naïve responses, the realities of modern urban life and the machine-like routines of New Yorkers. Precisely because both the interviewer and her gorilla interviewee are personae, however, neither is more "real" than the other. Again, this undermines one of the key presuppositions of stunt journalism: that the immediacy of the experience has the effect of producing an authentic or raw narrative, unfiltered by traditional means of reporting from a distance. I will return to the importance of the interview as a journalistic genre, but it is worth noting that, as Nancy J. Levine observes, "[m]ost of Barnes' interviewees are in Dinah's position, at least some of the time, of having words—witty, alternately racy and orotund, but unmistakably Barnes' own—placed in their mouths" (30). The blurring of interviewer and interviewee subject positions—which effectively denies the illusion of complete journalistic truth or transparency—is characteristic of Barnes's interviewing method and central to the satire that readers encounter in the Dinah article and elsewhere in Barnes's journalism.

In addition to conducting the interview with Dinah, Barnes provides supplementary

commentary throughout the narrative that contributes to the gendered dimension of the article's satire. Consistently, she reminds the reader that the animal in captivity is a female gorilla: "Such is the gorilla woman, the only living captive of her race" (*NY* 180). By referring to Dinah as a "gorilla woman," Barnes not only humanizes her but also underscores the layered dynamics of power and dominance at play in the narrative's construction. Dinah the gorilla woman and Barnes the human woman are equally subjects within the physical enclosure of the zoo *and* within the published pages of a periodical, both of which are open to public view. Identifying a parallel between Dinah's "appraising stare" and "Barnes in her resistance to objectification," Nancy Bombaci argues that Barnes's depiction of Dinah is an early example of "her fascination with the patriarchal construction of femininity as inherently animalistic" (177). This fascination will culminate in Barnes's later work with the powerful yet enigmatic depiction of animality at the end of *Nightwood*, when Robin Vote falls to the ground and begins to act like a dog in front of her lover, Nora Flood. In the case of Dinah, it is clear that Barnes admires the gorilla woman's audacity and defiance when she refuses to cooperate with her keeper, "making faces at him" and "growl[ing] ominously when, lunging forward, he caught her by the scruff of the neck and paused in full view of the crowd . . . holding her off like luggage from back home" (*NY* 184). The narration of the struggle between Dinah and her keeper, whom Barnes identifies as Fred Engelholm, is obviously fraught with racial and colonial overtones. In particular, Barnes describes the scene as "Germany gaining upon Africa with difficulty" (*NY* 184). As Bombaci indicates, there are clearly problems with Barnes's invocation of "racist stereotypes about Africa and its natives" and her self-identification with "the intractability of the uncanny 'dark continent'" (77–8). The satiric tone of the article, however, which is established well before the chase, featured at the end, helps to reveal Barnes's sympathies to readers and direct them to the

targets of her criticism. While the objectification and equation of an entire continent with a single animal (an animal which has traditionally been used as a means of denigration, nonetheless) is certainly racist, within the context of the article's satire the animal's captivity at the hands of a white man might also suggest a deeper awareness on Barnes's part of the intersections among colonialism, racism, sexism. With the final words of the article, Barnes strengthens the connection between gorilla woman and human woman by suggesting that "even here Kipling's remark about the female of the species holds true," Kipling's remark being that "the Female of Her Species is more deadly than the Male" (*NY* 184; Kipling 149). The closing reference could thus be read as ironic in that Kipling's 1911 poem amalgamates all these forms of oppression into a single text by another white man—an intertextual foil to Engelholm.

Barnes's stunt assignments have somewhat defined her legacy as a journalist. Written a little more than a month before "The Girl and the Gorilla," "How It Feels To Be Forcibly Fed" (1914, also published in the *New York World*) is by far Barnes's most widely read and discussed report. The latter article treats a subject that Barnes seems to think too grave for satire: it understandably lacks the jocular tone of her interview with Dinah and instead takes a solemn and severe approach to criticizing the practice of force-feeding, which would have been a topical and controversial issue after British suffragettes had recently mounted a hunger strike in late 1913 and were subsequently subjected to forcible feedings.[9] Repeatedly emphasizing how this particular form of torture deprives its victim of all bodily autonomy, Barnes is critical of the way in which science and medicine are mobilized for state-sanctioned violence. Yet, she remains aware of her position as a journalist who is, as she calls it, "playacting": "If I, playacting, felt my being burning with revolt at this brutal usurpation of my own functions, how they who actually suffered the ordeal in its acutest horror must have flamed at the violation of the sanctuaries of

their spirits" (*NY* 178). Barnes, thus, demonstrates a political and ethical conscience that is often absent from sensational journalism, typically concerned solely with readership and profit.

Even beyond these kinds of stunt assignments, much of Barnes's journalism is tinged with the intrigue, excitement, and style of that stunt journalistic mode. A year before her stunt assignments with the *New York World*, Barnes contributed an article to the *Brooklyn Daily Eagle* in which she and two friends explore New York City's Chinatown. Entitled "Chinatown's Old Glories Crumbled to Dust" (1913), the article mournfully details significant changes that the neighbourhood had then recently undergone. "[I]t is hard to attempt to describe the place," Barnes observes, "which has lost its dance halls, its opium joints, its dens and its terrors, its color and its revelry, its riot and its Chuck Connors; for in death it is appalling" (*NY* 125–7). While lacking the "stunt" of stunt journalism, the Chinatown article highlights the way in which Barnes's journalistic approach entailed an immersion of herself as a reporter among her subjects. Indeed, focusing on Barnes's stunt journalism in the four *New York World* articles that she wrote in 1914, Rebecca Loncraine associates Barnes's journalistic practice with one of the most popular forms of entertainment in the early twentieth-century United States: vaudeville. While, Loncraine explains, "[t]he nineteenth-century urban journalist is sometimes considered an example of that urban wonderer [sic], the flâneur," women who chose to enter the profession at the turn of the century largely lacked creative control over the types of stories they could cover and the "infinite access to the city's news sources" that forms the basis of the male *flâneur*'s function (157).[10] As such, Loncraine suggests, women in journalism often found themselves either confined to niche interest sections (such as fashion, health, beauty, and other "lifestyle" categories) or encouraged to take on stunt assignments: what she refers to as news made "in the press office and not in the city outside" (157–8). This subjecting of oneself as part and parcel of

the news story would embody Woolf's most dreaded form of "adulterated" culture.

Absurdly Fanciful, Absurdly Factual: Class and Gender in Barnes's Urban Satire

Barnes certainly made a good living while working as a journalist,[11] but her ability not only to navigate the profession while still maintaining a certain level of creative autonomy but also to manipulate the genre through the use of satire resists the interpretation that her career as a journalist was undertaken solely to support herself financially while she pursued other more "literary" ventures. To be sure, as Levine and others recognize, Barnes's journalism partly paved the way for her literary career; yet, it also represents, entirely on its own, an engagement with a multimedial mode of expression through which the journalist cultivates a connection with the space of the city and its diverse inhabitants that refuses the clear distinction between satirist, reader, and subject matter (a separation upon which Lewis and other more traditional satirists insist). Thus, in addition to analyzing Barnes's stunt journalism as a means of satirically recasting the genre, another useful frame for locating the satiric function in Barnes's journalism derives from its connection to vaudeville's more positive implications of class and gender politics rather than its more negative connotations of sensationalism and popular mass entertainment.[12] In other words, I would emphasize the phrase that appears in the title of Loncraine's article and which forms one of the popularly speculated etymological roots of the term vaudeville: *voix de ville*. As a voice of the city, Barnes contributed to several different periodicals, nearly all of which were headquartered in and primarily targeted an audience living in New York City. More than any of these, the *Brooklyn Daily Eagle*[13] (which published the earliest of Barnes's now collected articles) showcases her talent for a narrative style of reporting that captures a particular mood or cultural milieu in addition to the "raw" facts of the city. Some

of the titles—including "You Can Tango—A Little—at Arcadia Dance Hall," "Seventy Trained Suffragists Turned Loose on City," and "Why Go Abroad?—See Europe in Brooklyn!"—illustrate this talent while also revealing the satiric, often sardonic dimension of the thought that would permeate much of her work, both journalistic and strictly fictional. Additionally, many of Barnes's articles feature her own original artwork alongside the text—unmistakably Beardsley-style illustrations that offer yet another representational, and often satiric, angle for viewing the subject matter of the report. Like Woolf's use of photographs, Barnes's creative manipulation of the periodical medium generates a hybrid object, calling for an analytical method that neither isolates elements for individual critique nor fails to recognize the distinctive contributions that each element makes to the overall impact or effect of the various articles. In Chapter 3, I will offer a close comparative analysis of these visual components in Barnes's and Woolf's work, specifically in relation to the genre and mode of portraiture. For now, I would emphasize the dynamic interactions among these distinct aspects that comprise the material of Barnes's satiric journalism, challenging the assumption that there is some already constructed and concrete social world to which Barnes refers from the satirist's traditional imagined position of "outsider" or removed cultural critic.

One of her earliest recorded contributions to the *Brooklyn Daily Eagle*, the delightfully alliterative "'Twingeless Twitchell' and His Tantalizing Tweezers" (27 July 1913), offers a vivid case study of Barnes's complex and hybridized journalistic satire. At the centre of her narrative report lies Twingeless Twitchell, a traveling dentist-performer who prides himself on the ability to extract his patients' teeth "without [their] knowing it" (*NY* 23). Twitchell represents the peculiar and sensational figures to which Barnes was drawn (more of whom I will turn to in a discussion of her interviews). Barnes's satire focuses on the performer as well as the public

spectacle he creates through his performance:

> And Twingeless Twitchell, with a modest bow, stepped back and awaited all comers. A thrill of anticipation ran through the crowd. People in the el trains twenty feet above leaned out of the windows, entranced at the sight. A taxi went chugging by and then suddenly stopped, and a fat man alighted and joined the throng. Up above on a balcony of a beer garden, a lugubrious-looking German pointed out the enthralling sight to his stolid companion. A chic French maid came tumbling forth from a nearby millinery shop, chattering volubly in her native tongue. (*NY* 24)

The city's inhabitants flock to Twitchell, redirecting their attention from various tasks in anticipation of his performance. Although, at least by today's standards, Twitchell appears to be carrying out a rather typical extraction procedure, complete with some form of "specially prepared anesthetic," he sells his dental work in the manner of a traveling charlatan—choosing a participant from the crowd, interacting with his audience, and handing his first patient "a card with his name and address printed thereon" once the procedure is complete (*NY* 24). This material alone would suffice for an amusing report of daily life in New York City, but Barnes complicates the journalistic form through a framing device that simultaneously initiates a dialogue with a previous article she wrote for the *Eagle* and confounds the supposed "objective" principles that readers typically expect from newspaper reporting.

The central subject who witnesses Twingeless Twitchell's antics is one "Reginald Delancey," whom Barnes introduces to her readers a month prior in the *Eagle* article "You Can Tango—A Little—at Arcadia Dance Hall" (29 June 1913). The frame for "'Twingeless Twitchell' and His Tantalizing Tweezers" is thus established in this earlier article. Tracing the development of the Delancey character chronologically illuminates the way in which Barnes

produces an even more poignant satiric critique through an episodic structure in the two inter-connected articles. In "You Can Tango," Barnes begins by declaring that "Reginald Delancey . . . really isn't his name at all but will do as well as any other to tack onto and distinguish this young man" (*NY* 13). The sarcastic explanation of Delancey's alias indicates that from its onset, Barnes's journalistic practice is rife with the satiric conceits of persona and caricature. The article goes on to portray the young Delancey as an upper-class, bored, and rather dull Brooklynite seeking out an evening adventure, which he ultimately finds at a new dance hall named the Arcadia. Through Delancey's experience, Barnes humorously exposes the artificiality of the experience, the obsessive censorship or policing of the dancers' interactions, and the difference in class standing between Delancey and the women he meets. Unable to hold his own in an environment that allows for the intermingling of upper and lower classes, Delancey seeks out "an 'introducer'" to hook him up with a dance partner (*NY* 16). Close to giving up hope, he is rescued by a familiar face:

> He was just beginning to think he would have a poor time of it after all when way off in a corner he spotted Thomas Murphy, his father's office boy. Social barriers flew out of the window. Reggie almost embraced Tom, who was quite overcome by the unexpected and, in fact, quite unbelievable appearance of his employer's son. (*NY* 16)

Delancey's ostensible gratitude and camaraderie with Murphy immediately dissipates, however, when he curtly commands, "'Don't ask any questions . . . Introduce me—that's all'" (*NY* 16). Not content with exposing his class-based arrogance, Barnes extends her satire to Delancey's gender-based pretensions with his dance partner Delia—a department store perfume saleswoman. When Delia asks Delancey where he works, he clumsily responds, "I—I—that is— . . . ," clearly implying that he does not work at all (*NY* 18). In response to Delia coyly stretching

"one dainty foot" before the two begin to dance, Delancey attempts to impress her with some etymological knowledge: "'You're really dancing now,' he said. 'You know, the word dance comes from an old High German word, *danson* which means 'to stretch,' so that what you are doing now is really a sort of dance'" (*NY* 18). Clearly unimpressed, Delia tells him to "[q]uit throwing them cashmere bouquets" and to join her on the dance floor (*NY* 18). Typical of Barnes's journalism, the article ends on highly ironic note with Delia, on her way home, recounting to a friend, "'I met the real frangipani sort of guy tonight. Uses three-for-a-dollar words and told me all about some Dutch dance. Never once tried to get fresh, either,'" while Delancey decides "back in his club . . . to go to the Paris department store on the morrow and buy a bottle of perfume, a thing he had always considered one of the seven deadly sins of manhood" (*NY* 19). Barnes mocks Delancey's masculine pretensions by juxtaposing his aversion to buying perfume with Delia's assessment of him as being a "frangipani sort of guy"—which, though bordering on homophobic, could simply refer to his soft, refined, and dandyish style. Additionally, Barnes places her satire at the intersection of gender and class by drawing a parallel between Delancey's decision to buy a bottle of perfume and his decision to pursue Delia further. In a way, the articles suggest that Delancey considers both the perfume and Delia to be objects that he can possess through the same means—his class standing and his money.

"You Can Tango" and "Twingeless Twitchell" are the earliest of Barnes's works published in either collection of her journalism (*New York* and *Vivid and Repulsive as the Truth*). They represent a foundation for the sharply witty, satiric, and observant style that she continues to develop throughout her journalistic career. According to Margaret Bockting, "Barnes satirizes typical journalistic expectations and offers Romantic flights of imagination, creating a dialogue between two discourses—one that fetishizes data and another that values personal memory,

psychological association, and stylistic embellishment" (205). Although I am not interested in engaging with Bockting's assertions about "Romanticism" (a term she uses in a rather generic way to indicate subjective moments of imagination, reminiscence, or emotion) in Barnes's work, I find her idea about how Barnes "fetishizes data" as a means of satirizing journalistic discourse to be productive in the context of my own analyses. In "You Can Tango," for instance, I would point out that Delancey's flights of fancy in the comfort of his well-furnished apartment are not at all cut of the same cloth as those which Bockting valorizes in her essay. Because Delancey's "fashionable friends had all fled town after the international polo matches," the bachelor is "left alone to sun and solitude" (*NY* 13). When he first alights upon the title "A Night in Arcadia" in a newspaper near his armchair, Delancey (mistakenly) associates the name of the dance hall with Henry Wadsworth Longfellow's *Evangeline: A Tale of Acadie*,[14] a poem he describes as being "all about Evangeline and broken hearts and—Longfellow, of course" (*NY* 13). The imaginative literary flight, however, soon gives way to the reality of contemporary life in New York City:

> Then he picked up the paper; but what he read had nothing at all to do with misfortune and shattered home. It told of the recent opening and subsequent success of a new Arcadia, a modern dance hall built under the auspices of the Social Centers Corporation—a body of men and women banded together for the absolute elimination of the old-style dance hall with its flickering gaslights and furtive faces. (*NY* 13)

This kind of objective reporting surfaces throughout the article. Readers are given precise details about the new structure, including its exact dimensions, maximum capacity, and the fact that it is fireproof (*NY* 14). While these details appear to be inconsequential, Barnes's reporting bestows upon them the kind of factual, data-driven qualities that Bockting identifies as one of the key ingredients in her journalism. Once introduced, however, Barnes ironically applies this paradigm

to the various methods of policing bodies and sexuality that the dance hall enacts. Upon entering the hall, Delancey is handed "a pink pamphlet containing a list of the rules for correct dancing," and as he waits for Tom Murphy to introduce him to a suitable partner, Barnes describes the employee whose job it is to enforce the rules in the pamphlet: "But Phil Post, censor, stood right in the middle of the floor. He wore a red carnation over a white vest, and although he seemed almost asleep with a sort of beatific look of delight, his keen eyes kept tabs on every couple" (*NY* 16, 17). A dance that is supposedly highly subversive, transgressive, and expressive has been transformed into a well-regulated and moderated activity through codification (the list of rules) and monitoring (the presence of the censor). While the narrative oscillates between the absurdly fanciful and the absurdly factual, Barnes never allows the reader to rest securely on either side of the dichotomy. In fact, the two often feed into one another.

Roughly a month after the publication of her report about the Arcadia Dance Hall, Barnes introduces her readers to Twingeless Twitchell through the very same Reginald Delancey. Delancey and his new love interest—"a certain young woman whose name was Ikrima, as she was born in Turkey of a Mohammedan father"—venture along the streets of Brooklyn Heights; in response to Ikrima's complaint of boredom (such ennui recurs in Barnes's descriptions of these cosmopolitan inhabitants of the city, who are apparently independently wealthy), Delancey leads her to the intersection where the couple finds the sensational dentist before a large crowd (*NY* 22). Readers learn that Delancey's stint with Delia O'Connor ended when "Reginald discovered that she used a certain cologne, which he decided was a trifle too 'racy'" (*NY* 22). Any readers of the previous article in which Delia first appears would recognize the satire: Delancey, who was opposed to buying a bottle of perfume from Delia, is so fixated on perfume that he ends his relationship with her over a scent. The text again pokes fun at Delancey's

intellectual pretensions, noting that he "always spoke in complete sentences as the result of four years at Harvard" (*NY* 22). The reintroduction of Delancey immediately establishes the article's link to "You Can Tango," after which readers encounter the narrative about Twitchell's antics. In a skillful reiteration of the ending of her Arcadia Dance Hall article, the Twingeless Twitchell piece closes in an ironic exchange between Ikrima and Delancey. Reflecting on Twitchell's performance, Ikrima declares that she "could never marry a man who didn't have a perfect set of teeth" (*NY* 25). "The following evening," Barnes recounts, "Ikrima telephoned to Reginald," whose butler informs her that he has gone to see the dentist (*NY* 25). Yet again the vain and oblivious Delancey, who occupies the highest echelon of socio-economic class in the modern city, serves as the butt of the joke. As in "You Can Tango," Delancey's actions at the end of "Twingeless Twitchell" foreground his obsession with physical appearance and his unflinching faith in money as something that will solve all of his problems. The reader is left wondering what fault Delancey will eventually find with Ikrima; if his relationship with Delia is any indication, it would not be surprising if he leaves her because he finds her smile "a trifle too 'racy'."

Flipping the Mirror in Barnes's Satiric Interviews

In addition to her stunt journalism and local coverage of neighbourhood and city events, Barnes excelled as an interviewer up until the early 1930s. Her subjects included performers, artists, writers, directors, gallery owners, political activists, athletes, and businessmen; she published interviews with the likes of Alfred Stieglitz, Coco Chanel, and many others of varying national and international fame. The interview's focus on an individual figure (usually of some renown) would appear to contrast with the more popular or democratic approach that Barnes's other types of journalism take. Indeed, the interview, which centres on the individual subject, can

convey the illusion that the interviewer is merely a transparent conduit through which the reader peers into the life of the interviewee. As Mary Lynn Broe notes, however, Barnes's style of interviewing consciously reveals an "asymmetrical power distribution" at the core of the conventional interview format, which Barnes found "flawed" (10). As a response, Broe claims, "Barnes set about subverting the interview format, exposing the interviewer's power, as she shaped the whole exchange into a highly evaluative art" (10). Later, I will examine some of the ways in which Barnes's interview style undermines the very authority of the interviewer as this imagined figure of epistemic power—in other words, the sole being who pulls the narrative strings in order to bring the interviewee to life for readerly consumption. For now, this section will focus on introducing and elucidating the highly structured and stylized narrative form of Barnes's interviews through a close analysis of her 1914 meeting with Lillian Russell. As I will demonstrate, Barnes's manipulation of the interview genre and form (much like Woolf's manipulation of the epistolary genre, and even Lewis's manipulation of the little magazine) suggests an acute awareness of its ironic potential and satiric possibilities. Just as Woolf's calculated triangulation of narrator, imagined interlocutor, and reader contributes to the vacillating irony at the core of *Three Guineas*'s satire, Barnes's interviews refuse a clear distinction between interviewer, interviewee, and reader, ultimately revealing how these fluid functions confront and overlap one another.

Barnes's interview of famous turn-of-the-century American actress Lillian Russell opens with a brief description of Russell's lavish outfit and physical beauty:

> I could just make her out in the dim room, sitting over there in the corner upon a wide chair like a throne, just make out the high-piled drift of gold that is her hair, the still beautiful eyes, only half-claimed from youth, the smiling mouth that has expressed all

> that can live within a black satin gown. (*In* 49–50)

Both the dimness and stillness of the room establish a sombre and somewhat lifeless atmosphere into which Barnes leads her readers and with which she suggests that they may wish to temper their expectations for the interview. A more or less standard question and answer session follows the room's description—with Barnes's brief narrative descriptions interspersed—in which Russell discusses her "Eastern decorations," the advantages and disadvantages of living in an apartment versus a house, the best way to cook mushrooms, her current lack of pets, modern fashion, her firm belief in the power of women, and American intervention in the Panama Canal. The reported conversation is fairly representative of Barnes's many other interviews in its presentation of a disparately connected set of topics that encapsulate the subject, consequently illuminating the manifold networks of which she is a part. Aware of her power as the interviewer, however, Barnes uses her position of authority to close the narrative of the interview on an ambivalent note which undermines the text's initial focus on Russell's beauty:

> And then she thanked me.
>
> "What for?" I inquired.
>
> "For not having asked me a single question about the way I preserve my good looks. Everyone always asks that first. For a few minutes you have let me forget my face, and I want to forget it. I get very tired of it—very, very tired of it. I hate a mirror sometimes." (*In* 55)

The excited and relatively superficial conversation about cuisine, pets, dress, and dance dissipates in light of Russell's reserved and melancholic attitude toward what defines her value as a famous actress. She deplores, "'What, after all, is there great in being beautiful?' . . . 'What have I done that I should be famous—nothing but powdered a bit gently the cheeks that God

gave me and smoothed the hair that I was born with . . .'" (*In* 56).

In her final words, Russell doubts her worth and her right to fame, especially when comparing herself to her mother, the famed New York suffragist and women's rights activist Cynthia Leonard. Russell requests that Barnes "[b]egin this article with the name of Lillian Russell, but end it with the name of such as was Cynthia Leonard" (*In* 56). As Barnes leaves Russell, she appears to feel the effects of Russell's insecurity combined with sensations produced by some of the objects of Russell's boudoir described earlier in the interview:

> Out of the purple dusk I walked, and the simple-minded porcelain Chinaman smirked at me from the piano, and the wise-mouthed sun god rolled sightless eyes toward the peacock feathers and the array of silver mugs, and the incense rolled on and up about the chair like a throne with its burden like a queen. (*In* 56)

This exaggerated, almost burlesque, display of lavishness contrasts sharply with the previous description of Cynthia Leonard and those like her: in Russell's words, "those who toil and never write of it, those who labor and never cry of it, those who forfeit all and never seek reward" (*In* 56). As in many of Barnes's interviews, satiric dissonance implies and urges the reader's recognition of her or his complicity or participation in the collective cultivation and perpetuation of the values or norms represented by Russell's celebrity status: physical beauty, wealth, fame, and individualism. Depending on one's focus, there are two possible targets of Barnes's satire in this interview. First (and the less convincing of the two), the reader could take Russell to be the satiric target due to the stark juxtaposition of her luxury-providing fame and fortune against the selfless political accomplishments of her mother. Indeed, one could make the argument that Barnes's inclusion of Russell's political commentary—particularly her "violent views" about "the Panama Canal controversy"—is meant to highlight Russell's superficial involvement in

then-contemporary social and political affairs (*In* 51).[15] The structure of the interview, however, more strongly suggests that the target of the satire is the reader, whom Barnes initially tempts with a description of Russell's beauty, only ultimately to challenge the value that the culture places on such physical attributes. The solemn ending of the interview, with the objects of Russell's boudoir turning a satiric smile and flipping the self-exposing mirror toward the interviewer as well as the reader, implies that the problem lies not with the object of celebrity but with those who create that very object. In this case, Barnes's satiric target is not Russell herself but rather an image-obsessed culture that refuses to put down the mirror that Russell has come to despise.

Satiric Posturing in Wyndham Lewis's *BLAST* and Other Publications

Periodicals of a very different kind than those to which Barnes contributed are central to my analysis of Wyndham Lewis's satiric method and self-fashioning in the following section. Yet, as I will demonstrate, the two satirists clearly overlap with one another in terms of their manipulation of established forms and genres. Martin Puchner's notion of "rear-guard modernism" offers a useful foundation for undertaking a critical exploration of Lewis's satire and, more specifically, Lewis's mobilization of the manifesto and the little magazine for what he envisioned to be a radical, and partly satiric, enterprise. "That Lewis was a reactionary in the political sense," Puchner explains,

> is beyond doubt. The notion of reaction, however, can be developed further to capture the various contradictions that mark Lewis's works: his admiration for communism and his defense of the individual artist; his recommendation of fascism and his practice of satire; his simultaneous denunciations of modernism, the avant-garde, bohemia, and academic

> art. Without wanting to go back and without wanting to embrace some utopian future, the only attitude that was left for him was that of a defensive battle on all fronts, a reactive form of avant-garde, even a reaction *to and against* the various avant-gardes, what I will call a rear-guard action against every major force and movement of the time. The way I use the notion of a reactive avant-garde or rear-guard is distinct from mere nostalgia for a premodern world; it is not simply the tradition-bound conservatism of a T. S. Eliot, nor the religion-inflected modernity advocated by Catholics such as Charles Péguy (though Péguy did use the word *arrière-garde*). Rear-guardism, which culminates in Lewis but which includes a wider range of figures, is located within the field of advancement but is skeptical of its most extreme practitioners; rear-guardism seeks to correct and contain the avant-garde's excess without falling behind and losing touch with it entirely. Caught between advancement and retreat, the rear-guard lacks room to move and thus engages in an endless and often disoriented back and forth, sideway maneuvers and feints, and often breaks off from the main corps to find itself alone and surrounded by enemies everywhere. ("The Aftershocks of *Blast*" 45)

In more traditional or conventional conceptualizations, satire—as a mode, a disposition, or an attitude—exemplifies rear-guardism. The rear-guard artist or writer, like the conventional figure of the satirist, finds (or at least imagines) herself or himself always on the defensive against any number of perceived social and cultural forces that require correction, if not destruction. The aesthetic and rhetorical deployment of aggression and violence in response to such forces is central to many modernist movements, including Futurism, Vorticism, Dadaism, and Surrealism. Both the manifesto—a genre that Puchner takes up at length in his book *Poetry of the Revolution: Marx, Manifestos, and the Avant-gardes* (2006),[16] in which his concept of rear-

guardism as he applies it to Lewis first appears—and the polemic are major literary means through which early twentieth-century movements establish, differentiate, and promote themselves. Certainly not all such manifestos or polemics can be categorized as satire or even as being satiric. Greenberg, however, elucidates two key connections or resonances that the manifesto and polemic have with satire: "(1) the ostensibly reformative or revolutionary motive of changing a corrupt modernity, and (2) an enthusiasm for that change whose violence often takes precedence over its professed ends" (*Modernism* 28). More significantly, Greenberg concludes, "For Pound and Lewis, the 'aggressive polemical tone' is tied to the paradoxical position of the satirist in modernity, decrying fads and fashions while shrilly insisting upon newness" (*Modernism* 28).

Like Puchner, Greenberg emphasizes the way in which some manifestations of modernist satire, particularly those that tend toward a masculine-Lewisian mode, become emptied almost completely of the objectives that satirists from antiquity onward had been attributing to satire: the goal of social correction or improvement. In many ways, Lewis's emphasis on the non-morality of satire reverses the adages that "the whole is greater than the sum of its parts" and "the ends justify the means," for his satiric method, as I will illustrate with a focus on *BLAST* and other periodicals, disrupts notions of a cohesive, directed attack and considers the *means* of satire to be the very *ends* of satire. Such an attempt to extricate satire from any functional or ameliorative purpose has broader consequences for modernism and modernist satire, as Stinson reveals by identifying certain contradictions or aporia central to modernist satire. Stinson notes the tendency of modernist satirists to embrace yet question modernist aesthetics and to assert forceful claims to autonomy while also being "shadowed by ethical and instrumental claims" that threaten to challenge the illusion of autonomy (13). In his own theory of "non-moral" satire,

Lewis attempts to differentiate the modern satirist from her or his Roman predecessors, to whom he refers as "ethical bullies" (*MWA* 108):

> So today Satire can be judged *good* or *bad* upon no familiar traditional pattern of ethical codification. The values inherent in the terms *real* and *unreal* are more likely to be of service to us, therefore, in such an investigation, than those popularly residing in *good* and *bad*. The sort of question we shall have to ask ourselves will rather be *Is Satire real?* than *Is Satire good?* confronted with the *soi-disant* moralist technique. (*MWA* 111)

Lewis's rhetorical turn from a judgement of morality (is it good or bad?) to a judgement of truth or reality (is it real or not?) complements his endeavour to extricate satire from its comparative or evaluative function. The popular understanding of satire, Lewis remarks, holds that "satire can only exist *in contrast* to something else—it is a shadow, and an ugly shadow at that, of some perfection" (*MWA* 89). Furthermore, he continues, satire "is so disagreeable, and so painful . . . that no one would pursue it for *its own sake*, or take up the occupation of satirist unless compelled to do so, out of indignation at the spectacle of the neglect of beauty and virtue" (*MWA* 89).

In response to this traditional formulation of satire, Lewis maintains that "'satire' for its own sake . . . is possible," partly because satire—as a "shadow" providing contrast to a state of perfection—is, in fact, the normal state of affairs and existence for the modern human being: "even the most virtuous and well-proportioned of men is only a shadow, after all, of some perfection; a shadow of an imperfect, and hence an 'ugly,' sort" (*MWA* 89). In his analysis of Lewis's *Apes of God*, Robert T. Chapman explains one of the ways in which perfection functions in Lewis's critical system: "Perfection is only possible in the mind of the philosopher or the artist; once there is movement from the realm of ideas, and there is introduced an element of

human action, any notion of the ideal must be dismissed" (105). Chapman's observations about Lewis's novel recall how Lewis himself articulates the notion of perfection in his "Essay on the Objective of Plastic Art in Our Time" (1922, published in the second number of *The Tyro*). Central to his rhetoric in the essay is a distinction between the perfection of the material world—"the state of the automaton"—and the imperfection of the human being, who feels that she or he is "superior" to the material world by virtue of her or his "consciousness," for which one might variably substitute the terms subjectivity or agency (*T2* 26). For Lewis, works of art and—by extension—works of satire are products of the friction or conflict between these two contradictory elements of mechanical matter and non-mechanical consciousness. As he theorizes in the essays on satire in *Men Without Art* and elsewhere, satire is the observation of the human become machine and/or the machine become human, which is fundamentally an ongoing conflict between perfection and imperfection, with imperfection always triumphing. For if the satirist is merely representing the world as it appears externally to the eye—indeed, Lewis insists that satire is the purest form of realism—then the moral or ethical dimensions have ostensibly, according to Lewis, been extricated from the satiric approach or, at the very least, completely overshadowed by the satirist's objective representation of exteriority. Yet, the objectivity or empiricism that constitutes the foundation of this theoretical approach to satire is complicated by the material that composes Lewis's satire and the way in which representations of gender in particular are politically and ideologically influenced throughout his work.

Addressing the Critics in the Room

What contemporary readers now easily identify as vitriolic misogyny, homophobia, and racism in Lewis's work are unavoidable, and should be sufficiently addressed in any study of

Lewis. As the criticism I have addressed up to this point indicates, scholars often subsume Lewis's acute prejudices under more generic or palatable traits such as being slightly reactionary, antagonistic, polemical, or aggressive. Such descriptors are easier to support through an aesthetic, stylistic, or even political argument than, say, outright invective against homosexuals or excessively patronizing addresses toward women. This critical tendency has its roots in Fredric Jameson's oft-cited, landmark monograph on Lewis, *Fables of Aggression: Wyndham Lewis, the Modernist as Fascist* (1979), in which Jameson dismisses what he rather flippantly refers to as "Lewis' brief flirtation with Nazism," which "stands as a symptom somewhere in between his deep misogyny and his violent anti-Communism" (5). In his prologue, Jameson offers the tactful and somewhat apologetic argument that Lewis's "polemic hostility to feminism, the uglier misogynist fantasies embodied in his narratives, the obsessive phobia against homosexuals, [and] the most extreme restatements of grotesque traditional sexist myths and attitudes" are "features" which would be unlikely "to endear him to the contemporary reader" (4). Despite its "ugly or ideologically offensive" aspects, however, the value of Lewis's larger modernist project, Jameson maintains, rests in how Lewis "is an exemplary manifestation of Althusser's account of the way in which art uses and transcends its ideological raw materials" (21). Lewis's works, according to Jameson, implement an "ambiguous critical and negative force" which in turn frees them from the binary ideological apparatuses or paradigms of, on the one hand, nineteenth-century realist narratives that "so often function as vehicles for some irrepressible authorial intervention" or, on the other hand, the thoroughly stylized and wholly self-reflexive "plotless art novel" that often typifies the modernist period (7, 19, 21).

While Jameson certainly does not defend Lewis's racism, homophobia, or misogyny, he does establish an intellectual framework in order to revitalize interest in and allow for new

avenues of exploring Lewis's work that ultimately requires readers to ignore, excuse, or rationalize the more offensive aspects of Lewis's content and reintegrate them into a larger literary project. The dangerous implications of such a framework are made apparent in Jameson's own writing when he asserts:

> This is no mere question of personal taste but rather a fundamental aesthetic problem; a problem intensified by the presence . . . of that obsessive sexism and misogyny which can go unnoticed by no reader of Lewis' work, or of the following pages. I wonder if I will be understood when I suggest that Lewis' expression of this particular *idée fixe* is so extreme as to be virtually beyond sexism. Misogyny in Lewis no longer exists at the level of mere personal opinion . . . . Indeed, the stable subject or ego which could alone 'entertain' such opinions has in Lewis been dissolved, so that they come before us in a virtually free-floating state, as unbound impulses released from the rationalizing censorship of a respectable consciousness intent on keeping up appearances. (20–1)

Jameson's evaluation of Lewis's content strikes a Nietzschean chord: one might conclude that Lewis's work is "beyond misogyny and sexism." The specific way in which Jameson supports his claim that Lewis's work transcends the ideological substance of which it is composed strikingly aligns with T. S. Eliot's theory of the impersonal in poetry. Coincidentally, in his 1934 collection of criticism *Men Without Art*, Lewis's essay on T. S. Eliot concludes:

> I do not believe in the anonymous, "impersonal," catalytic, for the very good reason that I am sure the personality is in that as much as in the other part of this double-headed oddity, however thoroughly disguised, and is more apt to be a corrupting influence in that arrangement than in the more usual one, where the artist is identified with his beliefs. (*MWA* 74)

Furthermore, Lewis insists, "I prefer it should occur in the opposite sense—namely that 'the man, the personality' should exaggerate, a little artificially perhaps, his beliefs—rather than leave a meaningless shell behind him, and go to hide in a volatilized hypostasization of his personal feelings" (*MWA* 75). As Andrzej Gąsiorek observes, Lewis "had no time for Eliot's account of 'impersonality,' which he dismissed as an inaccurate description of how the creative mind functions. This account, Lewis argued, was incoherent because it held out the possibility of an objectivity that human beings could not attain" ("Lewis" 41). Lewis's own criticism of Eliot's impersonal method, combined with the intensely personal nature of his satiric fiction as well as the theorization of his own satiric approach, seems to me to be directly at odds with Jameson's thesis about Lewis's work as a whole. Yet, the general notion of Lewis's central literary techniques being those of an aggressive ambiguity and violently unrelenting inconsistency in expressing an ideological viewpoint—what Jameson describes as "a grinding contradiction between his aggressive critical, polemic and satiric impulses and his unwillingness to identify himself with any determinate class position or ideological commitment" (17)—persists throughout much of the most widely circulated and cited Lewis criticism. To a certain degree, this central contradiction sets the groundwork for criticism that attempts to re-evaluate and/or reclaim Lewis as a progressive figure of sorts, and one who has been misconstrued by insufficiently historicized or contextualized analyses.[17]

BLAST's initial manifesto furnishes innumerable examples of the unpredictable and contradictory character of Lewis's polemical writing on which Jameson focuses. To reiterate, one of the reasons Jameson's work is so important is because it has informed—whether explicitly or implicitly—various arguments of other Lewis critics, such as those that Puchner and Greenberg make about Lewis's reactionary and contradictory satiric approach. Yet, throughout

the dissertation, I question whether this persistent emphasis on Lewis's erratic, incongruous, and even paradoxical satiric practice excuses, or at least fails to recognize, the underlying politics and ethics of his work. Puchner, for example, represents the less extreme version of this kind of right-wing apologia for Lewis. Indeed, although he acknowledges that Lewis was, without a doubt, a reactionary, his immediate critical impulse to "develop further" the "notion of reaction" in some ways buys into Lewis's own packaging of his work through the various personae discussed previously. In other words, I detect a peculiar resistance to questioning Lewis's self-marketing strategies and to unmasking the personalities he presented to the public, which, I argue, are essential tasks for demystifying and analyzing the rhetoric and politics at the core of his satire. On the opposite end of the spectrum from Puchner are critics like Judith Mitchell (writing about Lewis around the same time as Jameson), who refuse to investigate the political implications of or value systems at work within Lewis's satire whatsoever. Mitchell firmly defends Lewis, arguing that he "was not . . . a woman hater," but rather that he simply "disliked . . . the exploitation of women by their division into robot-classes, the feminist class on one hand and the feminine class on the other" (231). For, as Mitchell proclaims, "A dislike of slushy romantic femaleness is not difficult to understand, and Lewis wastes no polemics on it" (223). Mitchell, not surprisingly, never discusses the reasons why such a premise should be self-evident, but I do think the essay is useful as an example of how far this critical compulsion to defend Lewis's explicitly hateful views can be taken.[18] Ultimately, this is important because one's assessment of Lewis's politics impacts one's interpretation of his satire, especially with regard to his own contention that the best satire is non-moral. If one manages to identify a set of moral or ethical principles that inform Lewis's satire, does this mean that his project has essentially failed, or does it indicate something more significant about Lewis's understanding of

morality and ethics in the modern age?

And what of the critics who defend Lewis's works as being "beyond sexism" or representing a desire to free women from the confines of "robot-classes"? While I have chosen Jameson and Mitchell as examples of this kind of protective criticism, it is worth noting that such commentary still persists today. In a very recent instance, Alan Munton defends Vorticism (and implicitly Lewis) from comments made by art historian Frances Spalding on BBC Radio 4's *The World at One* about Vorticism's aggressive aesthetic. Munton takes issue with Spalding's reference to Vorticism and Futurism as evidence for her claim that modernism was associated with aggression prior to World War I, and he criticizes her for singling out C. R. W. Nevinson as an exemplary of Vorticism's fascination with violence as an aesthetic principle ("Vorticism on 'World at One'"). In Lewisian fashion, Munton's short response to Spalding's remarks ("nonsense," according to Munton) is aggressively sarcastic and hostile. Arguing against what he interprets—mistakenly, in my view—to be Spalding's overly simplistic conflation of Futurism and Vorticism, Munton concludes:

> The Vorticists may have rejected everything violent in Futurism—but they were really violent themselves all along!
>
> Spalding started to say that the Vorticists were out to destroy the libraries, stopped herself, and substituted the Futurists. Never mind the contents of *BLAST*, or the stasis and reflectiveness of Vorticist art, everything is changed by a remark from C. R. W. Nevinson, who was, of course, the Futurist Marinetti's best friend in London. ("Vorticism on 'World at One'")

While it is true that Lewis booted Nevinson from the core Vorticist group after Nevinson's joint publication with Filippo Marinetti of an English Futurist manifesto entitled "Vital English Art"

in June 1914, effectively excluding Nevinson from both numbers of *BLAST*, it is also widely acknowledged that it was Nevinson who coined the journal's title, indicating that his aesthetic inclinations toward aggression and violence had a significant influence on the initial formation of Vorticism. Yet, more than a mere debate over whether Nevinson should be considered a Futurist or a Vorticist, Munton's agitation speaks to an ongoing battle for critical authority that, on one end, would deny the value in studying Lewis at all due to his offensive writings about women, homosexuals, and racialized communities or, on the other end, would deny the content of Lewis's work any criticism that thoroughly investigates and accounts for the offensive aspects. At the very least, if *BLAST* is not violent or does not advocate violence in the same way that Futurist texts do, it seems difficult to support a claim that *BLAST* is neither aggressive nor charged with a volatile masculinist energy (although perhaps Munton and others might counter this by pointing out that of the roughly two-hundred and sixty pages that comprise both numbers of *BLAST* in total, Lewis spared about twenty in *BLAST 1* for Rebecca West's story "Indissoluble Matrimony," about five in *BLAST 2* for six of Jessica Dismorr's "Poems and Notes," and five more in *BLAST 2* for illustrations by Dismorr, Helen Saunders, and Dorothy Shakespear—in total, women were allotted approximately 11.5% of the total pages in both numbers). In any case, as I will continue to demonstrate, my methodology departs from that of Jameson, Mitchell, Munton, and others because I insist upon engaging with the ideological underpinnings of Lewis's work, which emerge through group formations and conflicts as well as discursive and rhetorical techniques. In my view, the only authority that one can claim for criticism surrounding the work of Lewis (or any controversial literary figure, for that matter) derives from that criticism's ability to account for historical nuance without washing over the ugly aggression that indeed makes Lewis's satire *work*. For, if any figure would exhibit contempt and disdain at the thought of

being saved (or damned) at the hands of benevolent critics, it would most certainly be Lewis.

The Making and Marketing of an Enemy

Although he did not articulate his critical principles of "non-moral" satire until the 1930s, Lewis already, in 1914, exhibits a reliance on certain ideological constructions of gender, racial, and national difference that will come to inform his later prose satires. Filtered through the medium of the avant-garde periodical, these ideological constructions are produced through Lewis's intermixing of genres—manifesto, drama, fiction, poetry, visual arts—and his exaggerated, almost parodic implementation of the polemic. Paul Edwards indicates that by May 1914 (two months before the first number of *BLAST* was published), "it is clear that Lewis had . . . two polemical purposes" for *BLAST*: "One was to make the case that everything that the Futurists wished to celebrate about modernity was the proper province of English rather than Italian art. As a corollary of this, English depiction of modernity should eschew 'latin' excitement, romance, and sentimentality" ("*Blast* and the Revolutionary Mood" 205–6). Embedded within the "polemical purposes" that Edwards identifies are two of the foundational scaffolds upon which Lewis builds his satiric practice through and beyond *BLAST*: a vision of properly English or Anglo-Saxon art and a hierarchy of gendered values. This is important because Lewis mobilizes *BLAST* as his earliest experiment in a satiric practice that he will continue to develop through fiction and critical essays in subsequent years. Thus, beginning an analysis of Lewis as a satirist with *BLAST* allows for a conceptualization and tracing of a satire-in-becoming that has its roots in the collaborative format of a little magazine, a format that incorporates the individual contributors and their works; a variety of different genres and media; the different local and national affiliations of the contributors; the market in which the periodical

is produced (who buys the periodical and in what manner); the ultimate cultural impact of the periodical; and, of course, the existence and circulation of the physical object itself.[19] Edwards summarizes the process that amalgamates these elements within Vorticism and its companion publication *BLAST*: "Like *Blast* itself, Vorticism was the material trace of a process, not an entity as such" ("*Blast* and the Revolutionary Mood" 211). Indeed, one might say that there is no *BLAST*, but only a continual formation and reformation of *BLAST*, much like the envisioned vortex at its core. Yet, regardless of how much, in hindsight, one can determine that *BLAST* was in fact the processual culmination of numerous socio-cultural and -historical forces, it is clear that Lewis envisioned his multidimensional role as culminating in the impresario of a movement—the bouncer of club Vortex, so to speak. This positioning aligns Lewis with the figure of the genius-satirist, which I traced in the Introduction and which Lewis himself will reformulate into his persona of "the Enemy" in 1927.

Lewis's "Enemy" persona originates with *BLAST*; years later, Lewis applies what he learns about self-promotion and branding during the *BLAST* years to the creation of this particular persona and its eponymous (and again short-lived) journal, *The Enemy*. *The Enemy* consisted of three issues that ran from 1927 to 1929. As Philip Head puts it, Lewis's commitment to crafting a combination journal-persona "constituted a successful sortie in 'brand marketing' whose impact long outlived him" (45). I would hardly call it a "sortie," however, since, as Head admits himself, more than a decade earlier, *BLAST* had already exposed Lewis to the competitive publishing world and tested his brand marketing skills. Head's analysis of Lewis's self-branding evokes Bourdieu's discussion of "the experience that writers and artists may have had of the new forms of domination they found themselves subjected to in the second half of the nineteenth century, and the horror the figure of the 'bourgeois' sometimes inspired in them" (*Rules of Art*

48). These "forms of domination" contribute to what Bourdieu identifies as the emergence of a literary field in late nineteenth- and early twentieth-century Europe characterized by "a structural subordination which acts very unequally on different authors according to their position in the field" (*Rules of Art* 49). Although Bourdieu takes "the genesis of the literary field in which the Flaubertian project was constituted" as his primary case study, his argument about a specifically two-pronged structural subordination (largely within the bounds of liberal and capitalist ideologies) is relevant to Lewis's literary endeavours in *BLAST* and later periodicals:

> It [structural subordination] is instituted through two principal mediations: on the one hand, the market, whose sanctions and constraints are exercised on literary enterprises either directly, by means of sales figures, number of tickets sold and so forth, or indirectly, through new positions offered in journalism, publishing, illustration and all forms of industrialized literature; and on the other hand, durable links, based on affinities of lifestyle and value systems, and operating especially through the intermediary of the salons, which unite at least a portion of the writers to certain sections of high society, and help to determine the direction of the generosities of state patronage. (*Rules of Art* 48–9)

It is not a coincidence that these two mediations also factor into the works of Woolf (via her anxieties about "disinterested culture" and "brain prostitution" resulting from one's participation in the literary marketplace) and Barnes (via her occupation as journalist, which affords her a certain connection to the city and its public). Lewis, however, expresses a particular ambivalence toward the still-emerging field that Bourdieu describes while still demonstrating that he is highly aware of his position within it and how this position functions. In other words, Lewis's satire, beginning with *BLAST*, finds its targets in the central mediations that Bourdieu enumerates, consisting of elements such as the production of sales, the expansion of territory to include other

professions, and the elitist, clique-like nature of salon culture, while simultaneously participating in and benefiting from the inner workings of such mediations. Most significantly, there is a gendered dimension inherent to Lewis's ambivalence. In the closing comparative section, I will explore Lewis's endeavour to appropriate the suffragettes' transgressive energy while reformulating it into an aesthetic emptied of its radical politics and praxis. As Janet Lyon also suggests, however, the rhetoric central to Vorticism and its accompanying publications required that Lewis "obliterate altogether [the] group's dependence on cultural agents who could not, strictly speaking, be invoked as avant-garde influences," including "middle-class women who founded or financially supported the avant-garde literary and artistic organs, soirées, openings, and studios in and around which avant-garde groups took shape" (93). Among these women, Kate Lechmere helped Lewis to establish the Rebel Art Centre in 1914 and lent him approximately £100[20] for printing costs for which she was never repaid (Tickner, "Men's Work?" 7–8). Lechmere's contributions are merely one example of the ways in which the material resources that support the Vorticist project are obscured by Lewis's bombastic and satirical self-marketing strategy.

Lewis further develops his undertakings of branding and the Enemy persona in 1930 with his essay "Satire & Fiction," which provides a concise theoretical distillation of his satiric philosophy. Like many of his small print and periodical ventures, "Satire & Fiction" has a publishing history that is as intriguing as it is illuminating. Roughly twenty pages, it was published as "Part II" of a larger "pamphlet" by the same title—*Satire & Fiction* (1930)—which was primarily circulated as a means for promoting the recently published novel *Apes of God* (1930) and as a form of reputation management for Lewis.[21] To make matters even more complicated, *Satire & Fiction* was published under the broader periodical or journal title of

Enemy Pamphlets No. 1. Unsurprisingly, Lewis would never produce a second number of *Enemy Pamphlets*, as the single publication—in its content as well as its adoption of the formatting and styling conventions of a literary journal—served as a façade for a collection of positive reviews and a theorization of satire that defended Lewis's latest novel and put his literary practice into perspective. This brief chronology of Lewis's Enemy persona in its various manifestations demonstrates how Lewis exploited the literary journal medium as an instrument for cultivating a distinct type of modernism; for propagating his own theories of art, literature, and satire; and for developing and defending an ever-shifting image of himself as the persistently oppositional figure that so many critics have come to accept and reiterate.[22]

In addition to *The Enemy*, *Satire & Fiction*, and *Enemy Pamphlets*, *The Tyro*, which was a two-issue periodical that Lewis published between *BLAST* and *The Enemy* in 1921–2, represents another curious development in Lewis's satiric self-representation. In the first number of *The Tyro*, Lewis opens with a manifesto of sorts, "NOTE ON TYROS," which is less bombastic than *BLAST*'s but still establishes the purpose and direction of the periodical. A Tyro, the text notes, is "[a]n elementary person" or "an Elemental, in short" (*T1* 2). These Tyros, Lewis explains, "brandish their appetites in their faces, lay bare their teeth in a valedictory, inviting, or merely insubstantial laugh," and the laugh "like a sneeze, exposes the nature of the individual with an unexpectedness that is perhaps a little unreal" (*T1* 2). The "elemental" nature of the Tyro and its captivating laughter connect this figure with two of Lewis's works on satire, laughter, and the comic. In 1927, Lewis collected nine short stories and one essay written between 1917 and 1922 within a single volume entitled *The Wild Body*. The essay "Inferior Religions" was originally published in the September 1917 issue of the *Little Review*, and it appeared in *The Wild Body* alongside a newly written explanatory text called "The Meaning of the Wild Body,"

which further elucidated—in terser prose—some of Lewis's original ideas in "Inferior Religions." The earlier essay contains the first instance of Lewis theorizing the way in which the comic (and satire, by association) derives from the "fascinating imbecility of the creaking men machines" who are predominantly passive in the course of everyday life (*WB* 233). Indeed, Lewis suggests that their lives demonstrate "the spectacle of a pattern as circumscribed and complete as a theorem of Euclid" (*WB* 234). Later, in "The Meaning of the Wild Body," Lewis clarifies these thoughts in a simple thesis: "The root of the Comic is to be sought in the sensations resulting from the observations of a thing behaving like a person. But from that point of view all men are necessarily comic: for they are all things, or physical bodies, behaving as persons" (*WB* 247). For Lewis, the jump between the purely humorous and the satiric is made quite easily once the individual satirist manages to recognize and represent the human become machine, or vice versa.

The Tyro itself is one representation of the human become machine: "The action of a Tyro is necessarily very restricted; about that of a puppet worked with deft fingers, with a screaming voice underneath" (*T1* 2). In one sense, Tyros appear to be figurations of what Lewis intends to accomplish with his satire (uncovering the mundane machinery of human life) as well as the satirist her or himself (the "screaming voice underneath" it all). Indeed, Lewis often conflates life itself with satire—human existence, he suggests in *Satire and Fiction*, is a "*chronic* ailment"—so why should the satirist escape such a condition (*S* 50)? The solution for Lewis is to position the satirist as the one who knows and the general reader as the one who refuses to acknowledge this reality (and would rather continue on with her or his machine-like, aping behaviour). Laughter is especially important in Lewis's theorization of satire because it is the indicator of initiation into this knowledge. "NOTE ON TYROS" argues for the way in which the

satirist inhabits and manifests a specific view of the surrounding world:

> Some of these Tyros are trying to furnish you with a moment of almost Mediterranean sultriness, in order, in this region of engaging warmth, to obtain some advantage over you.
>
> But most of them are, by the skill of the artist, seen basking themselves in the sunshine of their own abominable nature.
>
> These partly religious explosions of laughing Elementals are at once satires, pictures, and stories. (*T1* 2)

As the explosive expression of satire and the consciousness it entails, laughter, for Lewis, is divorced from ethics or morality. Indeed, in "The Greatest Satire is Non-Moral" Lewis more fully articulates this stance when he claims, "The artistic impulse is a more primitive one than the ethical" and that "satire is a special sort of laughter: *the laugh* alone possesses great powers of magnification" (*MWA* 89–90). Thus, one way of understanding or recording how Lewis's satire functions in a particular period is to trace how he positions himself (or, in his criticism, other artists and writers) as being not only a satirist but one who very much delineates and delimits what satire *is* through his role as an editor as well as through the different masks, personae, and alter egos he applies to himself.[23]

The primary aims of this final section have been to trace the kind of mutually constitutive process involved in Lewis's development as a satirist; to outline his professional, creative, and editorial roles with *BLAST*; and to explore the personae that both project his satire and allow him to distance himself sufficiently from such satire. A secondary aim, however, has been to flag the fact that much of Lewis's written work from *BLAST* onward is saturated with satire and, therefore, must always be examined on several different levels. As Head notes, Lewis's

consistently contrarian, aggressive, and "adversarial approach . . . in his critical writings sprang from his belief in its effectiveness" (45). Ironically, Head calls attention to the way in which Lewis's aggression is, to a certain extent, a pragmatic strategy to broaden his audience and increase sales of his work. It is worth noting briefly that this aggressive posturing is unique to Lewis among the authors I am discussing. While the profound melancholy that permeates *Nightwood* will be addressed in the next chapter, Barnes's satire does not resort to the belligerence that one finds throughout Lewis's oeuvre. Although critics[24] have remarked upon the tonal anger and frustration in *Three Guineas*, one would be hard pressed to argue that this is the same kind of performative, persona-based aggression found in Lewis's work. Rather than an all-encompassing and saturating aggressive posture that blasts everything in its path, Woolf directs anger at specific institutions and patterns of thought, as well as those generic male figures (symbolized by the reproduced photographs) that represent these elements.

Lewis's exaggerated aggression can make it difficult to determine whether his theoretical work on satire is sincere or not, for even *it* tends to deploy the kind of posturing, distancing, and evasion one finds elsewhere in his work. Stinson, citing Nathan Waddell and Reed Way Dasenbrock, refers to Lewis's critical writings as being "often intentionally convoluted, suffused with irony, and even willfully contradictory," and admits that "Lewis's views on satire in *Men Without Art* could well be ironic" (98, 101). Rather than viewing this as an obstacle, however, I would suggest that any adequate analysis of Lewis's satire must consider the opacity of his work, both fiction and non-fiction, to be integral to his practice of satire. Just as one must tease apart the complex layering of speakers and interlocutors in the satiric criticism produced within Woolf's *Three Guineas*, and just as one must provide a detailed account of the movements and interactions among the various subjects within the environment that encapsulates Barnes's satiric

journalism, one must unmask the personae (masks that incorporate the human as well as the nonhuman) that Lewis dons in order to reveal how he engages and manipulates his readers in an antagonistic and combative manner.

Satiric Encounters with Authority

Fundamental to my own understanding of satire and its critical-ethical function is its multifaceted and often ambiguous relationship to authority. While contemporary critics often assume the interaction between satire and established authority to be one of confrontation and antagonism, historically, satire has been deployed in a reactionary fashion, nostalgically hearkening back to an imagined past, uncorrupted by those targets upon which the satirist has chosen to set her or his sights. My discussion of Juvenal in the Introduction offers a perfect example of this kind of satire: the satirist bemoans what he views as the pollution or debasement of established social hierarchies and codes. On the other hand, satire always incorporates, to a certain degree, a subversion of authority, if only through its play with certain linguistic and textual conventions, including genre, rhetoric, and form. In his recent *Cambridge Introduction to Satire*, Greenberg comments upon this conflict between satire's playfully transgressive character and its commonly conservative, moralizing function:

> Many elements of satire are playful: humor, wit, exaggeration. The canonical model of satire relegates play to secondary status, a means of illustrating norms. Yet the indulgence of play can just as easily be seen as satire's real "purpose," and the moral justification or judgment as merely a "method" of launching that play. Satiric joking and play afford a rebellious release from authority, including the authority of reason. (20)

Greenberg is describing one of the paradoxes central to modernist satire, which, as I have begun

to demonstrate in this chapter, confronts an increasingly diverse, cosmopolitan, and politically volatile world that no longer fits so readily into the allegedly universal moral truths championed during the nineteenth century and prior. As a result, satire of the modernist period tends to exhibit a wide range of responses to various types of authority, whether moral, epistemological, cultural, editorial, or otherwise.

Satire's encounters *with* and *by* various forms of authority—whether hostile or friendly—spark the central inquiry of the following brief analyses. Certainly, responses to and conceptual understandings of authority remain important in my approach to satire throughout the dissertation. Yet, Chapter 1's broad focus on the development of each author's satiric method within historical networks composed of texts, readers, public figures, cultural trends, and marketplaces proves most fitting for a comparative investigation of specific confrontations with authority that emerge from the works and events explored in the preceding three sections. I begin by examining the intertextual strategy that Woolf circuitously deploys in *Three Guineas* to challenge the authority of the famous *Whitaker's Almanack* as a source of factual knowledge that is often deployed to solidify claims about the status quo. Her method is parodic, but it avoids lampooning the *Almanack*. Instead, *Three Guineas* highlights the important differences between the recording of facts and their ideological application—not unlike, as Ray Monk points out, Lytton Strachey's distinction between "the *discovery* of facts" and "the *interpretation* of them" in his innovative biography *Eminent Victorians* (4). Similarly, I introduce another interview conducted by Barnes to illustrate how her method undercuts the very authority of the genre, which typically posits a certain epistemic transparency of the subject (or the interviewee). Readers presume that knowledge concerning the subject's life originates from that subject's own words and is subsequently filtered through the interviewer's (ideally objective) reporting,

ultimately granting some degree of truthfulness to the published account. In addition to undermining the objectivity of the genre, the interview that I examine in this section levels a cynical attack upon the subject as a male authority in his own domain of religion and morality. The intersection of authority and *authorial* or *editorial* subject positions takes centre stage in the final part of this section. I begin by historicizing the emergence of *BLAST* as a vessel for the Vorticist aesthetic project. Subsequently, I explore Lewis's role in differentiating the little magazine and its associated group from other then-contemporary avant-garde movements. I do so by tracing the ways in which *BLAST* uses satire (in its production and ultimate publication) to distill the rhetoric of cultural leaders like Filippo Marinetti into a form that retains its tonal aggression while recasting its destructive impulses toward tradition and institution as belonging, according to Lewis, to the realm of the irrational and, by association, the feminine or hysterical. In each author's case, authority is variably identified, challenged, and sometimes reinscribed in a new fashion, highlighting the dynamic character of satire's ethical impulses, which readers and critics must locate along a delicate continuum ranging from radically transformative to rigidly reactionary.

