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Modern Literature

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This chapter has seven sections: 1. General; 2. Pre-1945 Fiction; 3. Post-1945 Fiction; 4. Pre-1950 Drama; 5. Post-1950 Drama; 6. Pre-1950 Poetry; 7. Irish Poetry. Section 1 is by Aaron Jaffe; section 2(a) is by Andrew Radford; section 2(b) is by Mary Grover; section 2(c) is by Andrew Harrison; section 2(d) is by Bryony Randall; section 3 is by Nick Bentley; section 4 is by Rebecca D'Monté; section 5 is by Graham Saunders; section 6 is by Matthew Creasy; section 7 is by Justin Quinn. The sections on James Joyce and post-1950 poetry have been omitted this year. Publications from 2007 in these areas will be reviewed in *YWES* 89.

1. General

In 1989 Peter Keating could write: 'At present, several of literary theory's proliferating strands are even more aggressively ahistorical than the literary criticism they are displacing . . . the study of literary literature in the present century has been, in effect, de-historicised' (The Haunted Study, p. viii). In the intervening twenty years, literary studies has so thoroughly tunnelled into the historical archive and what Franco Moretti has called 'the large mass of facts' that it has sometimes lost its theoretical bearings (p. 3). Paradoxically, one of the side-effects of all this historical burrowing has been a dwindling of the self-evident logic of chronology and grand periodization in structuring the field itself. Denis Donoghue, for example, describes recent curriculum reforms to the English major at Harvard as an exercise in diminishing 'the role of chronology as the absolute, as the only organizing rubric . . . to combine it with genres and with geography as equally viable ways of thinking about literature and studying literature' (*Inside Higher Ed* [2008]). Indeed, it is perhaps stating the obvious to observe that little history is now the rule for synthetic and synchronic studies of twentieth-century literature: little histories

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of genre—mostly concerning narrative and the novel—and local histories of literary geography and various other small-bore rubrics predominate. Various gravitational fields continue to exert their sway: a new transatlanticism, evidenced in a useful new reader, *Transatlantic Literary Studies: A Reader*, edited by Susan Manning and Andrew Taylor, but also in a number of studies that usefully cross borders to combine British, Irish and North American cases into a new Anglo-American orientation (albeit an orientation more presumed than discussed), new 'modernisms' with increasingly expanded reference, postcolonialism alloyed with cosmopolitanism and continued attention to the relations between literature and other media, cultural forms, material culture and institutions. The sense of an ending to academic interest in 'postmodernism' and 'theory' continues to be as prevalent as it is premature—a received idea as facile as the common theory/history opposition—but there are undeniable elegiac undertones when these words appear now.

While the scholarly monograph remains decisive in advancing literary-critical work and knowledge, edited collections of essays continue to be a vital way for scholars to balance the thematic complexity of the field, the demand for specific forms of expertise and erudition and the desire for provisional versions of the *longue durée*, the big picture or the view from above. One such collection that garnered a lot of attention is the magisterial two-volume *Modernism*, edited by Astradur Eysteinsson and Vivian Liska, including sixty-five essays by as many international scholars, the breadth of which seeks to do justice, in the editors' words, to the current sense that 'the very limits of modernism have been shifting and expanding, including an even greater number of registers, stylistic forms, genres, participating agents and locations' (p. xi). Another less monumental but still timely collection that appeared is *Little Magazines and Modernism: New Approaches*, edited by Suzanne W. Churchill and Adam McKible. Churchill and McKible's book considers the role of periodical culture in enabling a thicker description of modernism as 'an odd and absorbing concourse' (p. 5) for shifting and shuttling 'experimental works or radical opinions of untried, unpopular or under-represented writers' (p. 6). *Poetry*, *The Dial*, *The Little Review*, *The Egoist*, *Others*, *Ebony*, *Topaz*, *Rogue*, *Midland*, *The Soil* and *Rhythm* are given substantial examinations in individual chapters. For the most part, these titles were incredibly short-lived, but they supplied quick and dirty publication venues very good at putting out a variety of heteroclite literary goods. What's more, they comprised a complex constellation of institutions that gave precarious modernist cultures a small but influential foothold on both sides of the Atlantic. As Faith Binkes writes in her excellent essay on John Middleton Murry and Michael Sadleir's *Rhythm*, 'how the modernist "renaissance" would develop within the little magazine field had a lot to do with who would succeed in establishing . . . cultural capital, rather than who would win the battle for higher circulation or sales' (p. 24). The essays collected here show how much can be learned when the magazines are scrutinized as critical objects themselves. Mark Morrison, who has blazed the trail in this area, writes a fitting preface to the volume that includes a brief but useful overview of the recent turn to material culture in modernist studies initiated by the likes of Michael North, Jennifer Wicke, Kevin J.H. Dettmar, Stephen Watt, Janet Lyon, Alan Golding (also represented in the collection)

and others: ‘Rather than interpreting little magazines simply as useful anthologies of modernist material, scholars have begun to frame the magazines themselves as primary texts. Recent studies analysing modernism’s relationship to its long-ignored parent, modernity, have engaged with little magazines; the rehistoricizing of twentieth-century print culture, including modernist magazines, has again brought public-sphere theory to the fore’ (pp. xv–xvi).

