Notes

Introduction

1 Gertrude Stein, *Picasso* (Dover, 2018), 13.
2 Stein, *Picasso*, 15.
3 Margaret Werth, "Modernity and the Face," *Intermédialités*, no. 8 (2006): 43.
4 For a review, see John Welchman, "Face(t)s: Notes on Faciality," *Artforum* 27, no. 3 (1988): 131–38.
5 Virginia Woolf, *The Essays of Virginia Woolf*, ed. Andrew McNeillie, vol. 3 (Harcourt Brace Jovanovich, 1986), 421.
6 Woolf, *Essays*, 3:387.
7 Woolf, *Essays*, 3:427.
8 The scholarly literature is extensive; see, especially, Lucy Hartley, *Physiognomy and the Meaning of Expression in Nineteenth-Century Culture* (Cambridge University Press, 2001); Graeme Tytler, *Physiognomy in the European Novel: Faces and Fortunes* (Princeton University Press, 1982); Christopher Rivers, *Face Value: Physiognomical Thought and the Legible Body in Marivaux, Lavater, Balzac, Gautier and Zola* (University of Wisconsin Press, 1994).
9 Johann Caspar Lavater, *Essays on Physiognomy*, trans. Thomas Holcroft (London, 1840), 1:20.
10 Lavater, *Essays on Physiognomy*, 1:67.
11 Lisa Devriese, ed., *The Body as a Mirror of the Soul: Physiognomy from Antiquity to the Renaissance* (Leuven University Press, 2021); Xing Wang, *Physiognomy in Ming China: Fortune and the Body* (Brill, 2020); Gyewon Kim, "Faces That Change: Physiognomy, Portraiture, and Photography in Colonial Korea," in *The Affect of Difference: Representations of Race in East Asian Empire*, ed. Christopher P. Hanscom and Dennis Washburn (University of Hawai'i Press, 2016), 133–58; Simon Swain, ed., *Seeing the Face, Seeing the Soul: Polemon's 'Physiognomy' from Classical Antiquity to Medieval Islam* (Oxford University Press, 2007). On the Enlightenment debate on Lavater's physiognomy, see Siegfried Frey, "Lavater, Lichtenberg, and the Suggestive Power of the Human Face," in *The Faces of Physiognomy: Interdisciplinary Approaches*

to *Jahann Caspar Lavater*, ed. Ellis Shookman (Camden House, 1993), 64–103.

12 Lorraine Daston and Peter Galison, *Objectivity* (Zone Books, 2007).

13 Lorraine Daston, "Cloud Physiognomy," *Representations* 135, no. 1 (2016): 45–71.

14 Tytler, *Physiognomy in the European Novel*, xiv.

15 For an argument about modernism's anti-physiognomic credentials, see Hogler Pausch, "The Face of Modernity," in *Modernism*, ed. Astradur Eysteinsson and Vivian Liska (John Benjamins, 2007), 347–63.

16 On the imbrication of the old and the new, see Heather Love, *Feeling Backward: Loss and the Politics of Queer History* (Harvard University Press, 2009).

17 Marion Zilio, *Faceworld: The Face in the Twenty-First Century*, trans. Robin Mackay (Polity, 2020), 7.

18 Hegel invoked physiognomy, alongside phrenology, as the temptation of the modern subject to align the inside and outside. Mladen Dolar, "The Phrenology of Spirit," in *Supposing the Subject*, ed. Joan Copjec (Verso, 1994).

19 On physiognomy and race, see Richard T. Gray, *About Face: German Physiognomic Thought from Lavater to Auschwitz* (Wayne State University Press, 2004).

20 Frederic J. Schwartz, *Blind Spots: Critical Theory and the History of Art in Twentieth-Century Germany* (Yale University Press, 2005), xi.

21 Schwartz, *Blind Spots*, 194.

22 Sander L. Gilman, *Making the Body Beautiful: A Cultural History of Aesthetic Surgery* (Princeton University Press, 1999), 88.

23 Nella Larsen, *Passing*, ed. Deborah McDowell (Rutgers University Press, 1986), 236.

24 Daniel Pick, *Faces of Degeneration: A European Disorder, c. 1848–1918* (Cambridge University Press, 1993).

25 Xine Yao, *Disaffected: The Cultural Politics of Unfeeling in Nineteenth-Century America* (Duke University Press, 2021).

26 Dana Seitler, "Queer Physiognomies; or, How Many Ways Can We Do the History of Sexuality?," *Criticism* 46, no. 1 (2004): 71–102; Wendy Hui Kyong Chun, *Discriminating Data: Correlation, Neighborhoods, and the New Politics of Recognition* (MIT Press, 2021), 121.

27 Tom Gunning, "In Your Face: Physiognomy, Photography, and the Gnostic Mission of Early Film," *Modernism/Modernity* 4, no. 1 (1997): 1–29; Sander L. Gilman, ed., *The Face of Madness: Hugh W. Diamond and the Origin of Psychiatric Photography* (Brunner/Mazel, 1976). On the longer visual history of physiognomy as it intersects practices of caricature and cartooning, see Rebecca Ann Wanzo, *The Content of Our Caricature: African American Comic Art and Political Belonging* (New York University Press, 2020).

28 Roger Cooter, *The Cultural Meaning of Popular Science: Phrenology and the Organization of Consent in Nineteenth-Century Britain* (Cambridge University Press, 2005).

29 Claudia Schmölders, *Hitler's Face: The Biography of an Image* (University of Pennsylvania Press, 2006).

30 Georges Bataille, *Visions of Excess: Selected Writings, 1927–1939*, trans. Allan Stoekl (University of Minnesota Press, 1985).

31 Georges Bataille, *Lascaux, or The Birth of Art: Prehistoric Painting*, trans. Austryn Wainhouse (Skira, 1955). For the broad implications of this argument, see Michael T. Taussig, *Defacement: Public Secrecy and the Labor of the Negative* (Stanford University Press, 1999). More recently, the question was revisited by Tomáš Jirsa, *Disformations: Affects, Media, Literature* (Bloomsbury Academic, 2021).

32 Michel Feher et al., eds., *Fragments for a History of the Human Body* (Zone, 1989).

33 Laurent Joubert, *Treatise on Laughter*, trans. Gregory David de Rocher (University of Alabama Press, 1980), 6.

34 Joubert, *Treatise on Laughter*, 8.

35 Ernst Robert Curtius, *European Literature and the Latin Middle Ages*, trans. Willard R. Trask (Princeton University Press, 2013); Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Johns Hopkins University Press, 1984).

36 Stephanie Trigg, "'Language in Her Eye': The Expressive Face of Criseyde/ Cressida," in *Love, History and Emotion in Chaucer and Shakespeare*, ed. Andrew James Johnston, Russell West-Pavlov, and Elisabeth Kempf (Manchester University Press, 2016), 94–108.

37 Deidre Shauna Lynch, *The Economy of Character: Novels, Market Culture, and the Business of Inner Meaning* (University of Chicago Press, 1998), 33.

38 Edgar Allan Poe, "The Man of the Crowd," in *Poetry, Tales, and Selected Essays* (Library of America, 1996), 388–96.

39 Mikhail Lermontov, *A Hero of Our Time*, trans. Paul Foote (Penguin Classics, 2001), 48, 58. On the circulation of physiognomy in the Russian world, see Edmund Heier, *Comparative Literary Studies: Lermontov, Turgenev, Goncharov, Tolstoj, Blok – Lavater, Lessing, Schiller, Grillparzer*, Vorträge und Abhandlungen zur Slavistik 39 (Sagner, 2000), 21; Edmund Heier, *Studies on Johan Caspar Lavater (1741–1801) in Russia* (P. Lang, 1991).

40 Door knockers with faces appear in Charles Dickens, *Sketches by Boz* (Oxford University Press, 1989), 40. On physiognomy and comedy, see Michael Hollington, "The Live Hieroglyphic: 'Physiologie' and Physiognomy in Martin Chuzzlewit," *Dickens Quarterly* 10, no. 1 (1993): 57–68.

41 Charles Baxter, *The Art of Subtext: Beyond Plot* (Graywolf Press, 2007).

42 Virginia Woolf, *Monday or Tuesday* (Hogarth Press, 1921).

43 Woolf, *Essays*, 3:387.

44 Merve Emre, "Virginia Woolf's Art of Character-Reading," *New Yorker*, August 28, 2021; Amanda Anderson, Rita Felski, and Rita Moi, *Character: Three Inquiries in Literary Studies* (University of Chicago Press, 2019); John Frow, *Character and Person* (Oxford University Press, 2014). Frow writes: "The problem, to put it simply, is that characters and persons are at once

ontologically discontinuous (they have different manners of being) and logically interdependent" (vii).

45 Paul de Man, "Autobiography as De-Facement," *MLN* 94, no. 5 (1979): 926.

46 Cynthia Chase, "Giving a Face to a Name: De Man's Figures," in *Decomposing Figures: Rhetoric Readings in the Romantic Tradition* (Johns Hopkins University Press, 1986), 88.

47 Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (University of Minnesota Press, 1987), 168; Gilles Deleuze and Félix Guattari, *Mille plateaux: Capitalisme et schizophrénie* (Les Éditions de Minuit, 1980), 207.

48 Georg Simmel, *Sociology: Inquiries into the Construction of Social Forms*, ed. Anthony J. Blasi, Anton K. Jacobs, and Mathew Kanjirathinkal, vol. 2 (Brill, 2009), 572.

49 Simmel, *Sociology*, 2:573.

50 Georg Simmel, "The Aesthetic Significance of the Face," in *Georg Simmel, 1858–1918* (Ohio State University Press, 1959), 280.

51 Simmel, "The Aesthetic Significance of the Face," 276. Simmel developed this point in "Sociological Aesthetics" (1896). Georg Simmel, *Georg Simmel: Essays on Art and Aesthetics*, ed. Austin Harrington (University of Chicago Press, 2020).

52 Simmel, "The Aesthetic Significance of the Face," 280.

53 Simmel, "The Aesthetic Significance of the Face," 277. Glossing Simmel, James Siegel writes: "The breaking of form is inherent in the logic of the face." James T. Siegel, "Georg Simmel Reappears: 'The Aesthetic Significance of the Face,'" *Diacritics* 29, no. 2 (1999): 105.

54 Simmel, "The Aesthetic Significance of the Face," 276.

55 Simmel, "The Aesthetic Significance of the Face," 277–79.

56 Simmel, *Sociology*, 2:574.

57 Namwali Serpell, *Stranger Faces* (Transit Books, 2020).

58 Simmel, "The Aesthetic Significance of the Face," 281. Simmel repeated this point in "Aesthetics of the Portrait: Part I" (1905): "The first office of the portrait is here to present purely the meaning of a person's *appearance* – not a meaning behind this appearance. For in ordinary reality, a person's pure surface appearance is by no means self-evident to us." Simmel, *Georg Simmel*, 240.

59 Simmel, *Georg Simmel*, 4–5.

60 Béla Balázs, *Béla Balázs: Early Film Theory*, ed. Erica Carter, trans. Rodney Livingstone (Berghahn Books, 2010).

61 Siegfried Kracauer, *Theory of Film: The Redemption of Physical Reality* (Oxford University Press, 1960).

62 Ernst Bloch, *Traces*, trans. Anthony A. Nassar (Stanford University Press, 2006).

63 Walter Benjamin, *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (Belknap Press, 1999); Walter Benjamin, *Illuminations*, trans. Harry Zohn (Schocken Books, 1969). John C. Welchman argues that "the

face lies at the centre of Benjamin's converging projects on the origins and social philosophy of modernity." John C. Welchman, *Art after Appropriation: Essays on Art in the 1990s* (Routledge, 2013), 149. On the central role of the face in Benjamin's work, see also Gerhard Richter, *Walter Benjamin and the Corpus of Autobiography* (Wayne State University Press, 2000).

64 Rainer Maria Rilke, *The Notebooks of Malte Laurids Brigge*, trans. Robert Vilain (Oxford University Press, 2016), 4.

65 Simmel's reflections on the face influenced Goffman, who hybridized his sociology with a concept appropriated from the Chinese tradition of physiognomy, via Hsien Chin Hu's "The Chinese Concepts of 'Face'" (1944). Erving Goffman, "On Face-Work: An Analysis of Ritual Elements in Social Interaction," *Psychiatry* 18, no. 3 (1955): 213–31. For the history of this debate, see Frow, *Character and Person*; James St. André, "How the Chinese Lost 'Face,'" *Journal of Pragmatics* 55 (September 1, 2013): 68–85; Yao, *Disaffected*.

66 Mina Loy, *The Lost Lunar Baedeker: Poems of Mina Loy*, ed. Roger L. Conover (Farrar, Straus and Giroux, 1996), 165–66.

67 In his foreword to *Insel*, Roger Conover writes: "She [Loy] shunned acceptance as much as rejection, and looked elsewhere – to numerology, Christian Science and theories of facial destiny – for her canonicals." Mina Loy, *Insel*, ed. Elizabeth Arnold (Black Sparrow Press, 1991), 11.

68 Loy's autobiographies reveal an extended preoccupation with the visual aesthetics of the Victorian era and its modernist afterlives. Sandeep Parmar, *Reading Mina Loy's Autobiographies: Myth of the Modern Woman* (Bloomsbury Academic, 2013).

69 On this notion of personality, see Rochelle Rives, "Modernist Prosopopoeia: Mina Loy, Gaudier-Brzeska and the Making of Face," *Journal of Modern Literature* 34, no. 4 (2011): 137–59.

70 Loy's concept of facial destiny is linked to Giovanni Papini, who speculated on the relation between the ugliness of his face and his character. Carolyn Burke, *Becoming Modern: The Life of Mina Loy* (Farrar, Straus and Giroux, 1996), 161–62.

71 The fragment appears in "The Child and the Parent" and "Islands in the Air," both left unpublished by Loy and recently edited by Karla Kelsey. Mina Loy, *Lost Writings: Two Novels by Mina Loy*, ed. Karla Kelsey (Yale University Press, 2024), 75–76; 146–47. According to Kelsey's "Afterword," Loy edited the passage on the discovery of the face multiple times and played with its position within the two draft novels.

72 Loy, *Insel*, 159. For a reading of this scene, see Yasna Bozhkova, *Between Worlds: Mina Loy's Aesthetic Itineraries* (Clemson University Press, 2022), 231–32.

73 Loy wrote a poem titled "Film-Face," a meditation on the face of actress Marie Dressler; the invocation of "film-face" echoes Balázs's reflections on the close-up and Roland Barthes's subsequent theorization of the face of Greta Garbo. Roland Barthes, "The Face of Garbo," in *Mythologies*, trans. Annette Lavers (Hill and Wang, 1972).

74 Douglas Mao, ed., *The New Modernist Studies* (Cambridge University Press, 2021).

75 See, in particular, Susan Stanford Friedman, *Planetary Modernisms: Provocations on Modernity across Time* (Columbia University Press, 2018); Laura Doyle and Laura Winkiel, eds., *Geomodernisms: Race, Modernism, Modernity* (Indiana University Press, 2006).

76 Jennifer R. Gross, ed., *Mina Loy: Strangeness Is Inevitable* (Princeton University Press, 2023).

77 Linda A. Kinnahan, *Mina Loy, Twentieth-Century Photography, and Contemporary Women Poets* (Taylor & Francis, 2017).

78 Burke, *Becoming Modern*, 92.

79 Burke, *Becoming Modern*, 101.

80 On modernism and celebrity, see Aaron Jaffe, *Modernism and the Culture of Celebrity* (Cambridge University Press, 2005).