Although examples like newspaper editorials and dictators' speeches are important to contextualizing or concretizing the arguments in *Three Guineas*, Woolf's satire is typically less concerned with particular people, things, or behaviours and more concerned with broader patterns of human activity or thought processes. Rather than being directed at a clearly defined mark, Woolf's satiric method in *Three Guineas* tends to reveal, through gradual means, something previously misunderstood or unknown to the reader, by carefully drawing connections between seemingly disparate phenomena. In the first section of the chapter, I illustrated the ways in which Woolf juxtaposes multiple sources of male authority in order to underscore the

contradictions among these sources on the subjects of women in the professions and women in politics. These male authorities represent different ways of knowing, ranging from the erudition of highly educated and accomplished figures like Joad and Wells to the popular appeal of periodicals like *The Daily Telegraph*. Throughout *Three Guineas*, moreover, the narrator repeatedly measures the individual authorities she encounters against that all-encompassing and totalizing record of knowledge, *Whitaker's Almanack*.

The role of *Whitaker's Almanack* in *Three Guineas* comes into sharper focus when one considers Woolf's engagement with the annual publication in works prior to 1938. The narrator of "The Mark on the Wall" claims that it is "the masculine point of view which governs our lives, which sets the standard, which establishes Whitaker's Table of Precedency, which has become, I suppose, since the war half a phantom to many men and women, which soon, one may hope, will be laughed into the dustbin where the phantoms go" (*SF* 80). The importance of *Whitaker's Almanack* to *Three Guineas* two decades later indicates that the First World War did not eradicate the public's trust in the system of knowledge represented by the *Almanack*. Yet, as early as 1917, Woolf clearly expresses a profound distrust in the hierarchies of knowledge that she equates with "professors or specialists or house-keepers with the profiles of policemen" (*SF* 81). Indeed, Woolf's narrator in "The Mark on the Wall" explains what she calls "the philosophy of Whitaker" in a way that clearly connects the early story to *Three Guineas*: "The Archbishop of Canterbury is followed by the Lord High Chancellor; the Lord High Chancellor is followed by the Archbishop of York. Everybody follows somebody . . . and the great thing is to know who follows whom" (*SF* 82). Woolf continues this train of thought in *A Room of One's Own* (1929), in which the narrator makes two additional references to *Whitaker's Almanack*. First, she notes that the *Almanack* can offer no confirmation of the "terms of praise" that she bestows upon her

"own sex"—those terms being "highly developed" and "infinitely intricate" (*Room* 62). Similarly, when faced with the question of "the comparative merits of the sexes . . . as writers," the narrator concludes, "I do not believe that even the Table of Precedency which you will find in *Whitaker's Almanack* represents a final order of values, or that there is any sound reason to suppose that a Commander of the Bath will ultimately walk in to dinner behind a Master in Lunacy" (*Room* 76). The treatment of *Whitaker's Almanack* takes on a more satiric character in this final reference because Woolf's narrator mocks the text's authority and suggests that it has no basis in a material reality beyond its ideological function—that is, to record and thereby reinforce titles of honour and classifications of order as a means of constructing a symbolic hierarchy that dictates "who follows whom."

Tracing her critical engagement with *Whitaker's Almanack* from "The Mark on the Wall," to *A Room of One's Own* and finally *Three Guineas* calls attention to Woolf's fascination and frustration with the *Almanack*'s monolithic claim to authority. In fact, I would argue that part of her extended treatment of the *Almanack* in *Three Guineas* involves a parodic engagement with the almanac or compendium genre. Linda Hutcheon's theory of twentieth-century parody modulates my own analysis of the parodic in modernist satire; in the case of *Three Guineas*, her claim that "the 'target' of parody is not always the parodied text at all, especially in twentieth-century art forms" is particularly apt (*A Theory of Parody* 50). For Hutcheon, modern parodies often employ their source text(s) not in a manner intended to ridicule these texts but rather "to use them as standards by which to place the contemporary under scrutiny" (*A Theory of Parody* 50). To be sure, Woolf's narrator expresses skepticism toward the *Almanack* throughout *Three Guineas*. The repetition of the terms "impartial," "impeccable," and "authority" alongside "Whitaker" works to ironize and question the rationalist faith with which the *Almanack* is

imbued. Still published today, the *Almanack* compiles information for the coming year, including noteworthy dates, world population estimates, and various financial reports. Woolf's primary target, however, is the significant mass of pages that the *Almanack* dedicates to recording peerage, military ranks, religious positions, and academic honours in the UK, for these pages in particular allow her to "place the contemporary under scrutiny." Embedded among calendars and statistics about average temperatures, phases of the moon, and dates of the university terms, these records of patriarchal hierarchies are naturalized, presented as being nothing more than factual observation when, in fact, they do as much to reinforce the culturally constructed legitimacy of the hierarchies as they do simply to record them. Despite her skepticism, however, Woolf's narrator repeatedly returns to the *Almanack* to verify claims and to hold anecdotes or beliefs up to the measure of statistics. In these instances, the text does not entirely undermine or discard the value of the *Almanack* but instead suggests that sources of authority and/or knowledge like the *Almanack* do not fully account for the political and cultural realities that women face. When the narrator turns to the *Almanack*, for instance, to look up the average salary "of a mother, of a wife, of a daughter" and determines that "there is no such salary," she teasingly asks, "Can it be possible? Or have we convicted Whitaker, the impeccable, of errata?" (*TG* 63). Of course, the explanation, as the narrator makes known, for the omission or "errata" is that a married woman—in theory—shares half of her husband's salary, hence the reason why men are paid more than women. Yet, the narrator continues, this explanation does not account for the disparity in pay between unmarried men and unmarried women, a material reality that *Whitaker's Almanack* simply does not address. Thus, numerous references to the *Almanack* and their strategic deployment expand one's understanding of what constitutes official knowledge, effecting a satiric attack not on *Whitaker's Almanack* but rather on how it masquerades as an

infallible reflection of reality due to its statistic-based content.

The way in which *Three Guineas* requires the reader to identify and map connections between such an assortment of sources renders the text itself a kind of feminist compendium—a counterpoint to the conventional almanac that reinforces dominant patriarchal epistemologies and power structures beneath the veneer of so-called objectivity. *Whitaker's Almanack* becomes the parodic "bounce" against which Woolf differentiates her own source of knowledge and information. Extending the argument, I contend that *Three Guineas* embodies principles of Menippean satire in its complex treatment of a range of ideas and prejudices as well as its episodic structure. Frye claims that "Menippean satire deals less with people as such than with mental attitudes" and that it "thus resembles the confession in its ability to handle abstract ideas and theories" (*Anatomy of Criticism* 309). Furthermore, he suggests that this form of satire is "not primarily concerned with the exploits of heroes, but relies on the free play of intellectual fancy and the kind of humorous observation that produces caricature. . . . At its most concentrated the Menippean satire presents us with a vision of the world in terms of a single intellectual pattern" (*Anatomy* 309–10). Although I would resist any attempt to reduce Woolf's "vision of the world" in *Three Guineas* to "a single intellectual pattern," the text does continuously connect both the issues facing women and the problem of war to the root causes of patriarchal ideology and the culture in which it thrives. Moreover, the narrator of *Three Guineas* is adept at making observations that produce the satiric energy of the text with very little commentary to guide the reader. Dustin Griffin notes that Mikhail Bakhtin's appeal to the Menippean tradition as a means of reinforcing his ideas about subversion and the carnivalesque leans heavily on the "bold use of fantastic adventure" and "inserted genres and styles producing a multistyled and multivoiced discourse" that Bakhtin identifies in the form (32). Although, as

Griffin also remarks, Bakhtin views these characteristics of the Menippean tradition as being formally distinct from any satiric function, they clearly surface in a satiric manner in Woolf's multiplicity of styles and voices throughout *Three Guineas*.

One final point that I would stress, and which further associates *Three Guineas* with Menippean satire, is that despite all of its bending of genre, blending of discourses, and modulations of tone, *Three Guineas* (like its predecessor, *A Room of One's Own*) is fiction. As a fictional work that variably masquerades as an essay, a scholarly report, a manifesto, and an epistolary text, *Three Guineas* follows, yet modifies, the Menippean tradition of "found accounts" like *Don Quixote* and *Gulliver's Travels*—an intertextual gesture that also features in *Orlando* and *Flush* and to which I will return in Chapter 3. On this subject, Naomi Black dedicates an entire section of the fourth chapter of *Virginia Woolf as Feminist* to supporting her claim, "We should not think of *Three Guineas* as a series of letters either to or from Virginia Woolf, even though the book drew attention because she was its author" (76–7). Indeed, personifying the narrator at all is somewhat misleading. A significant part of the satiric strategy of *Three Guineas* obtains in the narrative's manner of cultivating a certain degree of identification between readers and narrator in her plight. Although, for the sake of clarity, even I refer to the narrator as "she," the text's persistent use of the first-person plural "we" and "us" implicates the reader as part narrator and creates a shifting narrative perspective that is difficult to pin down. I previously cited, for instance, Adèle Cassigneul's claim that the narrator's use of the pronoun "us" when she introduces the Spanish Civil War photographs instantiates a collective grouping that shares responsibility within the narrative. Berman also notes the way in which the text cycles through pronouns, suggesting that "the narration of *Three Guineas* is poised between the individual and the communal, moving in a constant spiral from the personal

response of the narrator to communal histories and shared experiences of British women and back again" (204). The reading experience within this spiral-like movement requires one to identify the connections between (among other elements) masculinity, war, nationalism, the ostentatiousness of official uniforms, literary institutions, and the eponymous monetary request, partly implicating readers in the production of the text's complex satire. Such satire, thus, emerges from the different alliances, antagonisms, and other networks resulting from the narrative's shift between a singular perspective and a collective one.

Critical distance among the compositional forces of implied author, narrator, subject matter, and satiric thrust also features in Barnes's early journalism, particularly in her unconventional style of interviewing a wide range of public figures. As previously demonstrated in my analysis of the Russell interview, fixation on image and appearance takes on a distinctively American character in Barnes's interviews, but usefully resonates with Woolf's criticism of nationalistic rituals, decorations, and awards. While Woolf is wary of the power enshrined within ceremony and tradition—particularly those associated with academic, military, and political institutions—much of the satire in Barnes's interviews tends to bring into focus what one might call self-image or self-branding (thus linking Barnes's satiric focus with Lewis) within a cultural milieu that values novelty, originality, speed, and excitement. Indeed, as Bombaci observes, "Barnes's interviews, in short, are largely concerned with those who transform either themselves or others into spectacles" (162). In her interviews (as well as her reports on the tango craze at the Arcadia Dance Hall and the theatrical dentist Twingeless Twitchell) Barnes illustrates Guy Debord's claim that "[t]he spectacle . . . is a social relationship between people that is mediated by images" (12). The interviews capture this relationship by focusing closely on specific individuals of varying levels of fame and articulating, with a satiric slant, the different images at

play in how these figures present themselves to the public, what authority these images carry, and how the public receives them.

In her 1915 interview with baseball-player-cum-evangelical-preacher William "Billy" Ashley Sunday, Barnes questions Sunday's hesitancy or unwillingness to ply his trade in New York City rather than Philadelphia. In response, Sunday cites potential conflicts with New York preachers who have not adapted to the pace of modern life. His style of preaching, he claims, appeals to "those crazy, tango-mad, hugging-match-set-to-music people" (*In* 112).[25] To mold himself into the preacher the people want, Sunday draws not only from an expected register or lexicon of religious fervour and righteousness but also from his former career as a baseball player (as well as a Futurist-like fascination with war and an obsession with speed and technology). On the topic of World War I, he claims that war in general "has been the best thing for religion in the last century; it has filled the churches, it has brought men to their knees in the trenches," and that "[t]here's a satire in slaughter; you learn how little you count. You realize God, you know Him" (*In* 108). There is a Lewis-like shade to Sunday's phrase "a satire in slaughter"; of the three authors, Lewis tends toward violent and war-like metaphors, most obviously in the title of *BLAST*, but also in the way he repeatedly refers to laughter as a "bomb." Upon learning that Barnes has yet to see him preach, Sunday assures her that she "will have a different viewpoint" after doing so, because she "will see why bicycles were done away with when automobiles came onto the scene. I've got the argument; I've got the speed and I've got the light" (*In* 113).

In the second half of her interview, Barnes watches and listens to Sunday in action. While witnessing his sermon, she reflects upon her short visit with Sunday in the privacy of his own home prior to the revival and has difficulty reconciling the man before her "writhing in the name

of the Lord" with the man who "half-an-hour back . . . had put his nose hurriedly into a tumbler half-full of milk, who had dashed up stairs, who had been discovered by me a minute later peering between the flowers and the furniture" (*In* 116, 117). Barnes confesses that she "had forgotten that 'Ma' [Sunday's wife] had been patting and soothing him like an irritable child" (*In* 118). The infantilizing image of Sunday with his glass of milk being comforted by his wife ("patting" him as one would to burp a newborn) provides a deflating, satiric counterpoint to the image of a confident, authoritative Sunday in front of the frenzied crowd. Barnes's observations exhibit how "the spectacle proclaims the predominance of appearances and asserts that all human life, which is to say all social life, is mere appearance" (Debord 14). As the sermon progresses, Barnes suddenly cannot remember what took place in the first half of the interview: "I had . . . forgotten everything, because how can one help it when . . . he wakes suddenly into a man so entirely different, so absolutely genial, so enormously human, so fine a comedian, so willing to gyrate, so ambitious, so light and often so logical?" (*In* 118). She appears to be amused by Sunday's performance and recognizes what she had previously identified as his love for "the multitude, not the individual" in action (*In* 115). This phrase, which makes its way into the title of the interview, is clearly not without a heavy dose of sarcasm and irony, for it is the multitude which, Barnes clearly understands, supports this individual. As Debord contends, the "spectators" within the multitude "are linked only by a one-way relationship to the very center that maintains their isolation from one another. The spectacle thus unites what is separate, but it unites it only *in its separateness*" (22). To this point, "Billy Sunday Loves the Multitude" ends on a cynical note with a nondescript "they" standing outside of the building where Sunday had been preaching while hocking copies of "the story of his life" at ten cents apiece (*In* 118). Sunday's performance unites the crowd only in their function as consumers; they leave in

isolation to consume (or not) the product that Sunday has sold them.

With such hyperbolic characters as Sunday, it would seem that the satire nearly writes itself. Yet, aside from a playful nudge here and there, the satiric force of Barnes's early journalism is rarely concentrated on the human subjects within her interviews and articles. The way in which Barnes's journalism reveals broader cultural or intellectual patterns at work connects her satiric method with that of Woolf in *Three Guineas*. While twenty-first century readers might find some of Barnes's subjects amusing to the point of absurdity, her mastery of what Levine identifies as "an objective and a subjective approach to reporting" produces narratives that lend themselves neither to the reader's complete detachment from the journalist's perspective nor to a complete identification with it (31). Diane Warren explores this suspension of the reader's position between an objective reporting of the "facts" and a subjective or affective engagement through the techniques of narrative in her analysis of the role that the gaze (in particular, the female gaze) plays in Barnes's journalism. Warren argues that Barnes's work as an interviewer "highlights the mechanics of the interview through a gaze which can see both the interviewee, and the frame of the interview," ultimately revealing the "interviewing situation" to be "a denaturalised, culturally constructed, process" (23, 27). Such analysis is especially useful if one considers the ways in which the "gaze" functions satirically, either by drawing the reader's attention to particular people, events, sights, and spectacles or by exposing the ways in which readers consume media by manipulating the standard orientation of the gaze—which typically flows from the reader to the interviewer/reporter to subject(s) of the interview/report. With reference again to the medium of the interview, Warren suggests that Barnes "usually focuses this [reversal of the gaze] beyond the interview, on the public," with the result that "the interviewer becomes the bearer of the interviewee's gaze, placing both interviewer and

interviewee in the position of challenging the public construction of celebrity" (27). Although she limits her analysis to the author-position of the interviewer and the genre-medium of the interview, the general principle is applicable to the majority of Barnes's journalism. Even in the most quotidian settings, Barnes manages to frame her narratives and craft her subjects in such a way that the most common of citizens momentarily rises to the status of celebrity.

The critiques leveled in Woolf's *Three Guineas* and Barnes's interview not only interrogate the ways in which genre asserts a certain type of authority, but they also reveal how manifestations of authority within particular genres—whether abstracted, for instance, in the almanac's formal conventions or embodied in figures such as the preacher Billy Sunday—have the potential to reinforce normative, patriarchal epistemologies. By satirically manipulating and countering such genres, both authors challenge established and traditional forms of textual authority that readers often consume uncritically. If one envisions these authors as pushing the limits of knowledge and the means through which such knowledge comes to be represented as truth, then Lewis's dual satirist-editor role with *BLAST* might be understood, I argue, as pushing back against radical aesthetic transformations fomented by the proliferation of -isms—as well as the expansion of identity categories arising partly from movements that helped to promote the works of non-male, non-white artists and writers—in the early twentieth century. Like the way in which Woolf questions the claims to objective truth asserted by the *Almanack*, and Barnes distorts the allegedly transparent medium of the interview, Lewis recognizes and harnesses the power of the modernist little magazine to cultivate a specific kind of aesthetic sensibility in contradistinction to other then-contemporary modernist groups, primarily in Europe. Unlike Woolf and Barnes, however, Lewis, through the promotion of Vorticism and *BLAST* against the backdrop of more politically engaged movements (although, often on opposite ends of an

ideological spectrum), seeks to reinscribe an authoritatively English modernism that relies primarily on its differentiation from Continental modernisms (namely, Italian Futurism) and its policing of sexuality and gender roles (in response to women's suffrage causes). The satiric function of *BLAST* is, therefore, inseparable from its function as a bombastic political statement and an opportunity for Lewis to demonstrate his authority as the editorial head and marketing director of sorts for an alleged artistic revolution that would supplant what he and others viewed as distinctly anti-English, anti-masculine, and anti-modernist characteristics.

Despite the fact that Lewis's explicit theoretical work about satire was not published until more than a decade after the *BLAST* years (1914–5), his championing of a "non-moral" satire for satire's sake—especially when paired with Puchner's notion of rear-guardism and Greenberg's identification of the inherent paradox of Lewis's modernist satiric practice—has significant implications for *BLAST*'s production of a modernist satire that relies heavily upon three distinct elements: the historical influences of avant-garde rhetoric and aesthetics; nationalist impulses; and Lewis's peculiar skills in advertising, self-promotion, and branding. Further establishing the contradictions inherent to Lewis's satire, Puchner's description of rear-guardism recalls what Paul Edwards observes in the figure of the vortex, the symbol underpinning the Vorticist movement, and in *BLAST* itself, the textual manifestation and vessel of Vorticist aesthetics, ideas, and, to a certain extent, politics. Edwards notes the incongruity between the vortex's movement or "dynamism" and the "stillness at its centre, the point of 'maximum energy'" ("'You Must Speak with Two Tongues'" 113). Furthermore, he identifies a double meaning in the word "blast" itself: "simultaneously a destructive explosion and the germ cell from which an organism grows" (113).[26] The manifesto through which Vorticism and *BLAST* are performatively established represents an extension (or perhaps *reduction* in the satiric sense of *reductio ad*

absurdum) of this contradictory method in action. Divided into two parts, the manifesto in *BLAST*'s first number initially sets forth an extensive and seemingly unprincipled list of targets that receive a blasting (or occasionally a cursing or a damning), a blessing, or both. The large print, bold typeface, inconsistency of page layout and design, repetition of terse exclamations, and loud, assertive voice conjure the speed, energy, and chaos of then-contemporary avant-garde movements, namely Filippo Marinetti's Italian Futurism (with which Lewis was then competing on English territory). At the same time, Lewis articulates what he envisions to be a uniquely English endeavour rooted in the particularity of geography, history, and racialized nationalism—blasting England for what he considers to be a state of cultural lethargy and dullness, embodied by the "BRITANNIC AESTHETE," "DOMESTICATED POLICEMAN," "SOCIALIST-PLAYWRIGHT," and writers like Poet Laureate Robert Bridges (*B1* 11–2). In true contradictory fashion, however, Lewis also blesses England for its creative and cultural potential embodied by characteristics of wanderlust, adventurousness, industriousness, and humour (*B1* 22–6). Such a preoccupation with issues of national identity can partly be attributed to Lewis's confrontation with Marinetti and Futurism, which subsequently influences the production and type of satire within *BLAST* itself.

Marinetti's first documented appearance in London dates to 1910, when he spoke at the Lyceum Club—an association of venues founded specifically as a space for female intellectuals, artists, and professionals (Cianci 4). Between this visit and the publication of *BLAST* in July 1914, he and several other Italian Futurists would spend a considerable amount of time in England.[27] In 1913 alone, Italian Futurist painter Gino Severini gave a "one-man exhibition at the Marlborough Gallery"; a number of articles about Futurism and translations of Futurist works were published in English journals and newspapers; and a dinner for Marinetti "organized for

him by the painters Etchells, Hamilton, Wadsworth, Nevinson and Lewis at the Florence Restaurant" took place on 18 November 1913 (Cianci 6). Certainly, the publication of Futurist tracts in little magazines and other influential literary publications, including *Poetry and Drama* and *The New Age*, would have suggested to Lewis a kind of foreign cultural takeover, and he would have recognized the need to undercut the authority that such publications afforded the Futurists in order to reinstate his own cultural authority in a distinctly English product. Many scholars have detailed the effects that this influx of Futurist literature, aesthetics, spectacle, and promotional techniques had on Lewis and Pound's formulation of Vorticism and *BLAST*. Lyon describes how Vorticism differentiated itself as an autonomous avant-garde movement by addressing and recalibrating the effects that Marinetti's Futurism and Roger Fry's organization of the 1910 exhibition "Manet and the Post-Impressionists," as well as his establishment of the Omega Workshops three years later, had on England's cultural-artistic terrain. In *BLAST*, she claims:

> Lewis identified vorticism as an individualistic, noncollectivist, racially coded, and decidedly English affair; meritocratic where Marinetti's futurism was at least putatively democratic; controlled and precise (in intent if not in practice) where the Latins "gushed"; inspired by an elite "northern genius" antithetical to popular continental "passion." (99)

Lyon's clear summary gestures toward the way in which Vorticism's antagonistic relationship with Futurism is always coded in terms of race, ethnicity, and gender. While Vorticism partly evades what Lyon calls Italian Futurism's "triangulat[ion of] women, decay, and lechery," it is evident that the former forges a new triangulation of ethnic difference (continental European versus English), excess (emotional or theatrical), and women or femininity.

Although Edwards does not invoke the gendered dimension of Vorticism's revision of Futurism, his speculation that there may have been three main phases in *BLAST*'s development (an argument he supports with evidence gleaned through details about the journal's printing history) offers another insightful perspective on the relationship between the two movements and the way in which Lewis recasts Futurist histrionics in the forceful exclamations and experimental works of *BLAST*'s weighty volume:

> First, the general intention to produce a magazine and manifesto more or less within a Futurist ethos; second, a branding of *Blast*'s English version of that ethos with a symbol warning of storms from the North. And third, the choice of the names Vorticism and the Vortex to supplant the association with Futurism. ("*Blast* and the Revolutionary Mood" 204)

Edwards establishes a convincing chronology of Lewis's exposure to Futurism and his subsequent incorporation and rejection of select Futurist elements for the Vorticist brand.[28] Peter Nicholls similarly describes the influence of Italian Futurism on Ezra Pound, who, he argues, was drawn toward the Futurists' "full panoply of avant-garde devices," "scornful critique of conventional bourgeois art," "aesthetic extolling the virtues of simultaneity and dynamism," and "violent disrespect for an entrenched literary establishment" (*Modernisms* 169). Despite this attraction to Futurism, however, "Marinetti's denigration of 'art' and his worship of the present" was something that both Pound and Lewis could not and would not endorse (Nicholls, *Modernisms* 169). Their refusal to adopt the Italian Futurists' destructive attitude toward artistic traditions and literary canons is due in part to the recasting of "femininity" in the Vorticist discourse to signify unbridled emotion, passion, and hysteria (to push the gendered associations to their obvious end) rather than stale art forms and cultural decay. For the Vorticists, canonical

works of art and literature are important to establishing an ethno-national tradition to which a new avant-garde equally belongs and on whose authority this avant-garde claims a leadership position in the cultural domain of the nation. As much as museums and other cultural institutions are important to the Vorticists (unlike the Futurists) for their ability to enshrine, reify, and validate an artistic and literary tradition, so too are publications of *BLAST* vital to the cultivation of an ethos and coterie that will advance that tradition. In this sense, Lewis, alongside Pound, Eliot, and others, always has an eye toward the process and politics of canon formation.

Yet, despite all that is at stake in this endeavour, Lewis's editorial flourishes in *BLAST* (in addition to much of the contents therein) opt for humour and satire as one of the primary means of positioning Vorticism in relation to Futurism. In charting the trajectory of Pound's critical and aesthetic development from the Imagism of the early 1910s to his collaboration with Lewis on *BLAST*, Rebecca Beasley observes that "Pound appears to have conceived of vorticism, unlike imagism, as explicitly politicised" (107). Furthermore, she argues that "Salutation the Third"—the first of twelve poems by Pound that appear in the first number of *BLAST*, and one which contributes to the particular tone of Vorticism through its contempt and derision, not to mention its unveiled anti-Semitism—"shows, in a very rough draft, how the example of Lewis's painting was turning Pound's poetry away from the analyses of language and perception that had preoccupied the early imagist works, towards contemporary satire" (Beasley 110). Indeed, "Salutation the Third" somehow manages to satirize and out-sensationalize Futurism through the movement's own rhetoric of speed and novelty, proclaiming, "These were they who objected to newness, / HERE are their TOMB-STONES," and "PERHAPS I will die at thirty, / Perhaps you will have the pleasure of defiling my pauper's grave, / I wish you JOY, I proffer you ALL my assistance" (*B1* 45), the latter set of lines clearly referencing one of Marinetti's claims in the

Manifesto of Futurism: "The oldest of us is thirty: so we have at least a decade for finishing our work" (Caws 189). Thus, like the way in which Woolf offers a counterpoint to *Whitaker's Almanack* in the critical arrangement and transmission of knowledge in *Three Guineas*, Lewis and Pound offer *BLAST* partly to showcase their stylistic mastery, national domestication, and reoriented politicization of the kind of avant-garde pretension or bravado exhibited by the Futurists and others. With Futurism as its bounce, Vorticism captures the spirit of Hutcheon's theorization of modern parody: "It is the combination of 'homage' and 'thumbed nose' that characterizes that peculiarly modern kind of parody" ("Parody Without Ridicule" 202). More specifically, *BLAST* and the Vorticist enterprise clearly incorporate elements of Futurism in an ambivalent manner, mobilizing Futurism's aggressive tone while recasting as feminine (or effeminate) other thematic and rhetorical aspects found to be distasteful or antithetical to the English movement's decidedly masculine character. It is almost as if Lewis is expressing, behind the screen of the movement, his frustration with employing such sensational tactics while still understanding the necessity to do so if one is to compete with the Marinetti's popularity—again, recognizing the authority wielded by cultish figures like Marinetti, and then reinscribing that kind of authority to different ends in Lewis's own movement.

BLAST's unattributed (though likely written by Lewis) "To Suffragettes" illustrates this ambivalence by finally bringing together several elements involved in the short but turbulent saga of Marinetti's involvement in the English artistic and literary scene. Little more than a page, this short note offers a "word of advice" to those suffragettes involved in the destruction of artworks as a means of activist performance and praxis. It would not be a stretch to attribute, at least partly, the impulse for this reproach to the Italian Futurist painter Umberto Boccioni's participation in suffragette demonstrations in London in 1912. William C. Wees notes that

according to a letter written by Boccioni, the painter "found himself fighting to protect the demonstrators from hostile crowds" and even cheered on activists who were arrested (94). "To Suffragettes" not only offers a patronizing and biting satire of Futurism's destructive impulses and its unrelenting emphasis on the present, but it also advises radical feminists to "stick to what [they] understand" and "LEAVE WORKS OF ART ALONE" (*B1* 151).[29] The duplicitous attitude toward women is conveyed through a particularly quick and sardonic tone in phrases such as "YOU MIGHT SOME DAY DESTROY A GOOD PICTURE BY ACCIDENT" (implying that women would not know "a good picture" if it were in front of them), "MAIS SOYEZ BONNES FILLES!" ("BUT BE GOOD GIRLS!"), and "YOU AND ARTISTS ARE THE ONLY THINGS (YOU DON'T MIND BEING CALLED THINGS?) LEFT IN ENGLAND WITH A LITTLE LIFE IN THEM" (a backhanded compliment packaged in a mockingly casual objectification of female readers) (*B1* 151). These pages encapsulate the more reactionary ideological motives underlying the Vorticist project as filtered through Lewis's satiric voice. At the same time, "To Suffragettes" more broadly demonstrates how Lewis assimilates Futurist rhetoric and subsequently exercises his editorial authority in an attempt to repurpose a radical feminist energy for the Vorticist cause. *BLAST* is a calculatingly designed and arranged collection of works intended, as its title suggests, not only to blast away competing avant-garde movements but also to address, with varying assertions of authority, forces greater than aesthetics at work—forces largely concerned with power, gender, and national identity in a world on the brink of a devastating and history-altering war.

Foundations and Scaffolding

The treatment of Woolf, Barnes, and Lewis in this chapter has painted their satire in very

broad strokes in order to outline each author's satiric method and to provide adequate historical context for the emergence of these methods. Subsequent chapters will, therefore, build upon the critical framework I have established and satiric approaches I have identified. Having already demonstrated Woolf's adept skill at conveying satire through the mapping of different connections within complex networks, I will continue to explore how *Mrs. Dalloway* carefully weaves together more intertextual references, internal dialogues, and an acute historical materialism all within its experimental fictional form. Woolf's views on the entangled relationship of violence, war, and patriarchy, which are clarified in *Three Guineas*, will also help to illuminate the satiric targets readers encounter in *Mrs. Dalloway* as well as *Flush* and *Orlando*. The intricacy of this relationship is made apparent in *Three Guineas* not only through the way in which the text works parodically in tandem with *Whitaker's Almanack* but also through its treatment of physical, symbolic objects and an intermedial juxtaposition of photographs, both referenced *in absentia* and visually reproduced. Although I have stressed the importance of understanding *Three Guineas*'s fictional character (the epistolary framework and narrative voice representing two contributing devices), the text departs significantly from Woolf's novels, which allow for a different means of producing satire. Somewhat surprisingly, my investigation in the next chapter reveals some methodological affinities between Woolf and Lewis concerning the deployment of externality as a satiric narrative principle. In challenging analyses of Woolf's work that tend to emphasize its interior narrative mode (a stance that Lewis himself takes in his own criticism of Woolf), I illustrate how *Mrs. Dalloway*'s subtle yet dynamic shifts in perspective from interior to exterior emphasize a dissonance between history and individual characters' perception of history, activating the sharp critique of nationalism and masculinity central to the novel's satire.

A transition from Barnes's journalism to her engagement with the city in *Nightwood* requires much less of an explanation. This chapter's focus on some of Barnes's earliest published work not only fits chronologically with the organization of Chapters One and Two, but it also implies a development of satiric style that emerges from Barnes's work as a newspaper reporter and interviewer. Carl Herzig convincingly documents some of the most striking characteristics of Barnes's prose in *Nightwood* that, he argues, find their origins in her early journalism: "the use of metaphor and epigram textured into patterns of syntactically complex and subjective prose," "the dualistic world vision with its vertical cosmology," and "the sense of animal nature with its connections to the human unconscious" (255). The goal of the next chapter is not to make similar arguments about how Barnes's journalistic style influences her later prose, which is why I have largely avoided engaging with those articles by Barnes that are typically popular with critics of her work who demonstrate the connections between her journalistic interests and her fictional themes (such as linking her reporting on the New York Hippodrome to her representation of circus performers in *Nightwood*). Instead, my investigation of her journalism in this chapter sets the foundation for understanding how Barnes consistently engages with modernity in a transformative satiric fashion, embedding herself within networks—whether consisting of spontaneous crowds that form around a street performer on a New York City corner or of an intimate and seemingly closed off dialogue between interviewer and interviewee—in order to offer observations about the oddities, atrocities, and/or hypocrisies of the modern world and the satire that emerges therefrom.

Like Barnes, Lewis embeds himself and participates within networks of varying size and type. Unlike Barnes, however, Lewis's *modus operandi* is, on one end of the spectrum, pure promotional posturing and, on the other end, a series of varyingly antagonistic personae. Also

like the work done on Barnes, this chapter has helped to put into perspective Lewis's satiric practice by tracing some of its key elements to the inception, publication, promotion, and circulation of *BLAST*. Furthermore, the chapter has explored Lewis's promotional-satiric activities beyond BLAST by analyzing his use of *Satire and Fiction* partly as a means of shaping the reception of his texts and his continued satiric ventures in the world of literary periodicals with *The Tyro* and *The Enemy*. This satiric method, combined with Lewis's continued use of personae, undoubtedly filters into both of the novels I will analyze in Chapters 2 and 3, *Tarr* and *Self Condemned*, respectively. Engaging with some of the most polemical criticism of Lewis's work has established a methodological baseline for confronting similar scholarship dealing with *Tarr* and *Self Condemned*—scholarship that continues to re-situate, re-assess, and/or re-imagine the more repellant ideological tensions that shape Lewis's satire. Indeed, the functional nature of this first chapter is such that it has provided a certain amount of scaffolding—whether theoretical, historical, biographical, or critical—for understanding the formulation and function of each author's satire in the more precisely literary chapters that follow.

Chapter 2

Satiric Method and the Novel: *Tarr*, *Mrs. Dalloway*, and *Nightwood*

If the previous chapter, broadly speaking, situated the satiric practices of each author within various socio-cultural, textual, and historical networks, the present chapter narrows the scale of analysis to locate the nuances of satiric method[1] within the confines of three highly experimental modernist novels: Wyndham Lewis's *Tarr* (1918), Virginia Woolf's *Mrs. Dalloway* (1925), and Djuna Barnes's *Nightwood* (1936). My understanding of how the novel, as a particular formal literary structure, presents certain possibilities to writers of satire is partly shaped by Bakhtin's articulation of the intrinsic overlap between the novel as a genre and satire as an attitude or state of mind. The most obvious way in which Bakhtin connects these two components is through the ancient Greek genre of Menippean satire, which he understands to be one of many "authentic predecessors of the novel" (*Dialogic Imagination* 22). In Menippean satire, Bakhtin explains, "the entire world and everything sacred in it is offered to us without any distancing at all, in a zone of crude contact, where we can grab at everything with our own hands" (*Dialogic Imagination* 26). This lack of "distancing" should be understood in a particular manner; although satire traditionally relies upon a critical distance between the satirist and the object of scrutiny, it also (in the classical forms that Bakhtin references) demystifies and profanes, removing barriers between earthly and sacred, common and mythic, low and high. Notwithstanding Bakhtin's hyperbolic language, the Menippean strain best embodies one of the commonly perceived etymological roots of the word satire: the Latin terms *satura* and *satura lanx*, which John Dryden, citing the research of French philologist Isaac Casaubon, translates as "full and abundant, and full also of variety" and "a large platter . . . yearly filled with all sorts of

fruits, which were offered to the gods at their [Roman] festivals . . . or first gatherings" (54). Building upon this etymologically based (but critically suspect) definition, Seidel suggests that "one could conceive of the action represented in satire as a controlled medley or farrago in the form of an abundant feast. The satirist is feast-giver, or he displaces that role within the work" (7–8). Menippean satire, which is traditionally characterized by relatively loose narrative consistency or uniformity—opting instead, as Bakhtin puts it, for plots in which "the subject moves with extreme and fantastic freedom; from heaven to earth, from earth to the nether world, from the present into the past, from the past into the future"—fits precisely within the parameters of this cornucopia-like conceptualization of satire (*Dialogic Imagination* 26). The novel, indeed, shares with Menippean satire an ability to coalesce a vast range of entities (characters, communities, and institutions), events (fictional and historical), and voices (narrative, internal, and external) into a single work. This observation leads Bakhtin to conclude that only Menippean satire "is dialogic, full of parodies and travesties, multi-styled, and does not fear elements of bilingualism," effectively producing "a huge picture, offering a realistic reflection of the socially varied and heteroglot world of contemporary life" (*Dialogic Imagination* 26–7). Most significantly, though, Bakhtin identifies a key functional or operational element that distinguishes the novel genre in its broadest sense from Menippean satire: in the latter, "the unfettered and fantastic plots and situations all serve one goal—to put to the test and to expose ideas and ideologues. These are experimental and provocative plots" (*Dialogic Imagination* 26).

This chapter closely analyzes formal and thematic elements of each text, keeping in mind Bakhtin's observations about the shared ability of Menippean satire and the novel to incorporate numerous voices, personalities, ideas, and styles without homogenizing differences. In other words, the novel and its relation to Menippean satire opens up the possibility for a multi-

dimensional satire, often characterized by ambiguity, paradox, and a dynamic relationship between satirist and reader. This is not to suggest that Chapter 2 forgoes historicizing altogether; each novel is contextualized in relation to important historical events and developments that occur around the time of its publication. For *Tarr*, Lewis's engagement with early twentieth-century avant-garde movements and aesthetics is implied in my investigation of how the novel both aestheticizes satire and satirizes aesthetics. In the process, I delve deeper into Lewis's theories of non-moral satire and the external method to illuminate how *Tarr*'s aggressive satiric method simultaneously applies these theories while partly compromising their validity via a gendered hierarchy of aesthetic values. The limits of Lewis's theories are put to the test in relation to this early novel, and a continuity between the vortex of *BLAST*'s multimedia satire and the wild energy that motivates the plot and satire of *Tarr* is demonstrated. One of the key ambiguities of *Tarr* derives from the evasiveness of its satiric voice; that is, the way in which the ever-lingering presence of the implied author (often evoked by the eponymous character's dialogue) dissolves into the destructive action of the novel, making it difficult to pinpoint the precise targets of the novel's satire.

Surprisingly, Woolf's *Mrs. Dalloway* dovetails quite well with *Tarr* in that it provides an alternative satiric method to Lewis's, first and foremost through its fluctuating and intermittent representations of interiority. Despite Woolf often being equated—especially by Lewis—with an "internal method" or the technique of stream of consciousness, much of *Mrs. Dalloway*'s satiric thrust relies upon the friction that Woolf generates among what one might call different registers or levels of narration. Certainly, stream of consciousness plays a role in *Mrs. Dalloway*; Woolf incorporates an artful representation of her characters' thought processes through what she describes in her diary as a "tunnelling process" (*D2* 272). According to Woolf, this process

enables her "to tell of the past by instalments, as I have need of it" (*D2* 272). The term "instalments" and phrase "as I have need" draw attention to Woolf's strategic use of various narrative methods in *Mrs. Dalloway*, as opposed to a wholly consistent deployment of stream-of-consciousness narration. In other words, readers are presented with and must navigate at least four narrative approaches or types in the novel: (1) objective observations made by the third-person narrator; (2) speculative suggestions made by the third-person narrator about characters' thoughts or opinions through the use of free indirect discourse; (3) thoughts or opinions that are reported (again by the third-person narrator) to be distinctly those of the characters;[2] and (4) spoken dialogue between characters. Although Lewis and Barnes make use of these techniques to a certain extent, Woolf intensifies their effectiveness by consistently and rapidly shifting among them, requiring close attention from the reader to assign thoughts, beliefs, opinions, feelings, and general pronouncements to the correct sources. Even if the reader fails to complete these assignments, the text still resists the conflation of author, narrator, and character, producing its satire through the interplay and dissonance among these voices. Furthermore, the novel emerges from the historical backdrop of World War I and its immediate aftermath (specifically, the return of soldiers with physical and mental injuries to the home front), enabling Woolf to orient the veteran and casualty Septimus Warren Smith as a satiric prism of sorts. Like Barnes's Robin Vote and even Lewis's Frederick Tarr, Septimus Warren Smith, partly through his passivity, refracts the satiric energy of the text to a variety of targets without being made a target himself.

Both stylistically and historically, Barnes is the outlier in this chapter. Published nearly two decades after *Tarr* and more than a decade after *Mrs. Dalloway*, *Nightwood* is a novel that casts a suspicious glance toward the decades that precede it. Although T. S. Eliot's well-known

Introduction to the novel attempts to assimilate what he calls its style of "poetic prose" and its "deeper design . . . of the human misery and bondage which is universal" into a grand narrative of modernism, the peculiarities of the novel's characters and the opacity of its language continually resist any straightforward or linear interpretation (*N* xviii, xxi). My investigation focuses on the parodic and performative aspects of *Nightwood* that produce a range of satiric approaches and targets. I draw upon criticism that has highlighted Barnes's use of dark humour and wit to signal *Nightwood*'s in/subversion and defamiliarization of gender, race, nation, and the novel genre itself. Briefly, I place *Nightwood* in conversation with Joyce's *Ulysses* to demonstrate further its late modernist satiric method in parodic relation to the high modernist mode. Throughout my discussion, profanity (linguistic and behavioural), decadence, and regression surface as driving narrative principles in *Nightwood*. The way in which Barnes's parodic performances always seem to collapse in a heap of their own artificiality both differentiates her method from that of Lewis and Woolf and illustrates *Nightwood*'s "subterranean humour," the underbelly of satire raised as an inverted defense against despair and hopelessness (*N* 51).

The final section of the chapter mounts a close comparative examination of all three authors' representations of formal social gatherings, particularly the way in which a party scene serves as a discrete space for interaction among characters and the production of satire. I note the ways in which each author deploys the scene of the party as a controlled and microcosmic demonstration of her or his satiric method. To accomplish this, I first explore the parties' introductions in each novel, specifically how each novel uses the host to frame its narration of the event and its satiric potential. Then, I discuss some of the targets that emerge within each party and the techniques employed to expose them. Finally, I address the structural significance

of the parties. The three authors position the party scenes at significantly different points in their novels: *Nightwood*'s party takes place toward the beginning; *Tarr*'s, near the halfway point; and *Mrs. Dalloway*'s, at the very end. The social event, I argue, is a structural device that cultivates a certain reading of each novel's satire. I conclude this section by noting the different ways in which each party addresses the relationships between (and key modernist concerns with) the one and the many, the individual and the crowd, and the margin and the centre. Although these parties can certainly be read as self-contained events or scenes within the broader sequence of the novels, I suggest that their effects also exceed the bounds of their representation: they often reiterate and consolidate important thematic concerns found elsewhere in the novels, reconfigure relationships among characters, and reinforce each author's primary satiric targets.

Satiric Limits and Paradoxes in *Tarr*

Lewis excelled at fashioning titles for his works that continue to produce as visceral, contradictory, and painful responses in readers as do the contents therein. *Tarr* (1918)[3] demonstrates an exceptional ability to evoke (often simultaneously) feelings of curiosity, confusion, ambivalence, and disgust. As one of the two main characters in Lewis's novel, the eponymous Frederick Tarr recalls the image of the satirist as someone who takes up the occupation of garbage collector, becoming mired in the very filth and muck that she or he is supposed to be cleansing (or, at the very least, urging the audience to cleanse). Pound reinforces the metaphor when he claims that *Tarr*'s "interest" as a novel is "due to the fact that we have a highly-energized mind performing a huge act of scavenging; cleaning up a great lot of rubbish, cultural, Bohemian, romantico-Tennysonish, arty, societish, gutterish" (*Literary Essays* 429). Indeed, Pound's interpretation resonates perfectly with the name shared by character and novel,

and his observations gesture toward the way in which Tarr orients the satire of the text. Even as the narrative perspective constantly shifts, Tarr provides focus in an otherwise chaotic milieu. Without him, readers would be lost in a welter of blastings and blessings; with him, they are taught how to read Lewis's modernist satire properly.

Although nearly thirty years after its publication Lewis would suggest that the novel "should have been called 'Otto Kreisler', rather than 'Tarr', who is a secondary figure," the clear association between the novel and character of Tarr and the physical substance of "tar" makes the choice of title quite fitting within Lewis's critical lexicon (*RA* 165). With its evocation of a black, viscous material, the name Tarr can be understood as Lewis's recasting of Baudelaire's spleen and its production of black bile in the melancholic. In Lewis's vision for and construction of Tarr, there is an inversion of melancholic despair into humorous exaltation, which I will explore as one facet of Lewis's satire. One might also consider how the name Tarr evokes the act of tarring and feathering.[4] An act that simultaneously weaponizes laughter in a violently humiliating manner, and pits the individual against the homogenous mob, tarring and feathering ironically encapsulates the central paradox of the modern satirist with which Lewis continually grapples. It is a reactionary punishment, and like much conventional satire, it attempts to correct perceived flaws of the individual (lack of loyalty, respect, integrity, etc.) by means of humiliation before a cohesive audience. On the one hand, Lewis manages to flip this formula on its head by lambasting the flaws of the collective by means of humiliation before a singular audience: the reader. On the other hand, one might ask whether the satirist is not, in Lewis's view, the figure subjected to the tarring and feathering, deeply and (perhaps) masochistically embedded within her or his own satirical process. If so, is the satirist, then, a kind of heroic social pariah who suffers at the hands of the ignorant crowd? In traditional moralistic or corrective

conceptualizations of satire, one might expect the satirist to be the one doing the tarring and feathering or, at the very least, encouraging the crowd to do so.

Art, Sex, and the Gendering of a Modernist Satiric Aesthetic

In *Tarr*, very few people, places, ideas, or institutions escape unscathed by Lewis's sharp and often vitriolic prose. The text, in many ways, exemplifies Greenberg's notion of the "double movement" in satire, which "derives from satire's existence on the borders of socially, politically, or morally muddy terrain. Because it is impossible to clean up without getting dirty, the satirist's moral justification for his attacks contains the possibility—at times, the inevitability—of its own undoing" (48–9). Greenberg's definition helps to explain the contradictory nature of Lewis's narrative, as it relentlessly flaunts paradoxes and incongruities that become integral to the novel's modernist satire *and* satire of modernism. The text eschews, for example, the manufactured identities of its assorted cosmopolitan bourgeois-bohemians as being nothing more than modish and counterfeit carbon copies of one another. The caricature of Roger Fry, Alan Hobson, wears an outfit for which Tarr "had the greatest contempt": "Hobson's Harris tweeds were shabby. A hat suggesting that his ancestors had been Plainsmen or some rough sunny folk, shaded unnecessarily his countenance, already far from open" (*T* 22). For Tarr, the "shabby" nature of Hobson's clothing, along with the functionally purposeless brimmed hat, belies his upper-middle-class origins and status. The masquerade, however, does not end with physical appearance, as Tarr continues to berate Hobson for his intellectual charade: "'You wear the livery of a ridiculous set, you are a cunning and sleek domestic. No thought can come out of your head before it has slipped on its uniform. All your instincts are drugged with a malicious languor, an arm, a respectability, invested by a set of old women and mean cadaverous little

boys'" (*T* 33). Furthermore, he claims that Hobson's socio-economic class and background have made it easy for him to slip unassumingly into the disguise of an artist-intellectual without any hardship or creative effort:

> I need two hundred pounds at the present moment. You have that sum in your bank. . . . When I reflect, I realise that it could not be taken *directly* from you, the State protects you. . . . What is your position?—You have bought for eight hundred pounds at an aristocratic Educational establishment a complete mental outfit, a programme of manners. For four years you trained with other recruits. You are now a perfectly disciplined social unit, with a profound esprit de corps. (*T* 33–4)

Falseness of dress accompanies, in Tarr's sequence of criticisms, a lack of intellectual originality ("a complete mental outfit") and an inauthenticity of social interaction ("a programme of manners").[5] None of Hobson's characteristics are, according to Tarr, properly his; rather, they are of the herd to which Hobson belongs: "But Hobson, he considered, was a crowd. = You could not say he was an individual. = He was a set. He sat there, a cultivated audience. = He had the aplomb and absence of self-consciousness of numbers—of those who know they are not alone" (*T* 29). Indeed, according to Tarr, both Hobson's conformity to aesthetic trends and fashions and his perceived commodification of culture as a bourgeois-bohemian contribute to his most defining characteristic: "For distinguishing features Hobson possessed a distinguished absence of personality" (*T* 29).

Yet, for all his fulminations against the artificial and hollow Parisian bourgeois-bohemian lifestyle, *Tarr* offers little in the way of any practical alternative. When not directly insulting Hobson during their initial conversation, Tarr dedicates the majority of his tirade to a meandering argument concerning the competing impulses of art and sex in the modern artist,

ultimately implying that the true artist will find a way to strike a balance between these impulses. Instigated by a seemingly innocuous question about his "fiancée," Bertha Lunken, Tarr's speech can generally be summarized as follows. All men possess a certain degree of libidinal energy or "vitality" that, for most, is channeled into sexual desire.[6] For the artist, however, this process differs; to be successful in his work, the artist, Tarr argues, must refocus such energy first into the creation of himself as artist: "The artist is he in whom this emotionality normally absorbed by sex is so strong that it claims a newer and more exclusive field of deployment. = Its first creation is *the Artist* himself, a new sort of person; the creative man" (*T* 29). With this accomplished, the artist will then direct his "vitality" into the creative process, which inevitably produces a different "character" of work for different individuals. For instance, "[t]he tendency" of his own work, Tarr claims, "is that of an invariable severity. Apart from its being good or bad, its character is ascetic rather than sensuous, and divorced from immediate life. There is no slop of sex in *that*" (*T* 30). On the other hand, Tarr observes, "Very often with an artist whose work is very sensuous or human, his sex instinct, if it is active, will be more discriminating than with a man more fastidious and discriminating than he in his work" (*T* 30). Tarr concludes by suggesting that this theory about competing aesthetic and sexual drives explains what he describes as his very poor taste in women ("No one could have a coarser, more foolish, and slovenly taste than I have in women," he proclaims to Hobson), the majority of his "discriminatory" powers being dedicated to his art instead of his love life (*T* 30).

Several critics have analyzed Tarr's sex versus art discourse and its implications in the narrative's grander formal and thematic scheme. Michael Levenson draws attention to the way in which Tarr's initial distinction between art and sex parallels "a preliminary distinction between the two characters who dominate the novel, Tarr and Kreisler," Tarr aligning with the principles

of art and Kreisler with those of sex (242). By the end of the novel, however, this dualistic structure collapses when, as Levenson observes, "The artist [Tarr] who had declared that sex 'is a monstrosity,' who had claimed to find in painting what others find in women, leaves the novel as an accomplished sexual athlete" (259). According to Toby Foshay, Tarr's argument is merely a roundabout manner of concealing and denying his own sexual impulses: "sexual energy" for Tarr is "crude and altogether negative," and his insistence on rhetorically constructing an opposition between "his artistic and sexual lives" produces a situation in which neither of these aspects are fulfilled (53). Similarly, Paul Peppis interprets Tarr's theory as a response to "Hobson's exposure" of "Tarr's own bohemian entanglements" (236), specifically his romantic involvement with Lunken, who clearly embodies the "taste" in women to which Tarr admits: "It is bourgeois, banal, pretty-pretty, a cross between the Musical Comedy stage and the ideal of the Eighteenth Century gallant" (*T* 30). Each of these analyses succeeds in dismantling Tarr's argument to reveal the way in which it attempts (but fails) to create a unified and totalizing theory of the new modern artist. If any character in the novel should be able to achieve a wholesale dissociation between aesthetic and sexual drives, it should be Tarr; yet, sex continues to dominate his life by the end of the novel, and the subject of art appears to matter little when he is faced with the reality of Lunken's pregnancy (resulting from Kreisler's rape earlier in the text).

The aforementioned critics, however, avoid discussing how the theory establishes, within the first dozen pages of the novel, that women and sexist notions of the feminine form the very foundation of *Tarr*'s critical force and Lewis's satiric method. In her investigation of the rape scene at the centre of the novel's plot, Ann Ardis describes how Lewis mobilizes an axiological aesthetic hierarchy based on essential characteristics of masculinity and femininity. For Ardis, the rape scene "functions as a kind of litmus test" that distinguishes readers who are attuned to a

"modernist reading protocol"—based primarily on one's ability to "read this scene and appreciate its formal innovativeness without either eroticizing or objecting on ethical grounds to its violent content"—and those who are not (104). Although Ardis's interest lies purely in *Tarr*'s stylistic innovations and not in its satiric functions, her comments contribute two related points to my investigation of Lewis's satire and the values underpinning it. First, the centrality (both structurally and rhetorically) of *Tarr*'s rape scene implies a particular subject position for the reader. As Ardis asks, "What kind of subject position is constructed for the reader in a modernist text like *Tarr*? And how is this subject position gendered?" (105). According to Ardis, *Tarr*'s narrative presumes a "male reader" that is defined not merely through the possession of male genitalia but rather through possession of readerly sensibilities that produce a degree of critical detachment from the narrative, which in turn allows for a conscious rejection of "both the titillation of the reader through the erotic sensationalism that the modernist avant-garde associated with lowbrow fiction and the bourgeois ideologies they associated with classic realism" (104). Significantly, both elements that the reader must reject, in Ardis's view, to cultivate a properly modernist reading protocol are associated with so-called feminine forms of literary expression. Although I agree that Lewis's ideal modern reader is not limited to a certain set of genitalia, I would maintain that Ardis, along with other critics who focus on *Tarr*'s rape scene, elide the simple fact that the scene reinforces an image of women as passive recipients of male violence and aggressive sexuality. Indeed, an essentialist ideology is baked into the scene; whether or not the possession of male genitalia is a prerequisite for appreciating the "formal innovativeness" of Lewis's writing, one's gendered position would certainly affect one's interpretation of the scene and propensity to accept the act of rape (which explicitly involves the penis's potential for violating bodily autonomy) as the ideal content for embodying formal

modernist innovation.

In other words, I would argue that the so-called aesthetic significance of the rape scene should urge readers and critics to investigate further not only, as Ardis indicates, "the implications of presenting a rape as the site of *Tarr*'s most prototypically modernist stylistics," but also the way in which this scene is symptomatic of the overarching gender-based hierarchy of values that Lewis inscribes within *Tarr*'s satire. Building upon her discussion of *Tarr*'s construction of a male-gendered subject position for its modern readership, Ardis demonstrates the more profound effects of this subject position on the text's projection of a specific set of aesthetic and literary values:

> Precisely because Lewis . . . associates representational art with the feminine—that is, with a feminized mass reading public, a public which, like Bertha Lunken, presumably cannot ever quite appreciate the genius of the modernist avant-garde—his own nonrepresentational narration of a rape emblematizes both his contempt for that "female" mass-market reading audience and his positing of a very different authorial audience for his work. Lewis's preferred readers . . . notice certain things and ignore others in his text. They feminize what they devalue. And they dismiss the reading strategies associated with classic realism as an inappropriate, outdated, narratological paradigm through which to interpret something like the actions narrated in Part IV, Chapter 9 [which contains the rape scene] of *Tarr*. (106–7)

The targets of Lewis's satire in *Tarr* emerge precisely from this nexus of mass culture, the feminine, and any aesthetic style or approach deemed antithetical to a modernist vision of novelty, experimentation, non-representationalism, and rupture.[7] Yet, I take issue with Ardis's presentation of the term female in scare quotes, which, in part, de-emphasizes the very real

misogyny at *Tarr*'s core by insisting that the novel's dealings with gender have less to do with Lewis's criticisms of women and more with an axiological system that just so happens to be formed along the lines of "masculine" and "feminine" characteristics—as if these two elements could be separated from one another within the framework of the novel.

Tarr's (and Tarr's) dialogue consistently illustrates that the novel not only targets the abstract concepts of femininity and masculinity for indicating a degenerate modern culture, but it also relies upon the denigration and dehumanization—often in misogynist terms—of certain bodies to construct its satiric position. After describing to Hobson his theory of competing artistic and sexual impulses, Tarr slips into an unmistakably misogynist rant about the burden posed by women for the "otherwise sensible man":

> Think of all the "collages," marriages and liaisons that you know in which some frowsy or foolish or doll-like or log-like bitch accompanies everywhere the form of an otherwise sensible man, a dumfounding, disgusting and septic ghost!
>
> How foul and wrong this haunting of women is! = They are everywhere! = Confusing, blurring, libelling, with their half-baked gushing, tawdry presences! It is like a slop of children and the bawling machinery of the inside of life, always and all over our palaces. Their silly flood of cheap illusion comes in between friendships, stagnates complacently around a softened mind. (*T* 32)

Many critics have gone to considerable lengths to disentangle the character of Tarr and the broader narrative voice of *Tarr* from Lewis's own beliefs and motivations. Indeed, it would be overly simplistic to assume without further evidence that Tarr speaks for Lewis. Ivan Phillips, for instance, quotes the second half of the above-cited passage as a clear indication of the misogynistic themes that pervade Lewis's work; he nevertheless insists upon acknowledging that

Tarr's statements "are held in the tongs of a narrative voice" (115). To a certain degree, however, Phillips subverts his own interpretation of Lewis's lack of connection to Tarr by demonstrating that the language Tarr employs to castigate women is derived directly from Lewis's own critical lexicon in other non-fictional works—specifically, *The Art of Being Ruled* (1926). "Female and male, feminine and masculine," Phillips observes, "are not so much concrete social realities for Lewis as abstract philosophical concepts, with the former being associated with the soft, the fluid, the psychological, and the emotional, and the latter with the hard, the fixed, the intellectual, and the rational" (117). Tarr's references to the "gushing, tawdry presences" of women, the "bawling machinery of the inside of life" they contain, and the effect they have on softening men's minds parallel the binary rhetoric of Lewis's "abstract philosophical concepts" identified by Phillips. To be sure, this is partly how gender operates in *Tarr*: characters variably express abstract "masculine" or "feminine" features regardless of their physiological characteristics. The first paragraph of Tarr's above-cited dialogue (which Phillips omits from his analysis), however, requires that readers consider the highly venomous language that Lewis employs, via Tarr, to target not only what he considers to be feminine intellectual or emotional traits but also the female body itself.