The availability of archival materials and reprint runs in libraries and web-based initiatives, such as the Modernist Journals Project led by Sean Latham and Robert Scholes (who wrote a methodologically suggestive afterword to this volume), also helps facilitate a bloom in this kind of research into an alternative public sphere. At its best, this work does more than rescue new masterpieces from oblivion. It provides new ways of writing and thinking about literature, critical new consideration of the original scene of the presentation of modernist value as a product of complex editorial choices, negotiations and controversies.

Isolated and atomized, a typical little magazine hardly seems to speak for more than a hobby concern: in Golding’s words, ‘it was programmatically non-commercial, lived constantly on the edge of bankruptcy, could not pay its contributors, and . . . had a small circulation of never more than two thousand and probably closer to one’ (p. 69). Yet, in practice—as Golding shows in his examination of *The Little Review* and *The Dial*—the aggregation of these venues formed a mutually productive network for all involved, a small virtual world of sorts. Many journals had explicit political orientations, or, like *The Egoist*, formerly *The New Freewoman*, had evolved out of vestigial organs designed for political causes, and some of the lessons of solidarity built through activist networking were retained: ‘the office of the *Liberator*, a leftist political magazine, provided a place for Mike Gold, a budding Communist from Jewish streets of the Lower East Side, to overhear the Baroness Elsa von Freytag-Loringhoven, a wildly eccentric German immigrant, recite her Dadaist poetry to Claude McKay, a Jamaican sonneteer with connections to radical political organizations in England and a growing prominence in the flourishing Harlem Renaissance’ (p. 4). In Churchill and McKible’s account, this scene of modernist communitarianism (which McKible discusses in his contribution) provides a congenial and pluralist image for their collection that belies something of its factionalist origins: ‘a “great party” model [of modernism] that duly recognizes the era’s sense of urgency, mechanization, and conflict but also addresses modernism’s spirit of creativity, conviviality, and playfulness’ (p. 13).

This commitment to modernist pluralism and collaboration is also evident in *Gender in Modernism: New Geographies, Complex Intersections*, edited by Bonnie Kime Scott. This isn’t merely a reissue of the groundbreaking *The Gender of Modernism*—assembled in 1990 by Scott and ‘a team of collaborators’, editors and anthologists—as one might expect from the title (p. 1). Instead, it represents both a sequel and a reboot for the project, accounting for changes in modernist studies, new theoretical conceptions of gender and the shifting conditions for feminist literary scholarship. There is, of course, a newly thematically organized—rather than author-oriented—table

of contents, providing a storehouse of archival goodies: ‘The organization of [the predecessor volume] by author betrays how important the challenge to the canon and recuperative work were . . . Once assembled, however, a rich set of connections and common concerns among the selected authors became obvious. An illustration from the introduction, titled “A Tangled Mesh of Modernists,” has been one of the most frequently cited aspects of the book . . . Further tangling has become the order of the day for [this book, its successor]’ (p. 14).

In this recombinant tangle of modernist others and contemporary gender critics, Scott proposes the confluence of their shared interests in networking: “in the first decade of the twenty-first century, gender is most interesting as a system connected with and negotiated among cultural identifiers’ (p. 2). Following a balanced but finally ambivalent overview of the changing critical climate of the last two decades (about the emergence of critical work on masculinities, for instance, she detects ‘the spectre of male co-option, or reinforcement of contentious lines of opposition’, p. 4), Scott doubles down on the sober assessment that, for second-wave feminist literary scholarship, opening up the modernist archive is and remains one of its durable accomplishments (a ‘retro-prospective’ gain in her phrase). Indeed, on the crucial matter of modernist women, material culture and literary work, the chapters grouped as ‘Issues of Production and Reception’ maintain the important critical continuity with Shari Benstock’s decisive *Women of the Left Bank* [1976], for newer concerns with literary cultures, readers, access, markets and cultural administration without question owe much to a decidedly feminist literary critical genealogy.

Among the fascinating materials anthologized in the book as a whole one finds Hope Mirrlees’s *Paris: A Poem*, an expansive gathering of documents connecting early modernism to suffragism and progressive politics and a selection of alternative genres such as manifestos, participatory journalism and proto-film criticism. Sonita Sarker’s chapter, ‘Race, Nation, and Modernity: The Anti-Colonial Consciousness of Modernism’—with selections by Behramji Merwanji Malabari, Victoria Ocampo and Cornelia Sorabji, as well as Jean Rhys and Gertrude Stein, who were both, of course, represented in the predecessor—advances this line of argument by insisting that a modernist canon merely pluralized to include other voices doesn’t work: the ‘expansion of the term [international modernism] is not performed by adding South American and Asian regions to the more frequently employed Western European–North American connections . . . these geographies and their respective histories are mutually formative, even within imbalances of power’ (p. 473). In other words, thinking back to the most profound lessons of this and its processor volume, modernity itself can no longer be simply adduced from which modernist masterworks survived, even if this habit is still with us. The recent addition of ‘new geographies’ to modernist concerns, evidenced by Sarker’s section and the book’s subtitle, necessarily adds the problem of linguistic difference and translation—matters which historically have been the purview of comparative literature—to this productive mix.