81 Scott Herring, *Aging Moderns: Art, Literature, and the Experiment of Later Life* (Columbia University Press, 2022).

82 Kinnahan, *Mina Loy*.

83 Jia Tolentino, "The Age of Instagram Face," *New Yorker*, December 12, 2019.

84 I conceived of my recent, coauthored book as an exercise in expanding the canon of global modernism: Anca Parvulescu and Manuela Boatcă, *Creolizing the Modern: Transylvania across Empires* (Cornell University Press, 2022).

85 Friedman, *Planetary Modernisms*, 76.

86 Most relevant to my engagement with methodologies in comparative literature is Shu-mei Shih, "Comparison as Relation," in *Comparison: Theories, Approaches, Uses*, ed. Rita Felski and Susan Stanford Friedman (Johns Hopkins University Press, 2013), 79–98.

87 Other modernist authors who could have been included in this archive include Franz Kafka, Jean Rhys, Erskine Caldwell, Ernst Bloch, and Djuna Barnes.

88 Jessica Helfand, *Face: A Visual Odyssey* (MIT Press, 2019).

89 Tom Gunning, "From the Kaleidoscope to the X-Ray: Urban Spectatorship, Poe, Benjamin, and *Traffic in Souls* (1913)," *Wide Angle* 19, no. 4 (1997): 25–61.

90 Anna Munster, *Materializing New Media: Embodiment in Information Aesthetics* (University Press of New England, 2006).

91 Roland Bleiker (ed.), *Visual Global Politics* (Routledge, 2018).

92 See Maggie Hennefeld, "Affect Theory in the Throat of Laughter: Feminist Killjoys, Humorless Capitalists, and Contagious Hysterics," *Feminist Media Histories* 7, no. 2 (2021): 110–44.

93 Kelly A. Gates, *Our Biometric Future: Facial Recognition Technology and the Culture of Surveillance* (NYU Press, 2011); Shoshana Zuboff, *The Age of Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power* (Public Affairs, 2019).

94 The authors of *The Twilight of the Anthropocene Idols* respond to a *New York Times* argument about the ethics of anonymity on the internet, understood as a "pandemic of facelessness." Tom Cohen, Claire Colebrook, and J. Miller Hillis, *Twilight of the Anthropocene Idols* (Open Humanities Press, 2016).

95 Ksenia Fedorova, *Tactics of Interfacing: Encoding Affect in Art and Technology* (MIT Press, 2020).

96 Charles Baudelaire, *The Prose Poems and La Fanfarlo*, trans. Rosemary Lloyd (Oxford University Press, 1991), 41.

97 Maryam Monalisa Gharavi, "Transcript on a Face," *New Inquiry*, November 25, 2014.

98 Kashmir Hill, "Facial Recognition: What Happens When We're Tracked Everywhere We Go?," *New York Times*, March 18, 2021.

99 Joy Buolamwini and Timnit Gebru, "Gender Shades: Intersectional Accuracy Disparities in Commercial Gender Classification," in *Conference on Fairness, Accountability and Transparency* (PMLR, 2018), 77–91; Catherine D'Ignazio and Lauren F. Klein, *Data Feminism* (MIT Press, 2020).

100 Artists who challenge facial recognition technologies include Zach Blas and Trevor Paglen; on such art, see Lila Lee-Morrison, *Portraits of Automated Facial Recognition: On Machinic Ways of Seeing the Face* (Transcript Verlag, 2019).

101 Fedorova, *Tactics of Interfacing*, 25.

102 "Michael Avenatti Says Courtroom Mask Mandate Infringes on Constitutional Right to Face Accuser," *Fox News*, January 26, 2022.

103 Rhonda Garelick, "Losing Face: Trump's Refusal to Cover up Actually Reveals His Greatest Fears," *The Cut*, May 12, 2020.

104 Maryam Monalisa Gharavi, "Permanent Display," *New Inquiry*, September 6, 2013; Vanita Seth, "Faces of the Self," *Journal of Race, Ethnicity, and Politics* 5, no. 2 (July 2020): 249–74.

105 Massimo Leone, "The Semiotics of the Anti-COVID-19 Mask," *Social Semiotics* 33, no. 2 (2021): 395–401; Rob Kahn, "COVID Masks as Semiotic Expressions of Hate," *International Journal for the Semiotics of Law* 35, no. 6 (December 1, 2022): 2391–407.

106 Dana Kaplan and Eva Illouz, *What Is Sexual Capital?* (John Wiley & Sons, 2022).

107 Tyne Daile Sumner, "Zoom Face: Self-Surveillance, Performance and Display," *Journal of Intercultural Studies* 43, no. 6 (2022): 865–79.

108 Joanna Walsh, *Girl Online: A User Manual* (Verso Books, 2022).

109 Monica Hesse, "The Unacceptable Look on Madonna's Face," *Washington Post*, February 10, 2023.

110 Zoe Ruffner, "Congresswoman Alexandria Ocasio-Cortez on Self-Love, Fighting the Power, and Her Signature Red Lip," *Vogue*, August 21, 2020.

111 Rhonda Garelick, "The Cruel Paradox of Linda Evangelista's Fate," *New York Times*, October 16, 2021.

112 Michael D'Arcy and Mathias Nilges, eds., *The Contemporaneity of Modernism: Literature, Media, Culture* (Routledge, 2016), 2.

113 Ruth Ozeki, *The Face: A Time Code* (Restless Books, 2016).

114 Jorge Luis Borges, *Collected Fictions*, trans. Andrew Hurley (Viking, 1998), 327.

115 Lucy Grealy, *Autobiography of a Face* (Houghton Mifflin Harcourt, 1994), xv. Rosemarie Garland-Thomson traces a cultural history of staring – particularly at faces; Rosemarie Garland-Thomson, *Staring: How We Look*

(Oxford University Press, 2009). Sociologist Heather Laine Talley analyzes a range of sites of face "repair," including face transplant and surgery, in reality shows like *Extreme Makeover* and *Operation Smile*. Heather Laine Talley, *Saving Face: Disfigurement and the Politics of Appearance* (New York University Press, 2014).

116 Sarah Ruhl, *Smile: The Story of a Face* (Simon & Schuster, 2021).

117 Jennifer Eagan, *Look at Me: A Novel* (Anchor, 2002).

118 D'Arcy and Nilges, *The Contemporaneity of Modernism*, 7.

119 Goffman, "On Face-Work."

120 Taussig, *Defacement*; Michael Taussig, *Beauty and the Beast* (University of Chicago Press, 2012).

121 Silvan Tompkins, "The Primary Site of the Affects: The Face," in *Affect, Imagery, Consciousness*, vol. 1 (Springer, 1962); Paul Ekman, "Universality of Emotional Expression? A Personal History of the Dispute," in Charles Darwin, *The Expression of the Emotions in Man and Animals*, ed. Paul Ekman (Oxford University Press, 1998), 363–93; Rei Terada, *Feeling in Theory: Emotion after the "Death of the Subject"* (Harvard University Press, 2001).

122 Jenny Edkins, *Face Politics* (Routledge, 2015).

123 Sharrona Pearl, *Face/On: Face Transplants and the Ethics of the Other* (University of Chicago Press, 2017); Sharrona Pearl, *Do I Know You? From Face Blindness to Super Recognition* (Johns Hopkins University Press, 2023).

124 Emmanuel Levinas, *Ethics and Infinity: Conversations with Philippe Nemo*, trans. Philippe Nemo (Duquesne University Press, 1985).

125 Jean Paul Sartre theorized the face as "visible transcendence." Hannah Arendt has linked the face to the notion of appearance and the definition of the political. Giorgio Agamben frames the face as simultaneously an opening and a hiding. Peter Sloterdijk posits "interfacial space" as an opening to love and, ultimately, presence. Judith Butler follows a Levinasian path to point to the misuses of photographed faces. Jean-Paul Sartre, "Faces, Preceded by Official Portraits," in *Essays in Phenomenology*, ed. Maurice Natanson, trans. Anne P. Jones (Martinus Nijhoff, 1966), 163; Giorgio Agamben, *Means without End: Notes on Politics*, trans. Vicenzo Binetti and Cesare Casarino (University of Minnesota Press, 2000), 91–100; Peter Sloterdijk, *Bubbles: Spheres Volume I: Microspherology*, trans. Wieland Hoban (Semiotext(e), 2011), 145; Judith Butler, *Precarious Life: The Powers of Mourning and Violence* (Verso, 2004).

126 Deleuze and Guattari, *A Thousand Plateaus*, 176.

127 Deleuze and Guattari, *A Thousand Plateaus*, 176.

128 Deleuze and Guattari, *A Thousand Plateaus*, 190; Deleuze and Guattari, *Mille plateaux: Capitalisme et schizophrénie*, 233.

129 Cohen, Colebrook, and Miller, *Twilight of the Anthropocene Idols*.

130 Munster, *Materializing New Media*.

131 Werth, "Modernity and the Face."

132 Helfand, *Face: A Visual Odyssey*.

133 Hans Belting, *Face and Mask: A Double History*, trans. Thomas S. Hansen and Abby J. Hansen (Princeton University Press, 2017).

134 David Piper, *The English Face* (Thames & Hudson, 1957).

135 Zilio, *Faceworld*; Alan Trachtenberg, *Lincoln's Smile and Other Enigmas* (Hill and Wang, 2007); Gunning, "In Your Face"; Paul Coates, *Screening the Face* (Springer, 2012); Noa Steimatsky, *The Face on Film* (Oxford University Press, 2017); Barthes, "The Face of Garbo"; Jacques Aumont, "The Face in Close-Up," in *The Visual Turn: Classical Film Theory and Art History*, ed. Angela Dalle Vacche (Rutgers University Press, 2003), 127–48; Mary Ann Doane, "The Close-Up: Scale and Detail in the Cinema," *Differences: A Journal of Feminist Cultural Studies*, 14, no. 3 (Fall 2003): 89–111; Mary Ann Doane, *Bigger than Life: The Close-Up and Scale in the Cinema* (Duke University Press, 2021); Alice Maurice, ed., *Faces on Screen: New Approaches* (Edinburgh University Press, 2022).

136 Abraham Geil and Tomáš Jirsa, eds., *Reconfiguring the Portrait* (Edinburgh University Press, 2023); Massimo Leone, ed., *The Hybrid Face: Paradoxes of the Visage in the Digital Era* (Routledge, 2024).

137 Kamila Pawlikowska, *Anti-Portraits: Poetics of the Face in Modern English, Polish and Russian Literature, 1835–1965* (Brill, 2015); Pausch, "The Face of Modernity." On the longer history of the face, including its medieval and early modern variants, see Monika Otter, "*Vultus Adest* (the Face Helps): Performance, Expressivity and Interiority," in *Rhetoric beyond Words: Delight and Persuasion in the Arts of the Middle Ages*, ed. Mary Carruthers (Cambridge University Press, 2010), 151–72; Trigg, "'Language in Her Eye': The Expressive Face of Criseyde/Cressida"; Maria H. Loh, "Renaissance Faciality," *Oxford Art Journal* 32, no. 3 (2009): 341–63.

138 Maurizia Boscagli and Enda Duffy, "Joyce's Face," in *Marketing Modernisms: Self-Promotion, Canonization, Rereading*, ed. Kevin J. H. Dettmar and Stephen Watt (University of Michigan Press, 1996), 133–59.

139 Rochelle Rives, *The New Physiognomy: Face, Form, and Modern Expression* (Johns Hopkins University Press, 2024).

140 On modernism and the practice of close reading, see Erich Auerbach, *Mimesis: The Representation of Reality in Western Literature*, trans. Willard R. Trask (Princeton University Press, 2013).

141 Marcel Proust, *In the Shadow of Young Girls in Flower*, trans. James Grieve (Penguin Books, 2002), 192.

142 Cathy O'Neil, *Weapons of Math Destruction: How Big Data Increases Inequality and Threatens Democracy* (Crown, 2017).

143 Zuboff, *The Age of Surveillance Capitalism*, 46.

144 Antonin Artaud, *Artaud: Anthology*, ed. Jack Hirschman (City Lights Books, 1965), 229–34.

145 The Latin sources of these words go back to a complex semantic field, which draws on *vultus*, *facie*, and *vis*. One of the meanings of *facie* is form. For an etymological analysis of these terms, see Alice Hazard, *The Face and Faciality in Medieval French Literature, 1170–1390* (D. S. Brewer, 2021).

146 On the concept of the secret as it relates to the face, see Jacques Derrida and Paule Thévenin, *The Secret Art of Antonin Artaud* (MIT Press, 1998), 30.

Chapter 1

1 DV 4. I am making occasional references to Thomas Mann, *Death in Venice*, trans. Michael Henry Heim (Ecco, 2004). For the German 1912 edition, see Thomas Mann, *Der Tod in Venedig*, www.gutenberg.org/files/12108/12108-8.txt.

2 On the text's classicism, see Ritchie Robertson, "Classicism and Its Pitfalls: *Death in Venice*," in *The Cambridge Companion to Thomas Mann*, ed. Ritchie Robertson (Cambridge University Press, 2001), 95–106. Peter Sloterdijk describes "Plato's achievement" as the development of "a speech on the shock caused by the beautiful face." Sloterdijk, *Bubbles*, 143.

3 On myth, see Isadore Traschen, "The Uses of Myth in *Death in Venice*," *Modern Fiction Studies* 11, no. 2 (1965): 165–79. On the face of the lover as godlike, see Sloterdijk, *Bubbles*.

4 John L. Plews, "The Culture of Faces: Reading Physiognomical Relations in Thomas Mann's *Der Tod in Venedig*," in *Queering German Culture*, ed. Leanne Dawson (Camden House, 2018), 111–52.

5 See, especially, Jacques Derrida's "We Other Greeks," for an expression of an ongoing preoccupation with the consequences of the reliance on the ancient Greek world in the politics of Europeanness. Jacques Derrida, "We Other Greeks," in *Derrida and Antiquity*, ed. Miriam Leonard, trans. Pascale-Anne Brault and Michael Naas (Oxford University Press, 2010), 17–39. On Derrida and the question of East Europe (Tadzio's Polishness), see Anca Parvulescu, "Old Europe, New Europe, Eastern Europe: Reflections on a Minor Character in Fassbinder's *Ali, Fear Eats the Soul*," *New Literary History* 43, no. 4 (2012): 727–50.

6 Thomas Mann, *Order of the Day: Political Essays and Speeches of Two Decades*, trans. H. T. Lowe-Porter, Agnes E. Meyer, and Eric Sutton (A. A. Knopf, 1942), 158–59. Quoted in Tobias Boes, *Thomas Mann's War: Literature, Politics, and the World Republic of Letters* (Cornell University Press, 2019), 129.

7 Schmölders, *Hitler's Face*.

8 Schwartz, *Blind Spots*.

9 The re-emergence of physiognomy is well established in Mann criticism; see Taussig, *Defacement*; Plews, "The Culture of Faces." As Graeme Tytler details, to observe, to examine, to survey, to scrutinize, to scan are verbs used to describe the physiognomic gaze. They also describe the main activity in Mann's novella – Aschenbach's observing, examining, surveying, and scrutinizing. Tytler, *Physiognomy in the European Novel*, 186.

10 Gray, *About Face*, xxvi.

11 Daston, "Cloud Physiognomy," 55.

12 Melissa Percival and Graeme Tytler, eds., *Physiognomy in Profile: Lavater's Impact on European Culture* (University of Delaware Press, 2005), 17.

13 August Sander, *Face of Our Time: Sixty Portraits of Twentieth-Century Germans* (Schirmer Art Books, 2003). In his introduction to the book, Alfred Döblin invoked an "astonishing levelling of faces" (10).