Non-Moral or De-Moralizing Satire?

Although he would later argue, "For *The Apes of God* it could, I think quite safely, be claimed that no book has ever been written that has paid more attention to the *outside* of people," *Tarr* also clearly incorporates the external method of satire to which Lewis alludes in this claim (*MWA* 97). Introduced in *Satire & Fiction* and further elaborated four years later in *Men Without Art*, the external method is, in large part, conceived in reaction to the many modernist

endeavours to capture and represent interiority. Appropriately classified by Lewis as belonging to the category of "internal method," such endeavours include works by Henry James, Henri Bergson, James Joyce, Virginia Woolf, and William Faulkner. As Lewis continues to discuss in relation to *The Apes of God*, in the external method, the characters' "shells or pelts, or the language of their bodily movements, come first, not last" (*MWA* 97). Attention to the "shells" of human beings, for Lewis, produces the truest satire, in terms not only of depicting the world in as factual or objective fashion as possible (allegedly), but also uncovering a reality that may not be apparent to the reader without the intervention of the satirist. Yet again, Lewis's theory of satire envisions the satirist as one who undertakes the task of cultural criticism and exposure that others cannot or will not perform. Additionally, his emphasis on externality as the core method of modern satire is strategic insofar as it allows Lewis to extricate satire more easily and more thoroughly from its traditional moralizing or corrective uses. In *Men Without Art*, Lewis equates his particular understanding of satire with modern art itself: "But to 'Satire'," he explains, "I have given a meaning so wide as to confound it with 'Art'" (*MWA* 13). Furthermore, he argues that one might "describe this book as a defence of contemporary art, most of which art is unquestionably satiric, or comic" (*MWA* 13). From these statements, one might further deduce that Lewis would prefer all modern art to be satiric in its aims and methods, characterized by the same aggression in the face of, laughter toward, and external assault of the eye on what is perceived to be an increasingly conformist and unoriginal world.

In light of Lewis's claim, Tarr's art versus sex discourse could also be conceived as a discourse of satire versus sex, wherein satire comes to bear upon modern sexual politics and extracts the raw materials of its critique from the transformations that gender roles and identities undergo at the turn of the twentieth century. The conflation of art and satire also anticipates

recent criticism that has further illustrated the extent to which modernist art and literature—particularly after World War I—are saturated with satire and other related stylistic elements, such as dark humour. Although she distinguishes the two terms from one another, Lisa Colletta explores the intersections of satire and "dark humour" in the works of Virginia Woolf, Evelyn Waugh, and others. Perhaps as ambiguous a term as satire, "dark" humour might be better classified as grim, morbid, or gallows humour—humour that deploys, ironizes, and pokes fun at topics typically reserved for more serious treatment, such as war, death, disease, and other misfortunes. Colletta, in fact, suggests that the infusion of this type of humour into satiric works produces "a new form of Modernist social satire," one which "offers none of the optimism of conventional social satire that suggests correction of vice will lead to the reintegration of the individual into society" (2–3). Despite simplistically separating the units of "the individual" and "society" (as if one could ever fully separate oneself from "society") as the foundation of her argument, Colletta's emphasis on a particular category of humour in modernist satire is relevant to each of the three novels I explore. The emotional despair often evoked by such humour recalls Greenberg's claim that satire might be understood "as a way of thinking, feeling, and writing central to modernism—to the very notion of what it meant for modernists to be modern" (2). Employing different language, both critics reinforce and expand upon Lewis's observation, more than half a century earlier, by maintaining that satire undergoes a significant transformation in the modernist period, and that the satiric and/or comic are fundamental not only to modernist art and literature but also to the transhistorical experience of modernism—in other words, the historical experience of the time period that scholars continue to reconstruct *and* the experience generated through present engagements with modernist works.

For Lewis, the primary obstacle to consolidating art and satire as one (or, perhaps,

elevating satire to the ranks of art) concerns the traditional attribution of ethical motives to satire. Although Lewis might recognize satire as a literary genre with a rich history, its presumed corrective function differentiates it from so-called aesthetically autonomous art forms—in other words, works of art that, according to Lewis, do not rely upon any moral pretense for their impact. Even today, Stinson observes, dominant descriptions of satire emphasize its function "as a covert moral instruction" and insist that "satire's primary orientation is ethical, and its aims are instrumental rather than aesthetic" (16). This is precisely the "view" that Lewis confronts in *Men Without Art*:

> I am a satirist, I am afraid there is no use denying that. But I am not a moralist: and about that I make no bones either. And it is these two facts, taken together, which constitute my particular difficulty. It is contended, against the satirist, that since man is not autonomous—and who but will agree to that I hope?—he cannot arm himself with laughter and invective, and sally forth to satirical attacks upon his neighbour, without first acquiring the moral sanction of the community—with whose standards and canons of conduct he must be at one—and first advertising himself as a champion of some outraged Mrs. Grundy. So, with Mrs. Grundy on the one side, and Dr. Bowdler on the other, and with a big crocodile tear in his eye (at the thought of the pain he may have to inflict), he sets himself in motion. That is the popular picture. The more sophisticated picture would today only differ from this in the nature of the preparations prescribed . . . . But, whatever else it may be, it must be represented as a salutary expedition, undertaken on behalf of something with an infallible title to the moral judgement-seat. (*MWA* 87–8)

Lewis's critical writings repeatedly employ sarcasm, irony, exaggeration, and cultural references that contextualize and clarify his arguments. The appearance of Mrs. Grundy—the metonymic

figure representing excessive propriety and superficial decorum—and Dr. Bowdler—the infamous moral sanitizer of Shakespeare (so much so that his name is still referenced in its verbal form, "to bowdlerize," to describe heavily expurgated editions of creative works)—signals a range of moralizing authorities from which Lewis wishes to disassociate modern satire. This decoupling of satire from moralistic ends, however, would also require safeguarding satire against a number of restrictive forces, including pesky neighbours, communities, government censors, religious organizations, universities, and all of the other Mrs. Grundys and Dr. Bowdlers of the world. For, these forces significantly affect the possible targets, tactics, and techniques available to the satirist. When Lewis theorizes a satire exempt from morality, therefore, he is actually theorizing the *de-moralization* of satire; that is, the exemption of satire from a vast network that forms the very constitution of historically specific moral frameworks. Surely, the latter is an overambitious, if not an outright impossible, endeavour.

Another way of understanding Lewis's theory of non-moral satire is through the notion of literary style. As Greenberg notes, Lewis's attempt to separate satire from its traditionally moralizing component parallels, or perhaps even has its roots in, a "rejection of moralizing about art" that both Lewis and Pound surprisingly share with Oscar Wilde: "Like Wilde, he [Pound] firmly separates the ethical and the aesthetic, and takes all talk of morality in art as benighted Grundyism . . . [and] emphasizes the necessity of technique, form, and control, so . . . the emphasis on style itself (and consequent adoration of Flaubert) remains firmly in place" (27).[8] Pound's preoccupation with style as a means of control and precision in the modernist creative process resonates with an observation Lewis makes about the shared concerns of the "realist" and the "satirist": "And then *style* is of course a magician who can convert a ragged crone into an object of great beauty. It is *style* that checkmates subject-matter every time, and turns to naught

the beauty-doctor laws of the metaphysician" (*MWA* 85). Certainly, *all* satire, moralizing or not, incorporates elements of style; in tandem with his ideas about the "external method," however, Lewis's brief quip serves to elevate the stylistic elements of satire (its implementation of tone, voice, structure, and genre) above its message or content (the traditional corrective elements of satire against which Lewis positions his theory). Thus, Lewis highlights, in both critical and fictional writings, how his version of modern satire observes from a distance and produces humour, laughter, and critique through its cruel or brutal stylization of the subject matter, rather than through its reliance on presumptions of moral authority or superiority.

Given the fact that he is also an extremely talented visual artist, Lewis's gravitation toward the concept of style as a means for developing a non-moral satire is unsurprising. In the visual arts, style has a greater potential to defer, obscure, or altogether evacuate the work of any ideological implications for the viewer, especially in highly experimental modernist works. Another way of understanding Lewis's notion of non-moral satire, then, is to regard it as a de-moralized literary form whose satiric operations are merely an extension of its aesthetic or stylistic construction, devoid (supposedly) of any ideological function. In other words, any reaction the reader might have to Lewis's satire (laughter or disgust, for instance) should be understood—according to Lewis—as issuing from the reader's aesthetic sensibilities, rather than her or his moral or ethical compass. As Edwards suggests in a discussion of Lewis's portraiture (to which I will return in a more concentrated manner at the end of Chapter 3), "satire was for Lewis only a specialized application of an aesthetic that encompassed all forms of artistic creation" ("Lewis, Satire, and Portraiture" 72). To define such an all-encompassing aesthetic would surely be a daunting task considering the breadth of Lewis's creative oeuvre; at least one of the unarguably unifying characteristics of Lewis's aesthetic practice, however, consists of the

external method. To reiterate, Lewis's deployment of the external method in *Tarr* and later works attempts to effect a substitution of the moral and/or ethical with the aesthetic; in its most precise formulation, therefore, Lewis's method proposes a triangulation of satire, style, and the negation of morality and ethics.

The Paradox of the "External Method" in *Tarr*

The external method in *Tarr* is most evident in what Levenson describes as "[t]he assault which Lewis made on character" (244). As Levenson also observes, Lewis's brutal treatment of his characters' exteriority implies a broader indictment of "emerging modernist orthodoxies," particularly those that championed representations of interiority: "To a movement that located the value of personality in the mind, that conceived identity in terms of psychological states, that pursued the intimacies of introspection, and that sought a language for the unconscious—to this movement Lewis responded with the body" (244). For Lewis, any literary method focusing intensely on interiority or the inner thoughts of characters strengthens the illusion of autonomy with which people foolishly reassure themselves. In reality, Lewis argues, all human beings are "machines," and this machine-like nature renders everyday interactions comic, absurd, and satiric:

> But "men" are undoubtedly, to a greater or less extent, machines. And there are those amongst us who are revolted by this reflection, and there are those who are not. Men are sometimes so palpably machines, their machination is so transparent, that they are *comic*, as we say. And all we mean by that, is that our consciousness is pitched up to the very moderate altitude of relative independence at which we live—at which level we have the illusion of being autonomous and "free." But if one of us exposes too much his "works,"

> and we start seeing him as a *thing*, then—in subconsciously referring this back to ourselves—we are astonished and shocked, and we bark at him—we *laugh*—in order to relieve our emotion. (*MWA* 95)

In *Tarr*, the exteriors of Lewis's narrative subjects and their machine-like natures are of key interest to locating the novel's central satiric focus. Lewis's character descriptions range from explicit associations between the human and machine to an emphasis on natural bodily functions or tics as a means of exposing the "illusion" of cognitive autonomy. Indeed, none of the novel's four central characters—Frederick Tarr, Otto Kreisler, Bertha Lunken, and Anastasya Vasek—escape either being equated with machines, having mechanical qualities bestowed upon them, or being associated with the natural or instinctual. Although the mechanical and the natural might seem, in many senses, to be antonymous, for Lewis, the organic is automatic, thus placing both outside the control (and even knowledge) of the human.

Examples of the supposedly autonomous human being suddenly (and unknowingly) reverting to her or his automatic functions shape the humorous and satiric "assault on character" enacted by *Tarr*'s narrative. In an interruption of the dialogue between Tarr and Hobson during the opening chapter, the narrator notes, "Tarr had a way of beginning a reply with a parrot-like echo of the words of the other party to the dialogue; also of repeating *sotto voce* one of his own sentences, a mechanical rattle following on without stop" (*T* 26). Tarr's interactions with Lunken are cold and full of stilted conversation; in his initial attempt to end their relationship, the narrator describes Tarr kissing Lunken as a "miracle of bringing the dead to life," and in another brief interruption of dialogue, her German accent is said to have "filled her discourse with natural emphasis" (*T* 58, 67). Kreisler undeniably bears the brunt of Lewis's machine-related depictions: on multiple occasions, he is referred to as a "large rusty machine of a man" (*T* 84)

and his sexual pursuit of both Vasek and Lunken is described as "mechanical" or "like the chilly return of a circling storm" (*T* 112, 199). Finally, in his fantasizing, Tarr envisions Vasek as a "larger machine of repressed, moping senses" than Lunken (*T* 214). The narrative ironically brings Tarr's fantasy to life when describing Vasek's body in mechanical terms: "Everything about her in the chilly night would give an impression of warmth and system. The sleek cloth fitting the square shoulders tightly, the underclothes carefully tight as well, the breath from her nostrils the slight steam from a contented machine" (*T* 289). In these and other passages, Lewis treats both male and female characters in more or less the same dehumanizing fashion. The external method is sustained, free of any moral or ethical evaluation of the characters' behaviours, actions, and/or motivations.

Yet, just as Tarr's seemingly objective account of the artist's internal conflict between artistic and sexual impulses eventually collapses into misogynist invective, so too does Lewis's notion of an objective satire collapse through *Tarr*'s preoccupation with the gendering of aesthetics, which ultimately transforms clearly gendered positions into the targets of masculine scorn, ridicule, and even hatred. In other words, Lewis's so-called objective or external method of satire contradicts an apparent moral or ethical concern with the changing role of women (as well as the increased visibility of diverse sexualities) in the modern world and the perceived impact that this change has on artistic practices and communities. As Lisa Tickner suggests, "Tarr's (and Lewis's) view of art required that it stay absolute, hard and crystalline, uncontaminated by the feminine or any hint of 'one thing emerging out of another thing'. Reproduction was messy, and suspect. Vorticism aligned itself with virility, the 'primitive', technology and geometry: it was anti-humanist, anti-romantic, ranged against (what it perceived as) femininity, sentimentality, nature and the organic" ("Bohemianism" 999). This observation

partly explains the different assessments that *Tarr*'s two main male characters—as artists—make of the novel's two main female characters, Lunken and Vasek.

Although both Tarr and Kreisler consider women to be manifestations or embodiments of art, their respective judgements of what constitutes culturally valuable art are quite different. Kreisler, on the one hand, views women as necessary to his creative vision and practice insofar as he attempts to dominate and subjugate them as "the aesthetic element":

> Women were Art or expression for him in this way. They were Man's Theatre. The Tragedies played there purged you periodically of the too violent accumulations of desperate life. There its burden of laughter as well might be exploded. Woman was a confirmed Schauspielerin or play-actress; but coming there for illusion he was willingly moved. Much might be noticed in common between him and the drunken navvy on Saturday night, who comes home bellicosely towards his wife, blows raining gladly at the mere sight of her. He may get practically all the excitement and exertion he violently needs, without any of the sinister chances a more real encounter would present. His wife is "his little bit" of unreality, or play. He can declaim, be outrageous to the top of his bent; can be maudlin too; all conducted almost as he pleases, with none of the shocks of the real and too tragic world. In this manner woman was the aesthetic element in Kreisler's life. (*T* 101–2)

Kreisler is often satirically feminized through his association with an emotional excess, "outrageous" and "maudlin." The text's inversion of gendered characteristics in Kreisler signals certain cultural values to the reader; at these moments, Lewis's "non-moral" satire appears to be ethically and didactically inclined. Tarr's view of women, however, which opposes that of Kreisler, reinforces Lewis's axiological system. Tarr regards women and the feminine as

obstacles to a truly modern art, *à la* the characteristics enumerated by Tickner. After Tarr's first major interaction with Vasek, the narrative reflects his thoughts on the danger of women to an artist and implies that even the "superior" woman is only capable of producing the vulgar art of a "parvenu":

> Surrender to a woman was a sort of suicide for an artist. = Nature, who never forgives an artist, would never allow *her* to forgive. = With any "superior" woman he had ever met, this feeling of being with a parvenu never left him. = Anastasya was not an exception. (*T* 214)

Part of Tarr's aversion to women as artists stems from his belief that the "feminine" sensibility is too emotional and sentimental, always, as he describes Vasek, "on the verge of a dark spasm of unconsciousness. With their organism of fierce mechanical reactions, their self-possession was rather bluff" (*T* 214). Readers again encounter the language of the mechanical or machine-like, but in this instance, Vasek's "mechanical reactions" are clearly associated with her perceived lack of emotional or intellectual control—the "bluff" of "self-possession" associated with her sex.

Packed with their own distinct forms of misogyny, Lewis's male characters are, therefore, constructed in a manner that conveys two contradictory and irreconcilable responses to the state of modern art and the rhetoric of "isms" in the years before the First World War. On the one hand, Tarr, like Lewis, is intent on expurgating (in an extension of the aggressive performances of *BLAST*'s manifestos) the "vegetable ideas," "roses," and "Victorian lilies"[9] (all associated with Hobson) from modern art, to which his long-winded diatribes throughout the novel attest (*T* 33). On the other hand, the critical and remonstrative energy of such discourse is manifested in the unrelentingly antagonistic and hostile *actions* of Kreisler. The almost

complementary natures of Tarr and Kreisler—the former conveying aggression in his word and the latter in his deed—leads Greenberg to conclude:

> The two characters in fact might be seen as embodying the two poles of satire I have described; while Tarr discourses didactically on the principles by which modernist art can properly respond to a bogus modernity, Kreisler actually lives the aggressive energy of satire, which leaves behind its didactic aims in its outraged opposition to just about everything. (31)

Although the antagonism between Tarr and Kreisler represents one of the driving forces of *Tarr*'s plot, Levenson insists that, for Lewis, "Character is not a unique configuration of traits or a rounded essence; it is a *condition* that can pass beyond the limits of the self, branding, tainting, contaminating others" (254). The final section of this chapter will further explore the energetics of Kreisler's character and how they contribute to a destructive mode of satire that is especially showcased in Lewis's depiction of Fräulein Lipmann's bourgeois-bohemian soirée. To draw upon Levenson's definition of character, I would suggest that Lewis's satire, too, is a "condition" that can pass beyond the limits of its intended targets, ultimately blasting and bombarding (to borrow two of Lewis's favourite terms) everyone and everything in its path.

To refer to the opening of this section, then, Lewis's ideal satirist, in terms of Greenberg's theory of the paradoxical "double movement" in satire, is at once agent and recipient of the satiric tarring and feathering. Lewis's admitted close associations with the character of Tarr would support this vision of the satirist. In what becomes the Prologue of the first American edition of *Tarr*, Lewis indicates to his readers that although Tarr is "one of my showmen," it must be kept in mind that "naturally, he has a private and independent life of his own, for which I should be very sorry to be held responsible" (*T* 15). Although Lewis attempts to

shirk accountability for Tarr's less than pleasant opinions and actions in the novel, the concluding sentence leaves readers feeling ambivalent about the degree to which they should consider Tarr (as fictional construction) to be an extension of Lewis (as real satirist).[10] I would go so far as to suggest that Lewis's nonchalant tone and parodic performance of hypothetical remorse ("for which I *should* be very sorry" is, significantly, a subjunctive construction) actually conveys a challenge to readers through its ambiguous and simultaneous insinuation and denial of the connection between Tarr and Lewis. As a task that requires the continuous tracing and retracing of the networks that *Tarr* constructs within its narrative landscape as well as those external networks in which it is imbricated—networks of other texts, of aesthetics, and of history—the challenge to identify Lewis's critical voice within *Tarr* and how this voice deploys a complex satiric method is as intriguing as it is frustrating.

Satiric Ambiguities and Collaboration in *Mrs. Dalloway*

The intersections among notions of the feminine, interiority, and an ill-defined (slushy, etc.) modernist aesthetic in Lewis's rhetoric are useful not simply for revealing the ways in which certain canonical formations of modernism were built upon a sexist exclusion of the feminine but also for illuminating Woolf's satiric method as one which relies upon a friction between the interior and exterior. Lewis was one of Woolf's harshest critics; he dedicated an entire chapter of *Men Without Art* to detailing how Woolf's work demonstrates "the part that the feminine mind has played—and minds as well, deeply feminized, not technically on the distaff side—in the erection of our present criteria" (*MWA* 140). He attributes a lack of "realistic vigour" to Woolf's "internal method," which he variably refers to as an approach that incorporates "idealism," "spiritualism," "the so-called 'Bloomsbury' technique," "a sort of bogus

'time'," "a subterraneous 'stream of consciousness'," and "a fashionable dimness" (*MWA* 133, 138). Despite the gender binary upon which Lewis's argument relies, there would be little value in reducing the differences between Lewis's and Woolf's satire to a matter of the conflict between the feminine and the masculine; calling *Mrs. Dalloway*, for instance, a "feminine" satire would do nothing to explain how it functions in relation to other forms of modernist satire. Instead, I would stress the ways in which Woolf's experiments with narrative perspective, character motivation, and authorial voice—especially with regard to questions of ethics or morals—transforms satire into a collaborative effort between satirist and reader. In the same way that Lewis requires one to achieve and maintain a cold aesthetic detachment from the narrative in order to "get" the satire conveyed in *Tarr*, in *Mrs. Dalloway*, Woolf invites the reader to enter and exit the minds of her characters in order to (re)construct a complex network of satiric ambiguities that incorporate the subjective internal experiences of these characters as well as the external realities that impinge upon these experiences. Woolf employs techniques of free indirect discourse and stream of consciousness not only to allow for a more thoroughly developed internal view of her characters, but also to reveal how these characters' perspectives often contradict an external reality that exceeds the limits of their understanding. Woolf's satiric edge ultimately emerges from this very friction or tension between the ever-shifting narrative voice from inside to outside.

Character in Satire (Without Propaganda)

Despite frequently being discussed as an attack on the realist conventions of Edwardian novelists, Woolf's 1924 essay "Character in Fiction,"[11] at its core, is also deeply concerned with resuscitating a productive relationship between authors and their readers. For Woolf, the lack of

a strong connection between author and reader is what inhibits the creation of truly dynamic characters and—consequently—purposeful, meaningful, and relatable fiction. In one of the essay's final paragraphs, Woolf declares directly to her reader:

> In one day thousands of ideas have coursed through your brains; thousands of emotions have met, collided, and disappeared in astonishing disorder. Nevertheless, you allow the writers to palm off upon you a version of all this, an image of Mrs Brown, which has no likeness to that surprising apparition whatsoever. (*E3* 436)

Implicit in her charge against the reader is an indictment of the Arnold Bennett, H. G. Wells, and John Galsworthy trio that represents, for Woolf, the Edwardian tendency to avoid discussing characters as living, breathing, and feeling beings in favour of depicting them as apparatuses determined by the material or "fabric" of their surroundings. At the same time, however, Woolf insists upon the culpability of readers who are complicit in the popularity and proliferation of such narrative forms, and she attributes such complicity to a common misconception that writers possess a sort of hidden knowledge that enables them to express character in fiction more genuinely than the average person. Continuing to address the reader, she argues:

> In your modesty you seem to consider that writers are of different blood and bone from yourselves; that they know more of Mrs Brown than you do. Never was there a more fatal mistake. It is this division between reader and writer, this humility on your part, these professional airs and graces on ours, that corrupt and emasculate the books which should be the healthy offspring of a close and equal alliance between us. (*E3* 436)

Although it is fair to assume that Woolf means to use "emasculate" in the generic sense of "weaken" or "water down"—as opposed to the metaphorical "castration" or "feminization" of literature—the term directly associates men with strength and authenticity and women with

weakness and artificiality, which is troubling to a feminist analysis of Woolf. The point remains, however: Woolf's vision for a post-1910 modernist approach to character (and fiction more broadly) requires a transformation of the relationship between reader and writer from one in which the former is passive while the latter is active to one in which both parties are equally active.

In advocating for such a transformation, Woolf also invokes notions of beauty and truth, which connects "Character in Fiction" to certain aspects of satire. The reader's task, she asserts, "is to insist that writers shall come down off their plinths and pedestals, and describe beautifully if possible, truthfully at any rate, our Mrs Brown" (*E3* 436). Interestingly, this assertion recalls Lewis's rhetorical shift in conceptualizing satire from the perspective of "reality" rather than "morality"—in other words, asking of satire that it be "real" rather than "good" (*MWA* 111). The main difference between how Woolf and Lewis understand "truth," however, is that the former views truth as processual, fluid, relative, and inherently fragmentary:

> For these reasons, then, we must reconcile ourselves to a season of failures and fragments. We must reflect that where so much strength is spent on finding a way of telling the truth the truth itself is bound to reach us in rather an exhausted and chaotic condition. Ulysses, Queen Victoria, Mr Prufrock—to give Mrs Brown some of the names she has made famous lately—is a little pale and dishevelled by the time her rescuers reach her. And it is the sound of their axes that we hear—a vigorous and stimulating sound in my ears—unless of course you wish to sleep, when in the bounty of his concern, Providence has provided a host of writers anxious and able to satisfy your needs. (*E3* 435).

Truth, Woolf advises her readers, does not emerge from fiction in a clean and clear-cut manner;

nevertheless, its "exhausted and chaotic condition" should be encouraging and invigorating to those who are curious about then-emerging forms of modernist art and literature. Whereas Lewis's aesthetic ideal of the vortex is centripetal by nature (energizing its subject matter or truth to converge upon a precise and central focal point), Woolf's centrifugal model disperses truth among a host of diverse subjectivities and the realities of their material circumstances from which the reader must ultimately derive meaning.

The manner in which *Mrs. Dalloway* produces meaning for its readers is often ambiguous, which makes locating and interpreting the narrative's satire all the more difficult. In large part, Woolf's ambiguity stems from her strategic approach to politics and ethics in her creative writing. First, despite her work being deeply entrenched in the historical circumstances of its production (and, thus, making frequent references to controversial figures and events), Woolf expresses skepticism toward art or literature that explicitly promotes political or ethical agendas. Jane Marcus observes that although Woolf understands art and literature to be "the product of collective historical consciousness," she also maintains that the artist or writer's "product, which is limited enough by his class and determined by his origins, must be consciously free from the desire to preach and teach" ("'No more horses'" 266, 271). The distinction is subtle but important: "She does not call for a political bias in the work of art," Marcus clarifies, "but in the artist himself" ("'No more horses'" 269). For Woolf, the artist as political propagandist is comparable to the ostensibly well-meaning but ultimately self-absorbed social reformer or philanthropist. As Zwerdling suggests, Woolf considers both of these types to be motivated by self-interest; in her work, he argues, "People anxious to reform their society and possessed of a message or a program are treated as arrogant and dishonest, unaware of how their political ideas serve their own psychological needs, and this is true even when Woolf is

fundamentally sympathetic to their cause" ("*Mrs. Dalloway*" 69). *Mrs. Dalloway*'s narrator subjects Hugh Whitbread to this treatment: readers are presented with a conflicting image of Hugh as being either a sincere altruist or a self-serving socialite. "He had been afloat," the narrator observes, "on the cream of English society for fifty-five years," satirically implying that he is comfortably and effortlessly resting upon the metaphorical milk of the lower classes beneath him (*MD* 92). "His affections," however,

> were understood to be deep. And if it were true that he had not taken part in any of the great movements of the time or held important office, one or two humble reforms stood to his credit; an improvement in public shelters was one; the protection of owls in Norfolk another; servant girls had reason to be grateful to him; and his name at the end of letters to the *Times*, asking for funds, appealing to the public to protect, to preserve, to clear up litter, to abate smoke, and stamp out immorality in parks, commanded respect. (*MD* 92)

The initial passive grammatical construction ("were understood to be") signals suspicion in the reader: who, exactly, is doing the "understanding" in this instance? Furthermore, the many "reforms" to which he contributes are disparate enough to come across as opportunistic, homelessness keeping company with owl welfare, litter prevention, anti-smoking activism, and something to do with "servant girls." The narrator indicates a mistrust bordering on hostility toward the obvious agenda that underpins Hugh's "one or two humble reforms": the promise of "commanding respect" and, therefore, maintaining his position on the "cream of English society."

The key to Woolf's mistrust or hostility toward promoters of social causes lies in the terms "message" and "program." Indeed, the development and circulation of political and ethical

principles is far from anathema to Woolf; she takes issue, rather, with the specific ways in which one goes about propagating and imposing such principles. Literary technique and style are central to Woolf's incorporation (or lack thereof) of political or ethical concerns into her work, which broaches the second important observation that critics tend to make about the way in which she refrains from deploying a straightforward, propagandistic "message" or "program" in her novels. Free indirect discourse is the most often cited device that Woolf employs as a means of increasing the distance among the spoken dialogue and thoughts of characters; other strategies include descriptions of plot and setting; the third-person narrative voice and any evaluations it may communicate; and what readers assume (rightly or wrongly) to be Woolf's own judgements and principles. *Mrs. Dalloway* illustrates how combining different intensities of free indirect discourse with a conventional, declarative third-person perspective enables Woolf to reject a consistent and sustained narrative point of view in favour of a much more ambiguous exploration of ethical and political questions. In order to determine the satiric targets of the novel, Woolf encourages the reader to make connections between, on the one hand, the values, opinions, beliefs, and criticisms contained within the text and, on the other hand, the multiplicity of voices presented in the forms of implied author, narrator, and character. In this way, the satire within the novel is highly active rather than passive; instead of beckoning the reader to consume the message uncritically (as in the case of propaganda) or to appreciate and laugh at the satiric portraits from a distance (as in the case of Lewis's non-moral and external satire), Woolf encourages the reader to engage with the text both on the level of content (basic descriptions of character, setting, and plot) and on the level of modernist technique (the manipulation of form to create multiple layers of voice and motivation) as a means of collaboratively producing satiric critique.

A compound of literary elements contributes to the efficacy of the free indirect discourse deployed throughout *Mrs. Dalloway*. Molly Hite emphasizes the pivotal role of tone in Woolf's method of capturing the ambiguities that appear throughout her fiction. Despite (or perhaps because of) the way in which tone contributes to the novel's ethical and/or political opacity, Hite argues that, in *Mrs. Dalloway*, tone is notable for its ability to engender and proliferate "affective as well as intellectual responses" to the text (4). As such, the sometimes-indeterminate nature of Woolf's tone can cause her text's value system to be rather difficult to decipher, especially for a first-time reader. Hite outlines the "problem" succinctly:

> a source of difficulty for readers of Woolf's fiction is that although Woolf uses some version of a third-person narrator in all her novels, she tends to forgo even the most subtle strategies that would validate an attitude or opinion. Readers follow the thought processes of various characters, often without much in the way of guidance about how to think or feel about them. In other words, tonal cues that might instruct readers how to take a passage, scene, or character are often confused, leading in several different directions, or else played down or conspicuously missing. As a consequence, these novels in particular communicate their values ambiguously, to the point where there is often little critical agreement about what these values are. (10)

I flag the word "problem" with regard to the situation Hite describes because for Woolf, difficulty, confusion, and disagreement are not to be viewed as hindrances to the effectiveness of narrative but rather as instrumental to the way in which a text manages to affect and engage its readers. To be sure, the "little critical agreement" over Woolf's values continues to sustain scholarly engagements with her work from a seemingly unlimited supply of new perspectives. More broadly, however, the challenges presented to readers in deciphering the tonal cues that

Hite identifies—which are crucial to how Woolf constructs and deploys an unsustained narrative perspective largely through free indirect discourse—shape the types of satire that the reader encounters in *Mrs. Dalloway*.

A Method of Friction and Reciprocity

Unlike the satire in *Tarr*, the satire in *Mrs. Dalloway* does not blast its targets or explode upon impact with the reader; like *Tarr*, however, nearly all of *Mrs. Dalloway*'s characters are satirically scrutinized at some point. Within the first scene of the novel, Clarissa Dalloway is shown to be rather disconnected from her London surroundings (or at least to have an overly cheerful view of them) by way of the privilege her upper-class standing affords her. The novel opens *in medias res* with Clarissa emphatically announcing that she will take on the burden of buying flowers for the party that is to take place later in the day, "For Lucy had her work cut out for her" (*MD* 3). Clarissa's class privilege is compounded by the fact that World War I (which ended five years before the events of the novel) apparently had few negative ramifications for her own life. As Clarissa crosses Victoria Street and enjoys the stimulating sights and sounds of a busy London day, the narrator declares:

> The War was over, except for some one like Mrs. Foxcroft at the Embassy last night eating her heart out because that nice boy was killed and now the old Manor House must go to a cousin; or Lady Bexborough who opened a bazaar, they said, with the telegram in her hand, John, her favourite, killed; but it was over; thank Heaven—over. (*MD* 4)

There is a sarcastic dissonance between the narrator's flippant use of the word "except" and the material realities that those two (representative) women actually experience during and after the war. Indeed, the centrality of the war casualty Septimus Warren Smith to the novel's plot would

suggest that the circumstances of Mrs. Foxcroft and Lady Bexborough are not exceptions to post-war life, but rather the norm.

Although the reference to Mrs. Foxcroft and Lady Bexborough is strictly expressed from the voice of the narrator, its proximity to Clarissa's consciousness in the text encourages the reader to associate such a naïve view of the war's aftermath (that an end to fighting largely equates to an end to suffering) with Clarissa herself. Sure enough, moments later as Clarissa ponders the loss of innocence wrought by the war, Lady Bexborough enters her thoughts: "Think, for example, of the woman she admired most, Lady Bexborough, opening the bazaar" (*MD* 9). Furthermore, while musing about how she might re-live her life if given the opportunity, Lady Bexborough embodies Clarissa's desired physical and intellectual traits: "She [Clarissa] would have been, in the first place, dark like Lady Bexborough, with a skin of crumpled leather and beautiful eyes. She would have been, like Lady Bexborough, slow and stately; rather large; interested in politics like a man; with a country house; very dignified, very sincere" (*MD* 9). Vereen M. Bell suggests that Clarissa's longing for such traits gestures toward the way in which "she epitomizes the best and the worst" of the "social vision" represented in *Mrs. Dalloway* (96). Clarissa identifies the need for women to be involved in politics but immediately associates this responsibility with acquiring such luxuries as a country house. She singles out opening the bazaar as being Lady Bexborough's most admirable accomplishment, eliding the trauma that she surely carries from losing her son. As Anne E. Fernald observes in her explanatory notes to the novel, "Opening a bazaar was an appropriate public activity for an aristocratic woman," partly suggesting that Clarissa's reverence for Lady Bexborough emerges from shared, class-based values (*MD* 187). Fernald reminds readers, however, that instead of canceling the bazaar (as might be expected of a mother who has just been informed of her son's death), she opens it "with

the telegram in her hand." The targets of the satiric indictment, thus, multiply from Clarissa's initial, seemingly harmless observations, incorporating various socio-cultural pressures of the home front to maintain a kind of status quo and to put the duties to one's community (largely constructed along class lines) above one's personal losses (i.e., the bazaar must go on). One of the nuances of Woolf's satire inheres in the way it leverages Lady Bexborough's situation to produce critique while avoiding an overly simplistic indictment or lampooning of the grieving mother. To be sure, Lady Bexborough is not made the target of the critique; the satiric energy, instead, focuses on both Clarissa's naïve misreading of the situation and the cultural and national valorization of putting one's duty to country above all else, whether in the form of dying on the battlefield or contributing economically on the home front.

Certainly, the text reveals some of Clarissa's less praiseworthy pretensions in juxtaposing the narrator's initial description of the war's effects on those who have suffered losses with the details about Lady Bexborough on which Clarissa chooses to fixate. I would insist, however, that Woolf resists simplifying the matter to a wholesale indictment of Clarissa. Recall, for instance, the way in which the narrator directly addresses the reader when describing Clarissa's admiration for Lady Bexborough: "Think, for instance . . ." (*MD* 9). The command follows Clarissa's internal remark that "[t]ears and sorrows; courage and endurance; a perfectly upright and stoical bearing" are some of the visible and invisible marks left by the war, or "[t]his late age of world's experience" (*MD* 9). Within this context, the imperative "think" is not insignificant. The text, through its intermixing of voice, perspective, and mood, asks that its reader consider as many perspectives as possible: Clarissa's current life, the horrors of the war, the difficult situations in which Mrs. Foxcroft and Lady Bexborough find themselves due to patriarchal structures, and, finally, the position of the reader herself—at the very least removed from the war by roughly

seven years when *Mrs. Dalloway* is first published. Thus, although the narrative may cynically satirize Clarissa for her naïveté, Lady Bexborough for stoically managing the bazaar with her son's death notice in hand, or even Mrs. Foxcroft for dividing her grief between the death of her son and the loss of the family manor, it imbues such criticisms with an empathy that refuses to judge the situations as being wholly the fault of flawed individuals.

Instead, one might understand *Mrs. Dalloway* to be a satire of individuals embedded within structures that are so integral to how they understand themselves and their place(s) in the world that it is often difficult or altogether impossible for them to recognize the existence and power of such structures, let alone to alter them in any significant manner. Colletta suggests that Woolf's narrative techniques are meant precisely to communicate this situation to the reader:

> much of the humor [of *Mrs. Dalloway*] originates in the satiric observations of an informed and mocking narrator and relies on the collusion between that narrator and the reader. Woolf's narrator exposes to the reader the characters' thoughts and motivations from a vantage point that is at once intensely intimate and coolly distanced, revealing more about the characters and the social forces that have gone into forming them than they themselves could possibly be aware and complicating traditional notions of comedic distance, which demand that the amused observer remain detached from the object of the satire. Thus, despite Woolf's claim to "recording the atoms as they fall," her narrators play the role of the teller of the joke, exposing and ridiculing the hypocrisy, insincerity, and even violence in the characters' actions for the pleasure and judgment of the reader. (46)

Although my analysis builds upon the interaction between the reader and the text's "mocking narrator" that Colletta identifies, I have chosen to define the relationship between Woolf's

narrator and reader as one of *collaboration* rather than *collusion*. In Colletta's description, the target of the collusion between narrator and reader is unclear; if the characters within *Mrs. Dalloway* were real figures, perhaps a more deceptive, conspiratorial meeting between narrator and reader would be required to execute the satire without its targets any the wiser. Instead, I would suggest that collaboration captures the way in which *Mrs. Dalloway* invites readers to construct its satire by way of interpreting the complex "vantage point" that Colletta identifies and that frequently functions by generating friction between internal and external realities, as well the blurred spaces between them. Whereas Lewis would have his readers convinced that Woolf's narrative style consists of little more than vague outlines of thoughts within "the half-lighted places of the mind," it is clear throughout *Mrs. Dalloway* that the narrator's steady and prolonged descriptions of the environment existing outside of characters' thoughts directly contradict his assessment (*MWA* 139).

Woolf's contribution to the development of modernist literature is often reduced to her cultivation of a stream-of-consciousness technique. As indicated in the introduction to this chapter, however, *Mrs. Dalloway* invokes third-person narrative observations and interjections that often produce the novel's most biting satire. Many critics have acknowledged how the novel's multiplicity of narrative perspectives and voices is crucial in establishing its political and ethical focus and channeling this focus in a critical manner. Noting that "Woolf's assumptions about self and identity are different from those to which we are accustomed," Herbert Marder claims that a technique of "split perspective" in *Mrs. Dalloway* produces incongruities that are "inherent in Woolf's art, and the key to an understanding of her narrative technique" (53). Although part of Marder's argument leans somewhat too heavily on biographical context—specifically, Woolf's fraught relationship with her own socio-economic class—it is useful for the

way in which it encourages readers and critics of *Mrs. Dalloway* to resist reductive interpretations of the novel that fixate exclusively upon either "Woolf's mythical vision" of Clarissa's triumphant interior life or "her attitude as a social observer" (52). The former concentration overlooks the evident criticisms that the text levels against the way in which Clarissa's inner reflections often avoid confronting any of the structural realities that have a negative impact on those who do not fall within her class echelon. On the other hand, the latter assessment runs the risk of ignoring the role that subjective intellectual and emotional operations within the mind play in the narrative's representation of these structural realities. In other words, one cannot ignore the reciprocal relationship between these two elements, how characters' interpretations of cultural and political structures (government, the military, education, the marketplace) shape the very function and force of those structures, and vice versa.

Marder's analysis of *Mrs. Dalloway* not only broadens the critical perspective through which one might approach the novel but also stresses the difficulties that are central to Woolf's method—difficulties that other critics such as Bell, Colletta, and Hite also explore in relation to more narrowly defined elements of the text. I disagree, however, with Marder's suggestion that Woolf's "purpose [in *Mrs. Dalloway*] is neither to celebrate nor to satirize, but rather to portray a paradoxical condition, and incidentally to explore a conflict between rebellious and conformist impulses in her own life" (53–4). Setting aside the questionable reliance upon biographical evidence, I would maintain that even with all its ambiguities, *Mrs. Dalloway* is far from lukewarm or neutral in terms of making clear its satire and satiric targets. Woolf's strategy of blending stream-of-consciousness technique with a persistent third-person narrative perspective produces what Donna K. Reed describes as a "third-person narration of consciousness," a style of narration which "mingles the voice of the narrator with those of the characters, and conveys

characters' thoughts now more, now less sympathetically, as it merges or distances itself from them" (127). Furthermore, Reed argues, this strategy "unites skepticism and sympathy for the characters' inner thoughts" and generates "a communion of understanding" between the author and the reader (127). It is thus important to clarify that the contradictions emerging from the representation of "a paradoxical condition" in *Mrs. Dalloway*—a condition which blurs the distinctions between internal and external truths, the voices of character and narrator, and judgments of approval and disapproval—do not foreclose the potential of a critical stance toward the text's contents. The novel's paradoxes, contradictions, controversies, ambiguities, and incongruities, in fact, strengthen the credibility and power of Woolf's satiric thrust, especially when filtered through the perspectives of certain characters.

Septimus as Satiric Prism

In many ways, Septimus Warren Smith offers the most stable ethical and political frame through which readers encounter the satire in *Mrs. Dalloway*. He is one of the only characters in the novel who escapes any kind of satiric censure, and his internal thoughts and treatment by the third-person narrator illustrate both Septimus's *inability* and the narrator's *refusal* to reconcile, for the reader, a subjective experience of post-war modernity with the material structures and institutions that continue to impinge upon that experience. Indeed, as I continue to stress, the reader's task is to recognize the satire generated through such dissonance between inner and outer worlds—a dissonance that most characters in the novel fail to acknowledge. In Septimus's third major appearance in the text, his participation in World War I is contrasted with his ordinary or unexceptional status as one of many Smiths, not to mock Septimus but rather to expose the same nationalist and patriarchal myths that Woolf attacks in *Three Guineas*. "London

has swallowed up," the narrator attests, "many millions of young men called Smith; thought nothing of fantastic Christian names like Septimus with which their parents have thought to distinguish them" (*MD* 76). Gently mocking the pretensions of the classical Roman/biblical name, the narrator signals one of the satiric devices on which Kenneth J. Ames centres his analysis of "the sane-insane theme," which he considers to be central to *Mrs. Dalloway*'s structural "tension" between Clarissa and Septimus (364). Ames argues that Woolf deploys the "mock-heroic" mode to highlight the dichotomy between "Clarissa, at the one pole, erecting a barrier against life by a sense of order and by ironic detachment, [and] Septimus, at the other pole, feeling threatened by the 'order' of society's gods" (365).[12] "Society's gods," of course, turn out to be those representatives of the status quo who maintain institutional order and whom the novel most satirically condemns: Sir William Bradshaw, Lady Bruton, Richard Dalloway, Dr. Holmes, Peter Walsh, and Hugh Whitbread.

Mrs. Dalloway's narrator claims that the war "developed manliness" in Septimus; such "manliness," however, turns out to be synonymous with suppressing or numbing one's emotional responses to traumatic events (*MD* 77). After his officer, Evans, is killed in battle, Septimus "congratulated himself upon feeling very little and very reasonably" (*MD* 77). Septimus's inability to feel becomes a refrain for his mental distress; within the span of four paragraphs, it is repeated six times that Septimus "could not feel" (*MD* 78–9). This kind of repetition constitutes one of the more obvious textual strategies by which Woolf communicates ethical and/or satirical stances in *Mrs. Dalloway*. Later, at Clarissa's party, the fact that Sally Seton "had five boys" is mechanically reiterated in at least four instances, sometimes by the narrator and sometimes by Sally herself (*MD* 163). The repeated phrase has the effect of indicating and gently mocking the domestication Sally has undergone in her marriage to Rosseter and implying the perpetuation of

patriarchal structures through these upper-class boys. In Septimus's case, the conclusion drawn from the repeated declaration, "he could not feel," is that this lack of feeling produces a dissonance between, on the one hand, the external reality of Septimus's physical survival of the war and, on the other hand, his internal struggle to cope with or articulate the trauma he has experienced. The narrator observes that Septimus "could reason; he could read, Dante for example, quite easily . . . he could add up his bill; his brain was perfect; it must be the fault of the world then—that he could not feel" (*MD* 79). Septimus himself ultimately conjectures that "it might be possible that the world itself is without meaning" (*MD* 79).

The struggle between Septimus's inner turmoil wrought by participation in the war and a world that seems intent upon returning to a pre-war state of normalcy and order (without acknowledging the irreversibility of the war's damage on individuals like Septimus) is further encapsulated by the painfully misguided attempts of Holmes and Bradshaw to "cure" Septimus. Septimus's wife Lucrezia is initially told by Dr. Holmes to "make her husband (who had nothing whatever seriously the matter with him but was a little out of sorts) take an interest in things outside himself" and "to make him notice real things" (*MD* 19, 23). Like the narrator's sarcastic use of dismissive language in the earlier passage introducing Mrs. Foxcroft and Lady Bexborough, the parenthetical description of Septimus having "nothing seriously the matter with him" and simply being "out of sorts" reveals the intensity of discord between his internal distress and how this distress is externally perceived. To Septimus's refrain of "he could not feel," Dr. Holmes counters with "there was nothing the matter with him," repeated several times by the narrator via Lucrezia's consciousness. Although Holmes considers Septimus's condition to be one of self-imposed withdrawal from external reality, Septimus does, in fact, take note of "things outside himself." He observes his former employer Mr. Brewer "at the office, with his waxed

moustache, coral tie-pin, white slip, and pleasurable emotions—all coldness and clamminess within,—his geraniums ruined in the War—his cook's nerves destroyed"; he also recalls that "once a maimed file of lunatics being exercised or displayed for the diversion of the populace (who laughed aloud), ambled and nodded and grinned past him, in the Tottenham Court Road, each half apologetically, yet triumphantly, inflicting his hopeless woe" (*MD* 80–1).[13] It would appear, then, that Septimus observes the wrong "things outside himself"—things that draw attention to bourgeois complicity in the war (Mr. Brewer, as previously explained by the narrator, had encouraged the kind of "manliness" that "the trenches . . . produced instantly") and the brutal dehumanization of veterans (*MD* 77). Juxtaposing the derision in Woolf's portrayal of Mr. Brewer's trivial and insensitive home front concerns (that his geraniums were ruined and that he would need to find another cook for his "establishment at Muswell Hill") with the grotesque parade of war casualties has the effect of intensifying the satiric impact of both scenes and contributing to the kind of humour that Colletta investigates in *Mrs. Dalloway* (*MD* 77). Despite the shifting nature of the narrative perspective from portraying events in third person to describing or expressing Septimus's thoughts via indirect discourse, Septimus can be understood as a prism through which Woolf refracts the novel's satiric targets. Indeed, I partly concur with Colletta's assertion that in *Mrs. Dalloway*, "[a]n ethical norm is only obliquely endorsed by the narrative, and answers to society's ills are never proffered . . . there is no one view that the reader is asked to adopt" (46). I would only clarify that although the novel does not provide clear "answers to society's ills," it undoubtedly identifies, mocks, and condemns those ills and their structural and institutional sources.

Whereas Dr. Holmes altogether refuses to diagnose Septimus, Bradshaw interprets Septimus's suffering as indicating what he calls a lack of "proportion"—a term that is thoroughly

satirized throughout the pages that follow Septimus's initial encounter with the psychiatrist. "[N]ot having a sense of proportion" is Bradshaw's euphemism for "madness," but the narrator makes it clear that this abstract principle is rooted in the class-based power that Bradshaw shares with Clarissa and several other characters in the novel (*MD* 87). Describing proportion as "Sir William's goddess,"[14] the narrator claims that Bradshaw has come to obtain proportion by "walking hospitals, catching salmon, begetting one son in Harley Street by Lady Bradshaw, who caught salmon herself and took photographs scarcely to be distinguished from the work of professionals" (*MD* 89). As a result of "[w]orshipping proportion," Bradshaw's personal accomplishments are extended to the "improvement" of the English nation:

> Sir William not only prospered himself but made England prosper, secluded her lunatics, forbade childbirth, penalised despair, made it impossible for the unfit to propagate their views until they, too, shared his sense of proportion—his, if they were men, Lady Bradshaw's if they were women (she embroidered, knitted, spent four nights out of seven at home with her son), so that not only did his colleagues respect him, his subordinates fear him, but the friends and relations of his patients felt for him the keenest gratitude for insisting that these prophetic Christs and Christesses, who prophesied the end of the world, or the advent of God, should drink milk in bed, as Sir William ordered; Sir William with his thirty years' experience of these kinds of cases, and his infallible instinct, this is madness, this sense; his sense of proportion. (*MD* 89–90)

In the narrator's account, Bradshaw is a normalizing force whose prescribed cures obscure the hegemonic violence that his profession commits against those who refuse to conform to "his sense of proportion." Interestingly, such conformity is split along gendered lines, Lady Bradshaw being applauded in a sort of backhanded manner for her domestic duties and devotion to her

child.

The narrative proffers its satiric critique of the doctor's "exacting science" by suspending multiple images of Bradshaw in conversation with one another to foreground the inherent contradictions and irreconcilability of such images. Melba Cuddy-Keane, for instance, points to "the disparity between Sir William's reputation for sympathy and understanding and the detached clinical notes he writes on a little pink card" as one manner in which the novel satirizes Bradshaw and the treatment of mental illness more generally ("The Politics of Comic Modes" 276). Besides his interactions with his patients, Bradshaw's relationship with his wife also comes under fire. The narrator's initial description, which is more disposed to Sir William Bradshaw's consciousness, suggests that Lady Bradshaw willingly shares her husband's views on the importance of proportion; a mere paragraph later, however, the reader learns that "now, quick to minister to the craving which lit her husband's eye so oilily for domination, for power, she cramped, squeezed, pared, pruned, drew back, peeped through" (*MD* 90). Lady Bradshaw attributes the anxiety and fear that her husband instills within her to "the fatigue of a great doctor whose life, Lady Bradshaw said, 'is not his own but his patient's'" (*MD* 91). By the time the reader encounters this sentiment, Lady Bradshaw's words are clearly meant to be read against Sir William Bradshaw's dismissive attitude toward Septimus and his trauma. The episode ends by reminding the reader of the earlier passage in which London is depicted as "swallowing up" men like Septimus; for, William Bradshaw, too, partakes in this destructive act: "He swooped; he devoured. He shut people up. It was this combination of decision and humanity that endeared Sir William so greatly to the relations of his victims" (*MD* 92). The narrator's sardonic reference to Bradshaw's "humanity" and the transformation of his "patients" to "victims" serve as the final satiric steps in dismissing the doctor's alleged good intentions and demonstrating the danger his

type represents in an environment that grants him so much power through his title of authority. Although Bradshaw's social standing is never diminished within the scope of the novel, Woolf's narrative encourages readers to move beyond accepting Bradshaw's good intentions at his word and to question more broadly the value of holding such figures in esteem.

Peter Walsh and the "Triumph of Civilisation"

The depiction of Sir William Bradshaw exhibits one of Woolf's common satiric devices: a variant of the classic "praise to blame" method, this technique involves expressing an almost exaggerated admiration for a figure's "positive" qualities with the expectation that the reader will understand such admiration to be sarcastic. With reference to *Mrs. Dalloway*'s censure of Bradshaw, Cuddy-Keane more concisely calls this approach "negative definition": although the norms associated with Bradshaw are never explicitly denounced, she observes, the reader is expected to recognize "the narrative's ironic tone, which by implication endorses the opposite of what it satirically praises" ("The Politics of Comic Modes" 276). Woolf applies this same technique to Peter Walsh, but in a way that further mixes different narrative perspectives in order to heighten the ironic dissonance among the beliefs and principles that Peter holds. Although his youth was filled with passion and dreams of a romantic future, Peter ultimately resigns himself to a colonial post in India where "for at least three generations," his "respectable Anglo-Indian family . . . had administered the affairs of a continent" (*MD* 49). In a parenthetical aside, Peter acknowledges his ambivalence toward his family's history: "(it's strange, he thought, what a sentiment I have about that, disliking India, and empire, and army as he did)" (*MD* 49). Indeed, Peter views his past self as a model for "the future of civilisation," which "lies, he thought, in the hands . . . of young men such as he was, thirty years ago; with their love of abstract principles;

getting books sent out to them all the way from London to a peak in the Himalayas; reading science; reading philosophy" (*MD* 45–6). This intellectual and metaphysical ideal is immediately contrasted, however, by the "boys of sixteen" whom Peter witnesses performing military drills along Whitehall: "Boys in uniform, carrying guns, marched with their eyes ahead of them, marched, their arms stiff, and on their faces an expression like the letters of a legend written round the base of a statue praising duty, gratitude, fidelity, love of England" (*MD* 46). As the narrator continues to describe the boys marching, persistent references to uniformity and discipline emphasize the hegemonic processes necessary to maintain not only a national military force but also empire itself—an empire that includes Peter's self-aggrandizing vision of Oxford graduates reading books atop the Himalayas. In other words, Peter fails to recognize that he is no different than "the Dalloways, the Whitbreads, and their set" in his complicity within patriarchal systems of nationalism, capitalism, and colonialism (*MD* 45).

Peter, to some extent, recognizes the performativity of the scene involving the young soldiers—that in its hyperbolic ceremonialism, "one might laugh" at the contrast between, on the one hand, the scene's gravity and, on the other hand, its "weedy" performers, the sixteen-year-old boys "who might, to-morrow, stand behind bowls of rice, cakes of soap on counters" (*MD* 46). One of Peter's major failings, however, inheres in his inability to recognize how all of these elements are interconnected: that even though most of these boys will not end up soldiers, the ritual and discipline produced through the training will contribute to their value to the nation as citizens in any capacity. More cynically, one might even suggest that Peter's respect for the would-be soldiers and their contributions to a militarized society anticipates the inevitability of future world wars. Laugh as one might, Peter admits that "one had to respect it," and as he stares at the nearby statues of Horatio Lord Nelson, Sir Henry Havelock, and Charles George Gordon,

he feels that his decision to serve as a colonial administrator represents the same kind of "great renunciation" as these representatives of British imperial history and the teenage boys following in their footsteps (*MD* 46). Ironically, then, all of the different actors in this passage (Peter, the young intellectuals he imagines, the boy soldiers, and the statues in front of him) take the same vow of renunciation: a renunciation of self in the name of nation, empire, and, most of all, a Western vision of civilization. As Zwerdling puts it, "The passage is a good example of Woolf's satiric exposure of her character's illusions. . . . [Peter's] whole personality in middle age is a flimsy construct designed to reassure himself that the passion and radicalism of his youth are not dead" ("*Mrs. Dalloway*" 77). Such irony, of course, is completely lost on Peter.

A degree of detachment from the events of World War I renders Peter a kind of foil to Septimus, who is completely saturated by the war. Although Peter is physically close to Septimus at several points in the novel, he never comes to any significant recognition of the war's continued deleterious effects on certain segments of the population, particularly returned combatants. As Septimus sits with Lucrezia in Regent's Park, all the while drifting in and out of present consciousness and experiencing hallucinations of Evans, Peter passes the couple and muses, "Those five years—1918 to 1923—had been he suspected, somehow very important. People looked different. Newspapers seemed different" (*MD* 64). Such obliviousness to the significance of the years immediately following the war foreshadows one of Woolf's most harshly satiric passages toward the end of the novel, just after Septimus's suicide. Septimus's death is the reality of the war and its effects come home to London, a death caused, or even encouraged, by the conditions of existence into which he is thrust after the war. Peter's vision for the future of English civilization—a strange combination of romanticized intellectualism and disciplined national efficiency—offers no space for the realities of soldiers' wartime experiences

and the trauma that they brought home with them. Ultimately, the only cure that Woolf's postwar England can imagine for Septimus is mandated rest or committal to a psychiatric hospital; unwilling to live this reality, Septimus chooses to end his own life. Peter once again furnishes a poignant moment of irony for the reader when, immediately following the narration of Septimus's death in the text, he hears the siren of an ambulance and remarks:

> One of the triumphs of civilisation, Peter Walsh thought. It is one of the triumphs of civilisation, as the light high bell of the ambulance sounded. Swiftly, cleanly, the ambulance sped to the hospital, having picked up instantly, humanely, some poor devil; some one hit on the head, struck down by disease, knocked over perhaps a minute or so ago at one of these crossings, as might happen to oneself. That was civilisation. It struck him coming back from the East—the efficiency, the organisation, the communal spirit of London. (*MD* 135)

The "poor devil" is, of course, Septimus. Only in death is he treated "humanely," and Peter's ignorance of the ambulance's context constitutes the central source of satire in the passage. Furthermore, the "spirit of London" that the text has depicted up to this point could hardly be described as "communal," unless one means communally ensuring that the population remain free of undesirable minds and bodies like those of Septimus. Civilization, for Peter, is clean and efficient, "the East" serving as a supposedly negative point of reference and, again, gesturing toward Woolf's multilayered critique of nationalism, colonialism, and empire.

As is often the case throughout *Mrs. Dalloway*, the way in which the novel merges the expression of Peter's thoughts with an ambivalent third-person narration establishes an ironic distance between narrator and character, subsequently presenting its critique in the space that opens up between the character's thoughts and reactions and the reality of what is currently

taking place in the character's vicinity. In *Mrs. Dalloway*, this space of critique requires the occupation and participation of a reader who is willing to decipher and track the movements of the narrative voice, its modulations of tone, its inhabitation and cohabitation of each character's consciousness, and the subtle hints it drops to reveal its satiric aims. The novel both begins and ends on an ambiguous note, but this should not discourage readings that attempt to extract an ethical position from its experimental style and form. The complexity of Woolf's work, especially in her more subtle uses of satire, requires time, patience, and extremely close attention to the intricacies of narrative perspective and tone. Although no single interpretation can claim to have mastered the "truth" that, Woolf tells her readers, "reach[es] us in rather an exhausted and chaotic condition," it is worth risking readings that attempt to discern an ethical framework in Woolf's writing to continue reinvigorating the political potential of her fiction in new ways for the future.

Satiric Decay and Parodic Performances in *Nightwood*

Of the three novels under scrutiny in this chapter, Barnes's *Nightwood* stands out for several important reasons. Published in 1936, *Nightwood* comes at a much later moment than both *Tarr* and *Mrs. Dalloway*, which has a significant impact on its thematic concerns and, consequently, its satiric method. Given its distance from avant-garde movements of the 1910s as well as works produced in the decade following World War I, the novel belongs more closely to what critics have variably defined as the period of "late modernism." Tyrus Miller suggests that late modernist tendencies made their first appearance as early as 1926 and are characterized by their "backward-turned glance" toward the vestiges of the modernist history that preceded them (*Late Modernism* 10, 13). "Late modernist writers," Miller argues,

> were divested, by political and economic forces, of the cultural "cosmos"—the modernist "myth," in its most encompassing sense—in which the singular works of high modernism seemed components of an aesthetically transfigured world. In the empty spaces left by high modernism's dissolution, late modernists reassembled fragments into disfigured likenesses of modernist masterpieces: the unlovely allegories of a world's end. (*Late Modernism* 14)

Miller describes the relationship of late modernism to its modernist precursors through what he refers to as Walter Benjamin's "allegorical optic,"[15] a framework that "seeks its truth in the mortified ruin of the work (or here, in the undoing of a whole literary movement and aesthetic). It is a critical gaze that shatters the unity of the object at hand into fragments" (*Late Modernism* 13–4). On many registers, *Nightwood* is indeed a novel that looks to the past in order to project itself into the future. As opposed to the hyper-contemporaneity of both *Tarr* and *Mrs. Dalloway*, Barnes's novel begins in 1880 with the birth of one of its central characters, Felix Volkbein, and the subsequent death of his mother. Even as the narrative moves further into the present of the twentieth century, it continues to feel as though it is grasping at a historical subject that perpetually escapes representation. Part of this subject may be, as Miller suggests, the vacuum left by high modernism (in a European context) beginning in the late 1920s.

I will suggest in this section, however, that the primary satiric method of *Nightwood* is parodic rather than allegorical. Although both devices incorporate the treatment and reconfiguration of source material from a distance, the former more thoroughly encapsulates the formal design of *Nightwood* and the elements of suspicion and irony that are key to how the novel treats its characters and its targets. As noted in Chapter 1, my critical approach to parody is greatly informed by Hutcheon's notion of the term. More specifically, this section partakes in

Hutcheon's call for analyses of parody to investigate "the differences between and interaction of parody and satire" and develop a deeper "awareness of the paradoxical status of parody's ideology as authorized transgression" (*A Theory of Parody* 103–4). This impulse partly emerges from Hutcheon's mistrust of previous critical discussions of parody that tend to stress parody's satiric function—or, even worse, to conflate the two entirely. Hutcheon, thus, maintains, "The need to reconsider the 'target' of parody involves a second move away from the standard definitions of parody: we must open up the range of pragmatic ethos or intended responses of parody. In doing so, we must consider the role of irony" (*A Theory of Parody* 103). I concur with Hutcheon's emphasis on re-evaluating the different responses that parody potentially evokes and its "pragmatic ethos," by which is meant the critical and/or ethical impulse of parody that exceeds its purely aesthetic or literary qualities. One of the goals of the dissertation more broadly is to undertake a similar reconsideration in relation to modernist satire—that is, to complicate any notion of satire as a clearly defined or programmatic genre, instead considering the ways in which satiric methods and uses multiply in the hands of the authors and works considered. Therefore, I depart from Hutcheon in her insistence upon satire as being distinctly "extramural (social, moral) in its ameliorative aim to hold up to ridicule the vices and follies of mankind, with an eye to their correction" (*A Theory of Parody* 43). Indeed, *Nightwood* illuminates the wide "range of pragmatic ethos or intended responses of parody" without necessarily divorcing parody from satire, particularly through the way in which it implements parodic performances of racialized, queer, and non-normative bodies.

***Nightwood*, Humour, and Satire**

Nightwood's history in the domain of critical scholarship is like that of *Mrs. Dalloway* in

that some of the earliest analyses of its satiric or humorous aspects remain the most useful. Because both novels are not evidently satires in the same manner as *Tarr*, critics tend to focus on other formal or historical aspects of the texts and consider satire to be only an occasional technique employed by their authors. Greenberg succinctly and convincingly provides two reasons as to why this might be the case with regard to *Nightwood*:

> First, despite Barnes's sense of humor, the reader's need to devote great cognitive energy to the interpretation of symbolic meanings and syntactical structures is likely to impede the psychic release that constitutes laughter. Second, while the novel represents many characters with decided mockery—joking about Felix Volkbein's pomposity, Jenny Petherbridge's stupidity, and Matthew O'Connor's stinginess—the two central characters, Nora Flood and Robin Vote, are largely treated without such derision. Robin is a cipher; because she is understood in a symbolic rather than a psychological framework, it is almost impossible to satirize her. Nora does appear susceptible to moral and psychological judgment, but although her grief over Robin's desertion has sometimes been regarded as excessive (hysterical, obsessive, melancholic) the implied author's judgment upon her never takes the shape of pointed ridicule. (*Modernism* 139)

Although I fully agree with the first point, the second conflicts with my interpretation of the novel. First, Greenberg does not specify why he considers Robin and Nora to be *Nightwood*'s "two central characters," which certainly has an impact on one's understanding of the novel's form and structure, as well as the satiric critique it levels. Indeed, in the previous sections I gestured toward this conundrum in relation to *Tarr* and *Mrs. Dalloway*. In the former, the choice made between Tarr and Kreisler as protagonist significantly alters the way in which one understands how Lewis channels and directs his satiric attacks. Similarly, the case might be

made for Septimus, not Clarissa, as being the main character of *Mrs. Dalloway*, especially given the way in which the novel's satiric approach is consistently refracted through his character to generate the matrix of relations that produces the novel's harshest satire. Second (and I think this may be strategic on Greenberg's part), it is unclear why characters themselves would need to serve as the targets of mockery in *Nightwood* in order for the novel to be recognized as a satire. In other words, there are a host of other concepts, ideas, behaviours, and actions that provide targets for a satire that is not at the expense of the characters in *Nightwood*.

Despite the two issues that I have discerned in Greenberg's assessment, the existing criticism (or lack thereof) does, indeed, reflect a resistance to or evasion of *Nightwood*'s satiric sensibilities. As early as 1975, however, Donald J. Greiner stresses the "black humour"[16] that defines *Nightwood*'s overall vision of the world. As a "black humorist," Greiner suggests, Barnes "sees the world as fractured and chaotic to the extent that disorder is the rule, so that [she] refuses to affirm the traditional comic resolution of the wayward individual and the ordered society" (42). Significant to my analysis of parody in Barnes's novel, he further identifies "[t]hree primary characteristics" of "black humor," which also contribute, I contend, to the parodic satire (and satiric parodies) in *Nightwood*: "extreme detachment on the part of the author; the comic treatment of horror and violence; and disruption or parody of conventional notions of plot, character, theme, and setting. The result is highly conscious, unrealistic, militantly experimental comic fiction" (45). Although it is well documented that *Nightwood*'s plot is obliquely autobiographical, the novel's narrative voice is extremely cold, distant from its subject matter. Such distance partly emerges from Barnes's implementation of a decadent style, exemplified by meandering descriptions that often interrupt syntactical flow; overly complex sentence structure often due to extended conceits; and an intense focus on detail. With a

decadent-inspired style that also invokes, as T. S. Eliot remarks in his Introduction to the novel, "a quality of horror and doom very nearly related to that of Elizabethan tragedy," *Nightwood* is certainly a parodic text by Hutcheon's definition (*N* xxii). Barnes initiates these dialogical and transhistorical engagements with decadence and Elizabethan tragedy (as well as comedy) as a way of signifying the novel's backward-facing and "regressive" gaze to the reader—the way in which the text (and by extension, the reader) is always trying to catch up to the meaning generated by its many performances (in style, in narration, and in character). Len Gutkin claims that this feeling of perpetually chasing meaning in *Nightwood* is partly generated by the confusion of metaphoric "tenor" and "vehicle" that the text's "excessive figuration" engenders (340). He also, however, notes that the novel's "deliberate plundering of archaic idioms" is precisely one of its most common sources of humour (338). *Nightwood*'s humour, and subsequently the origins of its satire, derive from its status as a text that creates a particular space of irony at the nexus of decadent style, degenerative discourse, and the grotesque excesses of its characters.

Other critics who engage with *Nightwood*'s satiric method include Elizabeth Pochoda and Margaret Bockting, whom I cited in Chapter 1 concerning Barnes's journalism. Pochoda highlights the wit of Barnes's style in *Nightwood* and its ability "to dazzle onlookers in the manner of circus people," suggesting that the novel's readers are, in some sense, targets of its satire (181). This could be understood as an extension of the way in which Barnes engages readers in her journalism; as I indicated in Chapter 1, readerly thirst for spectacle, intrigue, and almost perverse voyeuristic insight into the celebrity's life comprise one of the satiric motivations underlying Barnes's news writing and interviews. Indeed, stressing specific technical continuities throughout Barnes's journalistic and creative work, Bockting argues that

tone, in particular, is instrumental to recognizing Barnes's parodic and satiric strategies in *Nightwood*. An exaggeratedly arrogant or self-righteous tone in *Nightwood*, Bockting suggests, frequently subverts the narrative content. In an often-cited passage near the beginning of the novel, the narrator describes the commodification of Jewishness and Jewish history by the Christian as a means of validating Christian mythos via superstition and anti-Semitism: "It takes a Christian, standing eternally in the Jew's salvation, to blame himself and to bring up from that depth charming and fantastic superstitions through which the slowly and tirelessly milling Jew once more becomes the 'collector' of his own past. His undoing is never profitable until some *goy* has put it back into such shape that it can again be offered as a 'sign'" (*N* 13). As Bockting observes, "The tone of the prose parodies the languages of religious and eugenic discourses, satirizing the mentality that treats Jewish history as a commodity that can be made part of a commerce controlled by the Christian production and marketing of meaning(s)" (223). I would add that the narrator's spiteful and calculated use of the term "*goy*" also flags to the reader the true target of the satire in this passage. Bockting is therefore right to suggest that "the continuity of the satirical tone in Barnes's work"—and, by extension, the parodic method that tonal cues can register—"may help readers address questions" and reservations about how *Nightwood*'s narrator portrays Jewishness in the novel (222).[17]

Contextualizing Parodic Performances

This brief review of criticism exploring *Nightwood*'s humorous and satiric elements reveals a few key points. For one, it draws attention to the highly stylized nature of *Nightwood*'s narrative and how such stylization often results in an opacity that obscures—or altogether distorts—the text's "pragmatic ethos." In other words, like *Mrs. Dalloway* and *Tarr*, one must

engage directly with stylistic elements of the novel, such as tone, mood, narrative perspective, and overall structure, in order to uncover the satire embedded throughout. It will not suffice to cite at face value the narrative's descriptions of its various characters without attending to the stylization of such descriptions and their context within the broader narrative. Robin Blyn notes, for instance, the way in which the novel's introduction of Guido and Hedvig Volkbein, Felix's parents, enacts a gender inversion between the two; Guido's "rotund" body is marked by the "obstetric line" of "the buttons of his waistcoat and trousers," while Hedvig is described in "military and mannish terms" (*N* 4; Blyn 515). For Blyn, this inverted union of Guido and Hedvig initiates the novel's contact with early twentieth-century theories of cultural and racial degeneration, thereby forging an intersection between racialized and queer subjects:

> Hence, the marriage between Hedvig and Guido prefigures the discursive intercourse between the queer subject and the Jew in *Nightwood*, an intercourse that not only renders the racial subject a pervert, but also renders the queer subject a "Jew." In becoming Jew, the queer subject becomes a member of a rootless, degenerate race of miscegenated subjects motivated by monstrous, unnatural appetites. (515)

The notion of degeneracy, here and elsewhere in relation to Barnes's work, is drawn from Max Nordau's (1849–1923) understanding of the so-called condition, which he derives from the theories of Bénédict Morel (1809–73) and the racist criminology of Cesare Lombroso (1835–1905). In Nordau's usage, degeneracy becomes a cultural disease whose side effects include criminal behaviours, non-normative sexualities, experimental avant-garde art forms, and mental illnesses. Nordau's theory unites racist, sexist, misogynist, and homophobic discourse under a single diagnosis, which is propagated and intensified through reproductive means (hence intertwining theories of degeneracy with the emergence of modern eugenics at the turn of the

century). In this light, I would extend Blyn's observation about "the intercourse between the queer subject and the Jew" to bear equally upon what I will call the "satiric intercourse" between notions of race—or, more specifically, racial superiority and purity—and notions of normative versus deviant sexualities. Indeed, noting the many incongruities in the formulations of race and sexuality presented by *Nightwood*'s narrator, Blyn concludes that "the contradictions and hyperbolic quality" of the narrator's "claims create suspicions," at the very least (516).

Thus, although Barnes's narrative employment of Jewishness in the 1930s is deservedly approached with caution, the performativity and dissimulation associated with the Jewish Guido (and, by extension, Felix) permeates all of the novel's characters. As Greiner discerns, Hedvig and Guido should neither be understood as targets of the novel's satire nor be "singled out as comic dupes, as characters who deserve only our laughter" (47). Instead, he argues:

> Seen in the context of the novel, they are no more grotesque and ridiculous than the major characters who are damned by alienation and cursed by thwarted love. Indeed, Guido's efforts to escape his Jewishness and to manufacture an acceptable heritage for his family are as tragically concluded as Nora's lesbian love for Robin, but Barnes denies the reader's simple response when she creates the intricate tone of humour combined with despair. (47)

I will continue to insist that this humour, which is produced through the variety of parodic descriptions and performances of *Nightwood*'s characters, is typically not at the expense of any particular figure or group of people. To be sure, it is neither a booming Lewisian laughter at the puppets and apes of modernity (driven by forces that they either cannot, or naïvely choose not, to acknowledge), nor is it a subtle Woolfian laughter that cuts the mighty down by ironically satisfying their self-images (oblivious to the network of violence in which they are all complicit).

It is, rather, a melancholic yet resilient laughter in the face of modernity's (and modernism's) inability to account for the proliferation of identities and desires key to *Nightwood*'s complex narrative.

Felix shares his father's "obsession for what he termed 'Old Europe': aristocracy, nobility, royalty," which satirically dominates his motivations and desires throughout the novel (*N* 11). I will investigate thoroughly Felix's performance of nobility in the final section of this chapter, in which I analyze the party of "living statues" that he attends with the trapeze artist Frau Mann. For now, I cite his exaggerated attachment to notions of national history and pedigree to demonstrate how the text further intertwines marginalized racial and sexual identities in order to establish a certain degree of intersectionality between them. While the text ironizes Felix's fixation on aristocratic hierarchies of "Old Europe," it performatively positions Doctor Matthew O'Connor's queerness in relation to these same hierarchies. Of all the characters in *Nightwood*, O'Connor appears to be the most superficial yet the most genuine, full of empty discourse yet full of a knowledge that others do not possess. He is also, early in the narrative, compared to the "servant of a defunct noble family," thereby strengthening his association with Felix (*N* 33). Inhabiting Felix's consciousness for a moment, the narrative offers some of his impressions of the Doctor after the pair's encounter "some weeks" ago in Berlin:

> Felix thought to himself that undoubtedly the doctor was a great liar, but a valuable liar. His fabrications seemed to be the framework of a forgotten but imposing plan; some condition of life of which he was the sole surviving retainer. His manner was that of a servant of a defunct noble family, whose movements recall, though in a degraded form, those of a late master. Even the doctor's favourite gesture—plucking hairs out of his nostrils—seemed the "vulgarization" of what was once a thoughtful plucking of the

beard. (*N* 33)

O'Connor's body exhibits a parody of masculinity like that of Guido. In this instance, though, there is an absence of gender inversion, which is replaced by notions of "vulgarization" or "degradation." Indeed, the description does not draw upon a simple binary of masculinity and femininity, indicating rather that these characteristics exist on a continuum—a continuum that positions the Doctor's performance of masculinity at the degenerate end. In addition to O'Connor's ironic association with nobility, a direct parallel is drawn (by O'Connor himself) between his Irishness and Felix's Jewishness, as "the doctor remarked that the Jew and the Irish, the one moving upward and the other down, often meet, spade to spade in the same acre" (*N* 34). O'Connor then suggests that the difference between the two is that "Jews meddle, and we [the Irish] lie" (*N* 35).

Nightwood's peculiar engagement with nationality, ethnicity, and race incorporates several traits exhibited by *Ulysses*'s Leopold Bloom; Barnes opts, however, to distribute these traits between Doctor Matthew O'Connor, the non-Jewish Irishman, and Felix Volkbein, the non-Irish Jew. The result of such character splicing, so to speak, is the parodic intensification of, on the one hand, the wandering nature or cosmopolitan rootlessness of Felix and, on the other hand, the gender subversion of O'Connor. The characterization of O'Connor, in particular, seems to draw upon *Ulysses*'s Circe episode, in which "Dr Bloom" is declared by "Dr Mulligan" to be "bisexually abnormal" after having supposedly performed "a pervaginal examination" on him (*Ulysses* 493). Following Mulligan's report, another "Dr Dixon" declares that "Professor Bloom is a finished example of the new womanly man" (*Ulysses* 493). In addition to the resonance of these pronouncements with O'Connor's own deviant proclivities, Bloom's response to the impromptu medical evaluation mirrors the maternal desire that O'Connor expresses to Nora in

Nightwood. To Bloom's "O, I so want to be a mother," Barnes offers O'Connor's less sentimental, yet equivocal, wish: "it was a high soprano I wanted, and deep corn curls to my bum, with a womb as big as the king's kettle, and a bosom as high as the bowsprit of a fishing schooner" (*Ulysses* 494; *N* 97). Continuing in an even more cynical tone, O'Connor declares, "God, I never asked better than to boil some good man's potatoes and toss up a child for him every nine months by the calendar" (*N* 98). O'Connor, whether sincere or not, emphasizes the material realities of patriarchal subjugation, effectively mocking Joyce's fetishization of motherhood in Bloom's exclamation (and figurative birthing of eight children) in the Circe episode.

The flippancy and sardonicism of O'Connor's dialogue require that his reliability, reputation, and performative function be taken into account before evaluating the content of his speech. The relationship between Jewishness and Irishness that O'Connor attempts to establish, for example, might be understood as a way of amalgamating two seemingly negative stereotypical characteristics, "meddling" and "lying," into the metaphorically constructed figure of the author and satirist. This interpretation recalls Greiner's argument that the particular style of humour in *Nightwood* results in a parodic implementation of literary conventions; as one such convention, the function of authorship is subtly mocked by O'Connor as one which necessarily incorporates meddling and lying—meddling in the affairs of characters, aesthetic forms, and methods of narration, all the while lying to one's audience by implying any degree of reality in the novel's textual contents. O'Connor's parody of the author-function arises again later in the novel when he provides the account for Robin's actions that she herself "was unable or unwilling to give": "The doctor said: 'In America, that's where Nora lives. I brought her into the world and I should know'" (*N* 54). Along these lines, Greenberg observes that "O'Connor's medical role

. . . continues the association of surgeon and satirist that we've seen in Pound, Lewis, and Joyce" (*Modernism* 141). Although I agree with Greenberg's assertion, the question then becomes: is one to trust O'Connor as author or satirist, or does his parodic performance extend even to this role? His self-appointed nickname, "Dr. Matthew-Mighty-grain-of-salt-Dante-O'Connor," would suggest the latter (*N* 87).

The extent to which one is willing to grant O'Connor the benefit of the doubt, so to speak, completely alters one's understanding of the novel and its satiric force. Erin Carlston's argument, for instance, that *Nightwood* "cannot be said to have a purely oppositional relation to fascism, and indeed, the novel mimics many of fascism's favorite tropes," partly relies on an understanding of O'Connor being "representative of Tiresias," "his pronouncements on the other characters and on the text," thus, garnering "a certain prophetic and narrative authority" (*Thinking Fascism* 43, 63). On the other hand, Mia Spiro emphasizes some of the important ways that *Nightwood* subverts fascist aesthetics and ideology through a "distinction . . . between erotic *fantasy* and Nazi violence" (220). "It is important," Spiro insists, "to distinguish between the fantasy and myth of gender as artifice that O'Connor represents, and the fantasy and myth of Nazi aesthetics. Drag and camp expose the myth of identity self-consciously; they are self-defining gestures in which the spectator colludes with the performer. Fascism, especially Nazism, is a myth that defines self and other" (227). The self-awareness inherent in O'Connor's transgressive play with gender roles and sexuality confounds a facile identification of the character with either Sophocles' or Eliot's versions of Tiresias. Carlston, in fact, provides no evidence for her conflation of the two figures, but she immediately follows her initial assertion by quoting Eliot's Introduction to *Nightwood* at length, perhaps hinting at a dialogical relationship between *Nightwood* and *The Waste Land*. Eliot, however, makes no such claim in

his Introduction; instead of affording any sort of mythical or seer-like qualities to O'Connor, Eliot describes him in more human terms, as one who "together with his egotism and swagger . . . has also a desperate disinterestedness and a deep humility" (*N* xix). Decades after Eliot's Introduction (but decades before Carlston's argument), Joseph Frank also makes the case for O'Connor's Tiresias-like nature: "There is an evident—and probably not accidental—similarity between the two figures. Like the man-woman Tiresias, symbol of universal experience, the doctor has homosexual inclinations. . . . Like Tiresias again, who 'walked among the lowest of the dead,' the doctor is father confessor to the creatures of the night world who inhabit the novel as well as being an inhabitant of the world himself" (43). What Carlston and Frank elide, however, is that O'Connor significantly departs from the image of Tiresias in his parodic and satiric subversions and reformulations of gender. Aside from Frank's blatant mischaracterization of Tiresias's "homosexual inclinations," both invocations of the mythical figure omit the fact that Tiresias is forcibly transformed into a woman as a means of punishment; O'Connor, on the other hand, willingly and consistently transgresses boundaries of gender and sexuality along the length of a complete spectrum or continuum. His performances are not a complete transformation between essentialized poles of male and female, but rather a constant intermixing and subversion of the very notion of gender.

Indeed, if one were to compare O'Connor to another transgressive figure from modernist literature, a more useful comparison—as noted by Greenberg—would be to Buck Mulligan of Joyce's *Ulysses*. The resonances between *Nightwood* and *Ulysses* (like *Nightwood*'s satiric potential) are typically mentioned by critics in passing, if at all.[18] Jane Marcus offers interesting but rather general comparative observations about the overarching ethical and political frameworks of the two novels. Unlike, she argues, "Joyce's Night Town with cross-dressed

Bella-Bello played against Bloom in a corset" and "Tiresias in Eliot's *Waste Land*," both of whom express anxieties about masculinity and "emasculation," "Barnes's doctor-transvestite . . . identifies with the maternal principle" and thus draws attention to the way in which "*Nightwood* privileges the female world of night, magic, and ritual" ("Laughing at Leviticus" 159). Furthermore, Marcus claims that "*Nightwood* in its static structure reflects Stephen Dedalus's aesthetic of stasis and proves it wrong" and that "Joyce is recalled in O'Connor's chamber pot, in the naming of Nora, in her flat in the rue du Cherche-Midi, the home of the eye clinic where Barnes visited Joyce after his many operations" ("Laughing at Leviticus" 159). For Marcus, then, *Nightwood* takes inspiration from and inverts Joyce's project in *Ulysses*.

With even as few examples as those provided, *Nightwood*'s relationship to *Ulysses* fits Hutcheon's most concise definition of parody as a work that incorporates "complex forms of 'trans-contextualization' and inversion" in relation to another work or works (*A Theory* 15). By trans-contextualization, Hutcheon simply means the transfer of source material from one context to another, "context" encompassing a wide range of textual and non-textual elements that include form, genre, medium, historical period, nation, and imagined audience. Between the process of transferring the source text and subsequent creation of the parody emerges a "critical distance . . . usually signaled by irony" (*A Theory* 32). Thus, when Greenberg observes, "As Joyce's Buck Mulligan reduces death to the failure of cerebral lobes, so O'Connor situates hearts and souls within the 'confusions' of the material body," I would insist that the relationship between the two characters is parodic and, as such, characterized by inversion and irony (*Modernism* 141).

The parodic relationship is implied, not coincidentally, when O'Connor first brings Felix to meet Robin. O'Connor's attempt at a surreptitious toilette using Robin's perfume, powder, and lipstick is a parodic re-staging of Buck Mulligan's morning shave in the company of Stephen

Dedalus in the opening scene of *Ulysses*. Only "partially hidden by the screen beside the bed," O'Connor attempts, but fails, to hide his gender bending transformation from the onlooking Felix: "Felix saw that this was for the purpose of snatching a few drops from a perfume bottle picked up from the night table; of dusting his darkly bristled chin with a puff, and drawing a line of rouge across his lips, his upper lip compressed on his lower, in order to have it seem that their sudden embellishment was a visitation of nature . . . ." (*N* 39). On the other hand, Mulligan's morning routine is performed precisely for an audience, as Stephen is ordered to "[c]ome up" before Mulligan invokes his "preacher's tone" (Joyce, *Ulysses* 3). In a blasphemous and exaggerated mimicry of a priest's actions during the Catholic Mass, Mulligan blesses Stephen with his razor from above: "Then, catching sight of Stephen Dedalus, he bent towards him and made rapid crosses in the air, gurgling in his throat and shaking his head" (Joyce, *Ulysses* 3). The narrative describes Mulligan's subsequent shave in quickly fired declarative sentences that break up the dialogue between the two characters, until finally Mulligan "folded his razor neatly and with stroking palps of fingers felt the smooth skin" (Joyce, *Ulysses* 6). Greenberg makes two important observations about Mulligan's contributions to the (oft-ignored) satiric dimensions of *Ulysses*. First, he claims that in *Ulysses*, "Mulligan questions Stephen's aesthetic principles (or pretensions) and engages him in a bawdy and jesting but fundamentally threatening intellectual sword play" (*Modernism* 35). Related to this, he concludes, "For Mulligan, satire or wit is a *social* mode, a way of displaying (mostly to other men) his own intellectual and sexual prowess" (*Modernism* 35). Given these observations, the clearly masculine-oriented shaving scene, replete with Mulligan's gesticulatory brandishing of the razor as if it were a sword, perfectly embodies his aggressive and untamed satiric role. O'Connor, on the other hand, represents an inversion of this energy, not only through his playful and clandestine performance of femininity but also

through the way in which the aesthetics of the performance—unlike the clean and complete product of Mulligan's shave—ultimately decay into a degraded form: "still thinking himself unobserved, as if the whole fabric of magic had begun to decompose, as if the mechanics of machination were indeed out of control and were simplifying themselves back to their origin, the doctor's hand reached out and covered a loose hundred franc note lying on the table" (*N* 39–40). Indeed, although both Mulligan and O'Connor demonstrate their mastery of wit through sharp and brazen wordplay, O'Connor is not safe from *Nightwood*'s guiding thematic principles of chaos, regression, and decay. Put another way, Drew Milne's observation about the superficiality of O'Connor's wit encapsulates the parodic reformulation of Joyce's medical student Mulligan into Barnes's fraudulent doctor: "The doctor stands in for a sustained set of reflections on the status of witty fictional speech making, reflecting on and performing a literary wit so dazzling it can sustain and divert in extremis, entertaining and gilding the dung" (126).

"Don't wait for me": Performing the Elusive *Flâneuse*

As I mentioned briefly, Barnes's signalling of *Nightwood*'s parodic entanglements with *Ulysses* significantly intersects with the *idée fixe* of the novel and nearly every character in it: the "*somnambule*" Robin Vote. The Doctor's decomposing performance coincides with Robin's awakening before Felix and O'Connor. Robin is the driving force, or object of desire, at the centre of the novel's plot. Her introduction in the chapter whose title signifies her role in the novel, "*La Somnambule*," establishes Robin as one who affects but is not affected by the other characters. As Julie Taylor observes, "Robin is not a character whose actions can be understood in terms of psychological realism, but rather she functions in *Nightwood* as a figure whose primary interest arises from her ability to provoke feeling in others. And the feeling Robin most

commonly produces in others—including Nora, Felix and Jenny—is a sense of shame" (135). Despite (or, perhaps, because of) the lack of "psychological realism" in her construction, Robin is the most action-oriented character in the novel, thus explaining her embodiment of the *somnambule*: a figure whose actions are driven without consciousness. Throughout the narrative, Robin performs as the untameable *flâneuse*, that invisible, or even impossible, figure that I discussed in Chapter 1 in relation to Barnes's New York City journalism. At every turn, however, Robin's path is thwarted by those who wish to dominate her in an emotional, intellectual, and/or sexual manner. Subsequently, one might view Robin, through the multiplicity of roles she occupies in the text, as enacting parodies of the desire that each character—including Felix, Nora, Jenny, and even Matthew—projects upon her.

Robin finds herself wandering among a series of characters throughout the novel, though the text never bestows upon her any developed sense of agency or consent to these various attachments. It seems almost as if she drifts between characters without any recognition of the desire she produces within them—largely, a desire to control some aspect of her life. For Felix, she represents the possibility of wife and mother, feeding into a longing to extend his family line and an imagined sense of pedigree. Two interconnected aspects of Robin are expressed in her initial meeting with Felix: the bestial and the performative. Regarding the former, the narrator claims that her eyes exhibit "the long unqualified range of the iris of wild beasts who have not tamed the focus down to meet the human eye," and she is described simply as "a beast turning human" (*N* 41). In terms of her performative qualities, the narrator suggests that she is like a "woman who presents herself to the spectator as a 'picture' forever arranged" and notes that "the tones of this girl's voice" carried "the pitch of one enchanted with the gift of postponed abandon: the low drawling 'aside' voice of the actor who, in the soft usury of his speech, withholds a

vocabulary until the profitable moment when he shall be facing his audience" (*N* 41–2). The description of Robin's performative abilities as being transactional in nature (the "usury of [her] speech") indicates that she gains more from her interactions with others than she contributes. Indeed, the narrative voice tends to coax the reader into sympathizing with those who attempt to control Robin—namely Felix and Nora—suggesting, through metaphorical constructions like those cited above, that Robin is an intentionally manipulative figure. Such manipulative behaviour, however, is almost always imagined by these characters and imposed upon their respective visions of Robin.

Felix's courtship of Robin, for instance, is completely one-sided; the narrative never relays her thoughts, feelings, or speech. Yet, after the two are married and she conceives, Robin becomes restless: "[S]trangely aware of some lost land in herself, she took to going out; wandering the countryside; to train travel, to other cities, alone and engrossed. Once, not having returned for three days, and Felix nearly beside himself with terror, she walked in late at night and said that she had been halfway to Berlin" (*N* 49). Although Robin turns to Catholicism as a means of potentially suppressing her ambulatory impulses, her prayer is an empty performance of the sacred that "was monstrous because in it there was no margin left for damnation or forgiveness, for praise or for blame" (*N* 51). Faced with the impossibility of her salvation via religious ritual, Robin "laughed, out of some hidden capacity, some lost subterranean humour" (*N* 51). Barnes's grim humour emerges in the inverted satiric portrait of Robin, which casts her as the source of satire and its target as the forces that try to subsume her amoral (neither "damned" nor "forgiven"), excessive, and bestial physicality. In a perversion of the priest's physical uplifting of the Eucharist that recalls Buck Mulligan's parodic gesture, Felix returns home one night to find Robin "holding the child high in her hand as if she were about to dash it

down, but she brought it down gently" (*N* 52). Shortly after, Robin leaves Felix to seek out Nora in the United States.

Despite the amount of positive critical attention given to the lesbian relationship formed between Robin and Nora,[19] it ends in no better a state than the heterosexual one preceding it. The courtship between Robin and Nora is similarly dominated by Nora's obsessive attempts to domesticate the wayward Robin, the former fatalistically concluding, "To keep her (in Robin there was this tragic longing to be kept, knowing herself astray) Nora knew now that there was no way but death. In death Robin would belong to her" (*N* 63). The parenthetical comment about Robin's "tragic longing to be kept" recalls her short-lived conversion to Catholicism during her marriage with Felix as a means of renouncing her *flânerie*; that the parentheses adjoin Nora's own knowledge, however, suggests an ironic association with her desired image of Robin. Indeed, Robin's actions throughout the novel never suggest any such "longing to be kept," and when she recommences her nightly strolls throughout the Parisian streets, she clearly tells Nora, "Don't wait for me" (*N* 64).

Although "[h]er thoughts were in themselves a form of locomotion," suggesting some degree of inner life or subjectivity, the unpredictable movements within the city often guide or impede Robin's path, rendering her an anonymous part of some passing crowd: "If she was diverted, as was sometimes the case, by the interposition of a company of soldiers, a wedding or a funeral, then by her agitation she seemed a part of the function to the persons she stumbled against, as a moth by his very entanglement with the heat that shall be his extinction is associated with flame as a component part of its function" (*N* 65–6). More than merely another bestial metaphor, the figuration of Robin as a moth to a flame links her performance of the invisible *flâneuse*—a role in which Robin subverts cultural gender norms by her very presence in the

urban space—to O'Connor's decaying performance of femininity when he first introduces Felix to her. The performances are marked by potential "degradation" and "extinction," both for their inability to be assimilated to heteronormative modernist forms of expression (which, as I have noted particularly in reference to Lewis, required the stability of gender as an aesthetic principle) and for the dangers they pose to the bourgeois capitalist principle of (re)productivity. The performances not only "invert" gender but also underscore the volatility and illegibility of the non-normative bodies undertaking such performances.

Analyzing *Nightwood* for its indebtedness to the Gothic tradition, Avril Horner and Sue Zlosnik suggest the "vampirism" inherent in Robin's night-walking performances: "Barnes, in interleaving the figure of the vampire and the flâneuse within the character of Robin Vote, gives us a modernist reworking of a Gothic trope in order to explore states of alienation in 1920s and 1930s Europe. Rootless and dislocated from her environment, Robin embodies a type of homelessness that has implications beyond the physical" (89). To be sure, one of the most sustained questions that *Nightwood* addresses is how one is to respond to or survive within such conditions marked by alienation, rootlessness, and dislocation. Like Lewis with *Tarr*, Barnes provides few answers short of complete despair; she does, however, condemn a certain kind of response through the satiric portrait of Jenny Petherbridge. The single chapter devoted to Jenny's depiction is rife with vicious satire, and its title, "'The Squatter'," positions Jenny as a character who attempts to escape what O'Connor refers to as the "universal malady" of alienation by way of occupying a false identity or mimicking others—effectively "squatting" in an abode and within lives that are not hers. As Greenberg notes, the narrative employs terms and imagery in its descriptions of Jenny that are like those of its previous descriptions of Robin; with Jenny, however, these terms become bitingly critical and satiric (*Modernism* 157). In this way, one

might consider Jenny to be a laughable parody of Robin. Unlike the "museum of their encounter" that comprised Nora and Robin's shared apartment—full of sentimental and emotionally impactful objects—Jenny's apartment is "teeming with second-hand dealings with life" (*N* 61, 72). Furthermore, the narrator recounts, "Someone else's marriage ring was on her finger; the photograph taken of Robin for Nora sat upon her table. The books in her library were other people's selections. She lived among her own things like a visitor to a room 'kept exactly as it was when—'" (*N* 72). Finally, Jenny is described as having "defiled the very meaning of personality in her passion to be a person; somewhere about her was the tension of the accident that made the beast the human endeavour" (*N* 74). The text combines two satiric targets within Jenny: first, Jenny's empty commodification of identity and desire, and second, her resistance toward or denial of the grotesqueness or bestial nature of life to which the narrative is continually drawn. Jenny is only a "person" insofar as she adorns herself with the superficial and stolen trappings of personhood—the wedding ring and photograph that would normally represent interpersonal connection instead further signal Jenny's falseness. The narrator, thus, foreshadows the novel's climax of pure and "undefiled" personality in the closing scene of Robin's bestial regression.

An Ending of Reversal

In *Nightwood*'s final chapter, a number of related tropes guiding the narrative as a whole merge together in the singular performance of Robin before Nora. As is Robin's habit, when she arrives in New York with her new lover Jenny, she once again begins to feel stifled and takes to "wandering without design" in typical *flâneuse* fashion (*N* 176). The narrative gradually gathers previous events and motifs: Robin enters a church as she did when "she had taken the Catholic

vow long before," and her bestial qualities are emphasized when she begins "speaking in a low voice to the animals," "her own teeth showing" in response to the animals bearing theirs (*N* 176–7). Robin's wandering at last returns her to Nora when the two meet in a chapel in "Nora's part of the country" (*N* 177). Robin is described as "circl[ing] closer and closer" and Nora's dog—in pursuit of a scent—leads her to the former. When the two finally face one another, Robin drops "on all fours" and begins to engage violently and wildly with the dog: "Then she began to bark also, crawling after him—barking in a fit of laughter, obscene and touching" (*N* 179). The scene evades any attempt at holistic interpretation, instead suggesting a complete disintegration of communication and linguistic meaning.

Intertextually, I would suggest that one key to *Nightwood*'s enigmatic ending might lie in its parodic relationship to Joyce's *Ulysses*. Yet again, the Circe episode provides a focal point for *Nightwood*'s parody. As Marcus suggests, the episode's "Night Town" setting appeals to *Nightwood*'s underworld sensibilities and its constant subversion and inversion of gender identity ("Laughing at Leviticus" 159). Barnes also draws upon Circe's sadomasochistic imagery, incorporating, for example, the allegorical "Hoof" of Joyce's drama that initiates Bloom's submission to the brothel madam Bella/Bello. As Bloom kneels before Bella to lace the Hoof (her shoe), the Hoof commands Bloom, "Smell my hot goathide. Feel my royal weight"; following the lacing, the newly transformed Bello addresses Bloom as a "hound of dishonour," "dungdevourer," "footstool," and "bondslave" (Joyce, *Ulysses* 529–31). The "royal weight" of the hoof resonates with Barnes's deployment of similar imagery in the narrative's description of Robin when O'Connor first brings Felix to her. Robin's elusive presence is described in terms of "a mirage of an eternal wedding cast on the racial memory" and "a hoof raised in the economy of fear, stepping in the trepidation of flesh that will become myth" (*N* 59–60). Victoria L. Smith

argues that such descriptions reveal Robin to be a "fantastic trace, shadow projection of desire (whether it is the characters', the author's, or the reader's)" and that her "very mutability is dangerous" (200). Just as the "royal weight" of Bella/Bello's "hoof" threatens patriarchal hierarchies of dominance, what one might call the "representational weight" of *Nightwood*'s hoof threatens to aestheticize the reality of Robin's relationship to the other characters in the novel—a relationship largely defined by those characters' persistent attempts to dominate her.

While the figure of Robin on all fours at the end of *Nightwood* is thus partially indebted to Bloom's prostration before Bella/Bello in "Circe," I will end this section by suggesting that another way of interpreting her bestial, canine performance is through invoking Molly Bloom as an alternative parodic source. Marcus suggests a negative relationship between Molly and Robin in her analysis of *Nightwood* as a Bakhtinian reversal of patriarchal values: "Molly's 'yes' is answered by Robin Vote's 'no' to marriage, 'no' to motherhood, 'no' to monogamous lesbianism. Robin's 'no' is a preverbal, prepatriarchal primitive bark—for the novel ends in America and she ritually acts the bear before her Madonna-Artemis, goddess of autonomous sexuality, owner of her body and her self" ("Laughing at Leviticus" 160). Although I find Marcus's interpretation of *Nightwood* compelling, there is a troubling contradiction in her understanding of Robin's "no" as being a linguistic pronouncement that is "preverbal." Indeed, I would end by noting that the physical canine performance establishes its critical distance with *Ulysses*'s wholly cerebral phenomenon through the complete erasure of human speech (yes *and* no included) and thought. The masculine mastery of language and the masculinist modernist endeavour toward a disciplined and controlled aesthetic is uprooted and, in turn, satirized by the excessive performance of Robin's non-normative body. It is disingenuous, however, to emphasize solely, as Marcus does, the emancipatory implications of the scene. For, as much as

the novel's ending may indicate a visceral rejection of the restraints others attempt to foist upon her, Robin's embodiment of a dog (not a bear) suggests loyalty and obedience—yet one more ironic reversal in a novel that refuses to conform to any single interpretation.

Satiric Soirées: Methodological Microcosms

Each of the novels discussed in this chapter incorporates the depiction of a party or party-like social gathering not only as a major plot point but also as an opportunity for some of the author's most poignant satire. The parties depicted in *Tarr*, *Mrs. Dalloway*, and *Nightwood* all serve as multi-faceted textual catalysts. They incite physical and verbal interaction (and sometimes altercation) between characters within a confined space that is designated for a specific occasion. As such, the parties both engender new connections among the novels' human and non-human elements and constitute phenomena that are relatively isolated or discrete components of the novels' overall networks of relations. In other words, each party produces the material of its satiric critique within a microcosmic environment that reflects and complements the broader concerns of each author's work. In addition to its use as a thematic device, the party also, for each text, plays a formal role. On the subject of parties and literary representation, Kate McLoughlin observes, "On a technical level, the party . . . enables authors to gather characters together; provides narratological anticipation, climax and aftermath; gives scope for descriptive detail; constitutes a natural venue for heteroglossia (often in antiphony with omniscient narrative); and allows minor genres such as gossip and anecdote a moment in the light" (17). The observation about narratology is of particular interest to me because Barnes, Lewis, and Woolf position the party at different chronological moments in their plots. This variance in each party's plot position encapsulates the way in which the events serve as structural devices for their

respective novels: that is, the way in which the party functions either as a primer for (in the case of *Nightwood*), a productive disruption of (in the case of *Tarr*), or a condensed summation of (in the case of *Mrs. Dalloway*) each novel's plot and satiric drive. As I will also demonstrate in this final section, each author's structural deployment of the party scene tends to reinforce the particular satiric method staged throughout her or his novel. Ultimately, I suggest that the three parties attend to a central conflict (which, indeed, surfaces elsewhere in all three novels) concerning the one versus the many, the individual versus the crowd, and the centre versus the periphery. In all three cases, this conflict is addressed in a manner that aligns with the author's satiric and aesthetic priorities, each party scene serving as a source of satire that is unique to the literary, ethical, political, and material concerns of the text within which it is embedded.

The parties that take place in *Tarr*, *Mrs. Dalloway*, and *Nightwood* are as different in terms of content as they are in terms of their location within the chronological narrative of each novel. In *Tarr*, Lewis's party takes the form of a dance at a venue called the Bonnington Club and is hosted by Fräulein Lipmann, who also hosts a weekly salon in Paris primarily consisting of "a large female contingent" to which Kreisler is introduced by Ernst Volker, the man who had once financially supported the former's endeavours as an artist (*T* 90). The company with which Lipmann surrounds herself "could have stood," the narrator observes, "as a model for Tarr's Bourgeois-Bohemians, stood for a group" (*T* 90). Indeed, the homogeneity of the "Lipmann circle"—the "inseparability of its members"—constitutes its "chief characteristic" (*T* 90). In a satiric exaggeration of such homogeneity, the narrator mockingly claims: "Should a man, joining them, wish to flirt with one particularly, he must flirt with all—flatter all, take all to the theatre, carry the umbrellas, and paint boxes, of all" (*T* 90–1). *Tarr*'s introduction of Lipmann's salon performs two essential functions. First, it clearly signals the inauthenticity of Lipmann and her

cohort by evoking the same types of criticisms that Tarr levels against Hobson in Part I of the novel—that Hobson and his fellow bourgeois-bohemians don the artist's disguise and purchase the artist's lifestyle by way of their wealth and status. Second, the novel suggests that in their quest for an aesthetically enriching experience on the fringes of what they consider to be "mainstream," these women (and it is important for Lewis's satire that they are women) obtain a conformity that is even more reprehensible and worthy of derision than their "non-bohemian" bourgeois counterparts. The novel's initial characterization of Fräulein Lipmann, her salon, and her close circle of friends will ultimately prove important to the portrayal of Kreisler's violent encroachment on the Bonnington Club dance.

A very different set of guests attends a very different party in *Mrs. Dalloway*. Marked by "traditional upper-class social rituals and observances," this gathering, as Philip D. Beidler notes, takes place in London's "fashionable West End, amidst the enclosures of fine dwellings and private squares, of great parks and royal palaces, abutting Whitehall, the traditional seat of government and public ceremony" (5). Like Fräulein Lipmann's dance in *Tarr*, the party in *Mrs. Dalloway* is an extension of its host, Clarissa, who ensures that these "rituals and observances" are capable of being enacted or performed within the space of her home. Ironically, the narrator notes that such parties tend to give Clarissa "this feeling of being something not herself, and that everyone was unreal in one way; much more real in another" (*MD* 145). Part of the ambiguity of Clarissa's parties is that they reduce guests to the relative importance of their official functions or titles in the world existing outside the space of the party. In other words, they replace individuality or what Woolf might call the "soul" with an institutionally sanctioned role—like the different roles symbolized by the accoutrements that Woolf mocks through the inclusion of photographs in *Three Guineas*. Clarissa's parties also, however, reveal a definite investment in

established order and authority, the negative effects of which constitute some of the main satiric targets of the novel. The party effectively defamiliarizes political power by transferring its representatives to a setting in which interactions take place horizontally rather than vertically, thus temporarily deflating the authority of these figures by stripping them of the superficial trimmings of their official posts. Interestingly, this represents one of the key intersections between Woolf's and Lewis's use of the party in their novels: both authors deploy the party as a way of isolating figures from their typical or familiar surroundings in order to poke fun at their pretensions and machine-like behaviours.

Just as *Tarr*'s Fräulein Lipmann and *Mrs. Dalloway*'s Clarissa indicate something about the purpose of their parties—not only diegetically within the action of the novels but also strategically for the execution of each author's satire—it is telling that Barnes's party in *Nightwood* is given by an absent host. Although Frau Mann (known by her acquaintances as the "Duchess of Broadback") invites Felix Volkbein to "his first audience with a 'gentleman of quality,'" it is not her own party but supposedly one hosted by a "Count Onatorio Altamonte," an Italian who "says he is related to every nation" (*N* 15–7). Marcus notes one of the possible historical referents for such an event: "Count Onatorio Altamonte is entertaining 'the living statues,' collecting for his amusement—as some European aristocrats did—circus people, Jews, transvestites, exiled Americans" ("Laughing at Leviticus" 147). Despite the party taking place at his Parisian home, however, Altamonte is not present for most of its duration. Furthermore, when he finally arrives, it seems as though he had not expected the gathering; instead of joining the conversation, he orders everyone to leave. The seemingly unsanctioned nature of the party accords with *Nightwood*'s transgressive themes and carnivalesque satire. It is unclear as to who initiated the gathering of circus performers and entertainers, along with Felix and Nora, but this

confusion precisely constitutes the significance of the party for the text. Of the parties in the three novels, *Nightwood*'s is the most democratic and egalitarian because it subverts the typical hierarchy of hosts and guests. The guests, all marginalized figures in one way or another, are the hosts of their own party, which is violently disrupted and disbanded by what might be understood as an allegorical authority figure—possibly the only "real" aristocrat at the party and one representing the sovereignty of the nation state in a broad sense—who forces the novel's outsiders into the darkness and cover of the night.

In their gathering, *Nightwood*'s outsiders constitute a mock court, characterized as they are by a "splendid and reeking falsification" (*N* 13). Felix is ambivalently drawn to this cast of characters; they fulfill, in some sense, his desire for belonging and his obsession with pedigree: "Early in life Felix had insinuated himself into the pageantry of the circus and the theatre. In some way they linked his emotions to the higher and unattainable pageantry of kings and queens" (*N* 13) Assembled together, the group consists, among others, of "a Princess Nadja, a Baron von Tink, a Principessa Stasera y Stasero, a King Buffo and a Duchess of Broadback," all of whose titles are invented for theatrical purposes (*N* 14). Felix, too, bears the unsubstantiated title of "Baron," which he inherited from his father, Guido. The latter, the narrator claims, had "adopted the sign of the cross" and produced "a coat of arms that he had no right to and a list of progenitors (including their Christian names) who had never existed," primarily as a means of effacing his Jewishness and assimilating to dominant cultural norms (*N* 5–6). Barnes's representation of Guido, Felix, and the non-normative entertainers, therefore, intensifies the same type of defamiliarization executed by Woolf in *Mrs. Dalloway*. Compounded with the fact that these nobly titled characters are taken out of their everyday contexts to intermingle at the unsuspecting Count's home is the fact that their titles are entirely fabricated. In terms of satiric

technique, the party scene in *Nightwood* is written as a burlesque veering on travesty, as the guests parodically perform their roles as aristocratic members of a court. The gravity of the narrative's initial depiction of the event belies its actual triviality: "Standing about a table at the end of the immense room, looking as if they were deciding the fate of a nation, were grouped ten men, all in parliamentary attitudes, and one young woman" (*N* 17). Bonnie Roos convincingly interprets the scene as an allegorical rendering of the 1919–20 Paris Peace Conference, with Frau Mann representing Germany, Felix representing Austria, O'Connor representing Woodrow Wilson, Count Onatorio Altamonte representing Italy, and Nora representing *New York World* journalist Herbert Bayard Swope (52–5). The figurative correlation between Swope and Nora is particularly interesting, for, as Roos notes, "Swope became famous for his entrance—disguised as a foreign dignitary—into the Peace Conference meeting where Germany and Austria were presented with their unexpectedly harsh conditions for surrender" (52–3). To push the significance of the allegory further, Barnes most likely would have known Swope personally (having worked as a journalist for the *New York World* herself). That the character of Nora—who corresponds to Barnes within the loosely referential *roman à clef* schematic underlying the novel's plot—stands in for Swope is clearly not coincidental. Indeed, the strategic choice further amplifies Nora's status as an outsider in this environment. Yet, beneath the veneer of political allegory, the party's narrative simply depicts the group as they play audience to one of O'Connor's long-winded discourses, the first of many that the reader will encounter in *Nightwood*. O'Connor is even described, at this moment, as "taking the part of host" in the Count's absence, a description that gestures toward his role at several points throughout the novel: when Felix is first introduced to Robin, for instance, or when O'Connor subsumes the role of psychoanalyst (in parodic fashion), discussing and analyzing at length the complicated

feelings Felix and Nora have for Robin. His usurpation of host also, to return to Roos, hints at the interventionist political approach of the United States that partly has its origins in Wilson's participation in the Peace Conference (54).

Structurally, the positioning of *Nightwood*'s party within the first chapter of the novel allows Barnes to establish close ties among the identities of its assorted attendees. The party accomplishes this, I have implied, through a parodic method that functions in several different registers. Complementary to its burlesque exaggeration of an aristocratic assembly, the party's association with and inclusion of circus performers alongside modernity's "others"—women, Jews, homosexuals, people of colour, and people with disabilities—draws attention to the constructed and often exclusionary nature of such categories. Indeed, the party brings together, on the one hand, a popular and often derided form of entertainment and, on the other hand, identity formations and physical bodies that exceed the capabilities or limits of representation in a modern, Western, Christian, and capitalist framework. Although she focuses specifically on the modern urban woman, Deborah L. Parsons's claim about the function of the circus metaphor in *Nightwood* applies as readily to any of the partygoers:

> Whether in coy journalism or surrealistic novel form, Barnes portrays the modern woman in terms of circus freak, identifying spaces she inhabits as marginal and dissolute. Yet Barnes also relies on circus misrule to present an alternative evaluation of such inhabitants of the modern city that does not assess them negatively as corrupt and degenerate, to release the subversive potential of the circus in which its performers manipulate their identification as grotesque and physical 'other' for the expression of their own voice. (267)

If one understands the party that takes place in *Nightwood*'s opening chapter, however, to be a

celebration or championing of physical "otherness" and marginalized voices, the question of satiric target still remains. Unlike Lewis's complete satiric destruction of character in *Tarr* or Woolf's channeling of satiric attack through the ethical lens of Septimus, Barnes's satire is more properly Menippean in its focus on overarching ideological principles or values rather than the individuals who seem to perpetuate or embody them. Indeed, I specifically mention Altamonte's allegorical status because he becomes the butt of one of O'Connor's ribald jokes after the party is disbanded. When Altamonte returns home to find his "living statues" enjoying themselves without him, he is accompanied by a young girl. O'Connor later suggests that Altamonte forced the guests to leave in order to have sex with the girl, which O'Connor refers to as "one of those hopes that is about to be defeated" (*N* 28). When questioned by Felix as to what he means by this, the Doctor responds, "Count Onatorio Altamonte—may the name eventually roll over the Ponte Vecchio and into the Arno—suspected that he had come upon his last erection" (*N* 28–9). That such a humorous response is made to Felix—who is consistently fixated upon royal pedigree and the reputation it brings—should indicate to the reader the novel's satiric disposition toward historical notions of race, nationality, and lineage, and the very way in which these notions foreclose the marginality that is encountered at the party. By the end of the first chapter, the *fin de siècle* world not only represented by Altamonte but also by Felix's parents, Hedvig and Guido Volkbein, is left behind. As the novel shifts to Paris, however, the same concerns will still present themselves in how Felix and Robin's child is "born to holy decay" and how Robin, through her beast-like nature and sexuality, continues to evade the characters' understandings and the narrative's representations of her (*N* 114).

If the attendees of the Count's party in *Nightwood* are masqueraders who are highly cognizant of their performances, then those who attend Fräulein Lipmann's soirée in *Tarr* might

be described as masqueraders who are completely unaware of their contributions to the theatricality of the gathering, the satire of the text, and the enjoyment of the reader. Although Kreisler pursues Lipmann's party in order to reconnect with Vasek, his objective is thwarted at every turn. Instead, the majority of the novel's third part, "Bourgeois-Bohemians," consists of the narrator's satiric depictions of the Lipmann circle and Kreisler's farcical attempts to isolate the object of his desire from the social environment. Like *Nightwood*, burlesque plays a role in the narrator's descriptions of the party's events and its attendees, but Lewis's satire lacks the Menippean angle of Barnes's in that the characters performing the burlesque are, indeed, the producers *and* targets of the satire. Ironically, everyone at Lipmann's dance seems to don some kind of mask or disguise except Kreisler, who was previously unsuccessful in raising enough funds for an evening jacket and, consequently, arrives at the party underdressed. Lipmann, unsurprisingly, is the first to be attacked by the narrator for what is portrayed as her highly manufactured identity or persona:

> She multiplied her social responsibilities at every turn. But her manner implied that the quite ordinary burdens of life were beyond her strength. . . . The 'Concert' of Giorgione did not hang there for nothing. The books lying about had been flung down by a careful hand. Fräulein Lipmann required a certain sort of admiration. . . . Her room, dress and manner, were a sort of chart to the way to admire Fräulein Lipmann; the different points in her soul one was to gush about, the different hints one was to let fall about her "rather" tragic life-story, the particular way one was to regard her playing of the piano. (*T* 130–1)

Lipmann's guests are no less laughable to the narrator, who claims that "almost all present exuded a classic absurdity" (*T* 136). Conversation at the party becomes an extension of such artificiality and absurdity: "There were rustlings and laughter in the hall for some minutes. Social

facts, abstracted in this manner, appealed to the mind with the strangeness of masks, each sense, isolated, being like a mask on another" (*T* 132). Masks are layered, one upon the other, entirely obscuring (or perhaps taking the place of) any grain of authentic personality. Any party, of course, requires a certain degree of masquerade; however, unlike most of Clarissa Dalloway's guests, who are politically powerful individuals (or their partners), or Matthew O'Connor's audience members at the Count's home, who wear their "splendid and reeking falsification" as a subversive badge of pride, *Tarr* suggests that Fräulein Lipmann and her guests are wholly committed to an ignorance of how they have commodified identity to the point of mass reproducibility.

The satiric portraits of Fräulein Lipmann and her guests take place in the first chapter of "Bourgeois-Bohemians," which also traces the group's path from their initial meeting at Lipmann's apartment to their arrival at the Bonnington Club after a walk through the Parisian streets. As the soirée continues into the night, the motivating metaphor for the interactions among guests shifts from that of the mask or disguise to that of Lewis's signature machine or automaton. Kreisler and Lunken become the central focus toward the end of the first chapter as they are suddenly drawn toward one another in an almost magnetic way. Kreisler's characteristic romantic energy and aggression appeals to Lunken: "Her strange companion's dreamy roughness, this romantic enigma of the evening, suddenly captured her fancy. The machine and indiscriminate side of her awoke" (*T* 141). During the walk to the Bonnington Club, the two lag behind the rest of the group, eventually sharing a kiss that, on both sides, is prompted by unrequited feelings of affection: in Lunken's case, such feelings are for Tarr, and in Kreisler's, for Vasek. Lewis, thus, plants the party scene roughly in the middle of the novel's chronology (Part III of VII) as a means of solidifying the centrality of the erotic square to *Tarr*'s action. The

narrator hints at this structural strategy through its description of the kiss as being "like a stage-kiss. The needs of their respective rôles had been satisfied" (*T* 143). No sooner than these roles are "satisfied," however, do they dissipate, as Kreisler and Lunken enter the Bonnington Club separately. The kiss is one of the many "internal and external disturbances" that, according to Peppis, constantly interrupt all attempts made by *Tarr*'s characters to occupy any kind of authentic or at least "appropriate" identity or role: "So as Lewis's characters try to play 'roles' appropriate to the social 'scenes' they encounter, internal and external disturbances always render their roles obsolete, insuring that all their performances eventually flop. Sometimes a disturbance comes from outside: other people, involved in their own private dramas, may subvert a character's performance" (241). Again, it is because Lewis portrays his characters as striving toward a so-called natural or genuine embodiment of such identities or roles that their failure to do so results in satiric, ironic, humorous, and often pathetic showings—such as Kreisler's failure to raise enough money to buy an evening jacket for a party to which he was never invited or the farce of a duel in which he accidentally kills Soltyk.