14 Walter Benjamin, "Short History of Photography," trans. Phil Patton, *Artforum* 15, no. 6 (February 1977): 46–51.

15 On the development of this idea, see Christopher Webster, ed., *Photography in the Third Reich: Art, Physiognomy and Propaganda* (Open Book, 2021).

16 Gary Smith, ed., *On Walter Benjamin: Critical Essays and Recollections* (MIT Press, 1988). Quoted in Welchman, *Art after Appropriation*, 149.

17 Christine Fouiernaies discussed Sander's photograph of the farmer in "Tagged: The No-Longer Anonymous Face," paper presented at the Modernist Studies Association Annual Conference, Brooklyn, October 2023. For a reframing of a modernist photographic project in the United States, see Shamoon Zamir, *The Gift of the Face: Portraiture and Time in Edward S. Curtis's "The North American Indian"* (University of North Carolina Press, 2014). For the ethics of reading images produced through such projects, see Tina M. Campt, *Listening to Images* (Duke University Press, 2017).

18 Balázs, *Béla Balázs*, 29. On Goethe's conflict with Lavater, see Erica Carter, "Introduction," in Balázs, *Béla Balázs*, xxvii–xxviii.

19 On Balázs, see Gertrud Koch, "Béla Balázs: The Physiognomy of Things," trans. Miriam Hansen, *New German Critique* (1987): 167–77.

20 Balázs, *Béla Balázs*, 9.

21 Gilles Deleuze, *Cinema 1: The Movement Image*, trans. Hugh Tomlinson and Barbara Habberjam (University of Minnesota Press, 1986); Gregory Flaxman and Elena Oxman, "Losing Face," in *Deleuze and the Schizoanalysis of Cinema*, ed. Ian Buchanan and Patricia MacCormack (A&C Black, 2008), 39–51. In 1953, Roland Barthes wrote an essay titled "Visages et figures," in which he argued that cinema promised to inaugurate a sociology of the face. Roland Barthes, "Visages et figures," *Esprit* (July 1953): 1–11.

22 Balázs, *Béla Balázs*, 102.

23 Balázs, *Béla Balázs*, 109.

24 Balázs, *Béla Balázs*, 11, 14.

25 Abraham Geil notes the hagiographic tendency in scholarship on Balázs, which often marginalizes or rationalizes the overlap of physiognomy and racialization. For Geil, physiognomy offers Balázs a path to the monolingual language of cinema. Geil points to the fact that, in the course of Balázs's argument, physiognomy becomes a transcendental category: "the physiognomical attaches to every phenomenon. It is a necessary category of our perception." Quoted in Abraham Geil, "Between Gesture and Physiognomy: 'Universal Language' and the Metaphysics of Film Form in Béla Balázs's *Visible Man*," *Screen* 59, no. 4 (2018): 519.

26 On Balázs's mix of realist and modernist impulses, see Malcolm Turvey, "Balázs: Realist or Modernist?," *October* 115 (2006): 77–87.

27 Alfred Döblin, "Faces, Images and Their Truth," in Sander, *Face of Our Time*, 15.

28 Boes, *Thomas Mann's War*.

29 Schmölders, *Hitler's Face*, 3. Physiognomic discourse was so pervasive that it reappears after the war in attempts to read Eichmann's face during his trial. Erin McGlothlin, *The Mind of the Holocaust Perpetrator in Fiction and Nonfiction* (Wayne State University Press, 2021).

30 On family and national physiognomy, see Tytler, *Physiognomy in the European Novel*, 70.

31 For a theory of minor characters, see Alex Woloch, *The One vs. the Many: Minor Characters and the Space of the Protagonist in the Novel* (Princeton University Press, 2003).

32 On the resonances of Munich as the space of the novella's opening, see Theresa Zeitz-Lindamood, "Decadence and Urban Geography," in *Decadence and Literature*, ed. Jane Desmarais and David Weir (Cambridge University Press, 2019), 267–82.

33 Benjamin, *The Arcades Project*, 10.

34 Robert Tobin, "Why Is Tadzio a Boy? Perspectives on Homoeroticism in *Death in Venice*," in *"Death in Venice": A New Translation, Backgrounds and Contexts, Criticism*, ed. Clayton Koelb (Norton, 1994), 220.

35 Gilman, *Making the Body Beautiful*, xviii, 85.

36 On staring, see Garland-Thomson, *Staring*.

37 In *Autobiography of a Face*, Lucy Grealy critiques and rewrites descriptions of deformity, especially the mouth. Grealy, *Autobiography of a Face*, xi, 183.

38 At the end of the nineteenth century, physician and writer Max Nordau influentially identified one of the physical features of degeneracy as an asymmetry of the face. Max Nordau, *Degeneration*, trans. George L. Mosse (Howard Fertig, 1968), 17. See also Pick, *Faces of Degeneration: A European Disorder, c. 1848–1918*.

39 Poe, "The Man of the Crowd," 392.

40 Poe, "The Man of the Crowd," 388.

41 On the staree returning the stare, see Garland-Thomson, *Staring*, 105–12.

42 On the early modern history of Venice as a port and its relation to the history of both capitalism and coloniality, see Immanuel Wallerstein, *The Modern World-System I: Capitalist Agriculture and the Origins of the European World-Economy in the Sixteenth Century* (University of California Press, 2011). On the literary fascination with Venice, see John Pemble, *The Mediterranean Passion: Victorians and Edwardians in the South* (Oxford University Press, 1987). On Venice as a destination for queer travel, see Tobin, "Why Is Tadzio a Boy?"

43 On Germany's relation to the European colonial project and its attendant discourses of Orientalism, see B. Venkat Mani, *Recoding World Literature: Libraries, Print Culture, and Germany's Pact with Books* (Fordham University Press, 2016).

44 Tytler, *Physiognomy in the European Novel*, 183.

45 Taussig, *Defacement*, 88.

46 Photography helped sediment a notion of facial type. See, for example, Gilman, *The Face of Madness*.

47 W. J. T. Mitchell, *Picture Theory: Essays on Verbal and Visual Representation* (University of Chicago Press, 1994), 164.

48 James A. W. Heffernan, *Museum of Words: The Poetics of Ekphrasis from Homer to Ashbery* (University of Chicago Press, 1993); Murray Krieger, *Ekphrasis: The Illusion of the Natural Sign* (Johns Hopkins University Press, 1992); John Hollander, *The Gazer's Spirit: Poems Speaking to Silent Works of Art* (University of Chicago Press, 1995). On the development of ekphrasis theory, see Elizabeth Bergmann Loizeaux, *Twentieth-Century Poetry and the Visual Arts* (Cambridge University Press, 2008).

49 Mitchell, *Picture Theory*, 154.

50 Mitchell, *Picture Theory*, 158–59.

51 Mitchell, *Picture Theory*, 180–81. The exemplary image the speaking subject attempts to translate is the painting of Medusa by Leonardo da Vinci, as depicted in Percy Bysshe Shelley's ekphrastic poem, "On the Medusa of Leonardo da Vinci, in the Florentine Gallery" (1824).

52 Brian Glavey, *The Wallflower Avant-Garde: Modernism, Sexuality, and Queer Ekphrasis* (Oxford University Press, 2016).

53 Mitchell, *Picture Theory*, 168.

54 "As far as Mann is concerned," Tobin writes, "homosexual desire is primarily satisfied through visual observation." Tobin, "Why Is Tadzio a Boy?," 217. For a review of the text's queer themes, see Robert K. Martin, "Gender, Sexuality, and Identity in Mann's Short Fiction," in *Approaches to Teaching Mann's "Death in Venice" and Other Short Fiction*, ed. Jeffrey B. Berlin, vol. 67 (MLA, 1992). For an account of the stages in the novella's reception in queer studies, see James P. Wilper, "Rewritings, Adaptations, and Gay Literary Criticism: Thomas Mann's *Death in Venice*," *Adaptation* 8, no. 1 (March 1, 2015): 1–15.

55 The symptom of Achenbach's loss of a moral code rests with his failure to warn Tadzio's family of the dangers of the plague. See Philip Kitcher, *Deaths in Venice: The Cases of Gustav von Aschenbach* (Columbia University Press, 2013), 38. For a different reading of Aschenbach withholding the public secret, which he connects to the sociology of the secret in the work of Simmel, see Taussig, *Defacement*, 83.

56 On this dynamic, see Plews, "The Culture of Faces."

57 Eve Kosofsky Sedgwick considers *Death in Venice* one of the "foundational texts of modern gay culture"; its canonicity has helped forge a gay identity, but it has also been deployed in the service of a "canon of homophobic mastery." On the latter tendency, Sedgwick points to Harold Bloom's reading of *Death in Venice*. Eve Kosofsky Sedgwick, *Epistemology of the Closet* (University of California Press, 2008), 49, 55. Mann's biography was often aligned with this dynamic; see Kitcher, *Deaths in Venice*.

58 John Burt Foster, "Why Is Tadzio Polish? Kultur and Cultural Multiplicity in *Death in Venice*," in *"Death in Venice": Complete, Authoritative Text with Biographical and Historical Contexts, Critical History, and Essays from Five Contemporary Critical Perspectives*, ed. Naomi Ritter (Bedford Books, 1998), 200.

59 On Weber and race, see Manuela Boatcă, "'From the Standpoint of Germanism': A Postcolonial Critique of Weber's Theory of Race and Ethnicity," *Political Power and Social Theory* 24 (2013).

60 On the broader, long-term politics of this fluidity, see Gray, *About Face*.

61 Schmölders writes: "In the blind spot of the philosophical Enlightenment, physiognomy took the natural sciences and its juridical periphery by storm, at first in the name of anthropology and phrenology, then psychiatry, eventually in the guise of police science, and since the turn of the century increasingly under a mandate from race studies." Schmölders, *Hitler's Face*, 17.

62 Cooter, *The Cultural Meaning of Popular Science*.

63 Johann Caspar Lavater, *The Whole Works of Lavater on Physiognomy* (Printed for W. Butters, 1800), 192. Lavater's writing is itself strongly ekphrastic; he painstakingly describes faces of writers and philosophers, which he knows from painting and sculpture. On Lavater's classicism, see Gilman, *Making the Body Beautiful*.

64 Lavater, *Essays on Physiognomy*.

65 Shu-mei Shih, "Comparative Racialization: An Introduction," *PMLA* 123, no. 5 (2008): 1347–62.

66 James V. Werner, "The Detective Gaze: Edgar A. Poe, the Flaneur, and the Physiognomy of Crime," *ATQ: 19th Century American Literature and Culture* 15, no. 1 (2001).

67 Sianne Ngai argues that the "novel of ideas," of which *Death in Venice* might be said to be a miniature case, often relies on irony, whereby the narrator mocks the main character behind his back. Sianne Ngai, *Theory of the Gimmick: Aesthetic Judgment and Capitalist Form* (Harvard University Press, 2020). Kitcher posits that, in the case of *Death in Venice*, Mann's narrator frames Aschenbach, doubling as a version of Mann himself, critically: "Mann placed himself on trial." Kitcher, *Deaths in Venice*, 19.

68 Benjamin, *The Arcades Project*, 21.

69 Benjamin, *Illuminations*, 211–12.

70 On the role of the narrator in the novella, see Dorrit Cohn, *The Distinction of Fiction* (Johns Hopkins University Press, 1999).

71 On physiognomic hagiography, see Schmölders, *Hitler's Face*, 23. On the obituary, see T. J. Reed, *Thomas Mann: The Uses of Tradition* (Oxford University Press, 1996).

72 Schmölders, *Hitler's Face*, 21.

73 Taussig, *Defacement*, 91.

74 Russell A. Berman argues that Aschenbach's canonical status in Mann's novella is embedded in his co-implication with the projects of German and Habsburg imperialism. Russell A. Berman, "History and Community in *Death in Venice*," in Ritter, ed., *"Death in Venice,"* 269.

75 Mann was a reader of Goethe's *Conversations with Eckermann*, credited with having announced the coming of world literature. Later in life, while in exile in the United States, Mann explicitly self-styled himself as a world author. On literature and letter writing, see Bernhard Siegert, *Relays: Literature as an Epoch of the Postal System*, trans. Kevin Repp (Stanford University Press, 1999).

76 Boscagli and Duffy, "Joyce's Face."

77 Wolfgang Born, *Der Tod in Venedig: Neun farbige Lithographien zu Thomas Manns Novelle* (D. u. R. Bischoff, 1921).

78 Ernest M. Wolf, "A Case of Slightly Mistaken Identity: Gustav Mahler and Gustav Aschenbach," *Twentieth Century Literature* 19, no. 1 (1973): 50.

79 Quoted in Wolf, "A Case of Slightly Mistaken Identity," 41.

80 On the difference between Mahler and Aschenbach, see Kitcher, *Deaths in Venice*, 135.

81 Joseph Roach has documented the sedimentation of theatrical expression into a variety of faces. Joseph R. Roach, *The Player's Passion: Studies in the Science of Acting* (University of Michigan Press, 1993).

82 On this dialectic, see E. H. Gombrich, *The Image and the Eye: Further Studies in the Psychology of Pictorial Representation* (Cornell University Press, 1982).

83 On Wilde's biography and the place of faciality in it, see Rochelle Rives, "Facing Wilde; or, Emotion's Image," *PMLA* 130, no. 5 (2015): 1363–80.

84 Sloterdijk, *Bubbles*, 199.

85 Farah Karim-Cooper, *Cosmetics in Shakespearean and Renaissance Drama* (Edinburgh University Press, 2019), 154–55.

86 On the character of the barber, see also Robertson, "Classicism and Its Pitfalls," 99.

87 See Sander L. Gilman, "Proust's Nose," *Social Research* 67, no. 1 (2000): 61–79; Gilman, *Making the Body Beautiful*.

88 Gilman, "Proust's Nose," 73.

89 Gilman, "Proust's Nose," 74.

90 The association of East European Jewish people with a certain configuration of face was reproduced in Arnold Zweig and Hermann Struck, *The Face of East European Jewry*, trans. Noah William Isenberg (University of California Press, 2004), 2.

91 In the interwar period, Greta Garbo's face became an icon on account of its perceived inherent sculptural form, which was subsequently enhanced through cosmetic surgery. David M. Lubin, *Flags and Faces: The Visual Culture of America's First World War* (University of California Press, 2015). "Not drawn, but sculpted," Roland Barthes would emphasize in his description of Garbo. Barthes, "The Face of Garbo," 56.

92 Rives, "Modernist Prosopopoeia."

93 Gilman, *Making the Body Beautiful*, 26.

94 Gilman's account of facial feminization surgery needs to be supplemented by recent trans theory. See Eric Plemons, *The Look of a Woman: Facial Feminization Surgery and the Aims of Trans-Medicine* (Duke University Press, 2017).

95 Douglas Radcliff-Umstead, "The Journey of Fatal Longing: Mann and Visconti," *Annali d'Italianistica* 6 (1988): 204.

96 For an insightful review of the documentary, see Jo Livingstone, "Living in the Aftermath of *Death in Venice*," *New Republic*, September 24, 2021.

97 On Italian neorealism's relation to early twentieth-century cinematic experiments with the face, as well as Visconti's use of the screen test, see Steimatsky, *The Face on Film*.

98 Andy Warhol, *The Films of Andy Warhol: Catalogue Raisonné*, ed. Callie Angell, vol. 1 (H. N. Abrams and Whitney Museum of American Art, 2006).
99 Barthes, "The Face of Garbo."