Tarr's Bonnington Club soirée culminates in a spectacle of Kreisler's aggressive and violent dancing that partly transposes the aesthetic, *BLAST*-like energy of Lewis's Vorticism to a literary form. Upon arriving at the Club, Kreisler is introduced to a widow, Mrs. Bevelage, with whom he begins to dance frenetically:

> He took her twice, with ever-increasing velocity, round the large hall, and at the third round, at breakneck speed, spun with her in the direction of the front door. = The impetus was so great that she, although seeing her peril, could not act sufficiently as a brake on her impetuous companion to avert the disaster. Another moment and they would have been in the street, amongst the traffic, a disturbing meteor, whizzing out of sight, had not

> they met the alarmed resistance of a considerable English family entering the front door as Kreisler bore down upon it. = It was one of those large featureless human groups built up by a frigid and melancholy pair, uncannily fecund, during interminable years of boredom. (*T* 148)

Combining slapstick humour with a clearly Vorticist image of two whirling bodies, the scene is almost overbearing in its symbolism. As the couple's energy, initiated by Kreisler, causes them to collide with an English family, Lewis takes the opportunity to level familiar criticisms against what he considers to be a commonly stiff and dull English personality. It is almost as if this English type of personality is to blame for snuffing out the kind of sexual and vigorous (masculine) energy represented by Kreisler. Michael Wutz interprets the dance as being "a microcosmic version of the larger textual field" contained within *Tarr*, stressing how the scene and Kreisler's participation in it are central to the way in which Lewis harnesses Kreisler's energy and momentum as a propelling force for the narrative (850, 856–7). Wutz also emphasizes, however, the deeper implications of Kreisler's forcefulness for the novel's sexual politics more generally:

> Lewis through this male absorption of female energy displays Kreisler's logic of virility. For while Lewis describes Kreisler's energetic recharge in essentially parasitic terms, thus already hinting at a first level of Kreisler's misogynism, he foregrounds what may easily have been Kreisler's primal fantasy all along: the possibility of male self-empowerment divorced from female assistance. (856)

The party and its dance, thus, function as a physically embodied form of the discussion about art and sex that takes place between Tarr and Hobson at the beginning of the novel, as well as Vasek at its end. While Tarr attempts to *theorize* this "male self-empowerment divorced from female

assistance," Kreisler attempts to *live* it as he moves from his initial contact with Vasek before the dance, to his interaction with the guests at Fräulein Lipmann's apartment, his kiss with Lunken outside, and finally his grotesque performance at the Bonnington Club. The dance scene ends in a culmination of Kreisler's anger (stoked by Vasek's laughter), which precipitates the insult of "sow" that he hurls at Fräulein Lipmann: "The hissing, thunderous explosion was the last thing in vocal virulence. = The muscles all seemed gathered up at his ears like reins, and the flesh tightened white round his mouth" (*T* 159). Throughout the entirety of "Bourgeois-Bohemians," Kreisler's method is that of Lewis's satire: destructive. The text's representation of Kreisler, however, is always tinged with the irony that he is never truly in control of such destructive energy—instead, it is subject to the network of personalities in which it is generated and to these personalities' individual motivations and agencies.

Kreisler's inability to transcend this network—try as he might—draws a surprising comparison with Woolf's characters in *Mrs. Dalloway*. If Lewis's satiric method is destructive, then Woolf's is what one might term "connective." As demonstrated earlier, Woolf's intermixing of omniscient third-person narrative, free indirect discourse, and "tunnelling process" allows her to construct a textual matrix of relations among her characters. The ironies inherent in this matrix, most often resulting from a dissonance between what the reader is able to recognize and what the characters are *un*able to recognize, constitute the most poignant source of satire in *Mrs. Dalloway*. It therefore makes sense both thematically and structurally that Clarissa's party in *Mrs. Dalloway* takes place at the end of the novel and includes nearly every character that the reader has encountered throughout the narrative, the meaningful exceptions being Septimus and Rezia Warren Smith and Doris Kilman. To be sure, the absent Septimus interrupts the party for a brief moment through the news of his death; Clarissa, however, swiftly internalizes the event,

transforming it into something that she can digest and rationalize in the context of her own life. Septimus's death, thus, becomes "her disaster—her disgrace," Clarissa comparing his demise to the suppression of life that she feels as she is "forced to stand here in her evening dress" (*MD* 166). Ultimately, Clarissa admits, "She felt glad that he had done it; thrown it away while they went on living," enabling her to continue ignoring the world beyond the Society that fills her home (*MD* 167).

Like Fräulein Lipmann's party, Clarissa Dalloway's party partly functions as a condensed "microcosmic" illustration of Woolf's satiric method. The most viscerally attacked targets are revisited at the party in a manner that more distinctly emphasizes how they are all interconnected in their cultivation and perpetuation of the functioning nation state. Hugh Whitbread receives an almost Lewisian treatment in the narrator's description as he unobservantly walks by Sally and Peter: "Hugh Whitbread it was, strolling past in his white waistcoat, dim, fat, blind, past everything he looked, except self-esteem and comfort" (*MD* 169). The description of Hugh's automatism reinforces his laughably conservative nature; immediately following this description, however, is a troubling association of Hugh's abuse of power with Clarissa. Peter inquires about the kiss that Hugh had forced upon Sally in their youth, and Sally responds, "On the lips, she assured him, in the smoking-room one evening. She went straight to Clarissa in a rage. Hugh didn't do such things! Clarissa said, the admirable Hugh! Hugh's socks were without exception the most beautiful she had ever seen—and now his evening dress. Perfect!" (*MD* 169). Clarissa is distracted, even hypnotized, by the veneer of Hugh's class status (conveyed to her by something as insignificant as socks), to the extent that she would deny the veracity of her closest friend's disclosure of Hugh's assault. Yet, despite Clarissa's past naïveté concerning Hugh, she is fully cognizant of the "obscurely evil" role that Sir William Bradshaw plays behind his

disguise of being "a good doctor . . . without sex or lust, extremely polite to women" (*MD* 165). As the narrative tunnels into Clarissa's consciousness after she learns of Septimus's death—"Oh! thought Clarissa, in the middle of my party, here's death, she thought"—Bradshaw is portrayed as being "capable of some indescribable outrage—forcing your soul, that was it" (*MD* 164–5).

Clarissa's ignorance in matters of politics and the state, however, prevents her from recognizing the connection between Bradshaw as a local psychiatric practitioner and her own husband, Richard, as a politician concerned with international relations. Indeed, the topic of Septimus's death is prompted by a conversation between Richard and William: "They were talking about this Bill. Some case Sir William was mentioning, lowering his voice. It had its bearing upon what he was saying about the deferred effects of shell shock. There must be some provision in the Bill" (*MD* 164). The violence of Septimus's death is transformed by Clarissa into a more abstract and spiritual reflection, but the narrator refuses to allow this interpretation to dominate the material implications and intersections of violence, death, and empire. Peter is once again castigated for failing to recognize his own complicity and function in the system from which he would like to think he has extricated himself. Wasting no time in sneering at "the snobbery of the English" (for him, embodied most by Hugh), Peter is under the impression that his colonial position "thousands of miles across the sea" somehow differentiates him from the lot at Clarissa's party: "[Peter] had thanked God he was out of that pernicious Hubble-bubble if it were only to hear baboons chatter and coolies beat their wives" (*MD* 154). As Valerie Reed Hickman argues, Peter's repeated use of the slur "coolie" in the text constitutes "part of the novel's construction of Peter as, among other things, a caricature of a certain kind of British imperialist" (60). In the specific instance at the party, Hickman further asserts, "Those unnamed wives are present to Peter's consciousness only as objects (of his hearing or of their husbands'

beatings) and as figures for a certain imperial understanding of 'India'" (60). A significant part of the irony in this scene (and Hickman's interpretation of it) is that Peter's colonial role precisely supports figures like "Hugh Whitbread, snuffing round the precincts of the great, grown rather fatter, rather white, the admirable Hugh!" (*MD* 154).

The social gathering of a party turns out to be the ideal setting in which all three authors demonstrate their satiric methods and interrogate highly modernist concerns with the place of the one among the many, the individual within the group, and the relation of the centre to the margins. In *Nightwood*, the urban crowd threatens to homogenize and force "unfit" bodies and minds to conform to a productive ideal. The Count's party, even unsanctioned as it is, provides a space for modernity's others to gather and escape disciplinary norms and discourses. Otherness is embraced by the party goers for its performative potential, allowing them to subvert and defamiliarize concepts like race, sexuality, history, pedigree, and the able body. As the novel unfolds, the idea of regression is ambivalently employed as a way of resisting the assimilation of the margins to the centre, also reflected by *Nightwood*'s resistance (as a text) to the domestication of its literary form. To a certain extent, *Tarr* is the most straightforward yet inconclusive in its deployment of the satiric party scene. For Lewis, the crowd obviously risks cultivating a herd- or ape-like mindset; at the same time, the text staunchly denounces the myth of the fully autonomous individual (Nietzschean *Übermensch*), as represented by the energetic Kreisler's ultimate failure. Irony continually flows out of the contradiction between, on the one hand, the characters' desires and motivations and, on the other hand, the absolute lack of control any of these figures have over the outcome of their actions. *Tarr* does not condone or promote any solution, instead suggesting that a booming and blasting laughter might purify the reader of naïve illusions. Although the party in *Mrs. Dalloway* demonstrates a triumph of the many, its

delivery is double-edged and ambiguous (as is the case throughout the novel). All that remains in the novel's closing party is the dominant social order and the relative positions of power that it affords its members. Any individuals who have shown themselves to be opposed to the smooth functioning of this order—namely, Septimus Warren Smith and Doris Kilman—are excluded from the space of the party, thus very clearly delineating the centre of English society from its margins. It would, however, be misguided (to say the least) to interpret the party and its occurrence at the end of the novel as a narrative endorsement of this vision.

In all three cases, the soirée scenes are both isolated and expansive in their narrative effects. The parties in *Tarr*, *Nightwood*, and *Mrs. Dalloway* each illustrate a claim that McLoughlin makes concerning some of the defining characteristics of the modernist party in particular: "But the party of the modernist period is also the party overshadowed by the first global, industrialised war: the vehicle for nihilistic experiences of despair and self-effacement leading to the debauchery of the death drive" (2). The more sinister undertones of the modernist party, then, render it an ideal setting for Lewis, Woolf, and Barnes to execute some of the sharpest satiric attacks in their novels. Beneath the sheen of etiquette, propriety, and sociability lurks capitalism's commodification of identity and culture represented by Lewis's bourgeois-bohemians; the violence of colonial and imperial endeavours that Woolf's "cream of English society" continues to perpetuate; and the realization, as Marcus observes, that *Nightwood*'s "characters—Jews, homosexuals, lesbians, transvestites, gypsies, blacks, and circus performers—were all to perish in the Holocaust" (158).

As this chapter has demonstrated, the novel can be understood as a kind of proving ground for the modern satirist. In all three texts analyzed, I have illustrated the various ways in which distinctly novelistic devices and elements are put to satiric ends. The narrative

perspectives employed by each author, for example, reveal or obscure the thoughts and behaviours of characters in order to clarify the satiric attack. Often, perspective generates a critical distance between narrative voice and subject matter that is characterized by irony. In the next and final chapter of the dissertation, I will explore this critical distance by investigating a selection of texts that further complicate the role of satire in modernist fiction and the extent to which modernist satire not only directs its criticisms toward the world outside itself but also turns upon its own textuality and illusion of representation as a primary target. In other words, modernist satire, to a certain degree, questions, and even challenges, the autonomy and authority of the text as an artifact for producing meaning, making sense, and ordering experience of the world in some truthful manner.

Chapter 3

Satiric Forms of Life Writing: *Ryder*, *Self Condemned*, *Orlando*, and *Flush*

In many ways, the primary texts under examination in Chapter 3 are more disparate in substance than those of both Chapters 1 and 2. My discussion of Barnes moves back in time from *Nightwood* to *Ryder*, an equally experimental novel published in 1928. Primarily set in a fictionalized version of turn-of-the-century upstate New York, *Ryder* draws obliquely upon Barnes's own upbringing in a polygamous household to explore notions of family heredity and satirically undermine the primacy or value of patrilineality. In contrast to this chronological retrogression, I transition from analyzing Lewis's first novel, *Tarr*, to one of his later novels, *Self Condemned* (1954), which is also highly autobiographical. The novel provides an opportunity for tracing the continued development of Lewis's detached and external satiric-critical method; ultimately, I argue that although Lewis's satire matures, so to speak, in terms of tone and nuance, it still relies on the same destructive impulses and tired constructions of masculinity and femininity found throughout *Tarr*. Notions of biographical "truth" are central to my analysis of two final works by Woolf, the fictional mock biographies *Orlando: A Biography* (1928) and *Flush: A Biography* (1933), both of which challenge readerly assumptions about the genre of biography and the figure of the biographer. Woolf's highly playful approach in these texts belies some of the more serious questions posed by both, including whether the subject of biography is in any way more real, factual, and/or knowable than the characters in an explicitly fictional work. Once again, I conclude the chapter with a close comparison of all three authors; in this comparative section, I take the genre and form of portraiture (in its various visual and literary manifestations) as an impetus for further exploring the ways in which satire unsettles traditional

representational frameworks that rely upon an imagined agreement between implied author and reader as to the degree of transparency that the life narrative or portrait conveys.

Despite their significant differences in style and subject matter, all the texts under investigation share a preoccupation with a fundamental tension between, on the one hand, conceptualizing the author-satirist as the producer of a fictional plot and, on the other hand, positioning the author-satirist within the very environment of that plot. For Barnes and Lewis, such tension arises from the autobiographical aspects of *Ryder* and *Self Condemned*, whereas for Woolf, an investment in and experimentation with the genre of biography mobilizes the central satiric play with authorship and truth encountered in *Orlando* and *Flush*. This focus on satiric texts that blur the lines between fact and fiction, reality and textuality, history and representation allows for an even deeper exploration of the mechanisms of literary satire as they are transformed in the (long) modernist era. Furthermore, just as these mechanisms and techniques proliferate, so, too, do the possible targets of satire. To draw once again on a term introduced by Hutcheon, there is a distinctly different "pragmatic ethos" in works that satirize not only the materials of their individual socio-cultural contexts but also their very status as *fictional works* masquerading beneath as assumed degree of truth or veracity. This final chapter will, therefore, take into careful consideration different networks of production that contribute to the satire within the narratives of Barnes, Lewis, and Woolf as well as the high degree of self-reflexivity exhibited by each work's understanding of its own artificial construction of an allegedly external reality or experience. In some ways, then, the satiric modernist (auto)biography, *roman à clef*, or life writing narrative is the perfect precursor to a postmodernist evacuation of truth in that it takes the fragments that, in Eliot's words, are "shored against my ruins" or, in Woolf's words, are a hallmark of the "season of failures" that is modernist experimentation and renders them in a

complete narrative form, only to upend that very narrative form through a satiric challenge to its truth-making or truth-conveying abilities and power.

In the works of Barnes, Lewis, and Woolf, the multidimensional practice of life writing permeates the multifaceted mode of satire. Philippe Lejeune's foundational essay "The Autobiographical Pact" (1975)[1] establishes a programatically formalist definition of autobiography that relies upon a contractual agreement between the author and reader of the text, hence the title of the work. Put simply, Lejeune argues, "In order for there to be autobiography (and personal literature in general), the *author*, the *narrator*, and the *protagonist* must be identical" (5). For Lejeune, the problem of autobiography begins and is largely situated within the notion of the author, who is textually and materially manifested through the "*proper name*" that appears "on the cover of the book, and on the flyleaf, above or below the title of the volume" (11). "The entire existence of the person we call the *author*," Lejeune continues,

> is summed up by this name: the only mark in the text of an unquestionable world-beyond-the-text, referring to a real person, which requires that we thus attribute to him, in the final analysis, the responsibility for the production for the whole written text. (11)

Following this definition of the author concept, Lejeune concludes, "Autobiography . . . supposes that there is *identity of name* between the author (such as he figures, by his name, on the cover), the narrator of the story, and the character who is being talked about" (12). The remainder of the essay primarily clarifies and nuances this basic definition in anticipation of counterarguments and exceptions.

Although Lejeune's understanding of autobiography is restrictive and somewhat naïve concerning the author's perceived candour, his reader-centric method is useful for understanding the function and effects of autobiography beyond conceptualizations of the genre as one which

simply tells the story of the author's life. Indeed, before articulating his initial definition of autobiography, Lejeune suggests, "By taking as the starting point the position of the reader . . . I have the chance to understand more clearly how the texts function (the differences in how they function) since they were written for us, readers, and in reading them, it is we who make them function" (4). Ultimately, Lejeune cements the functional relationship among author, reader, and autobiography: "We see that here, everything depends, on the one hand, on the link that I establish, through the notion of *author*, between the person and the name; on the other hand, on the fact that I have chosen the perspective of the reader in defining autobiography" (19). Without using such terminology, Lejeune essentially combines his highly objective formalist description of autobiography with a more subjective reader reception-focused account of the very same genre. Thus, although I do not subscribe to Lejeune's narrow view of what constitutes true autobiography (i.e. equivalence in identity of author, narrator, and protagonist), I have invoked and will continue to deploy an analytic approach to interpreting the function of satire that is similar to Lejeuene's in the realm of autobiography—an approach that simultaneously takes into account key formal and stylistic mechanisms of satire *and* acknowledges the dynamic interaction between satirist and reader that ultimately produces the full force of satire's critical energy.

Lejeune's notion of the autobiographical pact is important for my analysis of satire in the following pages because it provides an initial perspective for considering the intersections of author (specifically author-satirist), narrator (in some cases conflated with the implied fictional life writer as "narrator-biographer"), protagonist, and reader in the production of literary satire. Conceptualizations of life writing, both biographical and autobiographical, often question a writer's ability to articulate the experience of her or his subject(s). The works I examine in this chapter confront and ultimately challenge the limits, or even possibility, of representational

verisimilitude to life writing's referential sources. More specifically, the satire that pervades—yet, does not totally define—such works undercuts Lejeune's confidence in the honest authorial motivations undergirding life writing. Indeed, Lejeune's "all or nothing" approach to autobiography oversimplifies what he calls "cases of literary fraud," in which the hypothetical author of a hypothetical autobiography claims to be someone she or he is not. According to Lejeune, the objection that "the novel has the capability of *imitating* the autobiographical pact . . . does not hold—if we consider that this imitation cannot go back as far as the final term—namely the *name* of the *author*" (15). As half of the contractual agreement, the "real person" represented by the author's name denotes, for Lejeune, the final mark of the autobiographical narrative's authenticity. In response to Lejeune's legalistic framework for autobiography, Paul de Man insists that autobiography is "not a genre or mode, but a figure of reading or of understanding that occurs, to some degree, in all texts" (921). Furthermore, his explanation of an autobiographical *function* rather than *pact* or *contract* more closely aligns with my arguments concerning satire's agitation of life writing:

> The interest of autobiography, then, is not that it reveals reliable self-knowledge—it does not—but that it demonstrates in a striking way the impossibility of closure and of totalization (that is the impossibility of coming into being) of all textual systems made up of tropological substitutions. (922)

Indeed, satire further augments the open or inconclusive character of life writing that de Man pinpoints, expanding the ways in which modernists like Barnes, Lewis, and Woolf experiment with (auto)biographical forms to investigate the ways in which fiction positions, reimagines, and often disrupts the relationship between the (auto)biographer and her or his subject.

The crucial difference between biography and autobiography, of course, resides in

whether the subject under scrutiny is another individual or the self. Sidonie Smith and Julia Watson cite Stephen Spender's automotive metaphor to emphasize what all three view as key narratological and ontological distinctions between biography and autobiography.[2] Spender argues:

> We are seen from the outside by our neighbors; but we remain always at the back of our eyes and our senses, situated in our bodies, like a driver in the front seat of a car seeing the other cars coming towards him. A single person, instead of being a tiny little automaton in a vast concourse of traffic that is the whole of humanity, is one consciousness within one machine confronting all the other traffic. (116)

Smith and Watson extend the image by suggesting that "the biographer can circle the car with the driver in it to record the history, character, and motivations of the driver, the traffic, the vehicle, and the facts of transportation. But only the life narrator knows the experience of traffic rushing toward her and composes an interpretation of that situation, that is, writes her subjectivity" (6). Although useful, Spender's metaphor and its elaboration by Smith and Watson seem to elide the very act of composition—that is, no matter the intimacy between the autobiographer and her or his "subjectivity," the phenomena of experience are almost always recounted after they occur, effectively placing the autobiographer in the position of the circling biographer due to the passage of time and movement within space. This is not to say that there is absolutely no difference between the autobiographer and the biographer, but only to demonstrate that it is not as simple as classifying the former as one who is somehow insulated from the "traffic" of humanity and entirely in control of mediating experience through textual means by virtue of "knowing" that experience. In other words, I question whether first-hand knowledge of one's experience automatically leads to a narrative that is different in its nature or essence than

that which a biographer might construct with knowledge of such experiential details second-hand.

I open with this brief reflection upon the limits of life writing because I hope to demonstrate, in the sections that follow, that the figure of the satirist can be conceptualized in a manner like that of the biographer or autobiographer. The satirist mediates a contemporary experience into a textual form; as with life writing, this form ultimately seeks to express some truths about its subject(s). In the case of the satirist, however, the truth-seeking goal or function of the text is inextricably tied to its critical method. One might, thus, understand the gradient that links life writing to satire as one which moves from exposure to exposé of the subject. For the satirist, truth derives from revealing hypocritical, contradictory, and corrupt human behaviours or patterns of thought. These projects of exposé differ for the three authors analyzed with regard to the broader concerns of their respective oeuvres—for Barnes, a radicalization of how identity is understood along lines of gender and sexuality; for Lewis, the purging of false artists and phony aesthetics in the service of reclaiming or reinstituting a unified modernist practice; and for Woolf, a severe challenge to and transgression of norms and values rooted in patriarchy, nationalism, and imperialism.

The central aim of this chapter, then, is to examine the intersections between the functions of life writing and satire, an area that has yet to be explored more fully. As I have hinted, all satire is, in one sense, a kind of life writing. In its critical approach, satire concerns itself most often with contemporary issues, or at least issues that persist in the contemporary moment at which the satire is written. Satire's criticism rarely deals exclusively with events, figures, or behaviours of the past; when addressing or incorporating historical material, satire generally bears upon present concerns of the author's time and place. I am, therefore, suggesting

that the figure or position of the satirist be problematized to the same extent that those of the autobiographer, biographer, and memoirist have been (and continue to be) since Lejeune's 1975 essay, and even prior. Exploring then-contemporary shifts in life writing, Woolf provides observations in two significant essays that conveniently help to bridge the gap between biography and satire. She suggests that in the twentieth century, biography underwent as significant a transformation as other forms of writing, such as fiction and poetry (and, I would add, satire). Notably, Woolf claims that "point of view" in biography "had completely altered" within the first decades of the twentieth century;[3] the biographer, she argues, "is no longer the serious and sympathetic companion. . . . Whether friend or enemy, admiring or critical, he is an equal. In any case, he preserves his freedom and his right to independent judgement" (*E4* 475). Taking Harold Nicolson's *Some People* (1927) as her example, Woolf highlights the narrative presence of the modern(ist) biographer, who renders himself "as much the subject of his own irony and observation as they [his subjects] are. He lies in wait for his own absurdities as artfully as for theirs" (*E4* 477). Again, a resonance with the figure of the satirist is evident, especially in terms of the satirist's direct engagement, and even complicity in, the very problems she or he criticizes.

Similarly, in "The Art of Biography" (1939), Woolf asks the poignant question, "Could not biography produce something of the intensity of poetry, something of the excitement of drama, and yet keep also the peculiar virtue that belongs to fact—its suggestive reality, its own proper creativeness?" (*E6* 184). While the question specifically attends to the strengths and weaknesses of Lytton Strachey's different approaches in his biographies of Queen Victoria and Queen Elizabeth I, it undoubtedly recalls Woolf's own *Orlando* and *Flush*. The terms "suggestive reality" and "proper creativeness" tie Woolf's envisioning of the new biography to

satire in an interesting way. Indeed, this chapter examines the ways in which "reality" (represented by the factually referential aspects of the works at hand) and "creativity" (represented by the fictional and formal construction of such works) intersect to produce a type of satire that both incorporates and exceeds modes of life writing. One might, in fact, reverse Woolf's question and apply it to satire. Could not satire, particularly in works that experiment with life writing to some degree, offer readers its own "suggestive reality" or "proper creativeness" while still maintaining the "peculiar virtue" that belongs to satiric critique—its ability to expose, and to force readers to recognize, the flaws of the "real world" by way of a completely fictional representation and form? As I will demonstrate in the third section, *Orlando* and *Flush* both offer insight into this question, specifically through a sustained focus on and strategic positioning of the "biographical subject" in each text. Furthermore, my analysis of the four works central to this chapter illustrates that when life writing intersects with satire, the satirist's presence becomes more complicated, blurring the boundaries between fact and fiction, unsettling the reader's expectations, and ultimately revealing satire's effectiveness as one of several facets that contribute to the narrative, aesthetic, political, and ethical functions of these modernist works.

"I have unfathered myself": Satiric Subversions of the Hereditary Imaginary in *Ryder*

Despite achieving short-lived success on bestseller lists,[4] Barnes's 1928 novel *Ryder* remains overshadowed by *Nightwood*, both in terms of general readership and critical attention. The text is nearly as complex as *Nightwood* in its parodic incorporation of various literary registers, mostly drawn from canonical Western sources. Chapters alternate from prose to verse, employing biblical diction, rhyming couplets, iambic pentameter, and exchanged letters between

characters as part of the novel's overall construction, effectively showcasing Barnes's stylistic and intertextual dexterity.[5] Her repertoire of literary figures ranges from the Brontë sisters to George Eliot, Henry Fielding, John Gay, Petronius, Elizabeth Stanton, Jonathan Swift, and Oscar Wilde. In addition to such references, *Ryder* employs multiple allusions to Leda and the Swan, Helen of Troy, and other cornerstones of Western mythology. When not mimicking the stylistic hallmarks of works and their authors, the narrative exhibits characteristics of Barnes's own application of decadence, which I discussed in relation to *Nightwood* in Chapter 2—sentences that seem to revel in their own meandering construction, consistently confronting logical dead ends in the conceits they propose and ultimately disintegrating into an accumulation of details that falls short of producing a total, comprehensible whole for the reader. Moreover, *Ryder* deploys images and pursues themes like those encountered in *Nightwood*: the simultaneous distinctions and connections between beast and human; failed interpersonal relationships; physical and emotional suffering; bodily functions as metaphor for the "lower" strata of culture and life; and modern embodiments of gender and racialized identity. Such common threads that run through both novels might lead some readers, as Marie Ponsot notes, to view *Ryder* as "apprentice work, obscure or arbitrary, a training ground for *Nightwood* and *The Antiphon*" (94). Certainly, the previous chapter could have exchanged *Nightwood* for *Ryder* and addressed the novel though a similar theoretical framework of performance, foregrounding each chapter's parody of a different literary style or certain characters' use of disguises within varying social contexts.

Although the following section will continue to emphasize the importance of literary style in Barnes's deployment of satire, critical focus will shift toward examining character and voice as elements that contribute to the novel's satiric thrust and ethical stakes, thus aligning

with the chapter's broad concentration on the intersections of satire and life writing. On the other hand, like Chapter 2, my critical framework for investigating these narrative elements derives from Bakhtin—in this case, his notion of polyphony. As a theoretical concept in Bakhtin's lexicon, polyphony makes its first appearance in the critic's extensive study of Fyodor Dostoevsky, *Problems of Dostoevsky's Poetics* (1963). In making a case for his radical interventions in the novel genre, Bakhtin defines Dostoevsky's polyphonic narrative as one which incorporates a "plurality of independent and unmerged voices and consciousnesses," each of which are "fully valid" and "combine but are not merged in the unity of the event" (*Problems* 6). In brief, polyphony permits the coexistence of multiple voices within a single work; although it does not preclude the possibility of dialogic or intertextual mechanisms—such as allusion, parody, or pastiche—polyphony, for Bakhtin, produces discourse entirely within the bounds of the fictional world it describes. The texture of a polyphonic novel is generated through the range of its characters' voices, voices which, Bakhtin argues, are both part of and separate from the narrative voice and the implied author herself:

> A character's word about himself and his world is just as fully weighted as the author's word usually is; it is not subordinated to the character's objectified image as merely one of his characteristics, nor does it serve as a mouthpiece for the author's voice. It possesses extraordinary independence in the structure of the work; it sounds, as it were, *alongside* the author's word and in a special way combines both with it and with the full and equally valid voices of other characters. (*Problems* 7)

A monophonic narrative, on the other hand, is typically characterized by the unity of its "single objective world, illuminated by a single authorial consciousness" (*Problems* 6). Although many characters inhabit such a narrative, these characters exist as objects of the author's unified

design, their voices merging to produce a single discourse that issues from the implied author. According to Bakhtin's theory, characters within a polyphonic novel are neither fully autonomous or discrete beings entirely distinct from their author-creator, nor are such characters mere vessels for their author's ideological content. Instead, these characters *combine* (rather than *merge*) to inherit aspects of their author's voice and to differentiate their own voices from the author entirely, exceeding a singular narrative design by way of interaction with each other, different elements of the novel, and—perhaps most significantly—the reader.

As I have noted throughout the dissertation, Bakhtin's work has been foundational not only for critics of Barnes but also critics interested in the form and function of satire more broadly. Again, I turn to Bakhtin as a source of intellectual stimulation for considering the satire in *Ryder*, particularly in light of my focus on its production of satire through character and voice. At a very general level, *Ryder*'s text incorporates polyphony through its relentless fluctuations in narrative voice from chapter to chapter. Although many chapters issue from a conventionally third-person omniscient perspective, others consist almost entirely of verse (Chapters 10 and 13), epistolary exchanges (Chapters 12 and 25), dialogue between characters (Chapters 8, 39, and 45), soliloquy (Chapter 32), and a mission statement of sorts (Chapter 46). In many of these forms, the shift in voice implies the existence of a disembodied speaker other than the novel's overarching narrator, thus multiplying the layers between the semi-autobiographical content of the novel and Barnes as the implied author. As a result, the novel's satire distorts and unsettles the connections among author, narrator, and protagonist laid out in Lejeune's theory of the autobiographical pact. While grounded in fiction, the text deploys a rough framework of referentiality (its naming conventions, based in Barnes's childhood, and so forth) as a means of further amplifying the range of voices within the text *alongside*, as Bakhtin suggests, Barnes's

voice not only as an implied subject of the autobiographical plot but also the satirist at the other end of the pen that criticizes. In other words, this complexity of character and voice in *Ryder* transforms and magnifies the ways in which satire emerges from a confluence of perspectives belonging to the implied author, the multiplicity of narrative (or biographical) voices, the life writing subject, and the reader.

My understanding of polyphony in relation to *Ryder* builds upon the work of Diane Warren and Sheryl Stevenson. Warren usefully applies "Bakhtinian polyphony" as a "conceptual framework" for interpreting the vast scope of "intertextual context" that readers encounter in Barnes's novel (50). Like Warren, I am interested in the "mesh of connections exploring the intersection of subjectivity and textuality" that Barnes constructs in *Ryder* (50). To this end, Warren highlights *Ryder*'s feminist interventions in the Western picaresque tradition, arguing that the novel subverts the "predominantly masculine voice" found in many of the source texts that it parodies, specifically through its female characters' production of counter-narratives (50). More than a decade before Warren, Stevenson makes a similar claim concerning Barnes's use of parody in *Ryder*:

> Foregrounding the way each parodied discourse is saturated with conceptions of sexuality and gender, these parodies present not only Wendell's exploits and myths, but also female characters' resistance and countermyths. In this manner, *Ryder* illustrates two distinct feminist uses of parody: to encourage analysis of a culture's ideologies, ensconced within literary and mythic discourses, and to offer "female" versions of those discourses. (81–2)

Although both scholars expand an understanding of how devices and modes like parody, the picaresque, and the carnivalesque can be deployed to feminist methodological ends, I find their

assessments of *Ryder*'s radical challenge to patriarchal culture and its historical conditions to be somewhat optimistic for a novel that (not unlike *Nightwood*) ultimately ends on a despairing note. More specifically, I would suggest that the satiric sensibility or texture of such literary elements renders them more complex (as is often the case with Barnes's work) than either Warren or Stevenson admit. As I will demonstrate, *Ryder*'s portrayal of characters like Sophia Ryder and Molly Dance (who certainly offer female-centric alternatives and counter-narratives to masculine "literary and mythic discourses") is fraught with ambivalence, raising the question of whether shifting the narrative to a female perspective automatically produces a liberating outcome that provides an escape from the patriarchal norms structuring the Ryder household and informing Wendell Ryder's polygamous lifestyle. In other words, *Ryder*'s multifaceted satire (channeled through the polyphonic narrative) does not shy from exposing the complicity—or even, at times, the culpability—of its female characters in generating, or at least permitting, the environment for Wendell's exploits.

To be fair, the allegorical tales dispersed throughout *Ryder*'s chapters, the sharp wit of its female characters, and the representation of Wendell's hereditary project as an utter failure clearly signify the feminist dimensions of Barnes's novel. Like *Nightwood*, however, *Ryder* is not an uncomplicated celebration of female-centred or -produced narratives—it is also a melancholic expression of and response to the limits of these narratives' emancipatory powers. Indeed, while my approach to the text also highlights the ways in which satire serves as a critical force of resistance to dominant masculine discourses, I forgo investigating Barnes's sophisticated intertextual play in favour of examining its method as a semi-autobiographical satire of the patriarchal, bourgeois forces that support certain family and community structures (forces that are often, but not always, associated with the novel's male characters). *Ryder* offers a bleak

portrait of the heterosexual relationships undergirding such structures, especially for the ways in which they champion the myth of patrilineality and perpetuate fantasies associated with the propagation of the male line. Furthermore, through its semi-autobiographical presentation, the novel transforms Barnes's childhood and early family life and history into an ethical gambit, illustrating to the reader the ways in which intimate structures of the family confront and are reflected by broader cultural and political structures (market capitalism, local community, the state). Throughout, I highlight that, true to her fashion as a satirist, Barnes relies on sharp, dark, deprecating, and ambivalent humour to rearrange power relations and reveal the injustices of hierarchies within *Ryder*'s fictional world.

All in the Family

A great deal of research and criticism has emphasized the haunting influences of Barnes's family and interpersonal relationships on her fiction. Although I largely avoided rehashing this material in my discussion of *Nightwood* in Chapter 2, an analysis of *Ryder* requires, at the very least, a cursory acknowledgment and exploration of the ways in which its content is grounded in autobiographical details, if only because these details ultimately shape the satirical-ethical treatment of the interplay between the microstructures of the individual family unit and the macrostructures of the community and the state. In other words, the family unit that is central to *Ryder*'s fragmented yet overarching narrative serves as a specific satiric model for a more general modern reality shaped by complex patriarchal norms.

Thus, to understand the overall development and function of *Ryder*'s satiric narrative, it is useful to examine briefly the novel's plot and its relationship to Barnes's own life. Much like the way in which it incorporates a wide range of literary styles and genres, *Ryder* draws its

characters and events from people and relationships in Barnes's own life, namely those comprising her family history and the early years of her childhood in upstate New York. The novel's title refers to the surname of the fictionalized Barnes family that forms the central focus of the text's narrative, covering a time period spanning three generations. Like both *Self Condemned* and *Orlando*, intergenerational relations are foundational to the development of *Ryder*'s plot and satire. In particular, Barnes fixates on heredity as both a biological reality and a creative metaphor for the pessimism the novel associates with patriarchal family and state structures. Exhibiting the same quality of predetermination encountered in some of her other works (including *Biography of Julie van Bartmann* and *Nightwood*), *Ryder*'s foreboding tone and erratic pacing hints from the beginning that the novel is destined toward an unfavourable outcome for its characters. Indeed, within the first few chapters, Cynthia Ryder dies while giving birth to her fourteenth child; Sophia Ryder (her daughter) gives birth to Wendell, who "looked as much as he would look in the grave"; and Johannes de Grier dies in bed beside his whip, which he had raised while chasing his seven-year-old daughter Amelia "because she, poor unwitting, had thrown the clothes-basket into the hencoop, thereby setting loose upon the air feathers of all sizes" (*Ry* 8, 20, 37). In *Ryder*'s world, birth immediately bespeaks death, and the narrative tends to highlight the experiences of women in relation to both.

In his biography of Barnes, Andrew Field covers a number of possible extratextual sources for Barnes's naming practices in *Ryder*. The name of Wendell Ryder—the fictional correlate for Barnes's father, Wald Barnes—is linked to the American painter Albert Pinkham Ryder (1847–1917), with whom Barnes was familiar, given the artist's popularity during her time as a young art student and the mutual acquaintance that they shared with Marsden Hartley (*Djuna* 26). Another source for Wendell's name that Field does not identify, however, might be

Oliver Wendell Holmes, Sr. (1809–94), the American physician and poet, and his son Oliver Wendell Holmes, Jr. (1841–1935), who served as a Justice of the Supreme Court of the United States from 1902 to 1932. Certainly, a father-son duo fits well with *Ryder*'s intergenerational focus. Furthermore, Holmes, Sr. and Jr., represent two poles of the novel's satiric focus with regard to patriarchal structures: the former is associated with the ideals of American Transcendentalism by way of his friendships with Ralph Waldo Emerson, Henry Wadsworth Longfellow, and James Russell Lowell, and the latter is blatantly aligned with the rule of law that interferes directly in Wendell Ryder's unconventional lifestyle. As fictionalized versions of Barnes's mother and paternal grandmother, Amelia de Grier and Sophia Ryder also have referential sources that Field identifies: "Amelia" was the middle name of one of Wald Barnes's mistresses, and "Sophia" was the name of Barnes's paternal grandfather's second wife, whom he married after he had divorced his first wife, Barnes's grandmother Zadel. In light of all this nominal play, Field amusingly observes a potential irony: "Let us agree merely that there is considerable evidence of family hostility in naming the grandmother by the step-grandmother who succeeded her, the mother by the mistress, and the father by the artist who was what Wald Barnes failed to be" (*Djuna* 27).

Interestingly, for a novel that could be categorized as fictionalized life writing or autobiographical *roman à clef*, the character that supposedly corresponds to Barnes, Julie Ryder, is rather minor in the overall scheme of the narrative. Julie observes far more than she acts, and only one of the novel's fifty chapters—Chapter 24, "Julie Becomes What She Had Read"—features her exclusively. It is one of the more serious and symbolically weighted chapters, consisting of two parts. The first tells a short story about Arabella Lynn, a young girl who is troubled by the guilt of her sins and dies in her sleep. In the second part, Julie "follows that little

body to the grave," experiencing what seems to be a dream or vision of humanity as "shadows of foreshortened destinies . . . with the head of a man, and the head of a woman, and the head of a child, and the head of a beast" (*Ry* 136–7). The children are most significant in this multitude: Julie is described as "the total of their running number" before "they become mothers and are laden and are large" and begin "falling slowly, this way and that way falling, silent and soft and docile, scourged and blasphemed" (*Ry* 137). Finally, "the company grows old" and, awoken from her dream-like state, Julie suddenly "looks up at Wendell," who tells his mother, "Keep her . . . she is none of mine. Did I not hear her deriding me greatly?" (*Ry* 137–8). The episode provides some insight into Barnes's self-placement within the novel's semi-autobiographical schema.[6] Stylized as a Gothic tale, Julie's narrative about Arabella Lynn (the character's name even resonates with Edgar Allan Poe's "Annabel Lee") reconfigures the typical theme of a beautiful young woman's death to suggest the end of Wendell's genetic line altogether, prompting Wendell to claim that Julie is "deriding" him. As the chapter's title suggests, Julie has matured through reading to the point of rebuking the father figure. Interestingly, as is most often the case in *Ryder*, the reader must supply the lines of Julie's speech since she is never explicitly quoted.

Any simplistic attempt to interpret *Ryder* through a direct one-to-one referential relationship to Barnes's life beyond the text is, thus, thwarted by the overdetermined jumbling of names and the decentring of Julie from the novel's plot. While Barnes's naming schema conveys, at best, an ambivalence about the family that occupies the pages of *Ryder*, key moments of satire in the novel complicate any assumptions that it was written merely as a means of exorcising personal demons or exacting some kind of literary revenge on her grandmother, mother, and father. Indeed, *Ryder* problematizes understandings of satire that foreground the

satirist's position as one that forges a clear line of attack through which the reader comes to identify the target(s) and, therefore, the singular moral thrust of the work. Much like Hite's use of the verb "take" to describe the complexities of how readers encounter and make sense of tone in literary works, I would suggest the verb "get" to describe the all-too-conventional framing of the reader's goal in relation to most satire: the reader expects to *get* the joke in order to uncover a mixture of realities about the author, including political ideology, moral compass, and sense of humour. Although *Ryder*'s chapters are littered with the politically salient interactions, morally questionable decisions, and darkly humourous behaviour of its characters, there is no central punchline to an overarching joke but instead a disturbing rendition of an unconventional (to put it mildly) family unit that works to refract, rather than reflect, the complexities of the novel's ethics.

The hermeneutic complexities of *Ryder*'s satire are made clear from the first chapter, the narrator announcing that the novel will not present a straightforward, unified satiric vision in the form of an autobiography, memoir, or even realist representation of Barnes's family history. Entitled "Jesus Mundane," the opening chapter invokes weighty biblical diction and ponderous syntax to introduce a set of disparately connected thematic concerns that the following three hundred pages investigate through tracing the Ryder family tree, beginning with Wendell's grandmother Cynthia in England. Written primarily in the imperative mood, *Ryder*'s first chapter takes the form of a divine edict, offering its recipient a series of enigmatic orders, warnings, and advisory suggestions. Because this recipient is not identified, the significance of the opening chapter—which has no connection plot-wise to the remainder of the novel—is ambiguously left open to interpretation. Is the speaker's voice that of Barnes herself or of a constructed ethereal deity? Is the target of this speaker's commands the patriarchal figure at the centre of the novel,

Wendell Ryder, or an equally constructed ethereal subject? It seems to me that, given its audacious imperative mood, the opening chapter performs a Baudelairian identification or implication of the reader[7] and any presumptions or expectations she may have concerning her relationship with the text's author and narrator. I owe part of this reading to Tyrus Miller's observation that "[c]utting against the grain of modernism's desire to bring to speech the wordless 'depths' of meaning, Barnes admonishes her readers against interpretation" (*Late Modernism* 167–8). Departing from Miller, however, I would argue that the narrator (I take issue with Miller's wholesale conflation of Barnes with *Ryder*'s narrative voice) does not admonish against interpretation as such, but rather against a certain kind of interpretation.

The narrator in Chapter 1 suggests that readers would be wise to consider a multiplicity of interpretations: "For some is the image, and for some the Thing, and for others the Thing that even the Thing knows naught of; and for one only the meaning of That beyond That" (*Ry* 2). Furthermore, in likening the text and its meaning-making function to that of the intercourse between God and the church congregation (another imagined family unit), *Ryder*'s first chapter emphasizes collectively produced or constructed responses to literary works. "Let thy lips choose," the narrator urges,

> no prayer that is not on the lips of thy congregation, for though it is not given to all men to pray alike, nor blame alike, nor suffer alike, it is not shown thee to know the difference in these matters. Therefore when thou dost ask for the mercy of God, do thou ask it as thy neighbour seems to ask it. And when thou art pitiful, be pitiful like thy sister and thy brother. (*Ry* 2)

Far from foreclosing the possibility of *any* interpretation whatsoever, the text maintains that the act of interpretation should be produced collaboratively from within networks of readers.

Although, as Miller points out, the chapter ends by reminding the reader, "These things are as the back of thy head to thee. Thou has not seen them," the preceding text clearly indicates that the dynamic relationship between reader and author—especially within the context of a satiric work—is such that the reader lends as much to the work's critical force as the author does to the reader's understanding (*Ry* 5). Finally, it is worth noting the high burlesque employed in this chapter and throughout the novel, a satiric technique whereby a common individual or event is addressed within a poetically or aesthetically elevated form (the mock heroic or mock epic representing one of the most prevalent examples). Barnes produces her keenest satire through the friction generated between the mundane and crass subject matter of the poor, polygamous Ryder family in rural upstate New York and the narrative's lofty, highly stylized language—in this case, a language associated specifically with religious doctrine.

The Ryder family unit—its ancestry, its engagement with surrounding communities, and its potential legacy by means of Wendell's polygamy—forms the core focus of Barnes's novel; despite the text's idiosyncratic assemblage of literary styles, the plot that develops around the family is fairly straightforward. After the admonitory introduction, the narrative immediately dives into the Ryder family history. Although this history culminates with Wendell Ryder, it begins with his grandmother, Cynthia Ryder, who dies while giving birth to her fourteenth child. Cynthia's oldest daughter, Sophia, then becomes the focus of the narrative, and in Chapter 4, she gives birth to Wendell, who ultimately marries Amelia de Grier and moves his family (including mother Sophia) from London to a fictionalized version of rural upstate New York. After settling in his new home, Wendell promptly takes a woman called Kate-Careless as his in-home mistress and divides his time between, on the one hand, impregnating both her and Amelia and, on the other hand, his favourite leisure activities, which include philosophizing, reading, storytelling,

small domestic projects, and pampering his farm animals. Amelia and Kate become resigned to their polygamous lifestyle and together take on the management of childrearing and other domestic responsibilities. Although Wendell indulges his children with stories and outings in the countryside (not to mention that he mounts a tenacious and radical defense of his children's right to an education outside institutionalized learning), his material contributions in the form of income, food, and other essentials are unable to support his family; as a result, Sophia—in the "echo of her familie's despair"—helps to supplement the household finances by disguising herself in tattered clothing and panhandling in the nearest town (*Ry* 229).

Chapters that detail the daily lives of the unconventional Ryder family are punctuated by letters exchanged between Amelia and her sister in England, fairy tale-like stories told to the Ryder children, interjections by Dr. Matthew O'Connor (the prototype for the same character in *Nightwood*), and a number of digressions that articulate the ideological positions of certain characters. In addition to Amelia and Kate, who are permanent members of the Ryder household, Wendell has affairs with other women in the area, including Molly Dance, the dog breeder (whose designated profession is obviously not coincidental). Throughout the bulk of the novel, Wendell treads a thin line between maintaining his polygamous lifestyle and remaining outside the purview of the local community's moral scrutiny. Although, in one important instance, he succeeds at repelling the townspeople's demand that his children attend public school, the novel ends with Wendell being forced either to conform to standards of monogamy or face official legal proceedings. Wendell opts for the former, and in fitting with his unconventional, often destructive, approach to life, he chooses his mistress Kate over his legal spouse Amelia.

Visions of Patrilineal Grandeur: Feminist Resistance Toward

“the Race that shall be Ryder”

Functionally, *Ryder*’s episodic form provides more insight into the novel’s satiric aims than its loosely bound plot. The picaresque characteristics of the novel, as other critics have noted, place it firmly alongside, and within the tradition of, other celebrated works of satiric fiction, including *The Life of Gargantua and Pantagruel*, *Don Quixote*, *Gulliver’s Travels*, and *Candide*, all of which—to greater or lesser degrees—deploy the picaresque as a means of covering large swathes of ideological ground, often veering significantly from the central narrative to illustrate only tangentially related points. Like these other works, *Ryder* employs the burlesque in order to exaggerate the significance of its picaresque episodes. In Barnes’s novel, however, such episodes generally lack the aspect of spatial movement, travel, or adventure through which the narratives of its picaresque precursors unfold. In one sense, this quintessential aspect of the picaresque is figuratively reformulated into Wendell’s sexual exploits, satirically playing upon the sexist trope of women representing challenges to be conquered by the protagonist. On the other hand, I would argue that the text inverts the picaresque by confining its action to the domestic space, thus drawing attention to the genre’s masculine bias and disregard for female agency.

The overt symbolism of Kate and Amelia’s domestic duties in Chapter 26, for example, illustrates this ironically anti-picaresque confinement of Wendell’s wives, also serving as a parable for the division of labour along gender lines in the Ryder household and liberal capitalist economies more broadly. In “Kate and Amelia Go A-Dunging,” the two women are tasked with the cleaning and upkeep of a pigeon coop that Wendell has installed in the attic of his home. The coop and its pigeons, “strutting and cooing and bill-begging, round and round in a dance of death . . . the metal rings on their twiggy ankles knocking out a convict’s tune against the imbrication

of their feet," serve as one of Barnes's heavy-handed allegories for patriarchal dominance and hierarchy (*Ry* 144). As Amelia succinctly puts it, "To man is the vision, to his wife the droppings!"—her response to Kate's question, why does "Wendell [have] fancies and we have the cleaning?" (*Ry* 145). The latter half of the chapter consists of Amelia's more thorough explanation of what she understands to be the analogical relationship between humanity's conquering of nature (symbolized by the pigeons) and Wendell's power over his household. The excrement that once "pa[id] back the earth in coin new minted," Amelia suggests, is now prevented from doing so by the "floors and pots beneath it," and she concludes, "Wendell has a dog at heel and a floor beneath his birds, so you can't expect but that we'll have the dunging when he has such faulty fancies" (*Ry* 145–7). In typical Barnesian fashion, women are associated with and relegated to the lower stratum of bodily function, perhaps a rung or two higher than the animals for which they care in the chapter. Such sardonic and self-deprecating humour cultivates intimacy between two women who elsewhere in the novel view one another as enemies (encouraged, no doubt, by Wendell and his "fancies"), while simultaneously turning the satiric attack toward Wendell and the systemic sexism and oppression that he represents.

As a satiric strategy, *Ryder* repeatedly emphasizes this disconnect between Wendell's desire to establish his position as a patriarchal authority and his inability—or unwillingness—to assume the responsibilities that come with supporting a family. Stevenson suggests that one way to understand this tension is again through Bakhtin's notion of the carnivalesque. Just as *Ryder*'s first chapter empties Jesus's name of its sacred authority through the modifier "mundane," the novel also, Stevenson argues, "emphasizes sexual difference, through parodies that create a super-male and, in the process, echo a culture's conceptions of masculinity and femininity," while simultaneously embroiling such conceptions in "carnivalesque confusion, a procedure

most clearly represented in Wendell's uncrowning: the feminizing and unfathering of the patriarch" (83). Indeed, Wendell is literally unfathered when, submitting to, yet subverting, the moral pressures of the surrounding community, he decides to divorce his lawful wife and disown his children by her, including Julie. Furthermore, both the narrative voice and numerous characters throughout the novel treat Wendell's grandiose desire "to be Father of All Things" and to lay claim to "the Race that shall be Ryder" in blatantly ironic and mocking terms (*RY* 277). In Chapter 39, "Wendell Discusses Himself with His Mother," Sophia subverts Wendell's visions of grandeur by suggesting that Julie is the true successor of the Ryder (Sophia's, *not* Wendell's) legacy:

> "She has always been you," Sophia answered; "I have seen you from the seed," she continued, "and I have seen her, and you are exactly alike, except"—she made a period in the air with one of her Jesuitical hands—"that she is unhung, and you are slung like a man; it will make the difference."
>
> "To get back to me," said Wendell.
>
> "To go beyond you," said Sophia.
>
> "To get back to me," pursued Wendell. (*Ry223*)

Wordplay amplifies Sophia's criticism not only of her son (who tries to redirect the conversation back to himself) but of the patriarchal privileges afforded by the sexual difference between him and his daughter. The moment is almost too visceral in the context of the Barnes grandmother-granddaughter relationship (Sophia representing Zadel and Julie representing Djuna) to be understood as wholly satirical. By the end of the chapter, however, Sophia's witty retorts cement her position regarding Wendell's seemingly insatiable sexual appetite. To his mother's interjection that her son "go[es] past comprehension," Wendell asks, "Mother . . . what does one

do with nature?" (*Ry* 226). Sophia curtly and satirically replies, "A humane man . . . would occasionally give it respite" (*Ry* 226). Thus, despite partly condoning (and even supporting) her son's polygamous life, Sophia tires of Wendell's selfish and destructive behaviour, recognizing that her hopes for the Ryder family name are perhaps causing more harm than good.

Wendell's sexual exploits beyond his household most poignantly illustrate such delusions by placing, quite radically, the women pursued in clear positions of power. The dog breeder Molly Dance, for instance, directly confronts and challenges Wendell's assumptions about fatherhood and patrilineal legacy. Molly, who "was no better than her dogs, and seldom as good, for she got her children where and when it pleased her," undermines the integrity of the father's line through her not-so-subtle association with eugenicist notions of socio-racial degeneration and miscegenation (*Ry* 249). The description of Molly and her household parodically embodies and distorts Wendell's lofty vision of his role as a kind of bohemian patriarch in exile—a role that, as Susan Edmunds observes, can already "be read as a grotesque parody of Transcendentalism, one which both degrades and revives its loftier sentiments" (225). The narrative depicts Molly as "a wench of high water," "lively to a touch," who "drank a bit" and "consumed one after another some hundreds of shilling shockers, laughing with hearty delight when a knave got his mouth clean slitten, or a damsel suffered rape: 'For at least,' she said, 'it never hurts in the reading'" (*Ry* 252). Ironically, Molly's behaviour and tastes associate her with Wendell's mother, Sophia, who once covered her bedroom walls "with multitudinous and multifarious crayons, lithographs and engravings," ranging from portraits of George Eliot and Oscar Wilde to common prints depicting scenes of torture and animals being hunted (*Ry* 14–5). Barnes's intermixing of "high" and "low" cultural registers is frequently tied to these female characters whose tastes in art, literature, and other cultural media muddy the categorical

boundaries of Huyssen's Great Divide, thereby challenging the stability or value of such classifications. Thus, for instance, the narrative notes the eclectic "collection of Fielding and Smollett, Daudet and Mallarmé, facing two marble busts of Chopin" that rest behind the Sisters Louise of Chapter 8 as they discuss Wendell and his polygamous conduct (*Ry* 48). Within the polyphonic context of the novel, these figures signal the range of Barnes's narrative methods and styles: the satiric picaresque mode (Fielding, Smollett); the naturalism (Daudet) of more dramatic chapters, such as Chapter 30, "The Cat Comes Out of the Well"; and the heavy symbolism (Mallarmé) that characterizes the allegorical tales situated throughout *Ryder*'s pages. The decorative busts of Chopin that function as bookends also subtly gesture toward twentieth-century commodification of art and literature, as figures like the Polish composer become markers of identity for the consumer.

Like Wendell, Molly Dance has several children by different partners; unlike Wendell, however, she shows little concern for the pedigree of her offspring. In response to Wendell questioning whether she can name the father of her "last born," Molly quips, "As to that . . . who cares? He didn't, I don't, and the child won't have to, and that's simplification" (*Ry* 260). Of her ten children total, Molly has six sons who support themselves by lying and stealing, much in the same way that Sophia supports the Ryder household finances through her own surreptitious panhandling. Yet, the difference between the two lies in Molly's refusal to "touch a watch, or the gains of a watch" that had been stolen by one of her sons: "She had kept herself," the narrator claims, "and her children, up to that age appropriated for self-support, by the good round prices her well-mannered kennel netted her" (*Ry* 251). Indeed, Molly's profession, represented by the metonymic "well-mannered kennel," is pivotal to understanding the text's satiric reversal of Wendell's delusions of patrilineal grandeur. The animalistic nature of reproduction is always

lurking beneath the surface of *Ryder*'s discussions of Wendell's hereditary project, and Molly's domestication and commodification of such processes through her "fine bitches" further deflates Wendell's vision and exposes its darker ideological undertones.

If the text's comparison of Molly to her dogs were not enough, the dog breeder herself further clarifies by implicating her daughters in the metaphor, in Chapter 44, "Fine Bitches All, and Molly Dance":

> "Can I," asked Molly, "stand at the window all night through, watching for the thread of scarlet in both my girls and my dogs? . . . They must bring their price as they may, but the bitches I sell to gentlemen, these be blooded straight, for when a dog goes wrong, you can tell it in an instant, and where will he be for a blue ribbon on dog-show day? With girls 'tis different, they may do many a wanton turn, and marry a count in the end, so where's the harm?" she said, and added, "Often and often's the time that the more astray they go in the beginning, the more ribbons dangle from them in the end, so there's an end to the business!" (*Ry* 251)

Molly's viewpoint not only inverts the gender roles implicit in Wendell's world view, but it also directly counteracts the earlier cautionary discourse of Chapter 5, "Rape and Repining!," which warns of the consequences brought upon a woman who is assaulted. Appropriate to the chapter's title, its narrative consists of several voices that repine the state to which a woman in the city of Tittencote has been reduced: "A Girl is gone! A Girl is lost! A simple Rustic Maiden but Yesterday swung upon the Pasture Gate, with Knowledge nowhere, yet is now, to-day, no better than her Mother, and her Mother's Mother before her!" (*Ry* 26). As Frances M. Doughty notes, it is often difficult to discern the narrator's (and Barnes's own) "stance towards these voices," which tend to shift between "direct and powerful emotion" and "parody" (145). Read in tandem

with Molly Dance's chapter, however, I would argue that the satiric targets become more evident. The phrase "no better than her Mother, and her Mother's Mother before her" drips with irony, and when readers eventually encounter Molly later in the text, it is clear that the cornerstones of the misogynist, patriarchal discourse—objectification of women, rape culture, victim blaming, the cult of virginity, and so forth—are to be lambasted and Molly's sexual bravado (albeit questionable in some aspects) to be admired for its disruptive and radical qualities.

The Cat in the Well: Subverting Fatherhood and *Ryder*'s Generational Terminus

Barnes's *Ryder* achieves its inscription of female sexuality, empowerment, and freedom through these and other loosely connected scenes. Following her argument concerning the polyphonic texture of *Ryder*'s narrative, Warren claims that the text "outlines the heterogeneity of female sexuality and its relationship to maternity" (53). Indeed, one of the ways in which the novel further ironizes patrilineality is by comparing male fantasies surrounding reproduction and heredity with raw female experiences of childbirth and motherhood. To this end, Marie Ponsot's understanding of Barnes's fascination with life and death via childbirth is illuminating:

> The big motifs of birth and death inform Barnes' moral concern, her perception, and her lexicon. The mediating concepts she finds to show transaction between them is usually resurrection in the derived form of life-threatening childbirth—especially as it may appear to an onlooker—agonizing, bloody, and invasive. . . . Women giving life and fearing death, women giving life and dying, women giving life and shamed by bastardy recur in her work, sometimes as principal characters, often as images and as (giveaway) throwaway phrases. (108)

Demonstrating such mediation between the motifs of birth and death, Chapter 2 juxtaposes Cynthia's death in labour with the concurrent actions of her husband and Sophia's father, Jonathan Buxton Ryder (notably, the earliest patriarch of the Ryder family that readers encounter in the novel). While Cynthia undergoes pain and agony, Jonathan reminisces about his wife's beauty at the age of sixteen, when the two became engaged and were married. The event recalled has a quality of predetermined doom for its bride: "She had been a rare beauty then—Cynthia—with parted close-bound hair, coming down a long flight of paternal steps, her sisters behind her, singing, 'I lament o'er graves of hopes and pleasures gone' (she then but sixteen!) . . . ." (*Ry* 6). Cynthia is quickly transferred from the "paternal steps" of her father's home to the marriage bed she is to share with Jonathan. As Jonathan waits outside the couple's room, "leaving her [Cynthia] to disrobe as becomes a virgin," he admires "the twelve oval framed engravings of his forefathers" that decorate the hallway, "as much as to say, 'I shall not be found wanting!'" (*Ry* 7). Soon thereafter, the two consummate their marriage, Cynthia then quickly progressing, within the space of a few sentences, from teenage bride to mother of thirteen.

As the text returns to the present birth/death bed of the chapter, another key moment of patrilineal disruption occurs when Cynthia asks Sophia to care for her newborn: "Her mother looked upon her, noted her swelling bosom, put a hand thereon. 'You have a child. One breast shall be for my son, and one breast shall be for thy son'" (*Ry* 8). In this nurturing image of the mother, the text foreshadows the propagation of the Ryder line not solely by a male child, as Cynthia's husband had hoped in the previous scene, but by Sophia, a female child; for, although Wendell is the patriarchal figure at the centre of the novel's satire, his family name is passed down to him through his mother, rather than his father. Furthermore, this name, as the narrative explains, is transmitted illegitimately through the union of Sophia and a tutor named John Peel,

rendering Wendell a "three days bastard" at the time Sophia is assisting her mother in labour (*Ry* 9). Thus, from the beginning, the novel reveals that perhaps one might optimistically interpret Wendell's familial project as one which intends to reinvent or reimagine the family name altogether, uprooting it from its historical and geographical roots. Wendell is unable to recognize and correct, however, his own continued valorization of the father's position and the conventional configuration of the domestic family setting along gender lines.

As Edmunds suggests, *Ryder* does allow some room for readers to empathize and perhaps even identify with Wendell in his capacity as "an emancipatory hero of noncomformity" (218). Consistently, Wendell attempts to transform, or perhaps translate, his lifestyle of sexual freedom and carnal indulgence into an ethical project that critiques modern, state-sanctioned discipline of citizens' bodies and minds. Near the middle of the novel, the narrative compellingly recounts one of Wendell's many confrontations with the local community adjacent to the Ryder farm (aptly known as "Bulls'-Ease"). Resentful of the fact that Amelia and Kate are free from the responsibility of ensuring that their children are dressed, fed, and sent off each morning for school, a neighbouring "farmer's wench soundly abused Ryder to her spouse," ultimately resulting in the "school authorities" calling Wendell to a meeting to address the problem of his children's truancy (*Ry* 161). In Barnesian fashion, the rather mundane conflict becomes burlesque spectacle:

> Ten deep at the windows faces peered and pressed, to hear the account that Wendell would give of his vagrant non-attending offspring.
>
> It might have been the flood, for women in homespun held up their babies that they might see this monster at close range and be duly stricken, men whispered and spat, and slung themselves from left to right in their anticipation. (*Ry* 163)

In response to the questions posed by the school's representatives, however, Wendell defends the education he has given and the model he has set for his children at home, turning the interrogation against the interrogators. He criticizes the standard school curriculum as one which "provides dates and speeches, half forgotten, of dead statesmen" and accuses teachers of being content "that they have done their duty if a child can render Hamlet backward, and the Commandments sideways" (*Ry* 165). As the chapter progresses, Wendell becomes more acerbic in his attacks, suddenly embodying the role of satirist as one who deflates self-righteousness and exposes hypocrisy. The episode offers a clear example of polyphony at work, Wendell's voice as a discrete character intermixing with and taking on the critical character of the overarching narrative. For all of his flaws and the way in which the novel consistently mocks his self-aggrandizement, Wendell occupies the position of the polyphonic hero that Bakhtin discusses specifically in relation to Dostoevsky's work—a hero that possesses "independence, internal freedom, unfinalizability, and indeterminancy" (*Problems* 63). Through such a vocally diverse and multifaceted satiric narrative, Barnes thus manages to articulate the complexity of Wendell's character as he simultaneously embodies and confronts patriarchal norms. Still, despite his laudable rejection of the community's educational institution and its efforts to force a particular ideological agenda upon his children, Wendell fails to recognize his own complicity in the hierarchical systems that he claims to oppose—his objectification of women and his fantasy of a patrilineal "race that shall be Ryder." In effect, Wendell's role as "hero" in *Ryder* is infinitely open and contradictory, at times rendering him the buffoon of his own delusions, while at others positioning him as a bastion of resistance and reform.

Unsurprisingly, Wendell's ideal method of primary education involves nurturing his children into his own critical mindset: "I've taken my children round by the side path where the

truth lies rotting with the refuse, and they already look down upon you from a height" (*Ry* 166). Such "truth," which "lies rotting with the refuse," takes on a quite literal character. The chapter ends with Wendell agreeing to send his children to the local school on the condition that the representatives first clean up the "abyss of disease and filth" that is the local well from which the school receives its water supply:

> For as I came up I observed three rats and one cat therein floating, and if they think that a child can stand your system of education with the admixture of contaminated well water, why then, my children, as the children not of outlaw Ryder but of citizen Ryder, will not come to this school until you have dug and furnished a well of pure water. (*Ry* 167)

The language used recalls notions of the satirist as an ethically cleansing force; the narrator sympathizes with, and even praises, Wendell in this moment for resisting the morally normalizing forces of the town and its institutions. His warning that "Ryder as an outlaw is less trouble than citizen Ryder" might perhaps be a motto for the power of satire more broadly; for those few minutes in which Wendell plays the role of responsible citizen, the authorities panic, and he escapes to resume his off-the-grid lifestyle. In a final moment of irony, the narrator reinforces Wendell's power as citizen-satirist, noting, "And this is how the cat came out of the well" (*Ry* 167).

While this moment of resistance might intimate Barnes's ambivalence toward Wendell, the text gradually moves toward familial dissolution and generational terminus—at least within the context of a legally recognized family unit. In the face of mounting community pressure, Wendell is forced to conform to monogamous standards by choosing to remain married to his lawful wife, Amelia, or to leave her for Kate. In opting for the latter, Wendell effectively banishes Amelia and Julie from his home. The scene is characteristically enigmatic, but one of

the final intertextual references provides some degree of consistency with the novel's overall satire. On the night Wendell must make his decision, he awakens his mother to ask her advice. Sophia, the narrator suggests, had fallen asleep while reading: "She slept firmly and heavily, her little figure disturbing but half of the bed. The left hand, with its heavy bloodstone ring on the index finger, outstretched, touching the title 'Adam Bede'." (*Ry* 315). Earlier in the novel, George Eliot is named as one of the women whom Sophia admires; in this scene, however, Eliot's novel resonates with the question Wendell is about to pose to his mother: "How am I to fall?" (*Ry* 317). The legal question of inheritance and hereditary legitimacy is signaled by the volume of *Adam Bede* upon which Sophia rests her hand (almost as if swearing on the Bible), and Wendell appears to be perversely and parodically posed as a Hetty Sorrel figure. Like Hetty, social and legal pressures have driven Wendell, as he puts it, to "unfather" himself. Although Wendell does not kill his children (Hetty murders the child conceived with her seducer, Arthur Donnithorne, of the local gentry), the act of expelling his wife and disowning his children by her (including Julie) is one which will hardly reconcile the shamed husband with the community.

Wendell's fate, much like that of *Nightwood*'s Robin Vote, consists of a renunciation of human or linguistic communication in favour of what seems to be a more visceral affinity with the flora and fauna that surround him. Wendell finds himself, in the novel's final pages, "among the grass and about the animals," wondering, "Whom should he disappoint now?" (*Ry* 322–3). (The question is posed four times on the final page.) The question seems sarcastic, for there is no one left to disappoint: he has disappointed his mother, his wife, his daughter, and, most ironically, himself, through the dissolution of his grand patriarchal project. *Ryder*'s final scene, thus, presents something of an inverted Genesis parody, Wendell ruling over the creatures of the wilderness, who "lifted their lids and looked at him; in the air and in the trees and on the earth

and from under the earth, and regarded him long, and he forbore to hide his face" (*Ry* 323). Rather than embracing the dominant position afforded him, however, Wendell's impulse to "hide his face" speaks of his shame and hints at the irony of having achieved his Adam-like status (the progenitor of all humanity) at the cost of ostracizing his wife and child. This paradox lies at the core of Barnes's satire in *Ryder*. The novel criticizes Wendell's ultimately futile hereditary project by revealing it to be nothing more than a grandiose fantasy. At the same time, the polyphonic texture of the narrative inhibits the static or fixed character roles that one often encounters in satiric texts that are monophonic or monologic in their delivery of a unified critique. Barnes's incorporation of life writing in the form of a semi-autobiographical referential framework further intensifies and proliferates the potential satiric targets that orbit around the Ryder family tree, constantly reminding the reader that the micro (domestic, private, intimate) is reflected by the macro (political, public, community), and vice versa. Finally, although Barnes's female characters provide ample opportunity to rewrite or counter both the canonical sources that *Ryder* incorporates and the masculine myth of patrilineality that Wendell represents, the novel's modernist satire provides no clear solution to this central conflict, instead compelling the reader to make connections across chapters, between characters, and at the intersection of different voices in order to reconstruct its complex, and often ambiguous, critique.

Still a "vortex of slush and nonsense": *Self Condemned* and the Satire of Resignation

Of the three authors analyzed in the dissertation, Lewis is the only one who produced a conventional autobiography; in fact, Lewis published two autobiographies in his lifetime. The first, *Blasting and Bombardiering* (1937), focuses exclusively on the years 1914 to 1926. The selected time period is important not only, as Lewis suggests in the book's introduction, because

it represents a tumultuous era in European art and politics but also because its chronological endpoints mark the publication of significant works by Lewis—the first number of *BLAST* in 1914 and *The Art of Being Ruled* in 1926. These years bookend a certain portion of the author's life that he is compelled to preserve textually. Lewis is clearly aware of the narrative construction involved in his first autobiography: "This book is about myself," he claims in the introduction, "It's the first autobiography to take only a section of a life and leave the rest. Ten years about is the time covered. This is better than starting with the bib and bottle. How many novels are intolerable that begin with the hero in his cradle? And a good biography is of course a sort of novel" (*BB* 1). Lewis's approach to writing an autobiography resonates somewhat with Woolf's understanding of new biography and its foregrounding of the biographer as an integral part of the genre's function, verging on the conflation of biography and fiction altogether.

While his first autobiography chronicles past events in a manner typical of the genre, Lewis's second autobiography offers a defense of his literary and artistic oeuvre, or even a form of reputation management. Published in 1950, *Rude Assignment: An Intellectual Biography* declares by way of subtitle that its contents are more concerned with putting Lewis's ideas in order, so to speak. Furthermore, not only is the book's main title suggestive of the satirist's task, but the text also contains an entire section (Part One, Section B.) dedicated specifically to discussing satire. The section is relatively short, but it significantly reiterates key points of Lewis's broad satiric approach: its goal of being non-moral, its highly visual or external character, and its equivalence (though typically not recognized by audiences of the time) with what Lewis calls truth. More generally, *Rude Assignment*, according to Lewis, serves as "an account of my career as writer and artist up to the time of writing" (*RA* 11). Complicating this seemingly straightforward explanation, Lewis elucidates his view of the relationship among the

author/artist, the work, and the autobiography:

> The work is implicated in the life of the worker, so as a rule it is difficult to treat of the former in isolation. When it is purely the work, as work, that is in question, only so much concerning the individual responsible for it is relevant as furthers an understanding of the work. Here the work does not quite occupy that position, however, as I shall presently explain. In one sense, even, this book is more about the worker than the work. (*RA* 11)

Beneath the convoluted syntax lies a claim for considering the author's presence in one's analysis of a work—a claim that is quite against the grain, both in terms of modernism's penchant for impersonality and the New Criticism's pre-eminence at the time of the book's publication (though, to be sure, Lewis was never one to embrace such trends). Lewis further develops this claim by suggesting that the intellectual autobiography can also clarify the author's body of work. "It is my object," he maintains, "to dispel misconceptions (about myself, or about my work) whether they derive from ill-natured and tendentious criticism, or some other cause" (*RA* 153). In doing so, a "secondary aim" is pursued: "to elicit a pattern of thinking: to show how any one of my books is connected with every other: that they are a litter of books, not really discrete: how the critical books carry forward what is, in fact, a type of thinking, belonging to a certain type of mind" (*RA* 153). Indeed, Lewis's conception of the satirist and understanding of her or his political and ethical function is one thread that ties much of his fictional work together. In *Rude Assignment*, Lewis supports this argument through a wholesale identification between his life and his work, essentially rendering his entire oeuvre as one grand autobiography.

One might, then, consider two general dimensions of autobiography present in Lewis's work: first, that which incorporates some degree of referentiality *within* individual works (the *roman à clef* technique common to Lewis's novels), and second, that which reveals the

development of Lewis's ideas *across* his creative corpus. Acknowledging both of these dimensions in relation to satire enables readers to identify certain targets of Lewis's satiric attacks and uncover the extent to which satire is produced within and out of the complex networks in which the satirist is embedded. In his analysis of Lewis's *Time and Western Man*, Max Saunders directly applies the autobiographical register of Lewis's work to a discussion of satire, arguing for the possibility of reading Lewis's satire as a type of autobiography. For Saunders, "satire, far from being antithetical to auto/biography, is one of the modes in which modernism engages with the auto/biographic" (420). Nuancing his argument, Saunders insists that while satire partly provides a window into the subjectivity of its author, it inherently does so by subverting traditional conceptualizations of life writing's ability to disclose the truth about its subject. "Satire always involves imaginative extrapolation," he astutely asserts, continuing:

> To this extent satiric biografiction works by opposite principles to the Reynoldsian autobiografiction[8] which seeks to express the true psychic life by fictional means. Instead, it insinuates that it's the psychic life of its targets (their spiritual experiences) that are themselves fictional. (436)

Satire, thus, combines with life writing in a necessarily subversive way, inverting the truth versus fiction schema that one typically associates with the autobiography and novel genres, respectively. In the following section, I extend Saunders's claims about this satiric inversion of autobiography's truth-telling and meaning-making function to my analysis of Lewis's 1954 novel *Self Condemned*. The proximity of the novel's plot to Lewis's experiences ostensibly makes it one of the most autobiographical satires of the four texts analyzed in this chapter. As such, it provides an ideal example for exploring how the genre of autobiography bolsters satire's ability to expose not only the targets of its critique but also the ideological positioning of its

author. As opposed to the next section of this chapter, which will explore Woolf's satiric treatment *of* biography, the following section investigates the ways in which Lewis's late novel *Self Condemned* fits the category of satire *as* autobiography, and how an engagement with the satire in *Self Condemned* from a perspective that acknowledges its life-writing dimensions alters the contours of its ethical framework for the reader.

***Self Condemned*'s Continuity in Lewisian Theory**

In some ways, *Self Condemned* reads like *Tarr* all grown up. The novel's protagonist, René Harding, is a well-established, middle-aged history professor at a respectable but unnamed university in England who voluntarily resigns from his post upon realizing that he is "no longer able to teach a story of the world which they would find acceptable" (*SC* 39). The "they" to which the narrator refers is the university council, thus establishing René's, and the novel's, overarching anti-institutional stance. The "story of the world" that René has been prevented from teaching his students is derived from a theory of Western history that he develops in his book *The Secret History of World War II*. René's theory—which, significantly, is only discussed in a second-hand manner in the text (there are no direct excerpts or quotations given)—blames the perpetuation of violent conflict in the West, particularly the then-impending Second World War (the novel begins on 15 May 1939, as indicated by the *Daily Express* that René reads during the opening scene), on two interrelated phenomena: the tendency for unethical individuals to hold high political positions and the complicit attitude of an increasingly uncritical and uncreative citizenry, largely swayed by spectacle and mass media. René's friend Robert "Rotter" Parkinson summarizes the history professor's ideas most succinctly in a draft of his review for the book. "For René Harding, Jansenist, the past can only be visualized and written about as a crime

story," Parkinson observes, "The criminals, of course (and some are exceptionally unpleasant ones), are the endless series of persons who figure as heads of states" (*SC* 115). He then notes René's indictment of the masses as accomplices in this corruption or perversion of politics throughout history:

> It is suggested by René Harding that the principal figures in the history book should be those heroic creators who attempt to build something, usually to be knocked down by the gang of criminals above mentioned, with the assistance, of course, of the unenlightened herd. (*SC* 116)

The rhetoric is nothing new to readers familiar with Lewis's writings—the positioning of the "heroic" individual against a conspiracy of bullies, deviants, and mindless automatons begins as early in Lewis's work as the first volume of *BLAST* in 1914.

Such affinities between René Harding's theory of history and Lewis's theory of satire, as well as key elements of the plot clearly inspired by Lewis's life, make interpreting the novel as an autobiography tempting and at least somewhat unavoidable. Lewis's view of history as a study and concept was ambivalent, thus rendering his choice of discipline for Professor Harding suspicious. Saunders suggests that Lewis's "objection to the auto/biographic is that it is a manifestation of the world-view . . . in which reality is organized according to categories of temporality . . . which is exemplified by the philosophies of Bergson and Einstein, but which Lewis sees as much more pervasive" (421). Relativity, fluidity, and mutability are all highly modern approaches to conceptualizing time and space against which Lewis railed, particularly, as Andrzej Gąsiorek usefully identifies, in his inter-war years:

> His inter-war aesthetic was based on his opposition to art that might fall within a Bergsonian orbit, but this oppositionality locked his art in an embrace with its detested

> other, which unexpectedly revealed the other's truth: his concern with art's stabilizing function pointed to the uncontrollable nature of the world that only art could impel into form. (*Wyndham Lewis* 103)

One could apply a similar argument to Lewis's satire and its autobiographical characteristics: that the polemical, adversarial Enemy figure is positioned against a world that is ideologically in flux, subject to the whims of the bourgeois consumer, trends in the marketplace, political shifts, and social upheavals. The persona of the Enemy is perpetually on the defensive, whether it be against the slow deterioration of objective standards of aesthetic taste, the participation of women and other "amateurs" in artistic communities, or specific criticism directed against Lewis's own work (e.g., his use of *Satire & Fiction* as a defense of and marketing tool for *Apes of God*). As such, Lewis continues to embody the rear-guard of modernism that Puchner astutely describes in relation to *BLAST* and other earlier satiric works. The paradox of Lewis's forward-moving, backward-looking satiric sensibility will continue to feature in my discussion of whether the semi-autobiographical *Self Condemned* truly performs the "coded auto-critique" that Gąsiorek and other critics have attributed to it, or whether it simply re-encodes Lewis's signature satiric aggression in a more refined, mature, nuanced, and ultimately resigned form (*Wyndham Lewis* 104).

Finding Lewis's Voice

Like Barnes's *Ryder*, *Self Condemned* employs an ambiguous narrative voice, which—although expressed primarily through a conventional third-person perspective—tends to deviate from offering readers a cold, detached depiction of events as they occur to a more critical, often acerbic, reflection on such events and their broader implications. This technique is not new or

exclusive to *Self Condemned*, but the referentiality of the novel's semi-autobiographical elements further complicates the reader's ability to decipher satiric targets as well as the thrust of narrative irony. In other words, unraveling the Lejeunian equivalence among author, narrator, and protagonist becomes a necessary task in order to uncover the satiric motives of the text. The narrative subtly meanders, for instance, from third-person narrator to René Harding as the fictional author of the fictional *The Secret History*, to Rotter as the reviewer interpreting René's theory; in doing so, *Self Condemned* effectively expands the territory confronted by Lewis's Enemy persona to encompass all of Western history, rather than the exclusively cultural or aesthetic domains of art and literature. Indeed, whereas Frederick Tarr mocks the pretensions and hypocrisies of academia from his position outside its proverbial walls, René Harding is ensconced within the institution and, no longer able to square his principles with institutional norms, chooses to take his leave (albeit only temporarily) from the university. In this context, René's intellectual position and subsequent resignation take on the "heroic" quality of which Rotter speaks, ultimately marking the end of any academic career for him in England. In response, René decides to move himself and his wife, Hester (or Essie, for short), to Canada—more specifically, the city of Momaco, a fictionalized version of Toronto. Like Frederick Tarr, René Harding chooses a life of self-imposed exile in another country; unlike Tarr, however, René seems to recognize that the problems that lead to his self-condemnation are systemic as well as interpersonal. For René, it is not only a battle between the impulses of art and sex that tear at an individual's integrity. Rather, incorporating much of the rhetoric from Lewis's own nonfictional works of the 1930s and 1940s, René blames a confluence of government, mass media, imperialism, war, and self-interest for the state of the world in late 1939.

Mixing ideological positions with narrative voice and the thoughts and dialogue of

characters is a hallmark of Lewis's satiric fiction. In *Self Condemned*, the potentially slippery equivalence between implied author (or satirist) and narrative content is further fortified due to the novel's autobiographical foundations. To this effect, Allan Pero's introduction to the novel's 2010 reissue[9] highlights landmark events. Like René and Hester Harding, Lewis and his wife, Gladys Anne Hoskins (whom Lewis affectionately called "Froanna," an anglicized portmanteau of the German "Frau Anne"), departed England by ship in September 1939 to escape the inevitable war in Europe. The couple settled in Toronto and rented a room in the Tudor Hotel, which suffered a major fire on 14 February 1943. Lewis was clearly well known in Toronto by that time; he is pictured twice in an article in the following day's *Toronto Daily Star* (once on the front page and once with his wife on the continuing page), which recounts the fire with the subheading "Novelist-Artist Loses Valuable Paintings and Unfinished Manuscripts" ("Fire Sweeps Tudor Hotel" 1–2).[10] The hotel in *Self Condemned* serves as an important structural narrative device, its partial destruction marking the moment when René must choose between remaining in Canada or moving back to England—a decision that ultimately seals the future fates of his marriage and Hester's life. As news of the war in Europe progresses and René secures further social and financial support from a growing intellectual circle in Momaco, he warms to the city and formulates the question he must ask himself: "'Was London or Momaco the better place *for René Harding*, in the year 1944?" (*SC* 361). The question is significant because it not only foregrounds a shift in René's understanding of place as being central to one's intellectual, cultural, and artistic identity, but it also reveals the interpersonal gender relations and the hierarchy of gendered values that lurk beneath the conflict throughout *Self Condemned*.

Indeed, one of the most troubling aspects of *Self Condemned*'s semi-autobiographical premise is the turbulence that defines René and Hester's relationship alongside the violence that

ultimately brings it to an end. As Jeffrey Meyers notes, Lewis kept his marriage to Hoskins as separate from his professional life as possible, many of his close friends seeing or hearing very little of her—if anything at all—in their dealings with him. In an anecdote rather prescient of *Self Condemned*'s ending, Lewis's friend (and the referential model for the character of Rotter) Hugh Gordon Porteus supposedly "saw Froanna's disembodied hand appear through the serving hatch for many years before he actually met her" (Meyers, *The Enemy* 100). It was also common knowledge within his social circles that Lewis carried on numerous extramarital affairs, ultimately with Froanna's blessing: "She was rather proud," Meyers claims, "that Lewis was so attractive and successful with rich and clever women, and yet always remained with her" (*The Enemy* 99–100). Despite the unconventionality of their relationship, Lewis and Hoskins remained more or less happily married until the former's death in 1957.

Compared with Meyers's account of their time in Canada, however, the emotional and mental struggles experienced by the fictionalized couple in *Self Condemned* are ostensibly reversed. In the novel, it is René who eventually comes to accept and even enjoy the idea of a relatively stable middle-class lifestyle in Momaco, whereas Hester violently ends her life upon learning that René has accepted a professorship at the local university. In Meyers's biography, on the other hand, it is Hoskins who reminisces fondly about her time in Toronto, while Lewis abhorred the city and its inhabitants, whom, he felt, paradoxically expressed both an apprehensive reverence toward his reputation as "The Enemy" and a sentiment that his professional integrity was tarnished by his choice to move to Canada. "But if Lewis arrived as the self-created Enemy," Meyers suggests, "his disturbing influence continued to be felt; and part of his problem was certainly due to his own rude behavior" (*The Enemy* 264). Ironically, Hoskins, who had been isolated from numerous social circles and support systems in England,

"felt liberated" in North America, "enjoyed the more informal social life," "said that Toronto was 'great fun,' despite their lack of funds," and "was glad to have Lewis entirely to herself" (*The Enemy* 264–5). Much to the contrary, in *Self Condemned*, Hester is demoralized by the couple's diminishing financials, constantly pressures René to allow them to move back to England, and expresses little interest in exploring Momaco or interacting with its inhabitants. In fact, the moment Hester appears to discover some social comfort in befriending Laura McKenzie, the wife of René's friend and confidant Professor Ian McKenzie, the narrative ridicules her through Laura's own dialogue:

> When entirely recovered and able once more to pay visits, and accept invitations to tea, she [Hester] approached Laura like an affectionate dog. It was Laura herself who made the comparison with a dog.
>
> "She reminds me of a sickly dog with big sentimental eyes, dumbly thanking one for a good turn one has done him . . . she is awfully like a big sad-eyed bitch, who has had a rotten time, and reacts hysterically to kindness. She *is* like an animal. There is something *shut off* about her, as if attempting to communicate in spite of some handicap. . . . I feel I ought to know dog talk!" (*SC* 402).

Filtered through Laura's character, the vitriolic diction and rhetoric is characteristic of Lewis's satiric style and method. In addition to her comparison with a dog, Hester is also infantilized throughout the novel, the first instance of which takes place within the opening pages of the novel when she is described as possessing "the remains of the child-mind" and being "[a]llergic to learning" (*SC* 25). These instances of Hester's characterization are extremely important because they issue either from characters *other than* René or from the third-person narrative voice. Again, this is crucial to the challenge I will pose to an overwhelming critical consensus

about the novel's self-reflective or even redemptive qualities for Lewis, as well as an alleged shift in his thinking, toward the end of his life, about the efficacy of critical detachment and the external method of satire.

From Swagger to Stagger: Self Reflection in *Self Condemned*

Given the connection between René and Lewis in *Self Condemned*'s autobiographical schema of referentiality, numerous critics have interpreted the representation of René's critical failures as a means for Lewis to admit to the shortcomings of detachment and objectivity in his overall practice as an artist, writer, and intellectual. While one might argue that René's general movement in the novel tends toward further withdrawal from the life to which he was once accustomed (beginning with his academic resignation in England, followed by his move to Momaco, where he barely scrapes by on freelance news writing and where his inattention to his wife ultimately leads to her suicide), it is just as important to acknowledge the position in which René finds himself by the end of the novel and to what degree his circumstances are tinted by the narrative's irony. Bookended by René's movement between institutional and non-institutional spaces, the narrative establishes a certain degree of continuity with *Tarr*'s disavowal of the university as an apparatus of the free marketplace—a business that, "for eight hundred pounds," offers its customers "a complete mental outfit, a programme of manners" (*T* 33–4). By the end of *Self Condemned*, however, René returns to the institution, acquiring a perhaps even more prestigious position than the one he had once held in England: "It was not more than a year or two after the scene just described in the McKenzie home that a great university in one of the eastern states of the U.S.A. offered him a professorship" (*SC* 463–4). On the other hand, readers are left with the image of René as "a glacial shell of a man" in the novel's final sentence, which

supports the interpretation of *Self Condemned* as being fundamentally reflective or critical of René's failure to connect with the world around him.

Yet, the fact that so much of *Self Condemned*'s satire rails against the world in which René finds himself seems to indicate that Lewis's exilic Enemy persona is still alive and well within this late novel's protagonist. I would not go so far as to claim that the text is wholly sympathetic to René; as Gąsiorek notes, René's resignation from life "is prefigured by an arrogance that borders on dementia; references to his solipsism, egotism, emotional coldness, and delusions of grandeur abound" (*Wyndham Lewis* 105). In many ways, René's character resonates with Wendell in Barnes's *Ryder*, both self-aggrandizing men presenting themselves as outcasts from formal institutions and normative communities. In the same sentence that concludes *Self Condemned*, the narrator notes that René's new colleagues are unaware of his emptiness, "mainly because they were themselves unfilled with anything more than a little academic stuffing" (*SC* 464). René's final condition is, as Gąsiorek observes, foreshadowed by the entire novel; the narrative, however, never places the blame for this result squarely upon René's shoulders.

Instead, *Self Condemned* re-envisions *Tarr*'s narrative by replacing the "swagger sex" of Frederick Tarr with something like the "stagger sex" of René Harding, distinguished by René's tendency to retreat, disengage, and hide from the chaos of the world rather than approach such chaos with the bravado of Tarr. (After Hester's suicide, for instance, René describes his stint at the Canadian Jesuit monastery, the Sacred Heart, as yet another "negation of life": "This was as much a negation as the Hotel Blundell," the narrator insists, "It was his second withdrawal and suspension of the intellectual processes, the giving-up of being himself" (*SC* 440).) To be sure, the suffocating forces of mass consumption, market capitalism, gender politics, and hyper

nationalism that characterized *Tarr*'s thematics are still at play in *Self Condemned* and bear the brunt of the novel's satiric attacks. The protagonists of both novels ultimately find themselves "trapped" within circumstances of their own making, but each text emphasizes and satirizes the external factors that lead to these circumstances rather than the element of personal accountability or responsibility in response to such circumstances. René's representation is ironic—even critical, at times—but it generally escapes the kind of satire that the text disperses among Lewis's usual targets: faux intellectuals and creatives; an increasingly "feminized" Western culture; the vacuous whims of free market trends; and the flux and relativity of value that is becoming more acceptable as a condition of the modern world.

Despite the text's clear fictional manipulation of autobiographical details, the scarce criticism that has been written about *Self Condemned* still tends to emphasize the central role that the novel's referentiality plays in the meaning it generates and the satire it produces for readers. As I have demonstrated throughout the dissertation, extricating the implied author from the novel's narrative voice, as well as the thoughts and dialogue of specific characters, is an intricate task in Lewis's satire, even in less autobiographically situated works. The *roman à clef* is often Lewis's chosen mode, primarily because specific people and types of people are his chosen targets. In *Self Condemned*, however, the equivalence between Lewis and René Harding is strong enough to justify an analysis of the novel through an autobiographical lens. To this effect, critics Toby Foshay, Francesca Orestano, and Miranda Hickman each make a case for Lewis's implementation of autobiographical writing as a means of self-examination, whether it be on the level of aesthetics, ethics, or satire. Foshay views *Self Condemned* as the product of a gradual progression in the "strict dualism" of Lewis's "externalist satire," which "had necessarily to become dialectical and self-critical in the process, and in doing so . . . enables him to make the

transition . . . from the dualism of critical observation of others to the dialectic of self-criticism, from satire to irony" (146). Focusing on the novel's intersections with the Gothic tradition,[11] Orestano interprets René's self-imposed exile to be instrumental to his "ultimate rebirth" at the end of the novel. "Harding's deliberate exile, an inwardly-turned neutralisation of his innate tendency to aggression," Orestano suggests, "can be read in fictional terms as the dilemma meted out to the satirist, who, in the act of castigating society, must perforce include himself among the sinners" (183). Yet again, such conceptualizations of the satirist align with Seidel's and Greenberg's respective ideas about the "double action" or "double movement" of satire—that while the satirist takes aim at the ills of the world, she or he simultaneously admits culpability or complicity with regard to those very same ills. Finally, Hickman argues that *Self Condemned* represents "an effort to perform an 'exorcism' of a pivotal dimension of Lewis's own thought that, by the end of his life, he could no longer accept" ("Casualties" 204). For Hickman, this "pivotal dimension" is Lewis's insistence upon the primacy of the external method; she maintains that René's representation as "a glacial shell of a man" is void of any irony and indicates a core shift in Lewis's thinking toward "the desirability, even necessity, of an effort to revise and redeem what lies within" ("Casualties" 217). In this sense, all three critics are more or less in agreement regarding the inward-looking or self-reflective function of *Self Condemned*, albeit with differing emphases on how sincere or ironic this function is meant to be.

Indeed, the central conflict of *Self Condemned* involves René's unwillingness to interrogate or appraise his own motives, decisions, and actions until after his wife takes her own life, forcing the protagonist, the narrative suggests, to examine certain parts of his personality in the aftermath. René is put on the defensive from the moment he announces his professional resignation to his mother and two sisters, and this defensive stance continues through and beyond

Hester's suicide. This structural arc is complemented by the text's satiric emphasis, which steadily moves toward René. Yet, the critical weight of the narrative only comes to bear upon René after Hester's death, suggesting that, for René, any form of redemption first requires that Hester be negated within or jettisoned from the narrative space. In the novel's overarching schema, Hester serves as a manipulated, and significantly gendered, narrative object that permits René to engage in the kind of self-reflection highlighted by the critics I have mentioned.

The novel's critical development is somewhat circular (as Orestano observes, "The prisoner's room is circular"), further emphasizing the lack of progression (stagger) in its protagonist's personal development: it opens with René's resignation, moves away from René to examine the conditions that have led to this decision, proceeds to portray the effects that ensue, and finally returns to René to reveal the ultimate irony of his situation (178). Since the first part of *Self Condemned* takes place primarily in England (with the exception of a few chapters that detail René and Hester's journey across the Atlantic), the satire begins by attacking the bourgeois pretensions that represent the worst of English class politics in Lewis's view—the dullness he associates with an essentially hollow group of people. René's brother-in-law Victor Painter, for example, is a quintessentially Lewisian caricature—a tired cliché of Lewis's satiric method by this point in his career. Painter once considered changing his surname because he felt it associated him too closely with the working-class profession of house painter. Realizing that the term painter can also refer to "those privileged beings, the painters of easel pictures," he subsequently begins to take pride in the name (*SC* 95). According to Painter, his surname calls to mind Lord Frederic Leighton (1830–96) and Sir Alfred Munnings (1878–1959), both of whom were well-established artists ensconced in specific English traditions and institutions of fine art.

The text's invocation of Leighton, whose body of work was largely Pre-Raphaelite in

style, is more nuanced than that of Munnings. For Lewis, the Pre-Raphaelites represented, to a certain extent, a commendable aesthetic intervention of a purely national character that ultimately failed to effect the radical change in English artistic sensibilities for which it had the potential. In a short review of a Pre-Raphaelite exhibition at London's Whitechapel Art Gallery in 1948, Lewis claims that "the Pre-Raphaelite movement proved, in the end, a rebellious, picturesque, but shallow interlude in Victorian phillistinism" ("The Brotherhood" 672). Less than a year before his death, Lewis contributed an article to *Vogue* in which he also praises the Pre-Raphaelite Brotherhood for being "the last contradictory impulse" in English art prior to Vorticism (*CH* 381). Despite his double-edged assessment of the movement, Lewis also likely respected Leighton's innovative approach to sculpture, which inaugurated the British movement of New Sculpture toward the end of the nineteenth century. Munnings, on the other hand, explicitly signals a conservatism and complacency that Lewis viewed as being endemic to English art. Both Munnings and Lewis were commissioned as battlefield artists during the First World War (Munnings by the Canadians under Lord Beaverbrook, and Lewis by both the Canadians and the British), but their wartime oeuvres stand in stark contrast to one another. Lewis's two major battlefield paintings, *A Canadian Gun-pit* (1918) and *A Battery Shelled* (1919), both incorporate harsh Vorticist geometry and robotic, machine-like representations of infantry that capture the war's monotony, despair, and lack of humanity. In comparison, some of Munnings's most well-known war paintings exhibit an almost pastoral sentimentality through their soft, impressionistic depiction of non-violent activities, as in *Felling a Tree in the Vosges* (1918) and *Shelters in Smallfoot Wood* (1919). His *Charge of Flowerdew's Squadron* (1918) provides a vivid counterpart to Lewis's battlefield paintings, emphasizing the speed, excitement, and glory of the Western Front in an entirely uncritical manner. Finally, Munnings is

remembered for his controversial presidency of the British Royal Academy of Arts (1944–9), during which he delivered his infamous speech at the 1949 "academy's men-only annual banquet" (this after appointing Sir Winston Churchill "the first Royal Academician extraordinary") denouncing modern art for "defil[ing] British tradition" (Goodman). Together, Leighton and Munnings denote the ridicule that the narrative means to foist upon Victor for his outdated and frankly unimaginative tastes. If it were not obvious enough, the text continues to describe how Victor's profession as an advertising agent (another aspect that associates him with consumerist mentality) "brought him into contact with a number of actors and literary people" (*SC* 95). As a result, Victor

> regarded himself as an inhabitant of "The Art World," a typical attendant at the annual Three Arts Club Ball, and the kind of person the casual visitor would expect to see at the Café Royal, which he persisted in regarding as a "rendezvous of artists and models," though it had long ceased to be that. (*SC* 95)

In addition to presenting Victor as a representative of the bourgeois, would-be bohemian type, the text offers René's other two brothers-in-law, Percy Lamport and Reverend Robert Kerridge, as members, respectively, of the *haute* bourgeoisie and the clergy. Both are lambasted in a manner similar to Victor Painter, conveying to the reader a clear picture of what England means for René (and likely meant for Lewis) in 1939. Even Rotter, whom the narrative insists shares a very close bond with René, is ultimately dismissed by the protagonist as a "parasite" who grotesquely "feed[s] upon his brain" (*SC* 137).

Self Condemned's treatment of women is notably more ambivalent in tone and lacks the kind of sustained vitriolic satire directed toward the men in the novel. On the more harmless end of the spectrum, the narrative frequently pokes fun at the peculiarities or eccentricities of

working-class women, such as the Hardings' charwoman Mrs. Harradson, whose signature phrase "Nasty ole man" refers variably to Hitler or Lucifer, and the Tudor Hotel manager Mrs. McAffie (affectionately referred to as "Affie" by the hotel's inhabitants), who appears "hooded, rather sinister and witch-like . . . gas gun in hand" to handle the building's roach infestation (*SC* 32, 240). Lewis's external method succeeds in providing readers with such amusing portraits that enliven and, surprisingly, humanize the often cold (literally and figuratively) settings occupied by the Hardings. Women also, however, serve various figurative functions in *Self Condemned* that contribute to the construction of the fictional set of circumstances in which René finds himself. The narrator's treatment of these representations, combined with René's responses to them, demonstrates how Lewis's satire continues to function along the highly gendered lines that I explored in both *BLAST* and *Tarr*. As Hickman notes, women still occupy the same symbolic position in Lewis's late novel as they did in his first novel. She suggests that "Hester represents the realm of 'life' that René must sometimes reluctantly accommodate but which he often satirises mercilessly and strives to overcome" ("Casualties" 205). More generally, she observes, "In Lewis's work, women, associated in the Lewisian perspective with 'the herd' and ordinary life, are consistently in harm's way when in the vicinity of the typical Lewisian artistic mode with its characteristic cold eye" ("Casualties" 213). Valerie Parker goes so far as to describe Hester as "a Bertha re-examined and re-valued," suggesting that her death inverts the catastrophic relationship between the artist and the woman set out more than four decades earlier in *Tarr*: "In contrast to Tarr's dictum that woman is suicide for the artist, the novel [*Self Condemned*] shows how that artist means suicide for the woman" (224–5). In addition to Hester, René's mother and Affie are among the women who die throughout the course of the novel; the former's demise is attributed to the "dynamic accelerations in the world" brought about by

World War II, while the latter dies in the Hotel Blundell fire under suspicious circumstances (*SC* 419).

The deaths of these women serve as important plot points in the novel, but they are also key to locating the text's satiric sensibility and addressing some of the aforementioned critical interpretations of *Self Condemned*. In other words, the ways in which the narrator and René describe and react to these deaths provide some evidence for determining whether the novel shifts significantly enough from the method described by Lewis in *Satire & Fiction* to support an understanding of *Self Condemned* as a work that fundamentally reconsiders and reformulates this satiric-critical approach. René reacts to Affie's death with a coldness and cynicism typical of Lewis's satire; when he realizes that Affie is lying dead in the snow outside the burning building, his first impulse is to laugh in shock at the event's absurdity, an impulse recalling earlier instances of René's laughter in the face of what he can neither comprehend nor rationalize. Such laughter also establishes connections with Lewis's early theoretical musings on the relationship among humour, laughter, satire, and the absurd that I briefly discussed in Chapter 1. As Faith Binckes summarizes, "Lewis argued that this absurdity can be recognised in others, but can be grasped only in flashes when it comes to oneself. Laughter is a product of such momentary self-awareness" (43). This interpretation of laughter in Lewis's representational toolbox, so to speak, is compatible with the scene of Affie's death:

> He was thinking, "To be lying in the snow. Dead." Perhaps he was dreaming. Here was something that was not in conformity with a waking reality. It was what was absurd in himself, that suddenly he had been confronted with. Sudden death presents its card with a leer. He thought now that he had seen a smile on Affie's face. He could not be sure of this but he thought he had. She had understood the Absurd. So it was that he found

> himself doing what the firemen thought he was doing; it was a convulsion of meaningless mirth. (*SC* 337)

For René, Affie is indicative of the chaos and absurdity of the world that he encounters more and more as he flounders in a foreign country without the institutional anchor of the university. René's laughter is partly, as Gąsiorek observes, "a defence mechanism that wards off fear of the seemingly absurd nature of human life" (*Wyndham Lewis* 105). Furthermore, Gąsiorek explains, the absurd is often, for René, "expressed through the inexplicable demands of the desiring body" (*Wyndham Lewis* 105). The violent reality of the fire momentarily jars René out of the illusion of "final and absolute exile" that he had promised himself on the boat ride from England, marking René's turn away from this exilic fantasy and back toward the safeguards of the institution (*SC* 197).

Together, Affie's demise and the destruction of the Hotel Blundell initiate René's gradual movement toward regaining his stature as a university history professor in the third part of the novel. Upon learning that René intends to accept a position as professor of modern history at the University of Momaco, "Hester, whose face had been convulsing itself in a tragic mask, released, with a sort of howl, a torrent of tears" (*SC* 414). The characterization of Hester as an animal completely driven by such outbursts of emotion—seemingly unable to recognize the necessity of René's decision for the couple's livelihood—persists until her suicide. Unlike his reaction to Affie's death, however, René initially appears to be genuinely shocked and devastated when identifying Hester's body at the morgue, the narrative noting that René faints when viewing his wife's remains, which had been "arranged upon something like a fishmonger's display slab" (*SC* 426). In an attempt to process and reflect upon the terrible event, René takes an extended retreat at the College of the Sacred Heart, which he thought of "as a magical hospital, an ancient place

of healing" (*SC* 435). As the narrator observes, "René was profoundly thankful that so extraordinary an institution as the Catholic Church was still there intact, exultantly human. What other institution—which *was* an institution—lived as the guardian of the great human values of antiquity?" (*SC* 435). Despite the traumatic loss that René experiences prior to this move, the text appears to present his newfound attachment to Catholicism as an authentic gesture—an attempt to locate a solid, reliable, and predictable aspect of life in which to take refuge. Furthermore, this is not uncharacteristic for René, whose general mode of being is one of increased resignation or disavowal throughout the narrative. At this moment in the novel, however, René comes to the conclusion that nations may collapse, buildings may burn to the ground, and bodies may die and decay, but institutions alone remain intact and capable of bringing some form of order to an otherwise absurd and chaotic world. It is somewhat ironic, then, that René does not recognize his marriage to Hester as one such institution that has also failed to conform to his narrow vision of life. Perhaps matrimony's association with sex, physicality, and sentimentality allows him to differentiate it from the more cerebral or intellectual bastions of organized religion and academia, thus freeing him from the notion that he actually requires or benefits from Hester's support.

Despite this initial trust in Catholicism, René's stay at the College represents another "negation of life (or of the dynamic order which was what life meant for him). This was as much a negation as the Hotel Blundell. It was his second withdrawal and suspension of the intellectual processes, the giving-up of being himself" (*SC* 440). René's retreat into the safety of the College's walls affords him the time needed to expunge any remaining sentimental attachment to Hester or any guilt related to her death. "By the beginning of his third month at the college," the narrator declares, "he was for the first time thinking objectively of the suicide of his wife—and

this caused him the acutest discomfort" (*SC* 446). Such discomfort arises from René's awareness that "the destructive analysis" of Hester's death represents a necessary step toward ridding his mind of her memory—toward curing himself of what he tellingly refers to as "Hesteria" and regaining his reason (*SC* 446). In the end, René variously attributes Hester's suicide to the couple's difficult situation in Canada, Hester's selfishness, her vanity, and her lack of sanity (*SC* 447). Regardless of his reasoning, René completely fails to acknowledge his own part in his wife's death. Upon rereading her suicide note toward the end of his stay at the College, his reaction is one of demonstrable contempt: "Now he violently crushed the letter in his hand, tore it into several pieces, flung it upon the floor, sprang up, and stamped upon it. '*Quelle comédie! Quelle sale comédie!*' And he spat down at the ruined sheets—'*Fumier*!'" (*SC* 449). To René, Hester's death is an orchestrated comedy (as opposed to the absurdity of Affie's demise), rendering him the fool, the butt of the joke, an alleged victim of his own inability to resist irrational emotional attachments. Channeling René's consciousness, the narrative articulates his feelings about the matter most succinctly: "We (men) have all these tender reactions about any women, but they (women) on their side do not entertain feelings of that sort about us. It is a one-way sentiment. All their life is spent in fooling us, in creating such feelings as these" (*SC* 448). During René's final days at the College, he concludes that even in death, Hester still elicits such emotions in her selfish and cunning way.

Arriving at the novel's pivotal conclusion, readers are left with the ironic presentation of René's coming full circle. Any satirical-critical evaluation of his circumstances offered by the narrative, however, still avoids explicitly indicting René for his decision to withdraw from the problems that confront him. Instead, the narrator characterizes René as a heroic figure who "had stood up to the gods, when he resigned his professorship in England" (*SC* 462). While René "had

survived the first retaliatory blow—the expulsion, the ostracism," he could not survive the second one: "You cannot kill a man twice, the gods cannot strike *twice* and the man survive" (*SC* 463). René's mission, as it is previously described, "to discover any foothold (however small) in the phenomenal chaos, for the ambitious mind" perhaps seems unattainable at this moment, but the narrative offers no alternative other than this ironic retreat into the scholarly domain he had once rejected (*SC* 404). As Foshay insightfully observes, René's titular self condemnation works, in fact, to alleviate any criticism that the reader might level at him; Foshay views this technique as an extension of the "critical *caricature*" employed in *Tarr*, by which the text "achieves ridicule [of a character] rather than condemnation" (146). In other words, in his "shell-like existence" among the other hollow men of the university, "René has condemned himself, and because of that very severity our condemnation becomes superfluous" (146). It is almost as if Lewis has managed to move himself, as implied author and satirist, to the exterior of the external—or, as Foshay succinctly puts it, to move "behind irony itself" (147). René's disengagement enacts, in parallel, this further distancing of the satirist from the ironic gesture, persisting in his attempts to remain forever one step ahead of his readers.

Thus, for all the work that critics have done to identify the ways in which the text questions the limits of certain principles inherent to Lewis's theory of satire—externality, objectivity, detachment, and so forth—I would suggest that *Self Condemned* is much of the same Lewisian rhetoric deployed in a different geographical setting and intellectual realm. If the novel exhibits a sense of disturbance or even panic concerning the effectiveness of such rhetoric, I am not convinced by critical analyses that point to the shift (as I term it) from "swagger sex" to "stagger sex" as evidence of Lewis's attempt to transform his satiric practice into something more self-reflective or constructive. I concur that *Self Condemned* exhibits a cooler and more

collected (or more mature, perhaps) approach to delivering its satire, but I would not automatically attribute this change to a fundamental revision of the detached and destructive satiric mode that Lewis had developed over the course of his entire career. In other words, although the speed, force, and tone of the means have altered, the novel's ends—a satiric dismantling of the Western structures and institutions that led not only to the outbreak of World War II, but also (within the narrative framework) to the fates of René and Hester Harding—still resemble those of Lewis's earlier satires. John Whittier-Ferguson summarizes the problem in his illuminating discussion of contemporary critical approaches to three of Lewis's important late works, *The Revenge for Love* (1937), *The Vulgar Streak* (1941), and *Self Condemned*:

> I take issue with these arguments for Lewis's convincingly realized, tragic late fictions and with the positive, even redemptive narratives built on this idea of his turn toward Others. . . . I believe that central to Lewis's late fiction are, indeed, questions about the status and reality of others, the foundations of belief, the possibilities of love, the imagined anguish of loss. But as one reads these three novels closely, attending to matters of diction, style, dialogue, character description—those fundamental aspects of the novel that are basic to our experience of reading—it is difficult to stay convinced of the worlds these books are trying to create. (16)

Indeed, in this section I have attempted to attend closely to the narrative elements that Whittier-Ferguson enumerates. My analysis ultimately reveals that the world Lewis's narrator presents in *Self Condemned* (much like the worlds of *Tarr* and *Apes of God*) is still void of interpersonal connections between emotionally responsive characters in favour, instead, of seemingly scripted relationships between programmed automatons who cannot help but falter under the absurd and chaotic weight of the world. Yet, perhaps this is Lewis's most significant intervention in satire as

a modernist: to grapple persistently with the inconsistencies, the hypocrisies, and the illusions of the modern world, even if it requires a reckless, hopeless, and destructive insistence on one's renegade status as satirist.

"Suggestive Reality" and "Proper Creativeness": Satirizing Biographers and Biographies in *Orlando* and *Flush*

The following section deals with a very different type of fictionalized life writing than that which I explored in the previous two sections. Barnes and Lewis are similar in their deployment of referentiality as a loose fictional framework. Yet, because neither author avows the autobiographical source material or the degree to which their fictions reflect "reality," the uninformed reader has no reason to suspect any equivalence between author, narrative voice, and character. Woolf, on the other hand, flaunts her generic subversion of the novel and biography in *Orlando* and *Flush* by appending "*A Biography*" to the official titles of both works, and through the numerous playful interjections made by the "biographer" throughout the texts. The explicit presentation of these texts as biographies serves as a means of demonstrating—almost *ad absurdum*—Woolf's theory of the new biography, effectively creating an entirely fictional(ized) style of life writing. In doing so, Woolf's satire not only makes visible for the reader certain targets within the fictional space, but it also implicates the relationships among reader, biographer, text, and genre (particularly certain generic expectations) as part of its critique. Such satire becomes directed at the reader (albeit, gently), at the figure of the biographer, and at presumptions held by both concerning the "reality" or "truth" of the text, regardless of whether or not one chooses to accept Woolf's generic attribution of biography to either work. Compared with *Ryder* and *Self Condemned*, the life writing elements of *Orlando* and *Flush* are not only

more pronounced and foregrounded, but they are also more heavily ironized behind the screen of the biographer's narrative voice.

My analysis of Woolf's texts pursues a similar structure to that of Barnes's and Lewis's texts. First, I provide some very brief context for *Orlando* and *Flush* in the form of two letters written by Woolf around the time each work was published. Such contexts demonstrate Woolf's sustained interest in the genre of biography and articulate the importance of both texts' generic interventions. In other words, the letters showcase Woolf's commitment to blurring the boundaries between fact and fiction, reality and fantasy, witnessing and imagining within the biography genre. Having established this commitment, I move to an exploration of the biographical subject (i.e., the protagonist) in each text, with a particular emphasis on how Woolf's mock biographies deploy these subjects as satiric devices. In doing so, the alleged cohesive subject of biography is discarded, and in its place, readers are presented with biographical subjects who are fragmented, whose identities constantly shift, and who exceed the boundaries of what is typically expected/accepted of biography. Finally, I step back from the character level of these texts to investigate Woolf's construction and satire of what I will refer to as the "narrator-biographer," as distinctly opposed to Lewis and Barnes, who both construct fictional versions (characters) of themselves within their semi-autobiographical works. The figure of narrator-biographer satirically positions both *Ryder* and *Self Condemned* in relation to readerly expectations of a knowledgeable expert. Although the biographer is usually imagined occupying this role, *Orlando* and *Flush* subvert the very notion of biographical "expertise" not only by suggesting that one can write a biography about a fictional character or a dog, but also shining a satiric light upon the overly self-assured biographer himself. Woolf's satiric contribution, thus, resides in her layering of literary components and melding of what were (and

still are, in most cases) traditionally considered to be objective (factual) and subjective (creative) genres. *Orlando* and *Flush* renounce conceptualizations of biography that would claim that the genre's referential character is less tenuous than that of the novel, and challenge notions of the biographer's unimpeded access to objective truths about his subject. Indeed, though she saw eye-to-eye with Lewis on little in the realm of literary form and style, I think Woolf would entertain his suggestion that any good (auto)biography is essentially a *kind* of novel (or at least that there exists a productive intersection between the two genres).

Some Epistolary Context

From the earliest stages of drafting *Orlando*, Woolf explained to Vita Sackville-West, in several letters, the ways in which the text's narrative was to blur the boundaries between fact and fiction, reality and fantasy, and biography and novel. On 9 October 1927, in a letter teeming with excitement, Woolf suggests to Sackville-West:

> But listen; suppose Orlando turns out to be Vita; and its all about you and the lusts of your flesh and the lure of your mind (heart you have none, who go gallivanting down the lanes with Campbell)—suppose there's the kind of shimmer of reality which sometimes attaches to my people, as the lustre on an oyster shell (and that recalls another Mary) . . . . Say yes, or No: Your excellence as a subject arises largely from your noble birth. (But whats 400 years of nobility, all the same?) and the opportunity thus given for florid descriptive passages in great abundance. Also, I admit, I should like to untwine and twist again some very odd, incongruous strands in you: going at length into the question of Campbell; and also, as I told you, it sprung upon me how I could revolutionise biography in a night . . . . (*L3* 428–9)

In this dense section of the letter, Woolf reveals a few key details concerning the motivations and thrust of *Orlando*'s composition that any critic would be wise to "untwine and twist again." First, the supposedly clear line of referentiality between Orlando (the fictional character) and Sackville-West (the real person) is destabilized, or at least rendered murky, by Woolf's initial use of the verbal phrase "turns out to be." It is as if she were suggesting that Orlando might become Sackville-West through the process of writing and, by extrapolation, the reader's participation in the production of the text's meaning. Woolf extends this suggestion through the metaphor of the oyster shell. Instead of depicting Sackville-West as the oyster shell itself, Woolf implies that her physical and intellectual characteristics will be conveyed by the iridescent sheen that is diffracted upon the surface of the shell, the "shimmer of reality" that Woolf attributes to her characters.

The luminous metaphor recalls my previous discussion of Septimus Warren Smith's role as a satiric prism in *Mrs. Dalloway*, the key difference being that a prism *refracts* light whereas an oyster shell *diffracts* it. Without belabouring the scientific details, one might conceptualize the difference between the two phenomena as light filtering and multiplying *through* a medium versus it bending *around* a medium. The difference is important because, as I will demonstrate, Orlando (unlike Septimus) serves as both a target of the narrative's satire and the vessel around which other targets are made legible to the reader. In other words, Septimus plays the role of lens through which the novel's satire is made clear to the reader, whereas Orlando, as the *ingénue* protagonist and mock biographical subject, unwittingly reflects the text's satiric insights. Indeed, far from occupying the role of active and knowing satirist, Orlando's thoughts, actions, and dialogue still function to produce satire through their construction within the narrative, which frequently positions the protagonist in such a way that she/he bears the brunt of the text's satiric

attacks. Woolf, in fact, already implies the multiplicity of Orlando's functions through the sarcasm and cynicism conveyed within the above letter's parenthetical phrases. She suggests that Vita-cum-Orlando will be all flesh and mind, lacking any heart due to Sackville-West's "gallivanting" with fellow Bloomsbury member Mary Campbell. It is also noted that Sackville-West's nobility renders her the perfect model for a protagonist who will live through four hundred years of English history; by the same token, Woolf's tone in the rhetorical question following this observation dismisses the significance of that very noble history. Indeed, the ironically dichotomous nature of Orlando the protagonist (both genius and fool, noble and commoner, man and woman) produces the shape and impulse of the text's satire. Orlando's gender fluidity also connects him/her with Matthew O'Connor in Barnes's *Nightwood*. Although a comparative analysis of the two characters specifically as gender bending and transgressing figures falls beyond the scope of this investigation, it is worth noting that, like Septimus, O'Connor offers another alternative satiric foil to *Orlando*'s *ingénue*. O'Connor's performance is a knowing and deliberate challenge to the norms and constraints of heterosexuality and its function in various patriarchal structures, while Orlando's transformation is unexpected and undesired. The newly transformed female Orlando, as I will discuss later, encounters a world that she hardly recognizes, precisely because it had no bearing upon her in her previous male form. Orlando's transformation from male to female (significantly, in that order) structures the satire produced from the character's naïve observations and laughable ignorance. Whereas Orlando stumbles clumsily into a performance of gender, O'Connor embraces and deploys such performances to reveal and critique the slippages of heteronormativity.

Woolf's letters concerning the publication of *Flush* also offer valuable insight into this later work's generic interventions and satiric strategy. On 7 October 1933, a short review of

Flush written by David "Bunny" Garnett was published in the *New Statesmen and Nation*. The following day, Woolf wrote Garnett a letter in which she praises the review while poking fun at its tongue-in-cheek focus on factual integrity. Garnett, for instance, draws attention to the inaccuracy of Flush's enjoying "the licences natural to his youth and sex" as a very young puppy when, as he points out, "puppies are unlicensed until six months old" (*F* 10; 416). He also questions the accuracy of the first illustration in *Flush*, captioned "Flush's Birthplace," since it seems to depict a house too large and extravagant for the supposedly poor Mitfords' "working man's cottage" (*F* 8). Finally, Garnett is suspicious of Flush's observation of "asphalt paths" in Regent's Park since these paths presumably did not exist during the narrative's mid-nineteenth-century setting (*F* 29). The review's fixation on these details emerges not from Garnett's conviction that their untruthfulness matters to the reader's enjoyment of the text but rather a subtle nod toward Woolf's own aim of—as she put it in her letter to Sackville-West—revolutionizing biography. As he notes earlier in the review, *Flush* is "a biography with which she could tease an old friend, the most famous of biographers" (416). The friend and biographer, of course, is Lytton Strachey, and Garnett concludes by maintaining that *Flush* succeeds in a "teasing tribute" to Strachey but remains "far too delicate to be a parody" (416).

In typical fashion, Woolf's response to Garnett's review comes in the form of a letter as courteous as it is pointed. Woolf clarifies that Flush's "license" refers to his natural license, "sometimes called lust," and she reminds Garnett that the nineteenth-century engraving depicting the Mitfords' home belongs to a trend of its time: "Painters at that date," she observes, "always enlarge houses out of consideration for their owners. Such is my view as a biographer (and oh lord how does any one pretend to be a biographer?)" (*L5* 231–2). Finally, she playfully questions how Garnett could have missed "the horrid anachronism" represented by the inclusion of pillar

boxes in *Flush*'s narrative several years before they would have been invented: "There were no pillar boxes in the year 1846. They were invented by Anthony Trollope about 1852" (*L5* 232). The specific, detailed responses recall the brief and clearly sarcastic acknowledgment with which she ends the preface to *Orlando*:

> Finally, I would thank, had I not lost his name and address, a gentleman in America, who has generously and gratuitously corrected the punctuation, the botany, the entomology, the geography, and the chronology of previous works of mine and will, I hope, not spare his services on the present occasion. (*O* 6)

Far from the sharp and caustic tone of this retort to the American gentleman's patronizing explanation, however, Woolf's letter to Garnett showcases a more mutual repartee between the two; I think it is safe to assume that neither are fully sincere in this debate about factual accuracy in *Flush*, but rather view the implicit discussion about referentiality as a way to reflect further upon how different genres construct different types of realities. In other words, the jocular back-and-forth about dog licenses, working class homes, asphalt paths, and pillar boxes belies deeper, still unresolved questions about the possibility of capturing a life in writing and the intersections of, and very blurry lines between, genres like the novel and biography.