Chapter 2

1 I am working with the Penguin translations of Proust's novel: Marcel Proust, *Swann's Way*, trans. Lydia Davis (Penguin Books, 2002); Marcel Proust, *In the Shadow of Young Girls in Flower*, trans. James Grieve (Penguin Books, 2002); Marcel Proust, *The Guermantes Way*, trans. Mark Treharne (Penguin Books, 2002); Marcel Proust, *Sodom and Gomorrah*, trans. John Sturrock (Penguin Books, 2002); Marcel Proust, *The Prisoner*, trans. Carol Clark (Penguin Books, 2002); Marcel Proust, *The Fugitive*, trans. Peter Collier (Penguin Books, 2002); Marcel Proust, *Finding Time Again*, trans. Ian Patterson (Penguin Books, 2002). For the French text, I consult Marcel Proust, *À la recherche du temps perdu*, ed. Jean-Yves Tadié (Gallimard, 1987).
2 According to Gérard Genette, Proust wrote "Swann in Love" in 1910; he argues that its plot is set in 1877–78. Gérard Genette, *Narrative Discourse: An Essay in Method*, trans. Jane E. Lewin (Cornell University Press, 1980).
3 On Proust's relation to the nineteenth century, see Antoine Compagnon, *Proust between Two Centuries* (Columbia University Press, 1992). Walter Benjamin writes: "The nineteenth century did not reveal itself to Zola or Anatole France, but to the young Proust.... It took Proust to make the nineteenth century ripe for memoirs." Benjamin, *Illuminations*, 205.
4 Genette refers to "Swann in Love" as "an exemplary novella if there ever was one, archetype of all Proustian loves." Genette, *Narrative Discourse*, 46.
5 Collecting is the physiognomist's passion. Graeme Tytler writes: "The physiognomist is advised to make a large collection of the most striking faces." Tytler, *Physiognomy in the European Novel*, 66. Lavater himself assembled a large collection of portraits and silhouettes; Gray, *About Face*, xxxiii.
6 Jean-Pierre Montier, "Un photographe lecteur de Proust: Brassaï," in *Proust et les images: Peinture, photographie, cinéma, vidéo*, ed. Jean Cléder and Jean-Pierre Montier (Presses Universitaires de Rennes, 2003), 145.
7 Compagnon describes the novel's book-ending sections as a "two extreme supports of a prodigious stretched bow." Compagnon, *Proust between Two Centuries*, 3.
8 Other scholars turn to Proust (albeit for different reasons) as exemplary in the history of the face: Werth, "Modernity and the Face"; Pausch, "The Face of Modernity."
9 Benjamin, *Illuminations*, 202.
10 Gilles Deleuze, *Proust and Signs: The Complete Text*, trans. Richard Howard (University of Minnesota Press, 2000), 6.
11 Quoted in Françoise Leriche, "Proust's Eye," in *Proust and the Arts*, ed. Christie McDonald and François Proulx (Cambridge University Press,

2015), 166–67. A version of this fragment appears in *In the Shadow of Young Girls in Flower* (151) and is echoed in the description of the "gang of girls" to which Albertine belongs (SYGF 377).

12 Schwartz, *Blind Spots*, 174.

13 Schwartz, *Blind Spots*, 178.

14 Schwartz, *Blind Spots*, 177.

15 On the comedic streak in Proust, see Malcolm Bowie, *Proust among the Stars* (HarperCollins, 1998). On Proust and Balzac, see B. G. Rogers, *Proust's Narrative Techniques* (Librairie Droz, 1965); Christopher Prendergast, *Living and Dying with Marcel Proust* (Europa Editions, 2022). Ramon Fernandez argues that one of the shifts Proust's novel witnesses within the history of the modern novel pertains to the mode in which faces of characters appear, as compared with nineteenth-century novelists like Balzac and Flaubert. Ramon Fernandez, *Proust, ou La généalogie du roman moderne* (Bernard Grasset, 1979), 124–26.

16 Johann Caspar Lavater, *Essays on Physiognomy: For the Promotion of the Knowledge and the Love of Mankind; Written in the German Language by JC Lavater, Abridged from Mr. Holcrofts Translation* (Printed for William Spotswood & David West 1794), 172.

17 Lavater, *Essays on Physiognomy*, 173.

18 Alexandre David, *Le petit Lavater français, ou L'art de connaître les hommes par la physionomie* (Passard, 1857). Quoted in John House, "Toward a 'Modern' Lavater? Degas and Manet," in *Physiognomy in Profile: Lavater's Impact on European Culture*, ed. Melissa Percival and Graeme Tytler (University of Delaware Press, 2005), 183.

19 *Nouveau manuel complet du physionomiste des dames, contenant de nouveaux aperçus résultant de leur santé ou de leur position dans la société; d'après le système de Lavater, Porta, Cureau de la Chambre et Camper* (Librairie encyclopèdique de Roret, 1843).

20 Following Benjamin's invocation of physiognomy in relation to Proust in "The Image of Proust," Thérèse Ballet Lynn traced the text's physiognomic resonances in "Proust physiognomoniste," *Europe* 48 (1970): 129–40. On Proust and physiognomy, see also André Benhaïm, *Panim: Visages de Proust* (Presses Universitaires Septentrion, 2006). Guillemette Bolens understands Proust's interest in physiognomy in terms of kinesics; Guillemette Bolens, "'Une prunelle énamourée dans un visage de glace': Marcel Proust et la reconnaissance des visages," in *Visages: histoires, représentations, créations*, ed. Laurent Guido et al. (Éditions BHMS, 2017), 155–67.

21 *La recherche* uses the word *visage*, with its etymological roots in seeing and visuality, about three times as often as *face*, which carries the etymology of *facie* (appearance, form). Étienne Brunet's *Le vocabulaire de Proust* counts 498 occurrences of *visage* and 176 occurrences of *face*. Étienne Brunet, *Le Vocabulaire de Proust*, 3 vols. (Slatkine, 1983).

22 Reflecting on the trope of the face as book, Susan Stewart writes: "The face is a type of 'deep' text, a text whose meaning is complicated by change and by a

constant series of alterations between a reader and an author who is strangely disembodied, neither present nor absent, found in neither part nor whole, but, in fact, *created* by this reading." Stewart, *On Longing*, 127. Deleuze and Guattari invoke an envelope, when they write: "The face is not an envelope exterior to the person who speaks, thinks, or feels." Deleuze and Guattari, *A Thousand Plateaus*, 167.

23 On Proust's physiognomic reading of noses, see Gilman, "Proust's Nose." Bowie addresses the anti-Semitism embedded in some of these descriptions: "Homophobia, antisemitism and paedophilia are handled, many will feel, with an excess of empathizing generosity, and with a fixated imaginative engagement that is alien to the broader comic vision of the book." Bowie, *Proust among the Stars*, 325.

24 Fernandez, *Proust*, 126.

25 Suzanne Guerlac, *Proust, Photography, and the Time of Life: Ravaisson, Bergson, and Simmel* (Bloomsbury Academic, 2020).

26 Simmel, *Sociology: Inquiries into the Construction of Social Forms*, 2:572.

27 Benjamin, *Illuminations*, 159.

28 Benhaïm, *Panim*.

29 Valérie Dupuy, "Le temps incorporé: Chronophotographie et personnage proustien," in *Proust et les images: Peinture, photographie, cinéma, vidéo*, ed. Jean Cléder and Jean-Pierre Montier (Presses Universitaires de Rennes, 2003), 115–38.

30 Genette, *Narrative Discourse*, 56–57.

31 Genette, *Narrative Discourse*, 60.

32 Proust's text often dwells on the misreading of faces (SYGF 312, 453).

33 Genette, *Narrative Discourse*, 72–73.

34 On the multi-vectored deployment of Orientalism as a global discourse, see Laura Doyle, *Inter-Imperiality: Vying Empires, Gendered Labor, and the Literary Arts of Alliance* (Duke University Press, 2020), 118–20.

35 Starting in the early 1930s, William Empson would produce a theory of the expressive asymmetry of the face starting from sculptures of the Buddha's face. William Empson, *The Face of the Buddha*, ed. Rupert Arrowsmith (Oxford University Press, 2016).

36 Benhaïm, *Panim*.

37 Emmanuel Levinas, *Totality and Infinity: An Essay on Exteriority*, trans. Alphonso Lingis (Duquesne University Press, 1969). From an anthropological perspective, Michael Taussig reads the face in Levinas as fetish and epiphany; Taussig, *Defacement*, 223–24.

38 Bernhard Waldenfels, "Levinas and the Face of the Other," in *The Cambridge Companion to Levinas*, ed. Simon Critchley and Robert Bernasconi (Cambridge University Press, 2002), 63–81.

39 Graeme Tytler writes about a tendency in the nineteenth-century European novel of "remarking on the harmony among an assortment of features, as though the narrator were conscious of certain physiognomic laws." Tytler, *Physiognomy in the European Novel*, 183.

40 Swann identifies all of Parisian society in *Journey of the Magi* (SYGF 109).
41 Proust's relation to painting was mediated by his translation and engagement with the work of John Ruskin. Proust had seen reproductions of Botticelli in John Ruskin, *The Works of John Ruskin*, ed. Edward Tyas Cook and Alexander D. O. Wedderburn, vol. 13 (G. Allen, 1903). He famously conceived of his own work as a painting. On Proust's relation to painting, see Sophie Bertho, ed., *Proust et ses peintres* (Rodopi, 2000); Kazuyoshi Yoshikawa, *Proust et l'art pictural* (Champion, 2010). In tracing Proust's references to painting, I have benefited from Eric Karpeles, *Paintings in Proust: A Visual Companion to "In Search of Lost Time"* (Thames & Hudson, 2008).
42 For a reading of Zipporah filtered through Ruskin, see Cynthia J. Gamble, "Zipporah: A Ruskinian Enigma Appropriated by Marcel Proust," *Word & Image* 15, no. 4 (1999): 381–94.
43 Benjamin, *Illuminations*, 204.
44 Deleuze and Guattari, *A Thousand Plateaus*, 185–86; Deleuze and Guattari, *Mille plateaux*, 227.
45 The text references two Botticelli paintings and two painted faces – Jethro's daughter and Venus of *The Birth of Venus*.
46 Mitchell, *Picture Theory*.
47 Botticelli enjoyed a revival in the late nineteenth century. Frank Kermode argues that art historians of this period discovered a type of feminine beauty previously dismissed; see Frank Kermode, *Forms of Attention* (University of Chicago Press, 1985).
48 Yoshikawa traces Proust's Botticelli reference to 1911, showing that Proust plotted its structure across the section, so it would include an introduction, a development, and a conclusion. Yoshikawa, *Proust et l'art pictural*, 247.
49 On the genealogy of kissing faces, see Sloterdijk, *Bubbles*.
50 Lavater, *Essays on Physiognomy*, 1:27.
51 Lavater offered multiple reflections on dress as physiognomic surface; echoes of this premise appear in *Nouveau manuel complet du physionomiste des dames*, 131.
52 This form of *Japonisme* is consequential in the madeleine episode, which also revolves around a cup of tea: "And as in that game enjoyed by the Japanese in which they fill a porcelain bowl with water and steep in it little pieces of paper until then indistinct which, the moment they are immersed, stretch and twist, assume colors and distinctive shapes, become flowers, houses, human figures, so now all the flowers in our garden and in M. Swann's park . . . acquiring form and solidity, emerged, town and garden alike, from my cup of tea" (SW 44–48).
53 Seitler, "Queer Physiognomies; or, How Many Ways Can We Do the History of Sexuality?"
54 Daniel Karlin, *Proust's English* (Oxford University Press, 2005), 14.
55 Handwriting had been the subject of forensic investigation in the Dreyfus affair, whereby the prosecution presented a physiognomist expert who claimed that Dreyfus purposefully faked his writing to appear as if it were a fake, a

mode of self-forgery. On the use of handwriting during the Dreyfus affair, see Kris Fallon, "The Forensics of False Images: From Daguerre to Deepfake," paper presented at the SCMS conference, Denver, April 2023.

56 Quoted in Akane Kawakami, "Proust and Handwriting," in *Proust and the Visual*, ed. Nathalie Aubert (University of Wales Press, 2013), 95–114.

57 See, for example, Edward Lumley, *The Art of Judging the Character of Individuals from Their Handwriting and Style* (John Russell Smith, 1875). On the fascination with handwriting, see Peter Capuano, *Changing Hands: Industry, Evolution, and the Reconfiguration of the Victorian Body* (University of Michigan Press, 2015).

58 Joshua Landy sifts through the narrator's multiple selves, distinguished synchronically (as a function of faculties and drives: will, sensibility, and intellect) and diachronically (different selves at different phases of life). Joshua Landy, *Philosophy as Fiction: Self, Deception, and Knowledge in Proust* (Oxford University Press, 2004), 101, 104.

59 Benjamin, *Illuminations*, 208.

60 On de-aging, see Tanine Allison, "Algorithmic Bias and Digital Visual Effects," paper presented at the SCMS conference, Denver, 2023.

61 Guerlac suggests Odette is superimposing a mask on her old face. Guerlac, *Proust, Photography, and the Time of Life*, 152.

62 Marit Grøtta studies the many uses of portrait photographs in Proust and other modernists; Marit Grøtta, *Reading Portrait Photographs in Proust, Kafka and Woolf: Modernism, Media and Emotion* (Edinburgh University Press, 2024).

63 Marion Zilio offers an insightful account of the impact of photography on memory: "An infinite memory of self-images, where memory no longer designates the remembrance of the past or the outcome of a long-term crystallization, but instead a flashback, often to an anodyne moment, part of an everyday life constructed and broadcast in real time." She adds: "We need only look back to see how, during the industrial epoch, photography's large scale process of exteriorization of the face forged an *other* memory of the face, one that was no longer biological but technical." Zilio, *Faceworld*, 5, 7.

64 Benjamin, "Short History of Photography."

65 Brassaï, *Proust in the Power Photography*, trans. Richard Howard (University of Chicago Press, 2001). See also Montier, "Un photographe lecteur de Proust: Brassaï." Writing about the popularity of portrait photography in the United States, Alan Trachtenberg describes it as a "trade in faces," arguing that looking "at photographed faces, tokens of familiarity and celebrity, making the world seem present in its absence, emerged as a defining act of modernity." Trachtenberg, *Lincoln's Smile and Other Enigmas*, 78.

66 Brassaï, *Proust in the Power Photography*, 95.

67 Benhaïm, *Panim*, 21.

68 Brassaï, *Proust in the Power Photography*, 24–26.

69 Benjamin, *Illuminations*, 225.

70 See especially Arthur Batut, *La photographie appliquée à la production du type d'une famille, d'une tribu ou d'une race* (Gauthier-Villars, 1887) and *Le*

portrait-type ou images de l'invisible (Serahl Éditeur, 1992). Guerlac distinguishes between two notions of type in early photography: a pseudo-scientific physiognomic type, represented by Batut; and a type as a "social idea," represented by André Adolphe-Eugène Disdéri. Guerlac, *Proust, Photography, and the Time of Life*, 143.