The Biographical Subject as Satiric Device

Like Barnes's *Ryder*, both of Woolf's texts take intergenerational time and hereditary lineage or ancestry as parodic starting points for their respective biographical subjects. Within the first chapter of *Orlando*, readers encounter the four-hundred years of nobility that frame the text's narrative chronology when the Elizabethan-era Orlando is introduced "in the act of slicing at the head of a Moor which swung from the rafters" (*O* 11). A national history of war and

conquest is foregrounded, inextricable from the protagonist's family history and mythology: "Orlando's fathers had ridden in the fields of asphodel, and stony fields, and fields watered by strange rivers, and they had struck many heads of many colours off many shoulders, and brought them back to hang from the rafters. So too would Orlando, he vowed" (*O* 11). These opening paragraphs establish important affinities among nationalism, violence, imperialism, racism, and masculinity that are foundational to the text's ethos and overall satiric critique. Jaime Hovey insightfully examines the ways in which Orlando's various "masquerades" allow for the construction of an ostensibly conventional, heterosexual English subject only to challenge the stability of that very subject position. In the narrative's introduction of Orlando, Hovey observes:

> The narrator takes pains to allay suspicion about Orlando's gender identity by admiring his masculine militarism, which repeats the behaviour of his English forefathers, and his feudal service, demanded of him by his nation and his queen. By miming masculine imperialism, Orlando engenders the narrative that bears his name and enters the social and symbolic fields as a national subject. (398)

Indeed, "miming" is Orlando's default mode of interacting with and responding to the world throughout the three hundred years or so that the narrative covers. He mentally repeats, for instance, this performance of "masculine imperialism" when first introduced to the Russian Princess Marousha Romanovitch at a court dinner. Feeling a surge of passion for the Princess, Orlando "grasped a sword in his hand; he charged a more daring foe than Pole or Moor . . . he stretched his hand—in fact he was rattling off one of his most impassioned sonnets when the Princess addressed him, 'Would you have the goodness to pass the salt?'" (*O* 30).

Fantasy—in terms of both the generic elements with which Woolf litters the narrative and Orlando's tendency to daydream—often assists in conveying the playfully mocking burlesque of

such moments in the text, like the way in which *Ryder* applies certain poetic forms or stylized language to create humorous friction between how characters view themselves and what readers can deduce. The difference in *Orlando* and *Flush*, however, is that the character whom the text deflates in these moments is not only the protagonist of the narrative but also the proposed subject of the "biography" described by the work's title. Orlando's famous transformation from male to female is undoubtedly the mock biography's most important narrative and structural device, especially as it concerns producing Woolf's central satiric criticism of conventional ideologies about gender and sexuality. The text's satire would be much different, indeed, if Woolf had decided that her subject should instead begin as female and end as male. Although the scene of the transformation is satiric, using a hybridized parody of medieval morality plays and Renaissance masques, the narrator-biographer's brief post-transformation comments are more trenchant both in tone and in their establishment of a (paradoxical) critical framework for recognizing satire within the text's latter half. The moment of Orlando's sexual transformation is significantly marked by a final exclamation of "THE TRUTH," after which the now-female protagonist awakens (*O* 102).

From this point, the narrative is saturated in gender critique. And how could it not be: Orlando must essentially relearn how to exist in a world with a complex set of expectations and restrictions designed entirely around her sex. The narrative implements the inexplicable and fantastical transformation, as Chris Coffman observes, "to interrogate neither the events leading up to it nor the experience of the process of transition, but rather some of its consequences for the experience of subjectivity and desire" (par. 15). As it turns out, the narrative takes Orlando's lack of experience as an opportunity to mock her naïveté while simultaneously turning the satire toward broader issues of gender and class. On her return voyage from Turkey to England aboard

the ironically named *Enamoured Lady*, she aptly becomes enamoured with the attention paid to her by the sailors and must make a conscious effort not to throw herself overboard "for the mere pleasure of being rescued by a blue-jacket" (*O* 115). In one of Woolf's signature uses of parenthetical comment, the narrator-biographer addresses Orlando's child-like wonder at such newly gained attention, assuring readers that "her arguments would not commend themselves to mature women, who have had the run of it all their lives" (*O* 115).

Indeed, as the female Orlando matures, the material consequences of "having the run of it" are revealed to her—for instance, in the form of wedding rings. The "spirit of the age" imposes itself on Orlando's being in the form of "an extraordinary tingling and vibration" that "seemed at length to concentrate in her hands; and then in one hand, and then in one finger of that hand, and then finally to contract itself so that it made a ring of quivering sensibility about the second finger of the left hand" (*O* 175). That this realization comes with "the spirit of the nineteenth century" is no coincidence: it allows for a positioning of the satire in relation to Victorian sensibilities and norms. Christy L. Burns draws attention to the "parodically extreme" scenes which follow Orlando's acknowledgment of the cultural shift enacted by the nineteenth century, suggesting that Orlando arrives at a compromise of sorts between, on the one hand, being compelled (by the spirit of the age) to marry and, on the other hand, consciously making that decision herself (354). Indeed, in the chapter immediately following her marriage to Marmaduke Bonthrop Shelmerdine, Orlando contemplates the wedding ring on her finger and reminds herself "that she had put it there herself before she met Shelmerdine, but that had proved worse than useless" (*O* 194). This constant give-and-take constitutes the satiric method of the text. The ring is both significant and insignificant; marriage is both meaningful and meaningless; the biographical narrative is both real and completely fictional. Ultimately, Orlando, as the

biographical subject, provides readers with a lens through which the "joke" of the text constantly mutates—from playful and gently critical, to sardonic and severe, always challenging the reader to identify the mutually constitutive character of the subject and those historical conditions in which she is formed and reformed.

While *Orlando* situates its eponymous protagonist at the intersection formed by English imperialism, nationalism, and masculinity, *Flush* introduces the canine subject of its biography by way of a heavy-handed and hybridized literary and scientific parody. "It is universally admitted," begins the narrative in a blatant reference to the opening lines of Jane Austen's *Pride and Prejudice*, "that the family from which this memoir claims descent is one of the greatest antiquity" (*F* 1). In the pages that follow, the narrator-biographer indulges the reader in a series of claims about the origins and history of the spaniel breed, ultimately leading to Flush himself. Readers are presented with several speculative observations about spaniels: etymologies of the breed's name, the breed's monetary value beginning with the Welsh ruler Hywel Dda (or Howel the Good) in 948 CE, and the way in which dog breeds more generally came to be classified and hierarchized within "an aristocracy of dogs by the time of Queen Elizabeth" (*F* 4). The satiric thrust of *Flush* gradually coalesces around its biographical subject as the text positions the dog within a particular set of socio-political and cultural circumstances. Like the way in which Orlando's noble lineage is repeatedly emphasized to ensure that the critique of class and gender politics comes across all the more poignantly, Flush's pedigree becomes central both to his initial construction as biographical subject and to the ways in which this construction playfully mocks the hierarchies embedded in the human world with which Flush unwittingly engages.

Having situated the reader within the discourse of animal domestication and breeding, for instance, the text shifts almost seamlessly to discussing human systems of rank and mating

customs in a manner that draws satiric comparisons between two seemingly disparate domains. Whereas the "laws of the Spaniel Club" dictate in a clear and detailed manner "what constitute the vices of a spaniel, and what constitute its virtues," no such organization exists for determining the proper characteristics of a sophisticated and so-called civilized human aristocracy (which ironically, even had it existed, would not have applied to the Barretts, who came from merchant stock) (*F* 4). In providing examples of this claim, the narrator lightly mocks the ease at which any family might acquire a coat of arms as evidence of their noble heritage; she also, however, bitingly suggests that the ancestors of Flush's owner, Dr. Mitford, had mated "with such wanton disregard for principles that no bench of judges could have admitted his [Dr. Mitford's] claim to be well bred or have allowed him to perpetuate his kind" (*F* 5–6). If, the narrative continues to assert, "a Man Club corresponding to the Spaniel Club" had existed, Dr. Mitford would have "been branded a mongrel man unfitted to carry on his kind" (*F* 7).

This kind of eugenic speculation could be troubling, especially for a work published in the same year that Hitler's Nazi party rose to power. Anna Snaith, however, calls attention to the way in which *Flush* strategically compares hereditary systems of classifying animals with similar systems for humans. Identifying *Flush* as "part of Woolf's anti-fascist writing of the 1930s," Snaith argues that the text mocks the racist and eugenicist theories used to propel various populist political movements by placing them within the somewhat absurd context of a dog's biography (631). Furthermore, she notes that the text reveals the "contingency" of such theories—that they are dependent upon an "entirely arbitrary set of values" to function and that these values transform across time, geography, culture, and so forth (631). Finally, Snaith suggests that "Woolf celebrates impurity and hybridity in the form and content of the text itself through crossovers of genre, species, class, and geography" (631). I cite Snaith's essay at length

because I think it is compelling and especially valuable for its insistence upon the seriousness of a work that may, at first glance, seem to offer little more than a whimsical, lighthearted imagining of Elizabeth Barrett Browning's life with her dog. Like many of Woolf's critics, however, Snaith does not acknowledge the role that satire plays in the serious critique leveled by *Flush*. More specifically, I would yet again emphasize the reader's role in activating the central criticisms that Snaith attributes to the work. It is not merely that the text uses eugenicist discourse in the context of canine aristocracy, but that it does so in such a fluidly logical manner that actually risks lulling the reader into a complicit mindset. The domain of domestic dogs is so orderly, neat, and methodical, whereas "if we now turn to human society, what chaos and confusion meet the eye!" (*F* 5). Within the context of the entire text, *Flush*'s opening pages certainly drip with irony, but Woolf's narrator undoubtedly adopts a mode of deception in order to convey the ease with which eugenicist and fascist ideologies can be rationalized. Indeed, this is one of the most unsettling overall strategies of *Flush*'s satire: simply put, to force readers, time and time again, to confront how fluently the narrative shifts from speaking about dogs to speaking about humans. To a certain degree, then, the biographical subject of a dog provides Woolf with a tool for defamiliarizing concepts like rank, class, gender, heredity, and race, only to *re*familiarize them within the context of Barrett Browning's experiences in London and Florence, all the while expecting the reader to fill in the gaps that manifest along the way.

Knowledge, Truth, and the Narrator-Biographer

As I have already noted, *Orlando* and *Flush* differ from the works of Barnes and Lewis in that they explicitly incorporate elements and devices that are unique to the genre of biography, the most obvious being the figure and voice of the biographer. While the mock biographical

subjects of Woolf's narratives might serve—to return to a metaphor cited previously—as the oyster shell that diffracts the content of the satire, the narrator-biographer's voice produces two major effects. First, it articulates the challenge to and subversion of certain epistemological principles upon which the genre depends. The certainty with which both mock biographies construct the (fictional) realities of their biographical subjects ironically belies their skepticism toward whether the self is ever truly knowable and, therefore, whether the biographer's attempt to capture the experience of an other is ultimately futile. Yet, in addition to satirizing the biography genre, the narrator-biographer himself also represents one of Woolf's central satiric targets. *Orlando*'s narrative specifically identifies its biographer as male early in the text,[12] thus contributing another dimension to its intersection of satire and gender politics. The text mocks and ironizes the confidence of the narrator-biographer's voice, precisely as a sustained masculine voice, effectively signaling the feminist character of Woolf's interventions in the biography genre.

Modernism is no stranger to crises of genre; Saunders attributes Woolf's interest in life writing to a more general "turn-of-the-century awareness that the conventions of biography (like history) are beginning to seem absurd: that as soon as they begin to become visible *as* conventions, they can no longer do their work of transparently creating the impression of authority and objectivity" (450). Indeed, I continually return to Woolf's simple act of appending "A Biography" to the titles of her works to reiterate that this gesture alone signals to readers the artificiality of genre. Be that as it may, I do not think Woolf set out, specifically with *Orlando* and *Flush*, to obliterate entirely the concept of genre.[13] Rather, I would take my cue from Saunders and suggest that these two texts lean heavily—as do several of Woolf's other works—upon satire's potential to disrupt hierarchies of authority, particularly those that arbitrate the

value of certain ways of representing and knowing "reality." Again, this is a theme that has hovered beneath my analyses throughout this final chapter. To conclude my discussion of Woolf, I will turn briefly to examining moments of biographical self-consciousness or reflexivity in *Orlando* and *Flush*: in other words, moments in which the biographer-narrator reflects upon his role in the text and the role of the biographer more generally. In a way, this focus ties my analysis to Chapter 1's exploration of the multiplicity of voices and the self-conscious play with genre in *Three Guineas*. Like *Three Guineas*'s adaptation of various authoritative forms of rhetoric, *Orlando* and *Flush* deploy the disembodied voice of the biographer as a means of ironically emphasizing that this voice ultimately issues from a subject who is shaped by various motives, biases, and—perhaps most significantly—generic constraints.

Chapters 2 and 3 of *Orlando* open with brief disclaimers in which the narrator-biographer addresses some of the key issues or concerns that arise in his capacity as the chronicler of Orlando's life. Significantly, the two disclaimers propose conflicting methods that a biographer should employ in order to arrive at the veracity or "truth" of a life writing narrative, forcing the reader to question the effectiveness of either method. It is "the first duty of a biographer," the narrator explains, "to plod, without looking to right or left, in the indelible footprints of truth; unenticed by flowers; regardless of shade; on and on methodically till we fall plump into the grave and write *finis* on the tombstone above our heads" (*O* 49). This approach to biography, which is disrupted in Chapter 2 by "an episode which lies right across our path, so that there is no ignoring it," implies a highly external approach to biography—one which values the facts of one's life as they manifest in a chronology that consists of data, for lack of a better term (*O* 49). The biographical subject is to be observed from birth to death and all along the path between. Any reader familiar with Woolf, however, knows that this is precisely antithetical to her literary

method. As Saunders puts it, “The privileging of internal, private, and evanescent impressions over the external, public and regulated markers is her cardinal principle for writing lives, or for writing ‘life’. It is a method that suggests both how much can be observed, but also how opaque the self can remain to even the most observant eye” (441). Thus, the importance of this “dark, mysterious, and undocumented” “episode”; when a biographer finds himself confronted with such an episode, the narrator claims, his “duty is to state the facts as far as they are known, and so let the reader make of them what he may” (*O* 49).

Yet, if this first disclaimer insists that the biographer should recognize and respect both the power and the limits of observation, the text almost completely contradicts such prescription in the chapter that follows. Chapter 3 marks the beginning of Orlando’s ambassadorship in Constantinople and is most notable for containing the scene in which the protagonist transforms from male to female, man to woman. It also, however, begins with another playful account of one of the difficulties inherent to producing an accurate representation of one’s biographical subject—access to reliable and complete primary sources. In this instance, the biographer-narrator explains, the time that Orlando spent in Turkey is difficult to piece together due to damaged documents:

> We know that he discharged his duties to admiration. . . . But the revolution which broke out during his period of office, and the fire which followed, have so damaged or destroyed all those papers from which any trustworthy record could be drawn, that what we can give is lamentably incomplete. Often the paper was scorched a deep brown in the middle of the most important sentence. Just when we thought to elucidate a secret that has puzzled historians for a hundred years, there was a hole in the manuscript big enough to put your finger through. We have done our best to piece out a meagre summary from

> the charred fragments that remain; but often it has been necessary to speculate, to surmise, and even to make use of the imagination. (*O* 88)

The most striking aspect of this reflection is that in direct contradiction to the assertion in Chapter 2 that the biographer ought to "state the facts as far as they are known," the narrator-biographer now calls for speculation and imagination to complete the fragmentary documents. I would also note that once again (see Chapter 1's discussion of *Three Guineas*), Woolf is parodically participating in the satiric tradition of "found accounts," a device whereby the narrator shirks responsibility for the outlandishness of the narrative by way of blaming the unreliability of a manuscript, translation, copy text, or other primary material.[14] Woolf's narrator-biographer continues to emphasize his limited role in reconstructing the events of the chapter, warning of a shift from "the firm, if rather narrow, ground of ascertained truth" to the scene of Orlando's transformation, in which "obscurity descends" to the point "that it were so deep that we could see nothing whatever through its opacity" (*O* 97, 99). According to this same narrator, however, the final half of Chapter 3 seeks to identify "The Truth and nothing but the Truth" of Orlando's life— such "truth," of course, is that "he was a woman" (*O* 102).

In addition to the ambiguity of the narrator's grammatical tense (when exactly does the "was" of this declaration take place?), the reader is confronted with an ontological conundrum: is the Orlando of the second half of the narrative the same Orlando as the first half? To this question, the biographer-narrator interjects a "pause in the narrative" dedicated to reflecting upon the transformation event and its implications from various psychological, biological, and sociological viewpoints. Although the narrator-biographer claims that the "change of sex . . . did nothing whatever to alter their [Orlando's] identity," he also notes, "Many people . . . holding that such a change of sex is against nature, have been at great pains to prove (1) that Orlando had

always been a woman, (2) that Orlando is at this moment a man" (*O* 102–3). Supposedly uninterested in engaging in such debates, the biographer declares, "But let other pens treat of sex and sexuality; we quit such odious subjects as soon as we can," and promptly returns to narrating the next set of events in Orlando's life (*O* 103). The prompt change of subject is either sarcastic or is meant to mock the narrator-biographer's inability to avoid fixating upon Orlando's new gender situation, so to speak, as the paragraph that follows repeatedly refers to this situation and how it affects her experience. There is a certain degree of deception or duplicity in the disconnect between such claims made in these moments of self-conscious interjection and what actually transpires when the narrative resumes.

The sly, mischievous, and deceptive tone of the narrator-biographer with which Woolf experiments in *Orlando* returns five years later in *Flush*. Reading the two works in tandem, one suspects that the same "biographer" of Orlando has decided to apply his skills to a new, even more elusive and unconventional subject. Indeed, in analyzing the use of photography in both texts, Floriane Reviron-Piégay maintains that "*Flush* was truly a continuation of the joke played on Vita Sackville-West in *Orlando*. It was the dog Pinka, given to Woolf by Sackville-West, who eventually became Flush" (par. 10). More than an inside joke, *Flush* represents a continuation of the challenge that Woolf proffered in *Orlando* to the generic authority and epistemological claims implied by biography. Such implications issue, first and foremost, from the figure of the biographer, traditionally envisioned as an objective vessel through which the biographical subject's life story flows. As I hinted at in the previous discussion concerning biographical subjects, however, the unavoidable problem of *Flush* lies in the narrator-biographer purportedly conveying not only the important events and occurrences that comprise the life of Elizabeth Barrett-Browning's dog, but also the dog's thoughts and emotions—his inner

experiences. Here, one could certainly drop the matter of *Flush*'s satiric positioning of narrator-biographer in relation to biographical dog-subject and simply agree with Woolf's own suggestion that the text was nothing more than a joke. Yet, I would insist that the text's most poignant satire is produced precisely through the narrator-biographer's imaginative, and often absurd, narration of Flush's sensory and intellectual experiences.

In a letter dated 15 April 1933, Woolf writes to Hugh Walpole: "Flush is only a joke—done by way of a lark when I had finished the Waves: but its too long—got out of hand—and not worth the trouble" (*L5* 176–7). It seems to me that the phrase "got out of hand" encapsulates the meandering and sometimes bombastic claims that the biographer-narrator makes about understanding (and, significantly, being able to reveal to the reader) Flush's inner life and his interpretation of the world around him. As Flush becomes acquainted with his new life in the Barretts' London household, he tries to make sense of his new position by observing various markers of class. Although he does not know this hierarchical system by name, he "knew before the summer had passed that there is no equality among dogs; some dogs are high dogs; some are low" (*F* 30–1). According to the criteria of the Spaniel Club laid out in Chapter 1, the narrator notes that Flush recognizes his "birth and breeding" (*F* 31). At the same time, he observes that such "rank" carries with it certain advantages and disadvantages: "He noted with approval the purple jar from which he drank—such are the privileges of rank; he bent his head quietly to have the chain fixed to his collar—such are its penalties" (*F* 31). In addition to the rather amusing way in which Flush is portrayed as arriving at a somewhat crude form of class consciousness, the narrative turns the satire on Barrett Browning, who mistakenly assumes that Flush's musings before the mirror are those of "a philosopher . . . meditating the difference between appearance and reality. On the contrary, he was an aristocrat considering his points" (*F* 31). Woolf's irony

always functions on multiple levels, and it is evident that the supposed meditation on "the difference between appearance and reality" represents a not-so-subtle nod to both the biographer's task and the reader's engagement with the genre.

The narrator-biographer's voice, thus, works to register *Flush*'s key criticisms of class and gender politics by initially focalizing them through the perception of the dog-subject and subsequently requiring the reader to extrapolate to Barrett Browning's circumstances and the broader European socio-cultural milieu. Flush as a protagonist is the *ingénue* figure taken to the extreme—to the beyond human extreme. In this sense, *Flush*, like many other innovative modernist works, endeavours to teach its readers how to recognize and understand its satire. At times, this approach comes across as being so heavy handed that it would be nearly impossible to miss the text's cues. In another metatextually self-conscious moment, the biographer-narrator notes the barrier of verbal communication between Barrett Browning and her dog, as well as Flush's "inability to account for Miss Barrett's emotions" during the times she sat writing letters in her room (*F* 36). Language is, of course, an escape for Barrett Browning that Flush does not, and presumably cannot, understand, but his presence engenders an imaginative narrative for Barrett Browning in which she is a nymph, Flush is Pan, and the two are lying "in some dim grove in Arcady" (*F* 37–8).[15] The fantasy, however, is suddenly interrupted by the narrator-biographer, who asks, "But suppose Flush had been able to speak—would he not have said something sensible about the potato disease in Ireland?" (*F* 38). Such sudden juxtaposition of romantic fancy with an immediate and serious political concern recurs throughout the narrative. This particular episode ends with the narrator-biographer asking another question: "And yet, had he been able to write as she did?" (*F* 38). "The question," readers are bluntly informed, "is superfluous happily, for truth compels us to say that in the year 1842–43 Miss Barrett was not a

nymph but an invalid; Flush was not a poet but a red cocker spaniel; and Wimpole Street was not Arcady but Wimpole Street" (*F* 38). Once again, the narrative ironically and satirically leans upon "truth" as a fluid force whose potential for distortion is vast. The biographer's abrupt end to the fantasy indicates the way in which biography (laden, as it is, with notions of objective truth) has the potential to create dominant narratives that foreclose alternatives—in this case, the romanticized narrative of her liberation at the hands of Robert Browning overshadowing Barrett Browning's own accomplishments, which include nuanced engagement with political issues, including (among others) the Irish potato famine, in her poetry and elsewhere. Truth, thus, has the potential to materialize from discursive or narrative foregrounding; *Flush*'s satiric method helps to refocus such emphasis, but ultimately requires that its readers make the connection.

While truth is a concept with which Woolf grapples throughout her oeuvre, *Orlando* and *Flush* display a heightened sensitivity to the power and authority associated with the term by way of their direct encounter with a genre so invested in ultimately articulating the truth. Certainly, one might attribute the play with biography that these texts enact to nothing more than a mere lampoon or mockery of the genre. Indeed, as critics often note, Woolf herself called both *Orlando* and *Flush* "jokes" in letters and diary entries. I think it is safe to assume, however, that Woolf knew the truth-telling power of a joke (Hogarth Press, after all, published the first English translations of Freud). What sorts of truth(s), then, are these texts able to convey through fictional subjects who are ultimately nothing more than the products of a fictional biographer's imagination? The easiest answer to such a question would be that there is no entirely objective truth in language—that as soon as data or facts pass into linguistic form, an inherently biased human author mitigates their pure objectivity. Keeping in mind the satiric targets of Woolf's texts, a more nuanced answer would acknowledge the strategic and critical value of both of their

fictional subjects. *Flush*, for instance, could just have easily been written as a fictionalized biography of Barrett Browning and plausibly attacked the same patriarchal structures. The choice to tell the story from Flush's perspective, however, satirically displaces the feminist critique onto the canine subject, thereby creating a tension between the plot of the narrative (what happens to Flush) and the central ideological directive of the narrative (that women of a certain class are effectively the lap dogs of patriarchy). The narrative sustains this tension through its juxtaposition of the way Flush and Barrett Browning experience the same phenomena, pushing the reader toward some version of truth about the particular world that the narrative describes.

Clearly, then, Woolf did not abandon the concept of truth altogether. Ray Monk claims that Woolf came to terms with the problem of truth in biography by distinguishing between different kinds of truths:

> The subtitle of *Orlando*, "*A Biography*," is a joke. *Orlando* is not, of course, a biography, and that, precisely, is the point: only by *not* writing a biography did Woolf believe that she could achieve what a biography seeks, and necessarily fails, to achieve. Only in fiction could she capture the truth about Vita, because the truth about a person is "truth of fiction" rather than "truth of fact." (29)

Monk offers a useful schematic for interpreting Woolf's approach to biography as one which confronts the possibilities, and limits, of both fiction and fact (problems that also inform *Three Guineas*). Yet, I would argue that the flippancy with which he deploys the word "joke" still misses the satire's mark, which compels both of Woolf's mock biographical projects. The "truth" about Sackville-West—as well as the "truth" about Flush and Elizabeth Barrett Browning—is a truth that extends far beyond a single person, a truth that cannot be told without exploring the complexity of networks within which that person (or animal) exists. For Sackville-West, this

partly has to do with history, with nobility, with class, and with gender, all of which can be represented both discretely and simultaneously. For Barrett Browning, it is much of the same, but the text complicates the reader's ability to uncover the truth by positioning her dog as the central subject of the biography. In both works, satire becomes the perfect mediating force through which a multiplicity of truths is continually presented and withdrawn within the same stroke.

Control and Exposure: Reflections on Satire and Portraiture

My analysis in the preceding sections has demonstrated that modernist experiments with satire and forms of life writing unsettle representational frameworks or methods concerning the "truth-telling" function of different genres. More specifically, the satire encountered in the life writing-influenced works of Barnes, Lewis, and Woolf tends to disrupt the alleged binary of fact and fiction often attributed to (auto)biography and the novel, respectively. In their own ways, these works challenge Lejeune's conceptualization of the autobiographical author—signaled by the signature or proper name on the text's title page—occupying a distinct, and genuine, contractual role in the production of a discursive representation referring to a world beyond itself. Although the texts of Barnes, Lewis, and Woolf are not autobiographies in any conventional sense, their deployment of life writing frameworks enables them to interact with, invert, and ironize core principles of life writing through satiric fictional means. To conclude this chapter, I would like to extend this investigation of satire's potential for representational disturbances (particularly in light of the referentiality that constitutes one of life writing's claims to truthful representation) to a more visual or visually inclined realm: the portrait. To refer again to my introduction, de Man's critique of Lejeune also takes up the concept of the portrait as a

means of questioning readerly expectations concerning (auto)biography:

> But are we so certain that autobiography depends on reference, as a photograph depends on its subject or a (realistic) picture on its model? We assume that life *produces* the autobiography as an act produces its consequences, but can we not suggest, with equal justice, that the autobiographical project may itself produce and determine the life and that whatever the writer *does* is in fact governed by the technical demands of self-portraiture and thus determined, in all its aspects, by the resources of his medium? (920)

De Man's second question helps to frame my analysis of the portraits that appear in this section; rather than being *produced from* the subjects to which they allegedly refer, they in fact *produce* those very subjects, all the while shaping the subjects' reception through satiric techniques and framing devices. I would question de Man's initial question, however, as it seems to suggest that photographs and "realistic" pictures obtain a higher degree of fidelity or truthfulness in relation to their subjects, which, in my view, undermines the force of the second question. To be sure, each of the three authors under study interact with portraiture through different media and toward different ends within their work, and this chapter proves most appropriate for an exploration of such engagement due to my sustained focus on the ability (or inability) of life writing to reveal some perceived truth(s) about the narrative subject, whether that subject be the self or an other.

The specific media through which each author engages portraiture also conveniently align with my own examination of the works in this chapter. Barnes's use of portraits is channeled predominantly through the style and technique of caricature—a visual translation of the textual representations she undertakes in *Nightwood* and *Ryder* with exaggerated and grotesque characters like Matthew O'Connor, Wendell Ryder, and Molly Dance. Most often paired with her early journalism that I discussed in Chapter 1, Barnes's simple yet satirically

evocative line drawings provide further insight into the material circumstances and captivating personalities of her subjects, especially those whom she interviewed. The drawings of evangelical preacher William "Billy" Sunday and James Joyce, for instance, illustrate the range of Barnes's interest in cultural figures and their circulation in various media. Throughout his career as a visual artist, Lewis produced not only several distinctive portraits of well-known modernist figures, but also a number of self-portraits, one of which, *Mr Wyndham Lewis as Tyro*, I examined in Chapter 1. Portraiture would seem to be the perfect means for capturing Lewis's external satiric method in visual form, but one is struck by the depth of sincerity evoked by his portraits of others. Lewis's self-portraits, on the other hand, speak more to his satiric sensibilities; they simultaneously capture the satirist's piercing line of vision and cast something of a satiric gaze back onto the subject. In this way, Lewis's self-portraits provide the perfect visual counterpart to his textual self-portrait in *Self Condemned*. Finally, Woolf, yet again, stands apart from Barnes and Lewis to a certain degree in that she does not produce the visual components that complement *Orlando* and *Flush* but instead strategically places portrait photographs throughout both texts as a way of further engaging the genre of biography. The photographs that Woolf uses—like those appearing in *Three Guineas*—are not satiric, by any means, on their own. Drawing on a term made popular by visual artist (and Woolf's contemporary) Marcel Duchamp, I suggest that Woolf uses portrait photography in her texts as a "readymade" form—one that derives its meaning (which, in this case, intersects with its production of a satiric critique) from its being introduced or positioned within a new, often unusual, context. More specifically, I examine how the three portrait photographs of Vita Sackville-West in *Orlando* spill over into the text's narrative and contribute to its satiric method. This final comparative section, thus, narrows my critical focus to discrete representations of

individual human subjects in the practice of portraiture, introducing yet another genre and tradition upon which the modernist and intermedial satire of Barnes, Lewis, and Woolf comes to bear.

Discussions of portraiture often begin by recognizing the dualism that has been inherent to the genre since at least the Renaissance. On the one hand, portraits are visual representations of physical beings, who are usually presented from at least the shoulders up, if not with the entire body. In this sense, portraits depict and capture an external reality—a moment in space and time for the viewer. On the other hand, in its aesthetic rendition of the external, portraiture is also expected to convey or reveal something concerning the internal experience of its subject. Catherine M. Soussloff usefully explains this oscillation in portraiture in terms of a dialectical relationship:

> We might call these discrepant claims the functional dialectic of the portrait representation. The truth claim of an indexical exteriority, or resemblance, to the person portrayed simultaneously coexists in the genre with a claim to the representation of interiority, or spirituality. Both of these are said to reside in the portrait representation itself and in the eyes of the beholder. (5)

The paradoxical status of the portrait that Soussloff describes resonates with my discussion of satire and life writing in the previous three sections. Satirically infused forms of fictionalized life writing playfully pit the notion of referentiality (what Soussloff refers to as "indexical exteriority, or resemblance") against the satirist's creative and critical function. Just as the portrait artist attempts to hold representations of physical resemblance and some kind of subjective experience in tandem, the effective verbal satirist endeavours to create a world convincing enough for readers to accept as possible only to pull the rug out from under them as

they gradually recognize their part in the creation of that very world—both the fictional world within the text and the world that the text resembles or to which it refers. Both satire and portraiture, I would maintain, partake in this creative sleight. Each lures in the reader or viewer with commonly recognized figures, devices, and techniques, which often distract from a secondary, or even tertiary, layer of meaning. Satire, however, is differentiated by its critical function and motivations—beneath its constructed surface (consisting of generic components, stylistic flourishes, and formal peculiarities) lies an attack that not only reaches beyond the boundaries of its diegetic environment, but also imposes itself upon the reader.

To contextualize the concept of portraiture specifically within the literary realm, one might turn to some key late nineteenth- and early twentieth-century works. Henry James's *The Portrait of a Lady* (1881) offers one of the most obvious late Victorian incorporations of the typically visual genre into a strictly textual medium. In *The Portrait*, as well as other works, James endeavours to represent the experiences of his female protagonist through a form of realism that not only presents the factual events of plot from a third-person omniscient perspective, but also leaves room for exploring the psychological motivations of characters, albeit in an often convoluted, complexly layered, and impressionistic manner (James's well-known device of his "centre of consciousness"). Indeed, James often captures (if unknowingly) the "dialectic of portrait representation" in his frequent shifts from a detached narrative viewpoint to fleeting reflections on characters' differing responses to socio-cultural pressures.[16] Indeed, he becomes so fascinated with the intersections of the literary and visual arts that he publishes his collection of criticism *Partial Portraits* (1888) seven years after *The Portrait*. In the collection's final essay, "The Art of Fiction," James makes a clear connection among the concepts of experience, the impression, and reality, which I find useful for further consideration

of literary portraits:

> Experience is never limited, and it is never complete; it is an immense sensibility, a kind of huge spiderweb of the finest silken threads suspended in the chamber of consciousness, and catching every airborne particle in its tissue. It is the very atmosphere of the mind; and when the mind is imaginative—much more when it happens to be that of a man of genius—it takes to itself the faintest hints of life, it converts the very pulses of the air into revelations. (388)

Such revelations also require the reader's active hermeneutic participation. Yet, interpretation can only take place within the bounds of the work before it verges on speculation. Thus, the endings of works like *The Portrait of a Lady* and *The Wings of the Dove* (1902) tend to intrigue and perplex readers because they conclude with ambiguous dilemmas or on dubious moral territory. The title of Lee Clark Mitchell's essay "Beyond the frame of *The Portrait of a Lady*" hints at this phenomenon and also provides a way to connect the loose ends of this discussion back to portraiture. Concerning *The Portrait of a Lady*'s ending, Mitchell claims:

> Unlike most novels, the concluding chapter only compounds problems raised by the work of art itself—problems that spill over the last scene into what we call life itself. To put it bluntly, the novel seems to stop incomplete in mid-phrase, which creates a problem for any formal analysis, any act of criticism that makes the conventional distinction between art and life, the textual object and the subjects interpreting it. (91)

As I have already demonstrated, the life-writing-infused satiric works of Barnes, Lewis, and Woolf each "spill over" to the domain of life, or what I term "referentiality." Extending this analysis to the realm of the visual arts, and portraiture specifically, also allows me to consider the boundaries created by the portrait's frame (whether they be represented by the space of the page,

the literal frame of the painting, or the edge of the photograph) and how the satiric content of the portrait works within and beyond the limits it creates.

Joyce's *A Portrait of the Artist as a Young Man* (1916) provides one of the more convenient bridges from late Victorian engagements with the textual portrait to distinctly modernist ones. Attentiveness to form and composition in Joyce's work matches James's emphasis on revelations of a more thematic or moral type. *A Portrait of the Artist as a Young Man* is a composition in five parts that each develop in stylistic sophistication or complexity as the protagonist Stephen Dedalus cultivates his aesthetic sensibilities in relation to the world around him. As with many of James's novels, geographical movement is also central to the protagonist's intellectual or psychological trajectory; for Stephen, however, such movement is always tied to the *Künstlerroman*'s charting of artistic growth. Stephen's diary entries articulate this aim quite clearly in the final pages of the novel: on 6 April, "I desire to press in my arms the loveliness which has not yet come into the world," and 26 April, "I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated science of my race" (Joyce, *A Portrait* 216–7). The portrait, for Joyce, captures the artist at a series of particular moments in time, within a particular set of historical circumstances that motivate and shape his journey towards achieving aesthetic intervention(s) in the world. Joyce presents readers with the perfect example of one of these moments (notably void of any satire) demonstrating the friction between the artist-subject and his environment when Boland asks the young Stephen whom he considers to be the greatest poet. Stephen's response, Byron, elicits laughter from his comrades, who seemed more convinced, minutes before, by Heron's response of Tennyson to the same question. "O, yes, Lord Tennyson," Nash remarks, "We have all his poetry at home in a book" (Joyce, *A Portrait* 67). To Stephen, however, Tennyson is merely a

"rhymster," implying that his verse masterfully abides by formal convention but lacks the individualism, passion, and rebellion against institutional establishment represented by Byron. Again, like the visual portrait, the literary portrait works both by inviting the reader to witness the subject within a certain time and space *and* by counting on the reader's ability, even desire, to extrapolate from this experience a more thorough understanding of the subject as a whole.

For the purposes of exploring the intersections between portraiture and satire, I would begin by suggesting that the portrait, in its various manifestations beginning in the Renaissance and through World War I, exists as both a dialectical visual form and a tool that is adapted to modernist literary ends. Shifting focus to further transformations of the genre under the cynical lens of satire, Barnes's various caricature portraits furnish a starting point. In the only volume of Barnes's drawings that has been published, *Poe's Mother: Selected Drawings of Djuna Barnes*, editor Douglas Messerli claims that "Barnes often spent time at her interviews sketching her subjects; the recorded conversations of her interviewees—always highly witty and artificial—suggest that she began with the visual and filled in with what she remembered of their discussions at a later date" (5). According to this narrative, the visual portraits preceded the textual ones, and the aesthetic style incorporated into Barnes's drawings surely must have had a significant impact on the construction, focus, and satire of each article with which they were paired. The preacher Billy Sunday, whose interview I analyzed in Chapter 1, offers a stark example of Barnes's grimly satiric eye at work. Taking into account the unfortunate quality of the reproduction,[17] the caricature of Sunday (Fig. 1) appears to be a quickly drawn sketch with few discernible details. A large white forehead looms over two eyes that seem to be all dark pupil, possibly directed at the viewer but impossible to tell for certain. The subject's smile might be best described as devilish, the upper lip pulled up just enough to reveal a small top row of

teeth. Paired with the empty eyes, his smile speaks of the knowing persuader (or con artist), prepared to stand before the pulpit and lead his herd to the truth—or at least the collection plate. Indeed, Barnes gives away the most telling detail with her title: "'Billy' Sunday Wearing His Astrachan Collar" (*Poe's Mother* 84). A type of wool derived specifically from young lambs, the astrachan (alternatively, astrakhan) collar satirically signals Sunday's method of preying on his own flock. Whether Barnes invented this detail or it was truly a fortunate coincidence, the collar rounds out the portrait caricature's production of satiric critique, especially in relation to the interview that Barnes writes and the ever-elusive dimension of referentiality that ties the discursive construction to the extratextual world of New York City in 1915.

Barnes's representation of Sunday is so saturated with grotesque flourishes that it would be quite difficult to miss the obvious distaste for the subject that it conveys. Her portrait of James Joyce (fig. 2), on the other hand, is imbued with the same kind of conflicting feelings to which many of Barnes's critics and biographers have often been drawn. Barnes's admiration for *Ulysses* is often touted at the expense of how she playfully mocks Joyce's misogyny in her 1922 interview with him, and the conspicuous ways in which she parodically reworks Joyce's modernist project in *Ryder* and *Nightwood*, often turning it against itself. The portrait that readers would have seen alongside the Joyce interview in *Vanity Fair* is strikingly polished in comparison to many of Barnes's quick sketches for the *Brooklyn Daily Eagle*, the *New York Press*, and other locally based periodicals, and its subtle dignity clearly differentiates it from the blatant caricature of Sunday. *Vanity Fair* perhaps mandated a higher quality of work; certainly, the respect Barnes had for Joyce as a writer, as well as the way she understood his technique, come through in the precision and finely crafted lines of the drawing. Excepting a bowtie and an eye patch, Joyce's figure lacks the kinds of decadent adornments and accoutrement with which

many of Barnes's other Beardsleyan drawings are flush.

But, again, like Sunday, the eyes and mouth signal the interior life that (unlike Lewis's method) often feeds into Barnes's satire. Joyce's right eye is covered by the eye patch, and his left eye is partially obscured by the glare of his spectacles. Lack of eye contact once more makes it difficult to determine the subject's relation to the viewer—with Joyce's head at partial profile, he is most likely looking away from the viewer. The mouth almost appears to be neutral, but the lower lip protrudes slightly, creating a jutting effect of the chin, which one might perceive as a form of dominant, masculine posturing.[18] Finally, the drawing extends down to the shoulders, revealing Joyce's casual slouch to the right, possibly exuding a mixture of comfort and confidence in Barnes's presence. The possibility of conflicting interpretations at nearly every level of the portrait speaks to the playful nature of the interview itself, in which each bit of praise alternatively becomes a joke about the inflation of Joyce as a literary celebrity, not only a jab at the author but also at the cult of personality increasingly enabled by mass media. Indeed, Barnes admits that Joyce's reputation precedes him: "A man who has been more crucified on his sensibilities than any writer of our age" (*In* 292). Ironically, she realizes that this reputation "is a strange way to recognize a man I never laid my eyes on" (*In* 292). Even the interview's opening gently mocks the praise Joyce has been given for the "singing quality of his words": "There are men in Dublin who will tell you that out of Ireland a great voice has gone; and there are a few women, lost to youth, who will add: 'One night he was singing and the next he wasn't, and there's been no silence the like of it!'" (*In* 289). The humorous implication that perhaps Joyce's talent is received differently by men and women is reinforced by the famous lines I have already quoted concerning Barnes's conviction that when it comes to women, Joyce "is only a little skeptical of their existence" (*In* 294).

Coincidentally, Lewis also produced not one, but two portrait sketches (Figs. 3 and 4) of Joyce that prove useful as points of comparison with Barnes's ambivalent depiction. The first portrait is part of a portfolio set entitled *Thirty Personalities and a Self-portrait: lithographs by (Percy) Wyndham Lewis, 1932*, the originals of which are housed at the National Portrait Gallery in London. This 1920 line drawing of Joyce is collected with the portraits of other authors, poets, actresses, and intellectuals, none of whom achieved Joyce's level of fame. Additionally, Joyce's portrait stands out for its crudeness and its composition twelve years prior to all the others. The original portfolio was purchased by the National Portrait Gallery in 1933, presumably from Lewis himself, so the inclusion of the Joyce portrait may have contributed to a better price for the artist, who was often short on funds. In any case, there is nothing satirical about the presentation nor the context of this portrait, and it stands in stark contrast to Barnes's. In Lewis's work, Joyce appears pensive, head tilted downward, eyes possibly fixed on a page, though they have not been drawn. The signature use of geometrical shapes to construct clean surfaces and an almost sculpted profile is on display, representationally inoffensive yet still reminiscent of Vorticist technique. More interesting than this quick sketch, however, is the second portrait of Joyce composed by Lewis in 1921, which has Joyce presented in a posture almost identical to that of Barnes's depiction of the author. In the portrait, the face is seen in three-quarter profile from the right with Joyce's gaze settling off the canvas to the left. Although his head is slightly angled, he does not appear to be slouching, as in Barnes's work. Significantly, he also lacks the eye patch. Given that Barnes's drawing was done, at most, one year after Lewis's, Joyce either had not started wearing the patch when he sat for Lewis, decided not to wear it for the sitting, or was asked by Lewis to remove it. The latter two possibilities imbue the portrait with an element of formality on the part of Joyce and control on the part of Lewis, respectively. Eyes are

typically important for conveying something about the emotions or inner life of the subject, but even absent the eye patch and glare of the spectacles, Joyce's eyes are rather empty in the 1921 drawing. Lewis's mastery of line, use of geometry, and establishment of balance in the composition are still what emerge most, illustrating the austere aesthetic principles that the artist valued—and which have the effect of shaping the viewer's interaction not only with the visual content but also with Joyce as a particular kind of modernist. My analyses of Lewis's other oil paintings of well-known modernist figures would offer much the same argument, extended to his frequent use of a rather cold colour palette. These portraits—including those of T. S. Eliot, Naomi Mitchison, Ezra Pound, and Edith Sitwell—tend to freeze the subjects in Lewis's external gaze. While they offer more possibilities for reading context, body language, and movement, at their core, they satirize neither the viewer nor the subject. At best, they resist the typical reading of a portrait that seeks out the inner experience or personality of the subject, but such a discussion would be best served elsewhere.

Instead, I turn my attention to a few of Lewis's self-portraits to investigate the way in which he turns the gaze on himself to satiric effect. Lewis produced two self-portrait drawings in 1932 that showcase very different sides of the artist and writer. The first (Fig. 5) is part of the same *Thirty Personalities* collection that includes one of Joyce's portraits; stylistically, it is closer to the other twenty-eight portraits of the same collection than the more Vorticist-fashioned drawing of Joyce. In the portrait, Lewis faces the viewer directly in a rather unusual pose for his self-portraits, which are typically done in three-quarter profile with a sidelong glance toward the viewer. This pose is softer, more psychologically revealing, the face elongated into an oval shape that is much more delicate than the quick, angular lines of his Vorticist style. Lewis's age is emphasized by a receding hairline (most other self-portraits depict Lewis in his hat), subtle lines

around the brow and forehead, and dark circles beneath the eyes. Indeed, the eyes are the most striking aspect of the portrait—the large, dark centres directly engage, and simultaneously resist, the viewer. The formality of the pose and the seriousness of the gaze, however, are belied by a small detail: Lewis's collar and tie are slightly crooked, suggesting a playful nod to the realist mode in which most of the *Thirty Personalities* are composed, a means of satirically injecting a humorous imperfection into an otherwise conventionally realist work.

The self-satire of Lewis's self-portraits manifests more evidently when one compares the *Thirty Personalities* portrait to another self-portrait Lewis produced in the same year (Fig. 6). Incorporating the three-quarter profile perspective, sidelong gaze (not quite toward the viewer, but not blatantly away), and cleanly drawn surfaces, this portrait speaks more to Lewis's Vorticist sensibilities. Edwards notes the Cubist influences of some of Lewis's earliest portraiture (1911–12) and suggests that these "projections of alternative personae" predicted "the great 1921 painting *Mr Wyndham Lewis as a Tyro*"—a painting that I addressed in Chapter 1 with regard to Lewis's deployment of various personae in *BLAST* and his critical writings ("Lewis, Satire, and Portraiture" 74). If the *Tyro* painting is a complete subsumption of the self into the expressively distorted, maliciously grinning mask, then this second self-portrait seems to strike a middle ground between the all-consuming persona of earlier works and the startling conventionality of the *Thirty Personalities* self-portrait. In the second 1932 self-portrait, Lewis's face is framed by dark geometric shadows and a furrowed brow; like the *Tyro* painting, his head is turned left while his gaze pierces to the right, suggesting the double movement of the satirist who faces one direction but looks toward another. The work certainly fits Edwards's insightful observation about how Lewis's self-portraits are intensely aware of the ways in which form, technique, and style impinge upon the psychological aura of the subject and the viewer's

perception:

> So the performed selves of Lewis's self-portraits are not merely elective social projections; formally they are performances of modernist technique and stylization that themselves produce the persona according to the method chosen. The compulsions governing such formal choices and technical skills are buried deep in the mind and body of the executant; the motives that lead to the creation of the art object are tangled and contradictory, attaining a stasis only in the stark otherness and completeness of the work itself, confronting the spectator from another world—of words, drawn lines, or colored surfaces. ("Lewis, Satire, and Portraiture" 77)

What, then, are the "compulsions" and "motives" behind the very different formal and stylistic elements of Lewis's 1932 self-portraits? Avoiding the pitfall of attempting to uncover intention, I would argue that the works represent two poles of the same kind of self-reflection that I evaluated in relation to *Self Condemned*. The aesthetic mastery of oneself—in both textual and visual forms—seems to be enjoyable for Lewis, resulting in a pleasure associated with serving oneself up as the object of external scrutiny. The friction created by the conflicting formal approaches to self-portraiture produce the satiric self-critique leveled by the works, specifically when viewed together. The self-portrait permits Lewis to slip outside of himself, so to speak, and apply the principles of his cold, external eye to what is perhaps the most elusive subject of all—the self. Thus, on their own, each of the 1932 self-portraits presents a formalist extreme (the conventionally realist versus the stylized Vorticist); side-by-side, however, they playfully showcase a consciousness of personae that Lewis certainly illustrated by the 1930s and which, as I have shown throughout the dissertation, continually shaped the way he transformed his observations and experience into satirical modernist works.

Whereas Barnes's and Lewis's satiric engagement with portraiture comes in the form of their own visual representations of others and the self, Woolf opts for a more collage-like or collaborative approach to incorporating various types of portraiture into her work. The photographs and drawings that Woolf strategically positions throughout *Orlando* and *Flush* are drawn from historical and then-contemporary sources. The frontispiece of "Orlando as a Boy," for instance, consists of "the Honorable Edward Sackville, son of Edward, fourth Earl of Dorset, in a portrait (ca. 1640) by Cornelius Nuie that forms part of the collection of paintings at Knole," Vita Sackville-West's family estate (*O* 254). Maria DiBattista notes in her annotation of the portrait that "Dorset's other son, Richard, Lord Buckhurst" has been excluded from the image's reproduction in *Orlando*, which is ironic since Richard "was to succeed his father" (*O* 254). She elides another irony, however, by not mentioning that Edward was killed by Parliamentary forces during the English Civil War, rendering him an example of failed nobility in English history. It is also worth noting that had she been born a man, Vita Sackville-West would have stood to inherit Knole. The portrait, thus, primes the text with a multi-layered satiric critique of primogeniture and lines of succession, as well as a playful gesture toward the epistemological function of the frame—its ability both to limit and to enable one's reception of knowledge and meaning. Indeed, the gesture implicates the genre and function of biography itself.

At the beginning of this section, I suggested that Woolf's implementation of visual media—particularly photographs—might be considered akin to Duchamp's readymades. This interpretation works best in relation to the three highly stylized photographs of Vita Sackville-West in *Orlando*, beginning with the portrait entitled "Orlando on her return to England." On the surface, there is nothing peculiar about the portrait photograph; Sackville-West poses in three-quarter profile with her head turned to the right and her eyes meeting the viewer's. Her left

shoulder is bare, her right shoulder is covered by what appears to be a shawl, and a long string of pearls (Sackville-West's signature accessory) hangs around her neck. The composition evokes a rather classical style of portraiture, but the facial expression veers toward haughty rather than demure, suggesting the challenge to conventionally gendered images that Orlando poses. Sackville-West appears again as "Orlando about the year 1840," photographed by Vanessa Bell, seated and resting her chin upon her left hand. At this point in the narrative, Orlando has experienced life as a woman for at least two centuries, so the pose might variably indicate boredom, fatigue, or depth of thought. Upon close inspection, the left hand significantly appears to have a ring placed upon the second finger, thus establishing a playful reference to the satiric scene in which Orlando learns the power of the wedding band. A final, almost candid, portrait of Sackville-West appears toward the end of the text. Photographed by Leonard Woolf, "Orlando at the present time" presents Sackville-West with her dogs at her home in Kent. According to DiBattista, it is the only photograph in *Orlando* that was "taken expressly for the book," and, I would argue, it is both the most candid and most playfully deceptive (*O* 256). In the photograph, Vita has come closest to becoming, for the text and for Woolf, Orlando at the present *times*—the present of textual composition, the present of the reader's encounter with the text, and the present historical moment in which the text was published. As Woolf implied in her 1927 letter, Sackville-West has, indeed, "turned out to be" Orlando. Still situated within the bounds of the highly satiric mock biography, however, the photograph continues to challenge the equivalence between Orlando the protagonist and Sackville-West the referential subject, thereby continuing to unsettle the supposed truth-telling function of the biography genre.

As opposed to the captionless and rather candid photographs that accompany the text of *Three Guineas*, the captioned and posed portraits in *Orlando* convey more about the visual

medium and the portrait and biography genres than about the subjects within them. In Chapter 1, I investigated the various ways in which the text and photographs of *Three Guineas* illuminate and reinforce one another. The photographs lend visual substance to (and evidence of) the mocking satire that the text directs at the nationalist, classist, and sexist institutions corporeally represented by the men depicted within such photographs. Nevertheless, the lack of captions or any direct commentary regarding the photographs illustrates the gradual and subtle method of Woolf's satire in *Three Guineas*—the placement of the photographs is such that they sometimes complement a point that the text previously made, while in other instances, they serve as a visual prompt for the ensuing argument. In either case, the reader's engagement is required to piece together what Jessica Berman calls "the narrative's endless series of displacements" (211). In *Orlando*, on the other hand, the portraits serve a more playful, though not less forceful, purpose in their significant contribution to the texture and artifice of the "biography": they persistently urge the reader to interrogate the "realness" of the text and of life writing more generally. To refer again to Woolf's own words, the portraits in *Orlando* contribute to the text's production of a "suggestive reality" in the same way that a conventional biography both *produces* and is *produced by* the life it purports to describe. Thus, together with *Flush*, both *Orlando* and *Three Guineas* showcase Woolf's engagement with photography not only as a discrete visual medium with its own mechanisms of representation but also as an open form whose deceptive immediacy can be deployed to disruptive and satiric ends.

Indeed, visually speaking, none of these three photographs is satirical on its own, but together they allow for a further entrenchment of Woolf's playful investigation of the biographical genre. Reviron-Piégay addresses how *Orlando*'s photographs disrupt the illusion of biographical transparency and objectivity. She argues that "the photographs in *Orlando* act as

many distorting mirrors reflecting a different Vita each time" (par. 10). Furthermore, she insists that these "photographs present false evidence that undermine [sic] the supposed faithfulness of a biography towards its subject" (par. 10). Although I agree with the notion that *Orlando* (as well as *Flush*) deploys photographs for their ability to blur lines between fact and fiction, I take issue with the lack of nuance afforded certain terms. It is important to clarify that these are photographs *of* Sackville-West presented *as* Orlando; Reviron-Piégay collapses the gap between the fiction of the narrative and its extratextual referentiality too easily, especially given her suggestion that the photographs embody "Woolf's experimentation with the overlap between non-fictional and fictional elements" (par. 10). This is why I continue to emphasize Woolf's phrase "turn out to be"—it is a brilliant way of capturing the continual process of becoming that occurs as the reader encounters the photographs of the "real" Sackville-West posing as the fictional Orlando within a fictional life story. The fact that the photographs might offer insight into Sackville-West's personality, however, is a side effect of their primary function as satiric devices. Jerome Boyd Maunsell's brief examination of the Renaissance painting *Self-Portrait in a Convex Mirror* (1524) by Francesco Mazzola (known commonly as Parmigianino) speaks to the deceptive mechanism of a portrait: "By making a direct copy of the mirror, the image demonstrates, in what seem to be undeniable terms, how much all portraiture rests on artifice and illusion—and going further, that the same might be said of the self" (1–2). Of course, the central concern in *Orlando* is not the self but the other (the subject of the biography), but the point still resonates. The paintings and photographs—taken out of their original context, altered, and framed as they are—enhance the text's exploration of the differences between what fact and fiction can accomplish and its fundamental critique of the reader's tendency to ascribe, uncritically, truth to the former and fantasy to the latter. If anything, *Orlando* demonstrates that

perhaps fantasy has the potential to reveal much more about the workings of the world than truth ever has.

In her recent and densely researched study of the Bloomsbury Group's projection of intellectual sensibilities and aesthetic identities through various visual and material media, Wendy Hitchmough extrapolates from a series of portrait photographs of Vanessa Bell and her daughter Angelica.[19] "These are not opportunistic snaps," Hitchmough observes,

> They were arranged together in one of Bell's photograph albums and they document her determination to record a family resemblance, a line of beauty, from her own mother through to her daughter. They demonstrate Bloomsbury's editorial use of photography, whether through repetition or omission (in the case of images of Angelica with her father), to emphasize relationships and articulate selected narratives. (24)

Append "satiric" to "editorial," and the same could be argued of the portraiture I have explored in this closing section. Grounded in representing the visual likeness of its referential subject, portraiture, by default, implicates the irony of its framing function—that the whole personality is contained within a limited environment, that the momentary is somehow infinitely reproducible each time it appears before the viewer's eyes, and that the artist's rendering of "reality" unsettles confidence in that very reality. Indeed, the portrait, at its core, is about capturing the relationship of the individual to a particular space in a particular time, producing the kinds of "selected narratives" that Hitchmough insightfully identifies.

This brief overview of a selection of drawings, paintings, and photographs that incorporate portraiture to some degree has demonstrated, first, that there are still immense critical areas to be explored concerning satire's ability to cross boundaries of genre and media. While it is beyond the scope of the dissertation, I am particularly intrigued—having examined

these three modernists' use of portraiture in their own work—by the possibilities of investigating works of portraiture in which Barnes, Lewis, and Woolf serve as the subject. Lewis's self-portraits clearly illustrate his consciousness of the personae he maintained in order to distance himself even further from the many objects of scrutiny that found their way into his satire; what happens, however, when Lewis must relinquish a certain degree of control as the subject of another artist or photographer? Indeed, Barnes, Lewis, and Woolf were all depicted in visual art and captured in photographs extensively throughout their lives, and in future iterations of my analysis of the satirist as a figure, there is room for considering these kinds of representations. If anything, the satiric works of fictionalized life writing that prompted the fundamental inquiry of this chapter have come close to lifting the mask of criticism that even the most accessible of satirists dare not remove completely. Perhaps only through depictions of the satirist in which she or he is no longer in control of the narrative, of the political-ethical function, and of the deceptive irony of satire—depictions in which the satirist is laid bare—will a better understanding of what, precisely, constitutes the personality of the satirist be possible.

Conclusion

Drawing upon Stuart Hall's assessment of the paradoxical nature of popular culture and Richard Dyer's star theory,[1] Brenda Silver suggests, "To see Virginia Woolf as a star, then, is to approach her as an image that is simultaneously textual (realized in a media text), social fact, and ideological" (*Virginia Woolf Icon* 17). In Woolf's continued circulation as a public figure and celebrity, Silver observes a "doubleness or multiplicity implicit in the production of and responses to" what she terms "Virginia Woolf icon"—a semantic means of capturing Woolf's contemporary status as a cultural image, often serialized ("versioned," as Silver puts it) in its reproduction, able to take on new significance depending upon the context in which it is deployed as well as the groups that participate in its consumption (*Virginia Woolf Icon* 27). Woolf's legacy as an icon, Silver argues, persists as both "border-defining" and "border-defying," producing a contested "cultural terrain" characterized by "the often subversive versions of Virginia Woolf that have emerged and the struggles to reclaim or contain them" (*Virginia Woolf Icon* 13, 27). This doubling of contradictory responses toward the innumerable circulating images of Woolf resonates yet again with the notions of "double action" or "double movement" in satire that Seidel and Greenberg articulate, and that have quintessentially shaped my study of Barnes, Lewis, and Woolf as satirists. Indeed, while it is obviously possible to point to the "social fact" of a discrete satiric work (whether it be a novel, political cartoon, stage performance, or television show), the previous three chapters have illustrated how the ideological effects of such satiric works are constantly in the process of being made and remade at each moment the work comes into contact with its audience. The satirist is also caught in the contradictory act of "defining" and "defying" borders, both in relation to the subject matter that

forms the basis of the satiric critique and to the public that consumes the satire—elements that are often not mutually exclusive. Furthermore, I would suggest that my methodological approach to modernist satire and the figure of the satirist has been consistently characterized by a similar kind of doubleness. Even as I insist upon the satirist's embeddedness in a complex political, cultural, and material network—the fabric of which necessarily shapes the satire produced—I still resort to a language that affords the satirist creative agency and control over the critical direction of her or his work. Despite such agency and control, I have consistently gestured toward the dynamism and unruly mutability of satire once it is released from the hands of its creator and finds life among its then-contemporary and future readerships. Finally, I have argued that although certain historically situated discourses concerning gender, sexuality, class, and race have partly determined the perspectives and focus of the modernist satire investigated throughout the dissertation, this satire tends to re-envision and exceed the very possibilities of these discourses, altering their shape and texture for (once again) readers both present and future.

These ambiguities and paradoxes of modernist satire did not subside with the passing of a particular historical moment, but instead persisted in an increasingly intensified manner into the latter half of the twentieth century and into the twenty-first. If, during the modernist period, satire began to *proliferate* in its array of generic, formal, and media manifestations, then one might suggest that in our present moment, satire *saturates* nearly all domains of culture and mass communication, from the more traditional textual forms on which I have focused most of my critical attention to those digital forms unique to the twenty-first century: news websites, blogs, web comics, social networking platforms, and more. The speed, intensity, and reach of connectivity between satire's producers and its audiences—as well as among members of various audiences who share and discuss such satire—has been magnified to a degree unimaginable

during most of the twentieth century. The networks that allow for the production, circulation, and sustainment of satire are, thus, more key to understanding the ideological and material effects of satire than ever. Rita Felski's observations about art in a general sense apply especially to satire in its necessarily socio-political and -cultural functions:

> Artworks can only survive and thrive by making friends, creating allies, attracting disciples, inciting attachments, latching on to receptive hosts. If they are not to fade quickly from view, they must persuade people to hang them on walls, watch them in movie theaters, purchase them on Amazon, dissect them in reviews, debate them with their friends. These networks of alliances, relations, and translations are just as vital to the life of experimental art as to blockbuster fiction, even if the networks vary in kind and what counts as success looks radically different. ("'Context Stinks!'" 584)

Following this claim, Felski clarifies that detractors and denouncers of artworks are just as important to these networks—that any subversion or challenge posed by a work of art or literature is meaningless outside of its relationship to that which is being subverted or challenged. Satire perhaps makes this reality more evident than any other genre, form, or mode, for it relies entirely upon the legibility of its targets in order to convey its critique.

The central objective of this dissertation has been to trace, describe, analyze, and question these concentric and overlapping relationships that extend outward from the satirist and her or his work (inclusive of its targets, techniques, style, form, and content), to the work and other works preceding it (both satiric and non), to the reading public and its reception and interpretation of the work (both at its time of publication and in years to come). To this end, I could have chosen almost any historical era as my period of focus; yet, I have demonstrated that distinctly modernist interventions produced a shift in the orientation and instrumentality of satire

beginning just before the outbreak of World War I with Barnes's journalism and Lewis's *BLAST*, and amplifying in the decade following the Armistice with Barnes's *Ryder*, Lewis's *Tarr*, and Woolf's *Mrs. Dalloway* and *Orlando*. My inclusion of Barnes's *Nightwood*, Lewis's *Self Condemned*, and Woolf's *Flush* and *Three Guineas* reveals the persistence of this satiric sensibility, to borrow again from Greenberg's critical lexicon, through time. More important than this chronological development, however, are the ways in which each author cultivates a certain connection with readers through strategic and multifaceted implementations of satire. In Chapter 1, for instance, I traced how all three satirists parodically engage the conventions of various media: Barnes in her satiric journalism, Lewis in his partly satiric deployment of the little magazine, and Woolf in her satiric sendup of masculine pretension and the almanac form. Chapter 2 took a closer look at how each author suffuses their novelistic experiments with sharp satiric critique: for instance, the morbid sardonicism with which *Nightwood* treats its ill-fated lovers, the aggressive and ultimately fruitless endeavours of *Tarr*'s obtuse characters, and *Mrs. Dalloway*'s subtle balance of internal and external narrative as a means of distilling the satire through the lens of a key character. Finally, my investigation in Chapter 3 demonstrated how Barnes, Lewis, and Woolf pose a threat to the assumption that language can produce and describe the truth about a reality that supposedly exists beyond the text. In their own distinct ways, *Ryder*, *Self Condemned*, *Orlando*, and *Flush* muddle the auto/biographer's role and the auto/biographical subject's integrity through fictional narratives that vary in the degree to which they announce their so-called referential authenticity. These are quintessentially modernist concerns that shape the transformations that satire undergoes in the first half of the twentieth century and that set the foundations for further developments up to the present. My analysis of such transformations has brought to light new ways of apprehending satire not as a fixed genre or

mode, but rather as a dynamic, interactive process involving the satirist (as both an observer of the world and the implied author), the satiric work, and the reader. I suspect that the first two decades of the twenty-first century have initiated yet another intensification of satire in its various manifestations, particularly through the half-decade media spectacle that will be historically classified as the Trump era. For the present, one might update the quotation from Juvenal that I used as the opening epigraph to read, "*difficile est saturam evadere*" [it is difficult to escape satire].

Notes

Introduction

[1] *cum tener uxorem ducat spado, Meuia Tuscum*
figat aprum et nuda teneat uenabula mamma,
patricios omnis opibus cum prouocet unus
quo tondente grauis iuueni mihi barba sonabat,
cum pars Niliacae plebis, cum uerna Canopi
Crispinus Tyrias umero reuocante lacernas
uentilet aestiuum digitis sudantibus aurum
nec sufferre queat maioris pondera gemmae,
difficile est saturam non scribere. (Juvenal ll. 22–30)

[2] For Dryden and many other critics of satire (even contemporary ones), the satirist is always identified as male. Such identification has implications beyond the traditional substitution of the totalizing "man" for all humankind, as I will further demonstrate in the Introduction and the dissertation as a whole.

[3] It is curious that Brown chooses to personify satire as a woman. This might represent an idealization of feminine virtue or purity, which would set the risk taken by the satirist—mucking about in the filth of human folly and vice—at more of a distance, yet at the same time, render it all the graver. Another explanation for this choice might be that satire, personified as woman, serves as a passive vehicle that the male satirist deploys and impels through his critique. In either case, the creator of the satire is still assumed to be male.

[4] Some of the most notable works that fall into this category include Shari Benstock, *Women of the Left Bank* (1986), Sandra Gilbert and Susan Gubar, *No Man's Land: The Place of the Woman*

Writer in the Twentieth Century (2 vols., 1988, 1989), Rita Felski, *The Gender of Modernity* (1995), and Bonnie Kime Scott, *Refiguring Modernism*, (2 vols., 1995).

[5] Frye's metaphor is particularly apt for the texts I analyze in the dissertation, many of which were written in the aftermath of the First World War (and one in the aftermath of the Second World War).

[6] Notably in the most well-known biographies of Barnes and Joyce: Phillip Herring, *Djuna: The Life and Work of Djuna Barnes* (1995), and Richard Ellmann, *James Joyce* (1982).

[7] Andreas Huyssen famously documents and complicates the "categorical distinction between high art and mass culture" that many artistic and literary modernist movements (and much subsequent scholarship about these movements) have relied upon in order to formulate ideas about what modernism actually is (viii). In a similar vein, Melba Cuddy-Keane challenges the assumption that "modernism's opposition to mass culture is taken necessarily to mean hostility to popular literature and ordinary readers," and asks what it might mean to think more carefully about the interplay between seemingly antithetical terms like "democratic" and "highbrow" (*Virginia Woolf* 13–14). Both critics' analyses are important to my argument as to how modernist satire deals with the dichotomy between elite and mass, fine and popular, and highbrow and lowbrow, whether it be positioning itself against the democratization and mass commodification of arts and culture or rallying the voices of certain groups within the public as a means of attack.

[8] In *High Modernism: Aestheticism and Performativity in Literature of the 1920s* (2014), Joshua Kavaloski not only explores the various (and inconsistent) ways in which critics employ the term "high modernism," but he also diligently reinvestigates the history of the term itself, which he traces back to the mid-1970s in the criticism of John Fletcher, David Perkins, and Charles

Altieri. These critics shaped how the notion of "high modernism" developed and became ingrained in modernist studies (as well as art history and literary studies more broadly) through the last decades of the twentieth century; their work still informs contemporary scholarship on modernism, particularly with regard to how modernism is taught. Kavaloski observes that the Fletcher-Perkins-Altieri model of high modernism encompasses "literary works which demonstrate particular formal techniques and which were written and published during a period that roughly falls between the end of the First World War and the beginning of the Great Depression" (203). In this model, Kavaloski articulates two key dimensions that the label of high modernism denotes: the axiological and the chronological. In this dissertation, the chronological distinction of high modernism is secondary to the axiological one; in other words, I interrogate the concept of high modernism and different critics' formulations of it in order to identify how the evaluative and hierarchical implications of such a concept impact the production of (in terms of style, form, and subject matter), reception of, and/or response to various works of modernist satire.

There are some major questions, problems, or difficulties to be addressed. Of the three authors I analyze in the dissertation, Lewis is most closely associated with those writers whose works would come to represent the core of English-language high modernism—T. S. Eliot, James Joyce, and Ezra Pound. Despite this, it is actually Woolf's work—not Lewis's—that comprises what Peter Nicholls refers to as one of the "two main lines of development . . . in twenties modernism" or "High Modernism" (*Modernisms* 276–7). To complicate this further, I would reemphasize Barnes's close personal and creative connections with Joyce as well as the glowing praise that T. S. Eliot gives to *Nightwood* in his introduction to the novel, in which he famously notes its "quality of horror and doom very nearly related to that of Elizabethan

tragedy" (xxii). These examples demonstrate what is at stake in analyzing the satiric qualities of works that are already partially defined in relation to a literary tradition and critical paradigm that is itself quite unstable and ill-defined. If Lewis contributes socially and developmentally to the solidification of high modernism, yet is excluded from it through contemporary university syllabi; if Woolf can move as swiftly into the high modernist mode in 1925 with *Mrs. Dalloway* as she moves out of the very same mode after *The Waves* in 1931; if Barnes can write a novel with all the technical hallmarks of a high modernist work, yet quickly fade into obscurity, in all probability, because she published a decade too late: then the critical utility or relevance of a term like "high modernism" appears to be tenuous at best, wholly unsupportable at worst.

[9] Greenberg extends the notion of a "hermeneutics of suspicion"—which Paul Ricoeur identifies as a defining characteristic of nineteenth-century thought—to the realm of sentiment and feeling in the early twentieth century, arguing, "Such suspicion affected the modernist understanding of not only the outer world but also the emotions, as theoretical concepts such as false consciousness, *ressentiment*, and repression allowed even the most strongly felt feelings to be interpreted as self-deception or ideological mirage" (*Modernism* 16). Nieland, on the other hand, challenges dichotomous conceptualizations that posit modernist feeling "as either a flat rejection of emotion as conventionally experienced and expressed, one that takes the form of an inhuman antagonism to sentimentality and rhetoric, or as some late and lamentable revival of romanticism, one of modernism's many forms of spilled religion" (1). More specifically, Nieland explores how modernist engagements with the public sphere helped to produce a more nuanced and diverse range of "eccentric feelings" that then emerge in representations of or responses to notions of "publicness" in creative works (1, 17).

Chapter 1: Networks of Satire

[1] Few critical studies of Barnes's journalism manage not to reference to the way in which her investigative approach and interest in urban life are catalysts for *Nightwood*. Diane Warren argues that Barnes's journalism is most "significant in establishing some of the central concerns of the oeuvre" (23). Thomas Heise suggests that by "mapping the underworld of queer Americans in Paris in explicit sexual and geographical detail" in *Nightwood*, she accomplishes a "defense" of the same kind of queer identity that she recognized in New York's Greenwich village nearly twenty years earlier, but which she could not address as explicitly "in the journalism of the 1910s" (289). Carl Herzig claims, "An examination of Barnes's early New York journalism makes possible a fuller understanding of *Nightwood* and Barnes's *mature* style and vision, as well as illuminating a neglected period of her artistic development, important in its own right" (255; emphasis added). In this last quotation, I have emphasized "mature" to flag how Barnes's journalism is almost always treated (to lesser or greater degrees) as a "developmental" period or stop along the way to becoming a "mature" author. While it is impossible not to recognize indicators of *Nightwood*'s themes in various articles that Barnes wrote, my approach in this chapter treats Barnes's journalism as being satiric literature in its own right, regardless of its engagement with elements that readers will eventually encounter in her fiction decades later.

[2] See Evelyn T. Chan, "Professions, Freedom and Form: Reassessing Woolf's *The Years* and *Three Guineas*," for a description and analysis of the original 1931 speech.

[3] As indicated in Woolf's endnotes, the narrator is citing the words of suffragette and politician Ray Strachey in her book *Careers and Openings for Women* (*TG* 180).

[4] The final point in this series is not conveyed as eloquently in the actual passage cited in the text. In fact, the original author of the article does little more than boldly assert that if "thousands

of young women" would give up the jobs they are currently doing, these jobs would be available to "idle" men, who would then be capable of "keep[ing] those same women in decent homes" and "marry[ing] the women they cannot now approach," presumably because they are not well-employed (*TG* 60).

[5] Woolf's *Between the Acts* (1941), which was in progress at least a few months before the publication of *Three Guineas* and would eventually be published posthumously, continues to satirize Wells through targeting his best-selling, multi-volume *The Outline of History* (1919–20).

[6] While Woolf's quotation does not correspond directly to the English translation of Hitler's speech found in Jeremy Noakes and Geoffrey Pridham, *Nazism 1919–1945*, Volume 2 (2000), the content and rhetoric are unmistakably similar. In the 1934 speech, Hitler claims that the man's world is "the State" and the woman's world is "her husband, her family, her children, and her home," and that it is "natural if these two worlds remain distinct" (255).

[7] As the notes to *Three Guineas* indicate, the five words are "οὔτοι συνέχθειν, ἀλλὰ συμφιλεῖν ἔφυν [My nature's not to join in hate but to join in love]" (*TG* 190, Sophocles 76).

[8] Roggenkamp indicates that between 1880 and 1890, the number of women who worked as reporters or editors in the United States rose from 288 to 600 ("Sympathy" 32). Randall S. Sumpter, however, suggests that this is likely a conservative estimate due to unreliable census data for the relevant years and the fact that even if census data were to be accurate, this data would not "account for the hundreds of women paid on space or as freelancers" ("'Girl Reporter'" 63). The phrase "paid on space" denotes an exploitative business practice in which reporters were paid "by how much of what they wrote was published," rather than by a set fee per report submitted (Sumpter, *Before Journalism Schools* 50).

[9] See J. F. Geddes, "Culpable Complicity: the medical profession and the forcible feeding of

suffragettes, 1909–1914" for a thorough investigation of the practice of forcible feeding in response to suffragette hunger strikes in Britain. Although, as Geddes documents, the earliest forcible feedings of suffragettes took place in 1909, when Marion Wallace Dunlop called for a hunger strike after being arrested and imprisoned on 2 July 1909, hunger-striking suffragettes Lilian Lenton, Mary Richardson, and Rachel Peace were all forcibly fed in 1913. Furthermore, their cases made international news, which likely influenced Barnes's decision to take on this stunt assignment. In the closing comparative section, I cite Richardson as being one of the targets of *BLAST*'s short "To Suffragettes" piece.

[10] In *Feminine Sentences: Essays on Women and Culture* (1990), Janet Wolff documents the invisibility or nonexistence of the *flâneuse* and the effect this has had on—and the gap this has left in—the sociology of modernity and the historiography of modern literature. For all the inherent or "peculiar characteristics" of the modern that scholars have identified and written into the history of the era, Wolff points to the way in which paying closer attention to "gender divisions" disrupts the reality of this history and challenges the inclusiveness of its totalizing narrative (*Feminine Sentences* 36). As Wolff observes, "The dandy, the *flâneur*, the hero, the stranger—all figures invoked to epitomize the experience of modern life—are invariably male figures" (*Feminine Sentences* 41). Although her focus is primarily the nineteenth century, Wolff's work on gender divisions in the modern European city and the literary representations of these divisions will be important to my discussion of Barnes's *Nightwood* and *Ryder*, both of which draw inspiration from, parody, invert, and reclaim many of the archetypes of women found in the texts of nineteenth-century authors ranging from Charles Dickens to Charles Baudelaire. Wolff, for instance, notes the frequent appearance in "Baudelaire's essays and poems" of "the prostitute, the widow, the old lady, the lesbian, the murder victim, and the

passing unknown woman" (*Feminine Sentences* 41).

[11] Levine claims that "[b]y 1917 Djuna Barnes was earning five thousand dollars a year as a free-lance feature writer" and that "[f]ifteen dollars for an article was considered good payment in the 1910s" (28). Later, when Barnes was hired as a correspondent for *McCall*'s, Herring asserts that she was paid "fifteen hundred dollars apiece for interviews with notables such as the duchess of Marlborough" (*Djuna* 98). For perspective, the United States Bureau of Labor Statistics online inflation calculator estimates that $5,000 in 1917 is roughly the equivalent of $109,600 in 2021, and that $1,500 in 1925 (when Barnes began writing for *McCall*'s in Europe) is roughly the equivalent of $23,000 in 2021 ("CPI Inflation Calculator"). If the former estimate of a five-thousand-dollar yearly income is true, then Barnes may have been writing upwards of 333 articles per year (5,000 divided by Levine's estimate of fifteen dollars per article)—a number of which the eighty or so articles and interviews published in collected editions of Barnes's journalism are hardly representative. The discrepancy between the articles easily accessible to readers (both scholarly and otherwise) and Barnes's actual journalistic output demonstrates the need for further research into the various periodicals in which Barnes published.

[12] These "negative connotations" are not my own judgements but rather those produced through the "great divide," which Huyssen documents, between high and low/fine and popular culture that many modernists invoke as a means of distinguishing their practice—most often positioning themselves on the high or fine end of the spectrum but sometimes embracing the low or popular element whether for democratic or populist aims. The high-low divide does not end with aesthetic value, however, but extends into other domains like gender, race, and class.

[13] The *Brooklyn Daily Eagle* (initially the *Brooklyn Eagle*), which ran from 1841 to 1955, played an important role not only as a local source of news but also as a nationally and internationally

renowned periodical. Walt Whitman famously worked as an editor for the paper from 1846 to 1848, although as Raymond A. Schroth notes, the *Eagle* "was antagonistic toward him for years after he left, and felt uncomfortable about the association for an even longer time" (39). Schroth characterizes the *Eagle* as a local newspaper that should be remembered as much for the way in which it cultivated and gave identity to the particular community of Brooklyn as for the way in which it managed to extend its reach beyond the boundaries of this community. "During the Civil War," Schroth observes, "it was the most widely read afternoon newspaper in America," and "at the peak of its influence under the editorship of St. Clair McKelway" (who served as editor until his death in 1915) its "editorials were quoted all over the country and in Europe as well" (3, 131). Thus, despite being an "urban community paper" in name and origin, the *Eagle* had significant geographical reach and thrived on a "curious blend of appealing to the Brooklynite's provincialism and to his yen to be cosmopolitan" (Schroth 9). The *Eagle*, in a sense, acts a conduit or intermediary for Barnes's first published interactions with a potentially global audience.

14 Ironically, "Acadie," which refers to the former French colonial settlements in present-day eastern Quebec, Nova Scotia, New Brunswick, Prince Edward Island, and Maine, is corrupted form of "Arcadia," which has been used to denote the concept of a pastoral utopia since Greek antiquity.

15 Although I have not managed to locate any evidence of Russell's involvement in the "Panama Canal controversy," the anger she expresses in the interview could be in reference to the poor living and working conditions that American workers experienced while completing the canal ("it is interlaced with blood and tears") or to foreign interference with the project ("When I think of any other country meddling with the thing that we have suffered and worked for, I become

furious") (*In* 51–2). Given the satiric method of Barnes's interview, one could argue that this relatively brief interjection about the Panama Canal amid the glamorous—and arguably trivial—life of the American actress is meant to ridicule and/or dismiss Russell's political passion. (Indeed, one hears echoes of Russell's confident claim that "oh, I am passionate about this, because I know, I have been down there" in celebrities who take up similar humanitarian causes today (*In* 51).)

[16] Puchner and other scholars of the manifesto are indebted to the meticulous work of Mary Ann Caws, who collects and contextualizes more than 600 pages of twentieth-century manifestos in *Manifesto: A Century of Isms* (2001). In the introduction to the collection, "The Poetics of the Manifesto," Caws establishes key theoretical terminology and frameworks for understanding the manifesto as a literary genre, including the manifesto's theatricality, performativity, ephemerality, self-definition, and ideological function(s). All of these elements enter into my own discussion of Lewis's satiric use of the manifesto in *BLAST*.

[17] Interestingly, Barnes shares this status as a misunderstood or under-analyzed "minor" figure in modernist studies, especially during the "re-evaluation" wave of criticism that took place during the last two decades of the twentieth century. Yet, a slight (and almost overly pedantic) difference in the titles of two similar edited collections (published eleven years apart) reveals an important distinction in the general motivations and sensibilities of critical projects directed at each author: Jeffrey Meyers, *Wyndham Lewis: A Revaluation* (1980) and Mary Lynn Broe, *Silence and Power: A Reevaluation of Djuna Barnes* (1991). As a "re*valuation*," the former suggests a need to reassess—or reappraise—the value of Lewis's work to literary and modernist studies more broadly; the latter's use of the term "re*evaluation*," on the other hand, suggests the impulse to reread Barnes's work with new schools of thought and critical frameworks in mind. In

other words, “revaluation” emphasizes cultural/canonical worth, while “reevaluation” focuses on the potential for reinvigorating an author’s work for contemporary readers.

[18] One of the reasons Mitchell does not feel compelled to explain why “slushy romantic femaleness” is a distasteful quality is because she has internalized what Suzanne Clark describes in *Sentimental Modernism: Women Writers and the Revolution of the Word* as “the political triumph of the new criticism,” which “left women out of the literary canon, and . . . made sentimental into a term of invective” (34–5). Indeed, Clark argues that in an attempt “to maintain the poem as an aesthetic object,” modernist critics made every effort to excise considerations of ideology, subjectivity, and emotion from their analyses (6). Such a move is in itself ideological and political, and I would argue that Lewis’s “non-moral” satire and external approach both partake in this critical project.

[19] Each of these elements comprise Robert Darnton’s visualization of the print media “communications circuit,” which he proposes as “a general model for analyzing the way books come into being and spread throughout society” (“What is the History of Books?” 68). The circuit demonstrates the circulation of ideas in textual form from author and publisher, to printers, shippers, booksellers, readers, and back to author and publisher, all the while noting the economic, social, and political trends and pressures that exert influence on the circuit. At the same time that Darnton elucidates the broad mechanisms of this model, Janet Wolff hones in on some of its more specific material manifestations in the shift from the traditional patronage system typically associated with pre-Enlightenment Europe to a more market-driven system:

> From about the mid-eighteenth century, however, both painters and writers faced a new situation, offering more freedom as a result of the decline of the system of direct patronage, but at the same time rendering the artist’s life more precarious and subject to

> market relations and economic uncertainties. Increasingly, publishers and booksellers took over from literary patrons as facilitators for the writer; and the patrons of art, as well as the central rôle of the Academy, were displaced by the dealer-critic system in painting. In other words, people and institutions who were in effect mediators took on a more crucial place in the very immediate problem of economic survival for artists. Insofar as artists have become 'institutionally displaced', working in isolation and depending on the vagaries of the market to make a living, then these mediators are vital agents for them. (44)

My discussion of *BLAST* suggests, in part, that Lewis made efforts to occupy multiple roles in this schema, often employing different personae and other satiric techniques to disrupt any clear distinction between the artist/writer and the "mediator" as identified by Wolff. See also Darnton, "'What is the History of Books?' Revisited."

[20] According to the Bank of England's online inflation calculator, £100 in 1914 is roughly the equivalent of £11,800 in 2020, given an average inflation rate of 4.6% per year ("Inflation Calculator").

[21] Mark Perrino, "Marketing Insults: Wyndham Lewis and the Arthur Press" (1995), extensively covers the fascinating controversy surrounding the publication of *Apes of God* and Lewis's use of the Arthur Press as a way to manufacture hype and demand, effectively increasing sales.

[22] Important studies that explore the array of promotional strategies and engagements with the artistic and literary marketplace of modernism include John Xiros Cooper, *Modernism and the Culture of Market Society* (2004), Alissa Karl, *Modernism and the Marketplace: Literary Culture and Consumer Capitalism in Rhys, Woolf, Stein, and Nella Larsen* (2009), Alice Staveley, "Marketing Virginia Woolf: Women, War, and Public Relations in *Three Guineas*"

(2009), and Catherine Turner, *Marketing Modernism Between the Two World Wars* (2003), as well as the essay collections *Modernist Writers and the Marketplace* (1996), edited by Warren Chernaik, Warwick Gould, and Ian Willison, *Marketing Modernisms: Self-Promotion, Canonization, Rereading* (1997), edited by Kevin J. H. Dettmar and Stephen Watt, and *Virginia Woolf and the Literary Marketplace* (2010), edited by Jeanne Dubino.

[23] For what is probably the most well-known and striking visual representation of Lewis's "masking," see his 1921 self-portrait *Mr Wyndham Lewis as a Tyro*. I would argue that the painting provides further evidence of the way in which—notably in *The Tyro* and *The Enemy*—Lewis conceptualizes the satirist and satire as inseparable components of a shared reality filled with machine-like humans. One could analyze the painting as a satiric pastiche of Vorticist and other avant-garde styles: the drab palette and hard, angular composition invoke Vorticist and Futurist aesthetics, while Cubist and Primitivist influences are evident in the mask-like face. The figure representing Lewis gazes at the viewer relentlessly, hinting at her or his implication in the "abominable nature" and deep, bomb-like laughter of the satirist. This visual representation of Lewis as Tyro has become so synonymous with Lewis as an author figure that a number of scholarly works on Lewis make use of the painting as cover material: for example, Fredric Jameson, *Fables of Aggression: Wyndham Lewis, the Modernist as Fascist* (1979) and more recently, *The Cambridge Companion to Wyndham Lewis* (2015, edited by Tyrus Miller). In Chapter 3, I will return to the importance of self-portraiture in Lewis's satiric approach and self-fashioning as a satirist.

[24] See Elaine Showalter, *A Literature of Their Own: British Women Novelists from Brontë to Lessing* (1977); Alex Zwerdling, "Anger and Conciliation in Woolf's Feminism" (1983); Brenda R. Silver, "The Authority of Anger: *Three Guineas* as Case Study" (1991); and Rachel

Hollander, "Indifference as Resistance: Virginia Woolf's Feminist Ethics in *Three Guineas*" (2019) for studies that explore Woolf's affective strategies and deployment of anger in *Three Guineas*.

[25] Winter 1913–14 is typically cited as the commencement of "tango mania" in New York City, which coincides with multiple articles that Barnes wrote about the dance craze and both its supporters and its opponents. One of her first published interviews is with Irene and Vernon Castle, extremely popular dance performers and teachers in New York who played a crucial role in spreading enthusiasm for the tango throughout the city (Viladrich 8). The dance itself simultaneously represents the importation and transmission of a Latin American cultural product, a challenge to American bourgeois modesty, and the speed and impact of these kinds of trends in a dense urban environment. Barnes incorporates each of these figurations of the tango as part of her satiric reporting on those who dance, those who express shock or outrage at the sight of the tango, and those who make a fine profit from both.

[26] A "blast cell" is an undifferentiated cell—in other words, a cell that has yet to develop into its specialized form. Additionally, the suffix "-blast" is often combined with specific prefixes to denote the type of cell that will eventually develop. Although Edwards's interpretation of the word blast's double meaning is intriguing, I have located no evidence linking the biological denotation of the word to the inception of the title *BLAST*. In fact, as I note in a later paragraph, artist Christopher R. W. Nevinson is typically credited with coining the title *BLAST*; Nevinson's aesthetic fascination with war associates the title with its more violent and bellicose connotations.

[27] Marjorie Perloff, *The Futurist Moment: Avant-Garde, Avant Guerre, and the Language of Rupture* (1986), provides a chronology of important Futurist-related events in England from

April 1910 to June 1914, drawing upon research by Giovanni Cianci and others (172–3). This chronology has been updated and superseded by Lawrence Rainey, *Institutions of Modernism: Literary Elites and Public Culture* (1999), and Jamie Wood, "'On or about December 1910': F. T. Marinetti's Onslaught on London and Recursive Structures in Modernism" (2015).

[28] As Edwards notes, his deciphering of the enigmatic vortex insignia (an integral visual aesthetic component of the manifestos in *BLAST*) as "a symbol warning of storms from the North" is drawn from Paul O'Keeffe's article "Vortex: Pound and Lewis" (1986, *Enemy News*). In addition to O'Keeffe's interpretation, Edwards mentions Hugh Kenner's association of the symbol with "Ezra Pound's 1912 idea of 'words as electrified cones'" ("*Blast* and the Revolutionary Mood" 218). Miranda Hickman argues that the "realms of machinery, science, and the occult" informed "a Vorticist geometric vocabulary, and paved the way for the significance that geometry would accrue within a Vorticist context" (*The Geometry of Modernism* 23). In addition to citing even more interpretations of the conic symbol that punctuates the Vorticist manifestos of *BLAST* (including Michael Wutz's suggestion that "Lewis's use of the vortex . . . was informed by his understanding of new developments in electrical field theory," and Ian Bell's claim that Pound may have been influenced by Whistler's insistence "that art, at its best, achieved a scientific precision of methods and results" and by Sir Oliver Lodge's "account of the achievement of Descartes—which addressed both his theory of vortices and his system of analytical geometry"), Hickman offers her own fresh and discerning analysis: "Accordingly, within the Vorticist context, the geometric line came to suggest a wire stretched taut between two points and thus to connote tension, intensity, and attention. . . . The lines of geometric shapes suggested vigor and power, even aggression" (*The Geometry of Modernism* 22–3). These interpretations of the rhetorical import of the vortex symbol reinforce

the way in which Vorticism channels the energy and methods of Futurism to produce something that not only is equally combative but also satirically demonstrates an awareness of its own indebtedness to Futurism.

[29] The imperative directed at suffragettes is a response to documented acts of art vandalism perpetrated by suffragettes in England. As Lyon notes, "a series of painting slashings which closed museums and damaged nearly a dozen works of art" was set in motion when Canadian artist and activist Mary Richardson slashed the canvas of Velásquez's *Rokeby Venus* in the London National Gallery in March 1914, mere months before the first number of *BLAST* was published (97).

Chapter 2: Satiric Method and the Novel

[1] I use the term "satiric method" throughout this chapter as an inclusive and multifaceted means of a referring to the ways in which each author combines a wide range of textual devices, both satiric and non-satiric. The term thus evokes notions of strategy that involve narrative voice and perspective; the structure and form of each novel; and the satiric techniques that each author uses to direct the reader's attention to the primary targets of the critique.

[2] This is the closest one arrives at stream-of-consciousness narration in *Mrs. Dalloway*. The continued mediation of the third-person narrator, however, differentiates Woolf's technique from the unmitigated stream of consciousness one encounters, for instance, throughout Joyce's *Ulysses* (particularly with regard to Leopold and Molly Bloom) or Faulkner's *The Sound and the Fury* (in the narration of Benjy Compson's mental processes).

[3] All direct quotations from *Tarr* in this chapter are taken from the 1918 version of the text as reprinted by Black Sparrow Press (1990), edited by Paul O'Keeffe. This critical edition uses the

first American edition of 1918 as its copy-text with some editorial revisions. The first American edition of Tarr is unique because it retains the experimental double hyphens (=) that Lewis used in the initial serial publication of the novel in *The Egoist* (April 1916 to November 1917). Furthermore, the 1918 publication date is convenient for the chronological organization of the chapter, which moves from *Tarr* (1918), to *Mrs. Dalloway* (1925), and finally to *Nightwood* (1936). Although many critics have noted some key differences among the various versions of *Tarr*, there is still much to work to be done regarding the significance of the changes that Lewis made to the novel in 1928 for publication with Chatto and Windus (as part of the Phoenix Library series). Unfortunately, this collation work is outside the scope of the present inquiry.

See also Lise Jaillant, "Rewriting *Tarr* Ten Years Later: Wyndham Lewis, the Phoenix Library, and the Domestication of Modernism," for a deeper historical analysis of *Tarr*'s 1928 revision process.

[4] One of the earliest codified instances of tarring and feathering (TF) as a punitive act dates back to Richard I's "Laws Concerning Crusaders" (1189 CE), which reserves the punishment of tarring and feathering specifically for thieves:

> A robber, moreover, convicted of theft, shall be shorn like a hired fighter, and boiling tar shall be poured over his head, and feathers from a cushion shall be shaken out over his head,—so that he may be publicly known; and at the first land where the ships put in he shall be cast on shore. (Henderson 135)

Editor Ernest F. Henderson notes, "As far as I have been able to ascertain this is the first appearance in history of this peculiar punishment, still in vogue in America, though never administered except informally" (4). Henderson, writing in 1903, draws attention to the use of tarring and feathering as an act of politically and/or racially motivated violence in the United

States. J. William Harris observes that TF "was one way to punish white violators of the code of honor," a code which relied upon a racial hierarchy (387–8). Prior to the American Civil War, TF was a common tactic used by whites against "accused or even suspected black criminals"; the act made a resurgence during WWI and the years immediately following (Atzbach 128). In what would later be called "The Tulsa Outrage" of 1917, at least seventeen Oklahoma oilfield employees associated with the Industrial Workers of the World (IWW) were kidnapped after being released from jail on bond, taken to a field, whipped, and tarred and feathered. The press appeared to have little sympathy for the victims because they were generally considered to be enemies of the nation, hampering the supply of oil to the war effort in their attempts to fight for better working conditions (National Civil Liberties Bureau 3, 6–9). As late as 1919, John Meints (whose surname gives away his German heritage) was tarred and feathered for opposing war bond drives (Atzbach 128). In each case, TF is a reactionary punishment; like much conventional satire, it attempts to correct perceived flaws (lack of loyalty, respect, integrity) by means of humiliation before a cohesive audience. Interestingly, Lewis manages to flip this formula on its head by lambasting the flaws of the collective by means of humiliation before a singular audience: the reader.

[5] Woolf's *Roger Fry: A Biography* (1940) offers a less critical counterpart to Lewis's exaggerated caricature of Fry in the character of Alan Hobson, while also providing useful context for Lewis's satire. Early in the biography, Woolf emphasizes the Quaker legacy of the Fry family, encompassing "eight recorded generations of Frys" and accounting for the family's "certain marked peculiarities both of opinion and of dress" (*RF* 11). Furthermore, as Woolf notes, Fry descended from significant wealth. This explains the contradiction, according to *Tarr*'s narrator, between Hobson's modest or "shabby" dress (the plain dress of the traditional

Quaker) and the disposable income that allows him to live a bourgeois-bohemian lifestyle. Woolf portrays the nuances and complexities of this contradiction in a more sympathetic light, highlighting the psychological difficulties of squaring such an ascetic upbringing with a passion for modern art:

> Modern painting had to strike through a Quaker upbringing, through a scientific education; through Cambridge and Cambridge talk of morals and philosophy, and finally through an intensive study of the old Italian Masters before it reached him. (*RF* 80)

While Woolf considers Fry's years in Paris to represent an epistemological struggle that would shape his aesthetic and intellectual sensibilities, Lewis chalks up Fry's entire personality to theatrics and disguise.

[6] Although Tarr occasionally uses the words "person" and "people" to encompass non-male individuals, the peroration of his argument, in which the artist, having expended all libidinal energy on aesthetic pursuits, retains nothing to present to a potential sexual partner but "his sex, a lonely phallus," clearly genders Tarr's subject as male (*T* 30).

[7] "It is indeed striking to observe how the political, psychological, and aesthetic discourse around the turn of the century consistently and obsessively genders mass culture and the masses as feminine, while high culture, whether traditional or modern, clearly remains the privileged realm of male activities" (Huyssen 47).

[8] Lewis also shares Pound's admiration for Flaubert, particularly because Lewis considers Flaubert to be a stylistic forerunner to his own type of satire. In "Henry James: The Arch-enemy of 'Low-Company'," Lewis praises Flaubert for his accurate, deliberate representation of bourgeois foolishness as opposed to what he sees as the nineteenth-century realist tendency to dress up such middle-class dullness in the guise of "quite nice, 'well-bred' people, such as

anyone might gladly 'meet'" (*MWA* 119).

[9] The feminization of certain Victorian authors—as well as those whom Lewis considers to be protégés of such authors—is a common trope in Lewis's critical writings. In this instance, the floral metaphors doubly convey a misogyny and homophobia key to Lewis's critique of *fin de siècle* decadence and aestheticism. Citing, for instance, a line of influence that runs from Walter Pater to Oscar Wilde and André Gide, Lewis argues that these authors share an association with "that dim world of the essentially feminine sensibility" (*MWA* 145). As I will address in the following section on Woolf's *Mrs. Dalloway*, Lewis maintains that the "feminine sensibility" initiated in the latter half of the nineteenth century persists through the early twentieth century by way of Woolf's fiction.

[10] Pound suggests that, in comparison with Kreisler, "Tarr is less clearly detached from his creator. The author has evidently suspected this, for he has felt the need of disclaiming Tarr in a preface" (*Literary Essays* 425). Furthermore, Pound observes, "When Tarr talks at length; when Tarr gets things off his chest, we suspect that the author also is getting them off his own chest. Herein the technique is defective" (*Literary Essays* 426). What redeems Tarr's preachy tendencies for Pound, however, is the content of his proclamations: "they are often," Pound argues, "of intrinsic interest, are even unforgettable" (*Literary Essays* 426).

[11] "Character in Fiction" is an extended version of the more widely read "Mr. Bennett and Mrs. Brown," published in the *New York Evening Post* on 17 November 1923 (*E3* 384–9).

[12] It is unclear whether Ames means that Clarissa herself approaches life with this "ironic detachment" or that she becomes the critical target of the narrative's ironic detachment. The latter resonates with my own interpretation, while the former, I would argue, mischaracterizes Clarissa's detachment as being ironic rather than resulting from her inattention to anything and

anyone outside of her class echelon.

[13] As Molly Hoff notes, Tottenham Court Road is "now a busy commercial street that passes northward through Bloomsbury, near hospitals and the British Museum" (137). Woolf's decision to have Septimus Warren Smith witness this particular scene on this particular road evinces a critical attitude toward the confluence of institutionalized culture and medicine. One might compare the classification and domestication of the "lunatics" in the asylum to that of the holdings within the British Museum, many of which have imperial and colonial origins.

[14] The representation of abstract concepts as physical beings (in the case of "Proportion" and "Conversion," goddesses) constitutes another way in which Woolf deploys mock-heroic and neo-classical satiric devices in *Mrs. Dalloway* and elsewhere in her fiction. In *Orlando*, for example, the gendered principles of "Purity," "Chastity," and "Modesty" are personified in a similar manner during the scene in which Orlando undergoes the transformation from male to female. For a more thorough analysis of this technique, see Kenneth J. Ames, "Elements of Mock-Heroic in Virginia Woolf's *Mrs. Dalloway*."

[15] Miller cites Walter Benjamin, *The Origin of German Tragic Drama* (first published in German in 1928; translation published in 1998). Allegory, according to Benjamin, is a destructive mode; it uproots the logical conventions of symbolism and metaphor, allowing for "[a]ny person, any object, any relationship" to "mean absolutely anything else" (*Origin* 175). "With this possibility," Benjamin continues, "a destructive but just verdict is passed on the profane world: it is characterized as a world in which the detail is of no great importance" (*Origin* 175). Indeed, in allegory, reality is shattered into a composite of images that each signify something other than themselves. Furthermore, Bainhard Cowan explains, Benjamin's notion of allegory incorporates "an experience of the world . . . [that] is fragmentary and enigmatic; in it [allegory] the world

ceases to be purely physical and becomes an aggregation of signs" (110). Finally, as Christine Buci-Glucksman summarizes, for Benjamin, "allegory both destroys and demystifies reality in its finely ordered totality. By its destructive intention, allegory lays bare reality and gives it the form of ruins or fragments. In the course of this process, history itself emerges in its own representation and in its most Saturnian aspects" (250). The emergence of history "in its own representation" is especially *à propos* to Miller's analysis of *Nightwood* as an allegory for a past modernist moment in decay.

[16] "Black humour" is still often used interchangeably with dark humour or gallows humour, and it is just as ambiguously defined. The only element that seems to distinguish this type of humour—an element that Greiner consistently cites—is a gravitation toward violent subject matter and a chaotic overall worldview from which the humour emerges. Etymologically, the term "black humour" has its roots in the ancient system of humourism and its association of the black humour bile with melancholia (a useful tie to satire that I previously indicated with reference to *Tarr*). I am only interested in how certain facets of "black humour" contribute to the satiric method of *Nightwood*, and my use of the term is in direct reference to Greiner's understanding of it.

[17] Bockting singles out Meryl Altman and Karen Kaivola as representative critics of *Nightwood* who "suggest that the narrator of this novel essentializes Jewishness and condones ethnic prejudice and discrimination" (222). Altman struggles with the passage about the Christian trafficking in Jewishness that both Bockting and I cite, noting that, "[I]t still seems to indicate that Felix will never be able to write his own story or even remember his own history, that Jewish culture is doomed to be sold and resold, and that assimilation—which will never really work—is nonetheless the best the Jew can hope for" (167–8). Despite Altman's reaction,

Bockting's assessment is somewhat disingenuous. Altman's position is ultimately one of ambivalence: "The Wandering Jew can be either a monstrous grotesque of anti-Semitic folklore, or a haunting and political evocation of displacement and homelessness, accusing by its very survival the immorality of the 'master race.' I can't answer, definitively, the questions with which I began" (169). Kaivola interprets *Nightwood*'s depiction of "the dominant culture's Others" in decidedly harsher terms, suggesting that "the text deploys existing and oppressive discourses of the primitive and portrays blacks and Jews as primitive in order to provide an especially compelling backdrop for Robin and Nora" (181). As I hope to make clear in this section, this type of textual analysis does not account for the tonal cues and parodic frameworks that allow for a more generous and complex reading of how the text indicates its critical and satiric targets to the reader.

[18] For one of the most sustained and focused comparative studies of *Ulysses* and *Nightwood* (but, unfortunately, one that does not bear on the parodic or satiric relationship between the two works), see Elizabeth Blake, "Obscene Hungers: Eating and Enjoying *Nightwood* and *Ulysses*."

[19] Carolyn Allen, for example, focuses on Nora's "retrospective recasting of her relationship with Robin" and argues that "Nora's retelling of her relationship with Robin is a narrative of lesbian desire and power" (181).

Chapter 3: Satiric Forms of Life Writing

[1] Notions of the author and authorship are central to Lejeune's essay, which implicitly places his theory of the autobiographical pact in conversation with pivotal works that had challenged the author figure's primacy in paradigms of Western literary criticism and thought, namely Roland Barthes, "The Death of the Author" (1967), and Michel Foucault, "What is an Author?" (1969).

Although Lejeune's approach to autobiography is highly reader-centric, he still maintains that the notion of the author (that is, an equivalence between the name to which the work is attributed and the person who created the work) is crucial to the function of autobiography, thus deviating from Barthes and Foucault, who would dismiss the author's significance in favour of the concepts of writing and discourse.

[2] Smith and Watson actually *exclude* biography from their categorization of life writing. For the sake of my investigation into the intersections between life writing and satire, however, I am not concerned with the particulars of this distinction because they do not bear upon or change my analysis significantly. My understanding of the intersection between life writing and satire does not wholly depend upon whether the text under scrutiny takes as its subject another individual or the self; instead, I am more concerned with the ways in which satire further exposes the limits of any kind of writing that is based in some notion of objective referentiality. In other words, satire destabilizes the equivalences among author, narrator, protagonist, and character in both biography *and* autobiography. The only difference is that the thrust and targets of the satire tend to be different in autobiography and biography. The protagonists that represent Barnes and Lewis in *Ryder* and *Self Condemned*, for example, are largely excused from the satire of these novels, instead serving as variably engaged and disengaged narrative vehicles for the texts' central satiric critiques.

[3] Lytton Strachey's *Eminent Victorians* (1918) was, and is, often cited as a significant example and exemplar.

[4] "Her 1928 novel *Ryder* . . . did briefly make the best-seller lists, and that, with the *McCall*'s money, gave her [Barnes] enough money for the flat purchase [in Paris] at the end of 1928" (Field, *Djuna* 17).

[5] James Joyce's influence on Barnes's experiments in literary style is most evident in *Ryder*'s distinct stylistic shifts from chapter to chapter, as well as the novel's bawdy, Rabelaisian content. Because I have already discussed Barnes's parodic relationship to Joyce in Chapter 2, I have chosen to forgo this analytical angle for *Ryder* in Chapter 3. Still, I would note that there is a significant gap in modernist criticism concerning Barnes's parodic gesture toward *Ulysses*'s Leopold Bloom in the character of Wendell Ryder.

[6] Anne Dalton and Diane Warren offer two distinct readings of Chapter 24, both of which, to different extents, account for *Ryder*'s semi-autobiographical form. Dalton examines the chapter through a psychoanalytical lens, claiming that Julie's dream or vision articulates the trauma of father-daughter incest—an issue, Dalton argues, that recurs throughout Barnes's oeuvre as a means of "grappl[ing] with the meanings of her own traumatic childhood" (164). This is precisely the type of autobiographical reading that I would avoid, as it explicitly conflates author, narrator, and character within the bounds of a fictional text. On the other hand, Warren—from whom my own understanding of the episode derives—interprets the chapter as a satiric censure of the "moral pressure . . . that didactic fiction placed on children" (71).

[7] *C'est l'Ennui!—l'œil chargé d'un pleur involontaire,*
II rêve d'échafauds en fumant son houka.
Tu le connais, lecteur, ce monstre délicat,
—Hypocrite lecteur,—mon semblable,—mon frère! (Baudelaire 10)

[8] In the introduction to his book, Saunders offers the term "autobiografiction" as a useful, if "cumbersome," alternative to the commonly used "fictional autobiography" and "autobiographical fiction," partly to avoid subordinating one term to the other. "Autobiografiction," he suggests, "connotes more clearly the literary relationship . . . between

fiction and a self's autobiography, rather than that between fiction and a self" (7). This conceptual move avoids the pitfalls of fixating on the referential veracity of the auto/biography's narrative (i.e., how "true" its content is to historical events), and instead considers the ways in which the author deploys the genre in a strategic manner, whether it be to challenge readerly expectations, direct attention to satiric targets, or emphasize ideological positions within and across individual works.

[9] The Dundurn Press (Toronto) 2010 reissue of *Self Condemned* is imprinted under the "Voyageur Classics: Books That Explore Canada" series, which includes fiction and nonfiction works by significant Canadian authors like Lucy Maud Montgomery, James Reaney, Hugh Garner, and others. Placing Lewis's novel in this series shifts focus away from its debates about ethics and history to its insight into Lewis's experiences in Toronto. In other words, the reissue both situates the novel within a national context and suggests that the autobiographical is intrinsic to its creation and meaning.

[10] In his biography of Lewis, Jeffrey Meyers suggests that the article's claim that paintings and manuscripts were destroyed was likely false:

> Lewis probably invented the story of his "personal loss" to gain sympathy and compensation, for Froanna wrote that there was sufficient time for the incredulous guests to leave the building and that "Some lost all their possessions and were left penniless." But neither she nor Lewis ever mentioned what would have been a staggering loss, and she specifically said that his box in the basement of the hotel was saved from the flames. (*The Enemy* 267)

More than an anecdote, this detail further evidences Lewis's construction of his exilic working-intellectual persona—a persona central to René's character in *Self Condemned*.

[11] Francesca Orestano investigates the Gothic characteristics of *Self Condemned* in terms of plot structure, tropes, and style. She views, for instance, the Hardings' move to Canada as one which creates an uncanny sense of defamiliarization (176). Lewis's grotesque characterization of the prison- or sanatorium-like Hotel Blundell and its motley inhabitants also contributes to the novel's Gothic sensibilities. In effect, Orestano illustrates how one might re-situate Lewis's detached, external method within the Gothic tradition by emphasizing its "grotesque visuality and cool rational horror, belonging to an extensive concept of satire as fiction" (172).

[12] *Orlando*'s narrator, in occasional asides and parentheticals about the task of the biographer, always uses male pronouns when referring to "the biographer." The first instance of such pronoun use occurs when the text is describing Orlando's frequent "moods of melancholy": "For that was the way his [Orlando's] mind worked now, in violent see-saws from life to death stopping at nothing in between, so that the biographer must not stop either, but must fly as fast as *he* can . . . ." (*O* 34; emphasis added). Although one might argue that the text is employing the male subject position as a substitution for a writer of any gender (like the way in which I have consistently flagged the satirist as nearly always being gendered as universally male), I maintain that presenting the biographer of *Orlando* as being male amplifies the satiric critique of the biography genre and its claims to truth. As such, I would insist that referring to the biographer with male pronouns is not simply a matter of convenience for the text.

[13] Pamela L. Caughie offers another useful way of considering Woolf's generic interventions—particularly with regard to *Orlando*—by "adopt[ing] the French 'transgenre' in English for narratives treating transgender lives that transfigure conventions of narrative diegesis" (503). While my discussion touches upon the gender and physiological transition that Orlando undergoes, I refrain from analyzing the specific intersections of trans studies, trans identity, and

life writing that others have applied in their interpretations to the novel. See also Coffman, "Woolf's *Orlando* and the Resonances of Trans Studies."

[14] Chapter 9 of *Don Quixote* offers one of the most brilliant examples of this technique: Cervantes's narrator recounts how his original copy of the *History of Don Quixote of La Mancha* only contained eight of the novel's seventy-four total chapters. The narrator proceeds to tell the story of how he serendipitously happened upon a fully intact copy of the text at a market in Toledo. He learns, however, that the *History* was written by an Arab historian named Cide Hamete Benengeli and promptly hires a Spanish Moor to translate it, effectively discarding the novel's authorial attribution to Cervantes (Cervantes 65–9). Similarly playful techniques can be found in the way Daniel Defoe and Jonathan Swift attribute authorship of their fictional works of life writing (*Robinson Crusoe* and *Gulliver's Travels*, respectively) to the novels' protagonists, and Voltaire's construction of *Candide* (in an almost identical manner to *Don Quixote*) as a novel "*traduit de l'allemand de Mr. le Docteur Ralph*." To speculate in the manner suggested by *Orlando*'s narrator, one might suspect that at least some of the damaged and lost documents concerning Orlando's time as Turkish ambassador were written in Turkish, therefore employing the same technique of further distancing the knowledge that the biographer possesses from the knowledge that readers come to acquire through the playful use of translation. In any case, whether or not the hypothetical documents come to the biographer in translation, the fact that they are even mentioned illustrates to the reader the always shaky grounds of reality and truth upon which biography stands.

[15] It is amusing that the mythic "Arcady" or Arcadia seems to recur as a means by which the modern satirist signals to the reader the absurdity of utopia, as opposed to the classical and early modern satirist's common use of utopia to expose the flaws of their contemporary societies. In

other words, the modern satirist seems to view utopian imaginings as distractions rather than models that the world should strive to achieve. See the section entitled "Absurdly Fanciful, Absurdly Factual" in Chapter 1 for Barnes's reference to "Acadie" and Arcadia in her article about the wealthy Brooklynite "Reginald Delancey."

[16] Both Lewis and Woolf expressed interest in and wrote essays about James's technical and stylistic approach to expressing or capturing, in literary form, the personality and experiences of characters within a particular set of socio-historical circumstances. Although Lewis admired James's abilities, he felt that James was hindered by his American cultural background, having moved to England when he was already in his late twenties. As Lewis puts it, James's "activities were all turned *inwards* instead of *outwards*. . . . He was by force of circumstances, led to conceive of art as a disembodied statement of abstract values, rather than as a sensuous interpretation of values, participating in a surface life" (*MWA* 126). Interestingly, Woolf—in her review of James's posthumously published autobiography *The Middle Years* (1917)—praises this very same immigrant status for the way in which it allowed James to apply "the detachment of the stranger and the critical sense of the artist" to his new European environment (*E2* 171). I note these brief comments on James only to flag the way in which his method of transposing the portrait into a purely textual form has a lasting influence on modernist debates about the interiority and exteriority of the subject, as well as the critical attachment or detachment of the artist's/writer's representational techniques. See also Woolf, "Henry James's Ghost Stories" (*E3* 319).

[17] Messerli notes in his introduction that very few of Barnes's drawings have survived in their original format. As such, the images in *Poe's Mother* have primarily been reproduced (even reconstructed) from microfilm and tattered copies of the publications in which they were

originally printed (9).

[18] I do not claim any scientific expertise in reading body language; however, studies establishing correlations between "facial dominance" and propensity for promotion in a military setting do exist (see Mueller and Mazur, "Facial Dominance of West Point Cadets as a Predictor of Later Military Rank"). Though certainly less scientific and authoritative, I would also point to the chin jut as being a gesture favoured by Benito Mussolini and, more recently, Donald Trump, in public appearances, presumably as a method of emphasizing the size of the jaw and chin area—both of which could be considered secondary masculine sex characteristics.

[19] The second photograph in *Orlando* depicts "The Russian Princess as a Child," for which Angelica Bell posed as subject in 1928. Such imaginative/imaginary portraiture falls within a family tradition dating back to Julia Margaret Cameron's portrait photography: for instance, her 1865 portrait of house servant Mary Hillier as Sappho (Cameron). Like the photographs of Sackville-West as Orlando that punctuate the text at important moments in the protagonist's life, the photograph of Angelica Bell further blurs the line between the fiction within the text and its referential impulse. This particular photograph, as Hitchmough notes, also appears in fifteen different versions throughout Vanessa Bell's photograph album, indicating the seriality of her photographic practice, as well as that of portrait photography more broadly (155–6).

Conclusion

[1] See Hall, "Notes on Deconstructing 'The Popular'" (1981), and Dyer, *Stars* (1979).

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Appendix

Figure 1: Djuna Barnes, "'Billy Sunday Wearing His Astrachan Collar," *New York Press*, 21 February 1915. *Poe's Mother*, 84–5.

Figure 2: Djuna Barnes, “James Joyce,” *Vanity Fair*, XVIII (April 1922). *Poe’s Mother*, 156–7.

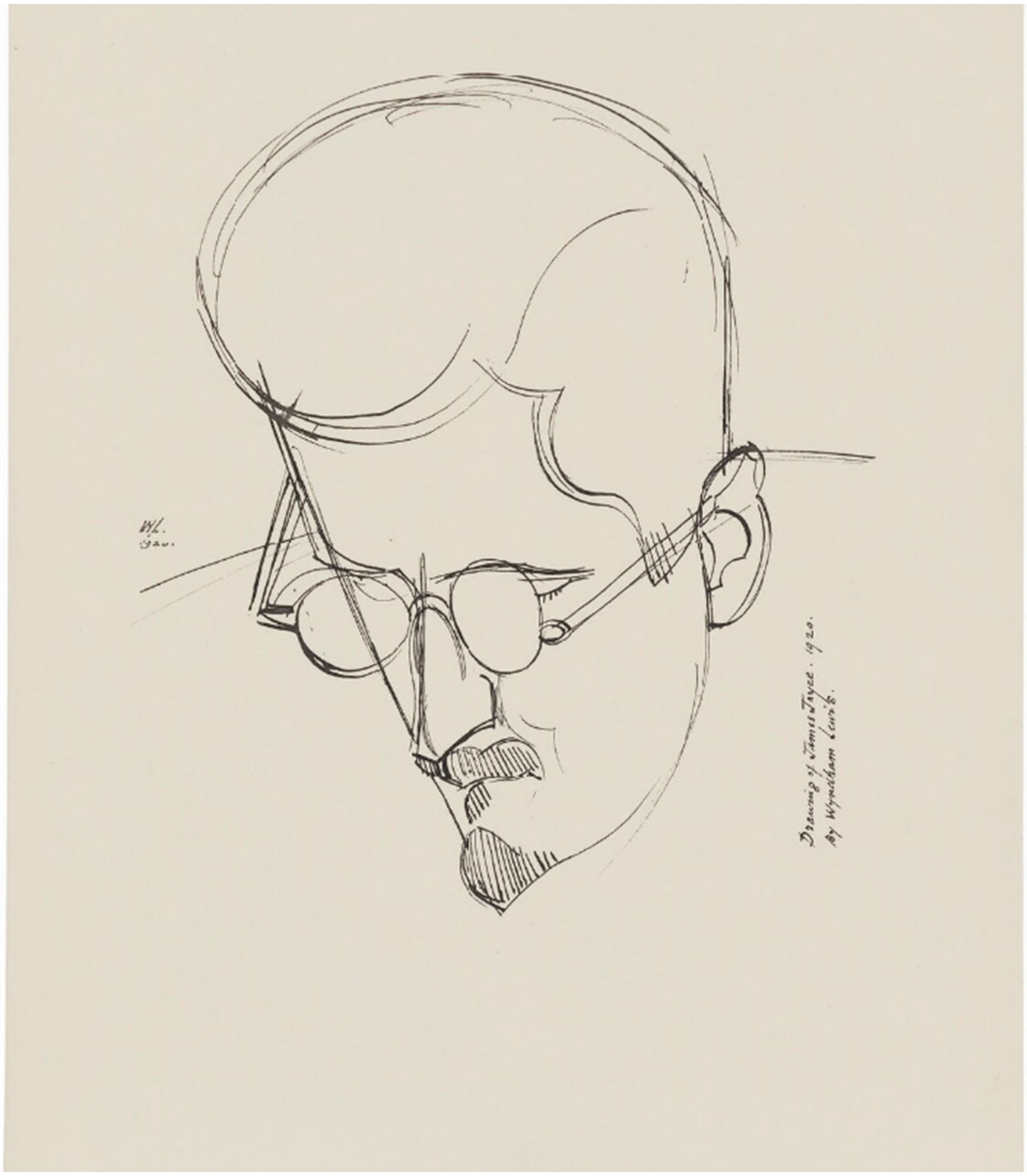

Figure 3: Wyndham Lewis, *James Joyce*, 1920, National Portrait Gallery, London.

Figure 4: Wyndham Lewis, *James Joyce*, 1921, National Gallery of Ireland, Dublin.

Figure 5: Wyndham Lewis, *Wyndham Lewis*, 1932, National Portrait Gallery, London.

Figure 6: Wyndham Lewis, *Wyndham Lewis*, 1932, National Portrait Gallery, London.