71 Guerlac, *Proust, Photography, and the Time of Life*, 147.
72 The photograph of La Berma is compared to a coat (SYGF 60).
73 Landy, *Philosophy as Fiction*, 123.
74 Landy, *Philosophy as Fiction*, 124.
75 On Parisian culture and the lesbian portrait, see Tirza True Latimer, *Women Together / Women Apart: Portraits of Lesbian Paris* (Rutgers University Press, 2005).
76 Brassaï, *Proust in the Power Photography*, 58–59.
77 Oscar Wilde, *The Artist as Critic: Critical Writings of Oscar Wilde*, ed. Richard Ellmann (Random House, 1969).
78 In a chapter titled "Self-Creation (Odette's Face)," in which he places Proust's plotting of self-creation, the styling of the "I," in relation to Nietzsche, Landy speculates that Odette's face might be the answer to the riddle of Proustian subjectivity *tout court* and thus offer the very condition of possibility for the project of *La recherche*. Landy writes: "What involuntary memory gives to the future book is less its content than its *form*, if not its very condition of existence: a narrating instance sufficiently united as to be able to say 'I' and to speak for a multiplicity of selves in past and present tenses." Odette's self-fashioning as Mme Swann offers the project "the sudden tantalizing glimpse of a possible identity consistent over time . . . a unique and diachronically stable self." Landy, *Philosophy as Fiction*, 111, 113.
79 Genette, *Narrative Discourse*, 77.
80 Bowie writes: "This is physiognomy become a dynamic rather than a static science of interpretation: facial features no longer reveal the mental and moral attributes of a continuous personality but the changing play of character that each individual harbors." Bowie, *Proust among the Stars*, 180. Similarly, Judith Oriol argues that Proust not only sees the soul acting on the body but invents the reverse action of the body manifesting itself in the soul. Judith Oriol, *Femmes proustiennes: Essai* (EST, 2010), 119.
81 Kate Zambreno, *Screen Tests: Stories and Other Writing* (Harper Perennial, 2019), 43.
82 Cindy Sherman's experiments with portraiture have been particularly impactful; see Blake Gopnik, "Cindy Sherman Takes on Aging (Her Own)," *New York Times*, April 21, 2016.
83 Sherman has continued her experiments with face and age in *Cindy Serman: 2023* (Hauser & Wirth, 2023). The latter includes diary entries as an appendix to a collection of images of aging faces: "Ugly makeup, like mistakes, messy – goofy, crazy, stretching face to extremes . . . Dreading being in front of camera again though – to have to compare myself to my 13 yr younger face . . .

I won't have to work as hard at creating wrinkles with extreme expressions now!" (77, 79).

84 Benjamin, *Illuminations*, 211.
85 Benjamin, *Illuminations*, 211–12.
86 Virginia Woolf, *The Waves* (Harcourt, Brace, 1931), 270–71.
87 Prendergast, *Living and Dying with Marcel Proust*, 161.
88 In his reflections on youth in *In the Shadow of Young Girls in Flower*, the narrator plays with the opposite exercise, trying to see the old woman in the adolescent girl's face (470).
89 See Bolens, "'Une prunelle énamourée dans un visage de glace.'"
90 Rives, *The New Physiognomy*, 155. Rives reads modernist literature in tandem with Peter Schmidt, *The Conquest of Old Age: Methods to Effect Rejuvenation and to Increase Functional Activity*, trans. Eden and Cedar Paul (George Routledge & Sons, 1931).
91 Scott Herring, *Aging Moderns: Art, Literature, and the Experiment of Later Life* (Columbia University Press, 2022), 85.
92 Rives, *The New Physiognomy*, 163.
93 Loy's poem "An Aging Woman" invoked a "bulbous stranger":

> How could the erstwhile
> agile and slim self –
> that narrow silhouette –
> come to contain
> this huge incognito –
> this bulbous stranger.

94 Herring, *Aging Moderns*.
95 Elizabeth M. Shore, "Virginia Woolf, Proust, and Orlando," *Comparative Literature* 31, no. 3 (1979): 232–45.
96 Stein, *Picasso*, 13.

Chapter 3

1 Virginia Woolf, *The Essays of Virginia Woolf*, ed. Andrew McNeillie and Stuart Nelson Clarke, vol. 6 (Hogarth Press, 1986), 186.
2 Woolf, *The Essays of Virginia Woolf*, 6:182.
3 Woolf, *The Essays of Virginia Woolf*, 6:186.
4 This segment can be added to the archive of exemplary Woolf sentences curated by Elsa Högberg and Amy Bromley, eds., *Sentencing Orlando: Virginia Woolf and the Morphology of the Modernist Sentence* (Edinburgh University Press, 2018)..
5 The face as book appears repeatedly in Shakespeare's plays; see *Othello*: "Was this fair paper, this most goodly book, / Made to write 'whore' upon? / Grief and sin disfigure the book of the human countenance"; quoted in Curtius, *European Literature and the Latin Middle Ages*, 335–36.
6 Benjamin, *The Arcades Project*, 418.

7 Virginia Woolf, *The Diary of Virginia Woolf*, ed. Anne Olivier Bell, vol. 3 (Hogarth Press, 1977), 177.

8 Woolf, *The Essays of Virginia Woolf*, 3:387.

9 Paul Stasi challenges the premise that modernism leaves the realist impulse behind, arguing that modernist literature stages a different relation to the historical and to realism itself. Paul Stasi, *The Persistence of Realism in Modernist Fiction* (Cambridge University Press, 2022).

10 Virginia Woolf, *To the Lighthouse* (Harcourt Brace Jovanovich, 1989), 17.

11 Kamila Pawlikowska argues that Woolf's work register an anti-physiognomic turn; Pawlikowska, *Anti-Portraits*. On character condensation, see Eric Sandberg, *Virginia Woolf: Experiments in Character* (Cambria Press, 2014).

12 The recent collection *Recycling Virginia Woolf* assembles a large archive of contemporary artworks that redeploy iconic Woolf texts; Monica Latham, Caroline Marie, and Anne-Laure Rigeade, eds., *Recycling Virginia Woolf in Contemporary Art and Literature* (Routledge, 2022). A 2018 exhibit, *Orlando at the Present Time*, in Charleston, United Kingdom, likewise gathered a series of creative contemporary responses to Woolf's novel.

13 Melanie Micir, *The Passion Projects: Modernist Women, Intimate Archives, Unfinished Lives* (Princeton University Press, 2019).

14 Woolf, *The Essays of Virginia Woolf*, 6:187. Georg Lukács theorized the biographical form of the historical novel and its "crisis"; Georg Lukács, *The Historical Novel*, trans. Hannah Mitchell and Stanley Mitchell (Merlin Press, 1962).

15 *Orlando* also functions as a love letter; see Nigel Nicolson, *Portrait of a Marriage* (Atheneum, 1973), 202. Reviewing Harold Nicolson's *Some People* in 1927, Woolf argued that biography doubles as autobiography; Virginia Woolf, *The Essays of Virginia Woolf*, ed. Andrew McNeillie and Stuart Nelson Clarke, vol. 4 (Harcourt Brace Jovanovich, 2008), 476, 478. Helen McAfee's review in 1929 explicitly referred to the novel as an autobiography; Robin Majumdar and Allen McLaurin, eds., *Virginia Woolf: The Critical Heritage* (Routledge & Kegan Paul, 1975), 237.

16 Woolf, *The Essays of Virginia Woolf*, 4:243–44. Rochele Rives theorizes the distinction between looking and seeing, as played out in Djuna Barnes's *Nightwood*; Rives, *The New Physiognomy*.

17 Lutz Koepnick, *Framing Attention: Windows on Modern German Culture* (Johns Hopkins University Press, 2007).

18 On whiteness as a feminine trait of early modern characters, see Melissa E. Sanchez, "'To Giue Faire Colour': Sexuality, Courtesy, and Whiteness in *The Faerie Queene*," *Spenser Studies* 35, no. 1 (2021): 245–84.

19 The biographer is closest to Sterne when she asks the reader direct questions and then waits for an answer: "Had Orlando, worn out by the extremity of his suffering, died for a week and then come to life again? And if so, of what nature is death and what nature life? Having waited well over half an hour for an answer to these questions, and none coming, let us get on with the story" (O 68). The reader, who in this instance fails to answer, remains present

throughout the text, performing a range of tasks, especially when faced with a pause "of extreme significance in his history" (O 77). On overloaded faces in Sterne's work (especially noses), see Lynch, *The Economy of Character*.

20 On reader response theory, see Wolfgang Iser, "Interaction between Text and Reader," in *The Reader in the Text: Essays on Audience and Interpretation*, ed. Inge Crosman and Susan Rubin Suleiman (Princeton University Press, 1980).

21 In the history of the literary face, sketching a character slowly becomes a matter of subtext; Baxter, *The Art of Subtext*.

22 Laura Doyle documents the period's inter-imperial discourse, including its preoccupation with the dynamic of freedom vs. barbarism, which developed in a particular relation to Russia. Doyle, *Inter-Imperiality*, 102–6.

23 On the facialization of body parts, see Deleuze and Guattari, *A Thousand Plateaus*, 170.

24 This includes situations in which characters are consequentially described as faceless: facelessness points to the reader's expectation that they have faces. The character of Rhoda in Woolf's *The Waves* is constructed through the repetition of her absence of face: "But here I am nobody. I have no face … I have no face. Other people have faces.… And I have no face." Woolf, *The Waves*, 33, 43, 130.

25 Simmel, "The Aesthetic Significance of the Face," 276. The physiognomic reading of the hand has a long history. John Bulwer's *Chirologia* (1644) constitutes an early modern reference point. Johann Casper Lavater's *Essays on Physiognomy* (1800) dwelled extensively on the hand. Charles Bell's *The Hand* (1833) received a lot of attention in the nineteenth century. Charles Darwin's *Origin of the Species* (1859) described the development of the human hand in comparison with allied species.

26 Elizabeth's face has, in fact, been documented: Piper, *The English Face*; Anna Riehl, *The Face of Queenship: Early Modern Representations of Elizabeth I* (Springer, 2010).

27 In 1909, Woolf wrote an appreciative review of Frank A. Mumby's *The Girlhood of Queen Elizabeth,* quoting Mumby's description of the queen's appearance, "above all a beautiful hand, of which she makes display"; Virginia Woolf, *Books and Portraits: Some Further Selections from the Literary and Biographical Writings of Virginia Woolf*, ed. Mary Lyon (Harcourt Brace Jovanovich, 1977), 176. Woolf's description of the queen's hand in *Orlando* also reproduced some of the language and narrative perspective she developed writing her essay "Waxworks at the Abbey" (1928); Benjamin Harvey, "Virginia Woolf, Art Galleries and Museums," in *The Edinburgh Companion to Virginia Woolf and the Arts*, ed. Maggie Humm (Edinburgh University Press, 2010), 140–59. In "Waxworks at the Abbey," Woolf referred to the queen's hands as "the long thin hands of an artist"; Woolf, *The Essays of Virginia Woolf*, 4:541.

28 Praising Strachey's economical biographies, Woolf emphasized his reliance on details like "the tone of a voice, the turn of a head, some little phrase or anecdote"; Woolf, *The Essays of Virginia Woolf*, 4:476.

29 On animal figures and queerness, see Derek Ryan, "Orlando's Queer Animals," in *A Companion to Virginia Woolf*, ed. Jessica Berman (Wiley Blackwell, 2016), 109–20.

30 On the figure of the staree (the one stared at within a narrative of excessive observation), see Garland-Thomson, *Staring*.

31 Massimo Leone describes the violence inscribed in the human/animal dichotomy whereby the human is endowed with a face as foundation to the thinking of difference *tout court*. Literature, in this framework, participates in a discourse of representational control, confirming human facial exceptionalism. Massimo Leone, "On Muzzles and Faces: The Semiotic Limits of Visage and Personhood," *International Journal for the Semiotics of Law* 35 (2022): 1275–98; Massimo Leone, "Plaidoyer pour un Prosopocène: Sémio-éthique du visage," *Signata. Annales des sémiotiques/Annals of Semiotics*, no. 14 (November 6, 2023).

32 In *Image of the Poet*, David Piper documents the representation of poets' faces in the British portraiture tradition. David Piper, *The Image of the Poet: British Poets and Their Portraits* (Clarendon Press, 1982).

33 Elizabeth M. Shore, "Virginia Woolf, Proust, and *Orlando*," *Comparative Literature* 31, no. 3 (1979): 232–45.

34 Woolf's diary described the project of *Orlando* as "a book of short significant separate scenes"; Woolf, *The Diary of Virginia Woolf*, 3:157.

35 The casting of Tilda Swinton's face in Sally Potter's film, iconic for contemporary audiences, reinforces the novel's staging of Orlando's face.

36 For a challenge to this theory of gender, see Plemons, *The Look of a Woman*.

37 Simmel, "The Aesthetic Significance of the Face," 276.

38 Simmel, "The Aesthetic Significance of the Face," 281.

39 Simmel, *Sociology*, 2:573.

40 Arguing that Woolf's work explores the impact of urban mass culture on the emergence of new subjectivities and new social relations, Pamela L. Caughie notes that one key moment in *Jacob's Room* frames "omnibuses locked in traffic: 'The proximity of the omnibuses gave the outside passengers an opportunity to stare into each other's faces' (JR 64)." Pamela L. Caughie, "The Modernist Novel in Its Contemporaneity," in *A History of the Modernist Novel*, ed. Gregory Castle (Cambridge University Press, 2015), 395.

41 Woolf, *Monday or Tuesday*, 58.

42 Woolf, *The Essays of Virginia Woolf*, 4:480–81.

43 Susan Buck-Morss, "The Flaneur, the Sandwichman and the Whore: The Politics of Loitering," *New German Critique*, no. 39 (1986): 106.

44 Buck-Morss, "The Flaneur, the Sandwichman and the Whore," 109. On physiognomy and the city, see Michael Gamper, "'Er lasst sich nicht lesen': Physiognomy and the City," in *Physiognomy in Profile: Lavater's Impact on European Culture*, ed. Melissa Percival and Graeme Tytler (University of Delaware Press, 2005), 150–60.

45 Buck-Morss, "The Flaneur, the Sandwichman and the Whore," 128.

46 In conjunction with his reflection on photography and early cinema, Benjamin imagined the city itself as a face; see Welchman, *Art after Appropriation*, 150–52.

47 Buck-Morss, "The Flaneur, the Sandwichman and the Whore," 125.

48 Loy, *The Lost Lunar Baedeker*, 165.

49 Woolf, *The Waves*, 226.

50 Sackville-West wrote the text for a photography book on dogs: V. Sackville-West and Laelia Goehr, *Faces: Profiles of Dogs* (Doubleday, 1962).

51 Baudelaire, *The Prose Poems and La Fanfarlo*, 41; Woolf, *The Waves*, 120–21.

52 Simmel, "The Aesthetic Significance of the Face," 281.

53 The exhibition has received considerable attention; see Ted Loos, "Inspired by Virginia Woolf, Curated by Tilda Swinton," *New York Times*, May 22, 2019.

54 Elizabeth Hirsh, "Virginia Woolf and Portraiture," in Humm, ed., *The Edinburgh Companion to Virginia Woolf and the Arts*, 171.

55 Critics often deplore the fact that, as a woman, Sackville-West could not inherit Knole, her family estate.

56 For an exception, see Urmila Seshagiri, *Race and the Modernist Imagination* (Cornell University Press, 2010).

57 In search of funding for her cinematic adaptation of *Orlando*, Potter photographed Swinton in costume at Knole. The result was a photographic portfolio, which functioned as marketing for the cinematic project. One photograph in the collection frames Swinton as Orlando in front of a stained-glass window.

58 Koepnick, *Framing Attention*, 45.

59 Sepuya recalls his process: "I searched for paintings of 'Moors' 16th–18th centuries and printed them out, annotated them, and lived with them in the studio space.. . . I sat with the print-outs for a while not sure how I would incorporate them into the images and then I thought about looking out at the sea, the gulf that I was on, the Mediterranean Sea separating Africa and Europe, and the idea of illumination and looking.. . . I wanted to introduce the Moor as a collective subject that includes myself. The killing of the Moor is what establishes Orlando's father's position and Orlando's legacy. There is no escaping the murder of Black people in the foundation of western civilization" (personal correspondence). On the reinscription of Black figures in the history of painting into historiography, see Olivette Otele, *African Europeans: An Untold History* (Hurst, 2020).

60 The project shares some affinities with Kabe Wilson's rearranging the words of Woolf's *A Room of One's Own* to create *Of One Woman or So, by Olivia N'Gowfri*; Susan Stanford Friedman, ed., *Contemporary Revolutions: Turning Back to the Future in 21st-Century Literature and Art* (Bloomsbury Academic, 2019).

61 Wassan Al-Khudhairi, ed., *Paul Mpagi Sepuya* (Contemporary Art Museum St. Louis and Aperture, 2020), 11.

62 Vince Aletti, "Paul Mpagi Sepuya," *Aperture*, Summer 2019, 80.

63 Al-Khudhairi, *Paul Mpagi Sepuya*, 11.

64 Pawlikowska refers to *Orlando* as an anti-portrait; Pawlikowska, *Anti-Portraits*, 163.

65 Diane F. Gillespie, *The Sisters' Arts: The Writing and Painting of Virginia Woolf and Vanessa Bell* (Syracuse University Press, 1991); Maggie Humm, "Virginia Woolf and Visual Culture," in *The Cambridge Companion to Virginia Woolf*, ed. Susan Sellers (Cambridge University Press, 2010), 214–30.

66 The portraits at Knole straddle the distinction between family history and national/imperial history; Hirsh, "Virginia Woolf and Portraiture," 171. Knole's galleries functioned as a form of historiography; Harvey, "Virginia Woolf, Art Galleries and Museums."

67 Mitchell, *Picture Theory*, 157. Reading Woolf's depiction of Orlando's face, Sackville-West's husband, Harold Nicolson, himself a biographer, found it to be offering "an exact description of Vita." Suzanne Raitt and Ian Blyth, eds., "Explanatory Notes," in *Orlando: A Biography* (Cambridge University Press, 2018), 332. On women writers' use of ekphrasis, see Loizeaux, *Twentieth-Century Poetry and the Visual Arts*.

68 Woolf's essay "Pictures" describes the impulse to collect details from portraits, whether "somebody's room, nose, or hands, some little effect of character or circumstance, some knick-knack to put in our pockets and take away." Woolf, *The Essays of Virginia Woolf*, 4:246.

69 Lytton Strachey, *Eminent Victorians* (Harcourt, 1918). See also Helen Wussow, "Visual Images and Verbal Subtexts," in *Virginia Woolf and the Arts: Selected Papers from the Sixth Annual Conference on Virginia Woolf*, ed. Diane F. Gillespie and Leslie K. Hankins (Pace University Press, 1997), 48–56.

70 Cameron's *Victorian Photographs* was published in 1926, two years before *Orlando*, with introductions by Woolf and Roger Fry. The latter emphasized that Cameron's art superseded traditional portraiture in the "revelation of character" and hoped that the National Portrait Gallery would soon turn to photography for its "records." Cameron famously photographed G. F. Watts, the preeminent Victorian portraitist. Julia Margaret Cameron, *Victorian Photographs of Famous Men & Fair Women* (David R. Godine, 1973), 26, 28. Importantly, Cameron also produced ethnographic photographs of Sri Lankans, often resisting the photographic conventions of the time pertaining to colonized subjects; see Kanchanakesi Channa Warnapala, "Dismantling the Gaze: Julia Margaret Cameron's Sri Lankan Photographs," *Postcolonial Text* 4, no. 1 (2008).

71 Paul Mpagi Sepuya, personal correspondence.

72 Raitt and Blyth, "Explanatory Notes," 444.

73 Woolf, *The Diary of Virginia Woolf*, 3:167. The other resonant biographeme here is Woolf's episode of blackface in 1910.

74 This scene resonates with the sentence in *A Room of One's Own* that concerns the possibility of transforming a Black woman into an Englishwoman. Jane Marcus eloquently asks if "passing" a Black woman in the street, a version of

flânerie, involves "gazing at her back, her profile, or her face." Jane Marcus, *Hearts of Darkness: White Women Write Race* (Rutgers University Press, 2004), 43. In turn, *The Voyage Out* invokes South American women whose faces "did not look like faces"; quoted in Laura Doyle, *Freedom's Empire: Race and the Rise of the Novel in Atlantic Modernity, 1640–1940* (Duke University Press, 2008), 417.

75　Doyle, *Inter-Imperiality*.

76　Seshagiri argues that Woolf modeled Orlando's experience in Constantinople on Sackville-West's travels to Persia; Urmila Seshagiri, *Race and the Modernist Imagination* (Cornell University Press, 2010), 180. Leonard Woolf wrote a book on Constantinople: Leonard S. Woolf, *The Future of Constantinople* (George Allen and Unwin, 1917).

77　Demet Karabulut Dede traces Woolf's encounter with veiled faces in Istanbul. Demet Karabulut Dede, "To Look Life in the Face: Virginia Woolf's Faces in London and Constantinople," paper presented at the MSA Conference, Brooklyn 2023.

78　Kirstie Blair, "Gypsies and Lesbian Desire: Vita Sackville-West, Violet Trefusis, and Virginia Woolf," *Twentieth Century Literature* 50, no. 2 (2004): 141–66; Seshagiri, *Race and the Modernist Imagination*.

79　Anca Parvulescu and Manuela Boatcă, "The *Longue Durée* of Enslavement: Extracting Labor from Romani Music in Liviu Rebreanu's *Ion*," *Literature Compass* 17, nos. 1–2 (2020).

80　Margareta Matache and Cornel West, "Roma and African Americans Share a Common Struggle," *The Guardian*, February 20, 2018.

81　Woolf, *The Diary of Virginia Woolf*, 3:131, 3:203.

82　Woolf, *The Essays of Virginia Woolf*, 4:476.

83　Woolf, *The Essays of Virginia Woolf*, 3:164. Quoted in Hirsh, "Virginia Woolf and Portraiture," 166–67. Mark Hussey points to the fact that the Hogarth Press published the work of Joan Easdale, admired and promoted by Woolf, whose long poem, "Amber Innocent" (1939), is centrally concerned with gender and the face. Mark Hussey, "'WH Day Spender' Had a Sister: Joan Adeney Easdale," in *Leonard and Virginia Woolf, the Hogarth Press and the Networks of Modernism*, ed. Helen Southworth (Edinburgh University Press, 2010), 29–51.

84　Woolf, *The Waves*, 24. In a short fragment titled "No Face," by way of explaining that a young girl did not become the actress she aspired to be, Ernst Bloch posits that "Her face never took shape." Bloch, *Traces*, 25.

85　Today, the best-selling postcard in the store of the National Portrait Gallery is Woolf's portrait. Jaffe, *Modernism and the Culture of Celebrity*, 170. The recently renovated National Portrait Gallery reopened in 2023, featuring a commissioned seven-panel mural of 130 women in British history, made by Jann Haworth and Liberty Blake, titled "Work in Progress."

86　Amy Bromley considers Woolf's Mrs. Brown to function as an allegory of character. Amy Bromley, "Character, Form, and Fiction," in *The Oxford Handbook of Virginia Woolf*, ed. Anne E. Fernald (Oxford University Press, 2021), 152.

87　Marcus, *Hearts of Darkness*, 47.

Chapter 4

1 Man Ray photographed Stein watching Jo Davidson at work in a very similar pose to the one in the Picasso painting.
2 Stein, *Picasso* (2018), 8.
3 Stein was photographed with the Picasso portrait repeatedly. Gertrude Stein, *Gertrude Stein on Picasso*, ed. Edward Burns (Liveright, 1970).
4 Wanda M. Corn and Tirza True Latimer, *Seeing Gertrude Stein: Five Stories* (University of California Press, 2011), 9.
5 On Man Ray, see Wendy Grossman, *Man Ray, African Art, and the Modernist Lens* (International Arts & Artists, 2009).
6 Parmar, *Reading Mina Loy's Autobiographies*.
7 Gross, *Mina Loy*, 23.
8 Loy, *The Lost Lunar Baedeker*, 94.
9 Mina Loy, *Stories and Essays of Mina Loy*, ed. Sara Crangle (Dalkey Archive Press, 2011), 232–34.
10 Gertrude Stein, *The Autobiography of Alice B. Toklas* (Penguin Press, 2020).
11 For a review of this literature, see Cara L. Lewis, *Dynamic Form: How Intermediality Made Modernism* (Cornell University Press, 2020).
12 Stein, *Picasso* (2018), 12, 1.
13 Stein, *The Autobiography of Alice B. Toklas*, 66.
14 On the latter, see Robert S. Lubar, "Unmasking Pablo's Gertrude: Queer Desire and the Subject of Portraiture," *Art Bulletin* 79, no. 1 (1997): 56–84.
15 Stein, *Picasso* (2018), 10.
16 Stein, *The Autobiography of Alice B. Toklas*, 139.
17 Stein, *The Autobiography of Alice B. Toklas*, 63.
18 Stein, *The Autobiography of Alice B. Toklas*, 61.
19 Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard (Hill and Wang, 2010), 77–78.
20 Isabelle Duvernois and Silvia A. Centeno, "A Face Is a Face Is a Face: Beneath Picasso's Gertrude Stein," Metropolitan Museum of Art, www.metmuseum.org/about-the-met/conservation-and-scientific-research/conservation-stories/2020/picasso-gertrude-stein.
21 Stein, *Picasso* (2018), 1.
22 Corn and Latimer, *Seeing Gertrude Stein*, 85.
23 Simon Gikandi, "Picasso, Africa, and the Schemata of Difference," *Modernism/Modernity* 10, no. 3 (2003): 456.
24 Stein, *The Autobiography of Alice B. Toklas*, 66.
25 Stein, *Picasso* (2018).
26 Tina Post, *Deadpan: The Aesthetics of Black Inexpression* (NYU Press, 2022).
27 Hans Belting offers a comprehensive summary of the twists and turns in the history of the dynamic between face and mask. Belting, *Face and Mask*.
28 Gombrich, *The Image and the Eye*, 135.
29 Gombrich, *The Image and the Eye*, 105.

30　Stein, *The Autobiography of Alice B. Toklas*, 63.

31　Stein, *The Autobiography of Alice B. Toklas*, 67. On the use of the trope of the mask in "Melanctha," see Corinne E. Blackmer, "African Masks and the Arts of Passing in Gertrude Stein's 'Melanctha' and Nella Larsen's *Passing*," *Journal of the History of Sexuality* 4, no. 2 (1993): 241.

32　Coffman writes: "As Stein cross-writes herself into Jeff and Melanctha, their skin colour stands in for other bodily transformations that *Three Lives* does not – or will not – articulate." Chris Coffman, *Gertrude Stein's Transmasculinity* (Edinburgh University Press, 2018), 85. In turn, Alix Beeston notes that Melanctha, "a woman-in-series," remains inscrutable to Jeff, while his face acquires legible physiognomic dimensions. Alix Beeston, *In and out of Sight: Modernist Writing and the Photographic Unseen* (Oxford University Press, 2018), 51.

33　Stein, *Gertrude Stein on Picasso*, 97.

34　Recent years have seen a reevaluation of Picasso's biography and his relation to the women in his life. See Angelique Chrisafis, "Paris Picasso Museum Reinvents Itself to Tackle Artist's Troubled Legacy," *The Guardian*, March 5, 2023; Alex Needham, "'Notoriously Cruel': Should We Cancel Picasso? Collectors, Artists, Critics and Curators Decide," *The Guardian*, April 7, 2023.

35　Stein, *The Autobiography of Alice B. Toklas*, 105.

36　Ana Quiring recuperates Toklas as a writer in her own right; Ana Quiring, "Not like Other Girls: Feminist Modernisms, Domestic Labor, and the Trouble with Conventional Women" (PhD dissertation, Washington University in St. Louis, 2022).

37　Critics have long engaged with Stein's strategies. Anne Herrmann writes: "Cross-gender and cross-racial identifications make representable, through circuitous forms of self-representation involving transportation, translation, and transmigration, the culturally unimaginable." Anne Herrmann, *Queering the Moderns: Poses/Portraits/Performances* (Palgrave, 2000), 166.

38　Coffman, *Gertrude Stein's Transmasculinity*, 52, 2.

39　On Picasso's view of Stein's masculinity, see Corn and Latimer, *Seeing Gertrude Stein*, 36.

40　Stein, *The Autobiography of Alice B. Toklas*, 16–17.

41　The passage in *Swann's Way:* "that boy I saw here once, who looks so like the Bellini portrait of Mahomet II. It's an astonishing likeness; he has the same arched eyebrows and hooked nose and prominent cheekbones. When his beard comes he'll be Mahomet himself" (SW 134).

42　Ernst Gombrich quotes a sentence attributed to Max Liebermann: "This painting, dear sir, resembles you more than you do yourself." Gombrich, *The Image and the Eye*, 136.

43　"The mask is the true subject of repetition," writes Deleuze. Gilles Deleuze, *Difference and Repetition*, trans. Paul Patton (A&C Black, 2004), 18. See also Zilio, *Faceworld*.

44　On the Caesar look, see Coffman, *Gertrude Stein's Transmasculinity*.

45 Stein, *The Autobiography of Alice B. Toklas*, 72.

46 Coffman, *Gertrude Stein's Transmasculinity*, 137.

47 Barthes, *Camera Lucida*.

48 Wilde's statement refers to writing under pseudonym; the entire formulation reads: "under a series of fanciful pseudonyms he began to contribute to the literature of his day . . . the grotesque masks under which he chose to hide his seriousness, or to reveal his levity. A mask tells us more than a face. These disguises intensified his personality." Wilde, *The Artist as Critic*, 323.

49 Stein, *Picasso* (2018), 9. On the role of Wilde in the making of modernist celebrity, see Jonathan Goldman, *Modernism Is the Literature of Celebrity* (University of Texas Press, 2011).

50 Jaffe, *Modernism and the Culture of Celebrity*, 100. On Stein and the culture of celebrity, see Goldman, *Modernism Is the Literature of Celebrity*.

51 See Boscagli and Duffy, "Joyce's Face." Rochelle Rives has traced the paths through which two other authors – Wilde and W. H. Auden – have come to be associated with their photographed or painted faces. Rives, *The New Physiognomy*. In turn, John C. Welchman argues that, for many theorists (Theodor Adorno, Jacques Derrida), Walter Benjamin becomes identified with his face. Welchman, *Art after Appropriation*, 161.

52 Christina Walter, *Optical Impersonality: Science, Images, and Literary Modernism* (Johns Hopkins University Press, 2014), 169.

53 Tim Armstrong, *Modernism, Technology, and the Body: A Cultural Study* (Cambridge University Press, 1998), 113. Loy's unpublished autobiographical writings play with the idea that one's personality is like a roll of film in need of a "surface to throw it upon"; see Parmar, *Reading Mina Loy's Autobiographies*, 10.

54 Michel Foucault, *The Archaeology of Knowledge and The Discourse on Language*, trans. A. M. Sheridan Smith (Vintage, 1982), 17.

55 Boscagli and Duffy, "Joyce's Face."

56 Stein, *The Autobiography of Alice B. Toklas*, 9.

57 Stein, *The Autobiography of Alice B. Toklas*, 59.

58 Vincent Giroud, *Picasso and Gertrude Stein* (Metropolitan Museum of Art, 2006), 34.

59 Quoted in Giroud, *Picasso and Gertrude Stein*, 34.

60 Roger Fry, "The New Movement in Art in Its Relation to Life: A Lecture Given at the Fabian Society Summer School," *Burlington Magazine for Connoisseurs* 31, no. 175 (1917): 162–68.

61 De Man, "Autobiography as De-Facement"; Neil Schmitz, "Portrait, Patriarchy, Mythos: The Revenge of Gertrude Stein," *Salmagundi*, no. 40 (1978): 69.

62 Giroud, *Picasso and Gertrude Stein*, 21.

63 Corn and Latimer, *Seeing Gertrude Stein*, 36.

64 Stein, *The Autobiography of Alice B. Toklas*, 13. On the uses of photographs in literary modernism, see Grøtta, *Reading Portrait Photographs in Proust, Kafka and Woolf*.

65 Janet C. Bishop, Cécile Debray, and Rebecca A. Rabinow, eds., *The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde* (San Francisco Museum of Modern Art, 2011).

66 Lewis, *Dynamic Form.*

67 Giroud, *Picasso and Gertrude Stein.*

68 Corn and Latimer, *Seeing Gertrude Stein*, 28.

69 Alice Toklas, *What Is Remembered* (Holt, Rinehart and Winston, 1963).

70 Stein, *Gertrude Stein on Picasso*, 118.

71 Stein, *Picasso* (2018), 16.

72 Stein, *Gertrude Stein on Picasso*, 111.

73 Auerbach, *Mimesis.*

74 Stein, *The Autobiography of Alice B. Toklas*, 137.

75 Stein, *The Autobiography of Alice B. Toklas*, 137.

76 Wendy Steiner, *Exact Resemblance to Exact Resemblance: The Literary Portraiture of Gertrude Stein* (Yale University Press, 1978), 2.

77 For a history of the genre in the United States, see Richard H. Saunders, *American Faces: A Cultural History of Portraiture and Identity* (University Press of New England, 2016).

78 Stein, *Picasso* (2018), 13.

79 Stein, *Picasso* (2018), 13. On the distinction between face and head, see Gilles Deleuze, *Francis Bacon: The Logic of Sensation*, trans. Daniel W. Smith (University of Minnesota Press, 2004).

80 Tytler, *Physiognomy in the European Novel.*

81 "Could we understand the 'return' of the mask," Zilio asks, "as the sign of a deeper unease, born of the proliferation and exponential diffusion of faces since the invention of photography?" Zilio, *Faceworld*, 40.

82 In 1932, Wyndham Lewis published *Thirty Personalities and a Self-Portrait*, which he imagined as "a collection of thirty miscellaneous heads." Lewis wrote a preface claiming allegiance with Picasso. Wyndham Lewis, *Thirty Personalities and a Self-Portrait* (Desmond Harmsworth, 1932), 3–5. For an account of Lewis's engagement with the genre of the portrait, see Wyndham Lewis, *Wyndham Lewis: Portraits* (Gingko Press, 2008).

83 Pawlikowska, *Anti-Portraits.*

84 Stein, *The Autobiography of Alice B. Toklas*, 19.

85 On Stein's reconfiguration of the genre of the portrait, see Ulla Haselstein, *Gertrude Steins literarische Porträts* (Konstanz University Press, 2019).

86 Laurence Madeline, ed., *Pablo Picasso, Gertrude Stein: Correspondence*, trans. Lorna Scott Fox (Seagull Books, 2008).

87 Steiner, *Exact Resemblance to Exact Resemblance*, 23.

88 Steiner, *Exact Resemblance to Exact Resemblance*, 15.

89 De Man, "Autobiography as De-Facement."

90 Stein, *Picasso* (2018), 2.

91 Stein, *The Autobiography of Alice B. Toklas*, 88.

92 Stein, *Gertrude Stein on Picasso*, 85.

93 Quoted in Glavey, *The Wallflower Avant-Garde*, 23.

94 See Sartre, "Faces, Preceded by Official Portraits," 157.

95 On the latter, see Coffman, *Gertrude Stein's Transmasculinity*, 168.

96 Toklas, *What Is Remembered*, 23.

97 Gertrude Stein, *Writings 1932–1946*, ed. Catharine R. Stimpson and Harriet Chessman (Library of America, 1998), 363.

98 Corn and Latimer, *Seeing Gertrude Stein*, 25.

99 Gertrude Stein, *Picasso* (B. T. Batsford, 1939).

100 Gertrude Stein, *Writings, 1903–1932*, ed. Catharine R. Stimpson and Harriet Chessman (Library of America, 1998), 236.

101 Stein, *Writings, 1903–1932*, 237.

102 Stein, *Writings, 1903–1932*, 224.

103 Clark Barwick, "A History of *Passing*," *South Atlantic Review* 84, nos. 2–3 (2019): 40.

104 Carl Van Vechten, *"O, Write My Name": American Portraits, Harlem Heroes* (Eakins Press Foundation, 2015).

105 Donald Gallup, ed., *The Flowers of Friendship: Letters Written to Gertrude Stein* (Knopf, 1953), 216. Van Vechten had reported Larsen's admiration to Stein in 1927, before she wrote *Passing*.

106 The connection between Stein's story and Larsen's novel has been established by Blackmer, "African Masks and the Arts of Passing in Gertrude Stein's 'Melanctha' and Nella Larsen's *Passing*." For a recent contribution to the debate about the formal affinities between Stein and Larsen's writing, see Pamela L. Coughie, "The Modernist Novel in Its Contemporaneity," in *A History of the Modernist Novel*, ed. Gregory Castle (Cambridge University Press, 2015).

107 For a review of how the trope of the mask is used in the African American literary tradition, see Henry Louis Gates, Jr., *Figures in Black: Words, Signs, and the "Racial" Self* (Oxford University Press, 1987).

108 Larsen, *Passing*, 143.

109 Larsen, *Passing*, 149.

110 Larsen, *Passing*, 149.

111 Larsen, *Passing*, 157.

112 Larsen, *Passing*, 153. For a recent reevaluation of the novel's queerness, see Alvin J. Henry, *Black Queer Flesh: Rejecting Subjectivity in the African American Novel* (University of Minnesota Press, 2020).

113 On the linguistic aspect of this semiotics, see Joshua L. Miller, *Accented America: The Cultural Politics of Multilingual Modernism* (Oxford University Press, 2011). "Passing develops a semiotic universe in which interpretative skills determine social interactions," Miller writes. He describes this scene as one of "ocular warfare" (214, 217).

114 Larsen, *Passing*, 236.

115 Sami Schalk reads the novel as a response to modernism's imbrication with eugenics. Questions of facial legibility and illegibility concomitantly invite a reading of the novel's critique of physiognomy and its own relation to eugenics. Sami Schalk, "Transing: Resistance to Eugenic Ideology in Nella

　　　　Larsen's *Passing*," *JML: Journal of Modern Literature* 38, no. 3 (2015): 148–61.
116　Larsen, *Passing*, 176.
117　Goffman, "On Face-Work."
118　Larsen, *Passing*, 150.
119　On the racialization of the Roma in the early twentieth-century United States, see Dalen Wakeley-Smith, "They Came like Gypsies in the Night: Immigration Regimes, Race, and Romani Representations in New York City 1890–1960" (PhD dissertation, University of Michigan, 2022).
120　Shih, "Comparative Racialization."

Chapter 5

1　David James and Urmila Seshagiri, "Metamodernism: Narratives of Continuity and Revolution," *PMLA* 129, no. 1 (2014): 89.
2　Yukio Mishima, *Confessions of a Mask*, trans. Meredith Weatherby (New Directions, 1958). Yumiko Kurahashi's short stories likewise creatively deploy the motif of the mask, to multiple effects; see, especially, "The Witch Mask" (1985) in *The Woman with the Flying Head and Other Stories* (M. E. Sharpe, 1998).
3　Richard F. Calichman has argued that Abe's readers in Japanese literary studies often try to reinscribe his work in a nationalist framework of reading, going against the spirit of Abe's work, both fictional and essayistic. Richard Calichman, *Beyond Nation: Time, Writing, and Community in the Work of Abe Kōbō* (Stanford University Press, 2016).
4　Frow, *Character and Person*.
5　The plot device of the disfigured face assembles a cinematic genre. See, for example, *Seconds* (1966), *Who?* (1974), and *Face/Off* (1997).
6　Tompkins, "The Primary Site of the Affects."
7　Nancy S. Hardin and Kōbō Abe, "An Interview with Abe Kōbō," *Contemporary Literature* 15, no. 4 (1974): 449.
8　When the debate about the ethics of face transplants started, a psychologist is quoted to have said: "What we don't know is what happens when they wake up with someone else's face." "Face Transplants 'on the Horizon,'" BBC News, November 27, 2002, http://news.bbc.co.uk/2/hi/health/2516181.stm. On the medical narrative concerning face transplants, see Maria Siemionow, *Face to Face: A Short History of Face Transplantation* (Springer, 2019). On the development of a bioethics discourse on facial transplant, see Pearl, *Face/On*.
9　Kurahashi Yumiko's short story, "The Trade" (1985), itself a reflection on the face, builds on a similar conceit whereby a visitor with an ugly face appears in the narrator's dream and asks him to swap faces. Kurahashi, *The Woman with the Flying Head and Other Stories*, 58.
10　Although the new face of this "younger brother" is expressive, at times the novel embeds a discourse of facial inscrutability. In turn, inscrutability can

easily slide into the terrain of techno-Orientalism. On techno-Orientalism, see David S. Roh, Betsy Huang, and Greta A. Niu, eds., *Techno-Orientalism: Imagining Asia in Speculative Fiction, History, and Media* (Rutgers University Press, 2015). On the strategic uses of inscrutability, see Yao, *Disaffected*.

11 Hardin and Abe, "An Interview with Abe Kōbō," 447.

12 On the science fiction framing of the novel, see Christopher Bolton, *Sublime Voices: The Fictional Science and Scientific Fiction of Abe Kōbō* (Harvard University Press, 2009).

13 On the relation between novel, script, and film, see Atsuko Sakaki, "Scratch the Surface, Film the Face: Obsession with the Depth and Seduction of the Surface in Abe Kōbō's *The Face of Another*," *Japan Forum* 17, no. 3 (2005): 369–88.

14 Deleuze, *Cinema 1: The Movement Image*.

15 A number of films dramatizing facial transplants appeared in the 1960s. Pearl, *Face/On*.

16 For a discussion of the possibility that the letter is misleadingly presented as written by the wife, see Calichman, *Beyond Nation*.

17 See Rebecca L. Copeland, "The Made-Up Author: Writer as Woman in the Works of Uno Chiyo," *Journal of the Association of Teachers of Japanese* 29, no. 1 (1995): 3–25; Rebecca L. Copeland, *The Sound of the Wind: The Life and Works of Uno Chiyo* (University of Hawai'i Press, 1992).

18 For an analysis of such hybridizing practices, see L. Ayu Saraswati, *Seeing Beauty, Sensing Race in Transnational Indonesia* (University of Hawai'i Press, 2013). Laura Miller invokes the concept of creolization to describe the mixing of Western and local elements in the Japanese beauty industry; Laura Miller, *Beauty Up: Exploring Contemporary Japanese Body Aesthetics* (University of California Press, 2006).

19 Simmel, "The Aesthetic Significance of the Face."

20 For a psychoanalytical reading of Abe's novel, from the perspective of Lacanian estrangement following the mirror stage, see Gian Piero Persiani, "Plastic Skin: Abe Kōbō's *The Face of Another* and Lacan's Effacement of the Body," *Rivista degli studi orientali* 75, nos. 1–4 (2001): 239–48.

21 Hardin and Kōbō, "An Interview with Abe Kōbō," 452.

22 On metamorphosis in Abe's early texts, which includes characters transforming into animals, plants, or a wall, see Fumiko Yamamoto, "Metamorphosis in Abe Kōbō's Works," *Journal of the Association of Teachers of Japanese* 15, no. 2 (1980): 170–94.

23 Franz Kafka, *The Castle*, trans. Anthea Bell (Oxford University Press, 2009), 46–47.

24 On Kafka, see Anca Parvulescu, "Kafka's Laughter: On Joy and the Kafkaesque," *PMLA* 130, no. 5 (2015): 1420–32. On Abe and laughter, see Bolton, *Sublime Voices*.

25 "The human face is hideous," Virginia Woolf wrote in *The Waves*. "The face, what a horror," echo Gilles Deleuze and Félix Guattari. Woolf, *The Waves*, 159; Deleuze and Guattari, *A Thousand Plateaus*, 190.

26 Bolton, *Sublime Voices*, 131.
27 Lubin, *Flags and Faces*. On the face of wounded soldiers, see also Rives, *The New Physiognomy*; Jirsa, *Disformations*.
28 Caren Irr, *Life in Plastic: Artistic Responses to Petromodernity* (University of Minnesota Press, 2021); Susan Freinkel, *Plastic: A Toxic Love Story* (Houghton Mifflin Harcourt, 2011).
29 Loy, *The Lost Lunar Baedeker*.
30 Mei Chun, "Targeting the Readership for a Ming Publication: 'Comprehensiveness' in the Construction of the *Compendium for the Expert Physiognomist*," *Asia Major* 29, no. 1 (2016): 73–100.
31 On the concept of inter-imperiality, see Doyle, *Inter-Imperiality*; Parvulescu and Boatcă, *Creolizing the Modern: Transylvania across Empires*.
32 Calichman, *Beyond Nation*.
33 William H. Bridges, *Playing in the Shadows: Fictions of Race and Blackness in Postwar Japanese Literature* (University of Michigan Press, 2020).
34 Huei-Ying Kuo, "Learning from the South: Japan's Racial Construction of Southern Chinese, 1895–1941," in *Race and Racism in Modern East Asia*, ed. Rotem Kowner and Walter Demel (Brill, 2015), 153.
35 Kim, "Faces that Change." Maurizia Boscagli and Enda Duffy detail British imperial attempts to classify Irish faces: "In the nineteenth century, the study of faces, made easier with the technology of the camera, worked in collusion with the study of racial characteristics; defining the appearance of the 'natives' of every colony had become the goal." Boscagli and Duffy, "Joyce's Face," 136.
36 Kim, "Faces that Change," 137.
37 Kim, "Faces that Change," 138.
38 Kim, "Faces that Change," 147.
39 Campt, *Listening to Images*.
40 Kim Brandt, "Japan the Beautiful: 1950s Cosmetic Surgery and the Expressive Asian Body," in *The Affect of Difference: Representations of Race in East Asian Empire*, ed. Christopher P. Hanscom and Dennis Washburn (University of Hawai'i Press, 2016), 133–58.
41 Brandt, "Japan the Beautiful," 264.
42 Brandt, "Japan the Beautiful," 274.
43 Brandt, "Japan the Beautiful," 264.
44 Brandt, "Japan the Beautiful," 266.
45 John P. DiMoia, *Reconstructing Bodies: Biomedicine, Health, and Nation-Building in South Korea since 1945* (Stanford University Press, 2013).
46 D'Arcy and Nilges, *The Contemporaneity of Modernism*, 3.
47 John Whittier Treat, *The Rise and Fall of Modern Japanese Literature* (University of Chicago Press, 2018), 170.
48 Quoted in David Remnick, "Kobo Abe, a Figure Apart," *Washington Post*, January 20, 1986.
49 Anna Amelina et al., eds., *Beyond Methodological Nationalism: Research Methodologies for Cross-Border Studies* (Routledge, 2012).

50 On Abe's political commitments, see Thomas Schnellbächer, *Abe Kōbō, Literary Strategist: The Evolution of His Agenda and Rhetoric in the Context of Postwar Japanese Avant-Garde and Communist Artists' Movements* (Iudicium, 2004).

51 Bolton, *Sublime Voices*, 24.

52 The concept of *travel* at work here develops between James Clifford's problematizing of the term in "Traveling Culture" and Edward Said's "Traveling Theory." James Clifford, "Traveling Cultures," in James Clifford, *Routes: Travel and Translation in Late Twentieth Century* (Harvard University Press, 1997); Edward W. Said, "Traveling Theory," in *World Literature in Theory*, ed. David Damrosch (Wiley Blackwell, 2014), 114–33.

53 Bolton, *Sublime Voices*, 162–63.

54 Futabatei Shimei, *Japan's First Modern Novel: Ukigumo of Futabatei Shimei*, trans. Marleigh Grayer Ryan (Center for Japanese Studies, University of Michigan, 1990). The Russian novel had itself developed on a translational infrastructure, with Lavaterian physiognomy a central discourse in its early years. Heier, *Comparative Literary Studies*; Heier, *Studies on Johan Caspar Lavater*.

55 On the universalist thesis, see Paul Ekman et al., "Universals and Cultural Differences in the Judgments of Facial Expressions of Emotion," *Journal of Personality and Social Psychology* 53, no. 4 (1987): 712–17.

56 Clifford, *Traveling Cultures*.

57 Kōjin Karatani, *Origins of Modern Japanese Literature*, trans. Brett de Bary (Duke University Press, 1993), 12–13.

58 Karatani, *Origins of Modern Japanese Literature* 15, 40.

59 Karatani, *Origins of Modern Japanese Literature* 60–61.

60 The argument, especially as it pertains to landscape, has been qualified by a number of scholars. For a review of the conventions governing the representation of the face in premodern Japan, see Evgeny Steiner, "Faces without Individualization: The Art of Portraiture in Premodern Japan," in *L'éloquence du visage entre Orient et Occident*, ed. O. S. Voskoboĭnikov (SISMEL – Edizioni del Galluzzo, 2022), 311–21. On the correlation between face and landscape, see Massimo Leone, "The Singular Countenance: The Visage as Landscape, the Landscape as Visage," *Language and Semiotic Studies* 5, no. 4 (2019): 28–46. Wang draws attention to the relation between face and landscape in Chinese physiognomy: "Ming physiognomy also considers the face as a geographic landscape in miniature." Wang, *Physiognomy in Ming China*, 166.

61 Karatani, *Origins of Modern Japanese Literature*, 55–56.

62 "The face is the Icon proper to the signifying regime," write Deleuze and Guattari, describing a European system of expression. Deleuze and Guattari, *A Thousand Plateaus*, 115.

63 Brandt, "Japan the Beautiful," 269.

64 Andrew Houwen, *Ezra Pound's Japan* (Bloomsbury, 2021), 10.

65 For an account of the genre of the portrait and its travels between Europe and Japan, see *Visage: Painting and the Human Face in Twentieth Century Art* (National Museum of Modern Art [Tokyo], 2000).

66 Brett de Bary, "Karatani Kojin's *Origins of Japanese Literature*," *South Atlantic Quarterly* 87, no. 3 (1988): 608.

67 The connection between Abe's novel and Deleuze and Guattari is aptly drawn by Maria H. Loh, "Renaissance Faciality," *Oxford Art Journal* 32, no. 3 (2009): 341–63.

68 Deleuze and Guattari, *A Thousand Plateaus*, 115; Deleuze and Guattari, *Mille plateaux*, 145. A version of this formulation reads: "the form of the signifier has a substance, or the signifier has a body, namely, the Face [*la forme du signifiant a une substance, ou le signifiant a un corps qui est Visage*]." Deleuze and Guattari, *A Thousand Plateaus*, 117; Deleuze and Guattari, *Mille plateaux*, 147.

69 Deleuze and Guattari, *A Thousand Plateaus*, 176.

70 Deleuze and Guattari, *A Thousand Plateaus*, 174; Deleuze and Guattari, *Mille plateaux*, 213.

71 Fredric Jameson, "Foreword: In the Mirror of Alternate Modernities," in Karatani Kōjin, *Origins of Modern Japanese Literature*, trans. Brett de Bary (Duke University Press, 1993), xvi.

72 Houwen, *Ezra Pound's Japan*, 4.

73 Houwen, *Ezra Pound's Japan*, 2. The Buddha exerted ongoing interest in this context, as Empson's *The Face of the Buddha* demonstrates.

74 Houwen, *Ezra Pound's Japan*, 68.

75 Pound recalled the experience that led to the poem: "Three years ago in Paris I got out of a 'metro' train at La Concorde, and saw suddenly a beautiful face, and then another and another, and then a beautiful child's face, and then another beautiful woman, and I tried all that day to find words for what this had meant to me, and I could not find any words that seemed to me worthy, or as lovely as that sudden emotion ... there came an equation ... not in speech, but in little splotches of colour.... The 'one image poem' is a form of super-position, that is to say, it is one idea set on top of another. I found it useful in getting out of the impasse in which I had been left by my metro emotion." Ezra Pound, *Gaudier-Brzeska: A Memoir* (New Directions, 1961), 86–89.

76 Houwen, *Ezra Pound's Japan*, 72.

77 On the travels of the face, including through Ezra Pound's "In a Station of the Metro," see the special issue of *Journal of World Literature* on the face in global modernism, edited by Anca Parvulescu and Tyne Sumner (forthcoming 2026).

78 Sarah Howgate, *Gillian Wearing and Claude Cahun: Behind the Mask, Another Mask* (Princeton University Press, 2017).

79 On the collaboration between Cahun and Moore (which echoes that of Woolf and Sackville-West, as well as that of Stein and Toklas), see Andrea Oberhuber, ed., *Claude Cahun: Contexte, posture, filiation: Pour une esthétique de l'entre-deux* (Paragraphes, 2007).

80 Claude Cahun, *Écrits*, ed. François Leperlier (Jean-Michel Place, 2002), 405. On Cahun, see also Zilio, *Faceworld*, 53.

81 Sarah Pucill develops a similar project in the film *Magic Mirror* (2013), www .sarahpucill.co.uk/films/magic-mirror/.
82 D'Arcy and Nilges, *The Contemporaneity of Modernism*, 4.
83 Gillian Wearing, *Gillian Wearing: Wearing Masks* (Guggenheim Museum, 2022), 51.
84 Kōbō Abe, "Two Essays on Science Fiction," trans. Christopher Bolton and Thomas Schnellbächer, *Science Fiction Studies* 29 (2002): 340–50.
85 Abe, "Two Essays on Science Fiction," 350.
86 One of Wearing's images is titled *Mask Masked*; Wearing, *Gillian Wearing: Wearing Masks*, 28.
87 The facial reading skills of AI are dramatized by Kazuo Ishiguro's recent novel, *Klara and the Sun*; see Tyne Daile Sumner, "Pixel, Partition, Persona: Machine Vision and Face Recognition in Kazuo Ishiguro's *Klara and the Sun*," *Open Library of Humanities* 9, no. 2 (2023).
88 Wearing, *Gillian Wearing: Wearing Masks*, 32. On the reconfiguration of the genre of the portrait in the digital age, see Geil and Jirsa, *Reconfiguring the Portrait*.

Coda

1 Rhonda Garelick, "When Did We Become So Obsessed with Being 'Symmetrical'?," *New York Times*, August 23, 2022, www.nytimes.com/ 2022/08/23/style/is-your-face-symmetrical.html.
2 Zilio, *Faceworld*.
3 Fedorova, *Tactics of Interfacing*.
4 Tolentino, "The Age of Instagram Face."
5 On the intersection of cosmetic surgery, particularly in the context of makeover culture, and the history of physiognomy, see Bernadette Wegenstein and Nora Ruck, "Physiognomy, Reality Television and the Cosmetic Gaze," *Body & Society* 17, no. 4 (2011): 27–54.
6 When Instagram banned fillers thought to encourage cosmetic surgery, creators responded by arguing that Instagram face was a mask that allowed users to be more like themselves. Tate Ryan-Mosley, "The Fight for 'Instagram Face,'" *MIT Technology Review* 125, no. 5 (October 9, 2022): 74–76.
7 Maria-Carolina Cambre and Christine Lavrence, *Towards a Sociology of Selfies: The Filtered Face* (Taylor & Francis, 2023).
8 Maham Javaid, "TikTok's Aged Filter Highlights American Obsession with Youth," *Washington Post*, July 15, 2023.
9 Gates, *Our Biometric Future*.
10 Hill, "Facial Recognition"; Kashmir Hill, *Your Face Belongs to Us: The Secretive Startup Dismantling Your Privacy* (Random House, 2023).
11 Judith Butler, *Bodies That Matter: On the Discursive Limits of Sex* (Taylor & Francis, 2011).
12 Kate Crawford, "Artificial Intelligence Is Misreading Human Emotion," *The Atlantic*, April 27, 2021, www.theatlantic.com/technology/archive/2021/04/ artificial-intelligence-misreading-human-emotion/618696/.

13 Nicole Kobie, "The Complicated Truth about China's Social Credit System," *Wired*, June 7, 2019. For a discussion of the ramifications of this shift, see Mark Andrejevic and Neil Selwyn, *Facial Recognition* (Polity, 2022).

14 Caitlin Dewey, "We Tried Out the Facial Recognition Software That Match. Com Will Use to Find People Who 'Look like Your Exes,'" *Washington Post*, October 26, 2021; Celeste Vaughan Curington, Jennifer H. Lundquist, and Ken-Hou Lin, *The Dating Divide* (University of California Press, 2021); Julie Jargon, "Forget a Dating Profile, This App Says It Just Needs Your Face," *Wall Street Journal*, September 30, 2023, www.wsj.com/tech/personal-tech/forget-a-dating-profile-this-app-says-it-just-needs-your-face-1dc65c07.

15 Gates, *Our Biometric Future*, 18.

16 Zuboff, *The Age of Surveillance Capitalism*.

17 Hill, *Your Face Belongs to Us*, 57.

18 Hill, *Your Face Belongs to Us*, 237.

19 Kashmir Hill and Corey Kilgannon, "Madison Square Garden Uses Facial Recognition to Ban Its Owner's Enemies," *New York Times*, December 22, 2022; Georgia Gee, "Here Are the Stadiums That Are Keeping Track of Your Face," *Slate*, March 14, 2023.

20 Lola Fadulu, "Facial Recognition Technology in Public Housing Prompts Backlash," *New York Times*, September 24, 2019.

21 L. Burke, "Your Interview with AI," *Inside Higher Ed*, November 3, 2019; Drew Harwell, "A Face-Scanning Algorithm Increasingly Decides Whether You Deserve the Job," in *Ethics of Data and Analytics* (Auerbach, 2019), 206–11; Hilke Schellmann, *How AI Decides Who Gets Hired, Monitored, Promoted, and Fired and Why We Need to Fight Back Now* (Hachette Books, 2024).

22 Yilun Wang and Michal Kosinski, "Deep Neural Networks Are More Accurate than Humans at Detecting Sexual Orientation from Facial Images," *Journal of Personality and Social Psychology* 114, no. 2 (2018): 246.

23 Mateo Pasquinelli, "Three Thousand Years of Algorithmic Rituals: The Emergence of AI from the Computation of Space," in *Beyond the Uncanny Valley: Being Human in the Age of AI*, ed. Claudia Schmuckli (Fine Arts Museums of San Francisco, 2020), 127.

24 Hill, *Your Face Belongs to Us*, 249.

25 Hill, *Your Face Belongs to Us*, 16.

26 Eszter Polónyi, "An Archeology of Photographic Identification," paper presented at the SCMS Conference, Denver, March 2023.

27 Buolamwini and Gebru, "Gender Shades"; D'Ignazio and Klein, *Data Feminism*; Alex Najibi, "Racial Discrimination in Face Recognition Technology," *Science in the News*, October 24, 2020. The research conducted by Joy Buolamwini at the MIT Media Lab has been shared in 500 media articles; *Coded Bias* (7th Empire Media, 2020).

28 Trevor Paglen, *They Took the Faces from the Accused and the Dead*, exhibit featured in Schmuckli, *Beyond the Uncanny Valley*, 85: "The images are organized by an AI-determined system of formal similarities that makes visible

its underlying methods of classification. The work's schematizing black-and-white aesthetic deliberately invokes the work of Lombroso and Bertillon, establishing a haunting parallel between their earlier projects and contemporary uses of photography with machine learning." www.famsf.org/stories/trevor-paglen-they-took-the-faces-from-the-accused-and-the-dead-sd18.

29 Blaise Aguera y Arcas, Margaret Mitchell, and Alexander Todorov, "Physiognomy's New Clothes," *Medium* 52 (2017). See also Chun, *Discriminating Data*. See Luke Stark and Jevan Hutson, "Physiognomic Artificial Intelligence," *Fordham Intellectual Property, Media and Entertainment Law Journal* 32 (2021): 922.

30 Theodore Kim, "The Racist Legacy of Computer-Generated Humans," *Scientific American*, August 18, 2020, www.scientificamerican.com/article/the-racist-legacy-of-computer-generated-humans/.

31 O'Neil, *Weapons of Math Destruction*.

32 John Welchman describes the modernist predicament in the visual arts as a "dialogue between the face as algorithm and the face as always outside number and form." Welchman, "Face(t)s."

33 Elizabeth E. Joh, "Privacy Protests: Surveillance Evasion and Fourth Amendment Suspicion," *Arizona Law Review* 55 (2013): 997. Projects like *About Face* (www.eff.org/deeplinks/2019/11/about-face-ending-government-use-face-surveillance) work to influence legislation on facial recognition; see also the documentary film *Faceless* (dir. Jennifer Ngo, 2021). James Tapper, "Hiding in Plain Sight: Activists Don Camouflage to Beat Met Surveillance," *The Guardian*, February 1, 2020, www.theguardian.com/world/2020/feb/01/privacy-campaigners-dazzle-camouflage-met-police-surveillance; "Confusing the Machine: Art, Masks and Facial Recognition," *CCCB LAB*, March 22, 2022, https://lab.cccb.org/en/confusing-the-machine-art-masks-and-facial-recognition/; "CV Dazzle," 21st Century Digital Art, April 5, 2016, www.digiart21.org/art/cv-dazzle; Chloe Malle, "Makeup in the Age of Surveillance," *Garage*, February 16, 2020, https://garage.vice.com/en_us/article/bvgdzv/under-cover.

34 Patricia Thomson, "Digital Disguise: 'Welcome to Chechnya''s Face Veil Is a Game Changer in Identity Protection," International Documentary Association, June 30, 2020, www.documentary.org/column/digital-disguise-welcome-chechnyas-face-veil-game-changer-identity-protection.

35 Sumner, *Lyric Eye*.

36 Post, *Deadpan*.

37 George Orwell's novel *1984* (1948) is often invoked in the contemporary conversation on the use of facial recognition technologies in biometric surveillance. Rochelle Rives has revisited the novel, with a focus on its representation of facial taxonomies, to remind us of its invocation of a *facecrime* – an instance of "wearing an improper expression on your face." Quoted in Rives, *The New Physiognomy*, 10.

38 Carrie A. Rentschler, "The Physiognomic Turn," *International Journal of Communication* 4 (2010): 6. For an example of a warning against the risks

of physiognomy in psychology, see Alexander Todorov et al., "Social Attributions from Faces: Determinants, Consequences, Accuracy, and Functional Significance," *Annual Review of Psychology* 66 (2015): 519–45.

39 Caughie, "The Modernist Novel in Its Contemporaneity," 405.
40 Caughie, "The Modernist Novel in Its Contemporaneity," 391.
41 Gates, *Our Biometric Future*, 25.
42 Woolf, *The Essays of Virginia Woolf*, 3:384.
43 Woolf, *The Essays of Virginia Woolf*, 3:164.
44 Woolf, *Monday or Tuesday*.
45 Larsen, *Passing*, 176.