Mary Ann Gillies’s *The Professional Literary Agent in Britain: 1890–1920* offers the kind of focused approach to the study of material cultures and

practices only a monograph can handle. Her topic, the rise of the professional literary agent, cuts across the late nineteenth and early twentieth centuries. On the whole, this project, which draws considerably on book history and the new bibliographic studies, is a historical narrative about the emergence of professionalization as an intermediation between authors and publishers. The figure of the professional literary agent—who synthesized the skill sets of publisher's reader, literary journalist, bookkeeper, copyright lawyer and editor—promised the author expert knowledge in different horizontal publishing niches, the so-called 'planes' of publishing (a term Gillies takes from Janice Radway, who in turn repurposed it from an essay by Henry Seidel Canby, the critic and founding editor of the *Saturday Evening Post*). Rather than borrowing from esoteric cosmology, it may make more sense to think of this knowledge as market expertise. The powers of agents as intermediaries between authors and the publishers rested on their demonstrated knowledge in creating value through publication and publicity in different markets delivering different literary demographics, on the one hand, and maintaining a stable of talented and reliable authors on the other. Agents were proficient not just in securing favourable book deals but also in slicing up the burgeoning periodical marketplace for their clients, making serialization deals and, perhaps most critically, knowing how to navigate the benefits of complex new copyright laws for their clientele.

The two main protagonists of the study are A.P. Watt, the first professional agent, who was active from the 1880s until his death in 1914, and J.B. Pinker, who was active from the mid-1890s until his death in 1922. Watt, who essentially invented the professional protocols (such as the 10 per cent commission), departed from the man-of-leisure amateurism that predominated in literary culture; his bullpen included only established late Victorian literary reputations of authors such as George MacDonald, Rudyard Kipling, Marie Corelli and Arthur Conan Doyle. Pinker's speciality was assisting authors with emerging reputations and riskier, more original output—Arnold Bennett, Joseph Conrad, Henry James, D.H. Lawrence, James Joyce and Katherine Mansfield. With Conrad (who, with MacDonald, provides one of the two authorial axes of Gillies's book), Pinker, in effect, tried to discipline his client's unruly business practices, renegotiating contracts and repurchasing copyrights when necessary, 'consolidating management of all of Conrad's literary property . . . finding markets for new works; and working with Conrad to raise his public profile' (p. 145). The idea, Gillies argues, was to centralize and stabilize Conrad's literary livelihood through a more regular income of residuals, advances and even loans until his ship came in. In this sense—and noting Pinker's obvious affection for his client—Gillies characterizes Pinker's function as 'patron-investor', borrowing Lawrence Rainey's term (p. 99). Yet, for Pinker, the emphasis should be more on investor than patron, an investor choosing high-potential yields on risky long-term literary stocks in emerging markets. His advice to the prolific Bennett, for example, was to slow down publication output so as not to dilute his brand precipitously. With Lawrence, the risk didn't pay out; after years of loans and exertions, the author severed ties with the agent, several hundred pounds in hock. Still, Pinker's successes depended on his reputation as a literary risk-taker and talent-spotter, and, for

that, the occasional eccentric failure (gossip that he was a 'little parvenu snob of a procurer of books', p. 100) did no harm. It may have been less lack of professionalism (as Gillies emphasizes) than impatience that led Lawrence, Joyce and, at first, Conrad to pursue side dealings—such as Joyce's famous publishing experiment with Sylvia Beach—an impatience which could easily be read in terms of a superior grasp of the still inchoate modernist scene. Indeed, *pace* Gillies and Rainey, the evidence here is not of patronage 'disguised as something else' but exactly the opposite, something else, something instrumentally related to making a scene, occasionally disguised in the costume of patronage and coterie.

Vicki Mahaffey's *Modernist Literature, Challenging Fictions* situates itself as something of a field guide to modernism's readers (or 'learners', as she prefers) about unfamiliar literary terrain. Consequently, it is pitched at level suitable for advanced undergraduates. The first section of the book is also a long essay about an expressive link—a kind of felt pedagogical actuality—between reading modernist fiction today and the notion that 'Modernist literature emerged out of [a] drive for a freer, less socially conservative form of education' (p. vii). The essay begins with a consideration of Stanley Milgram's experiments about social obedience and authoritarianism, connecting these studies with the habituated cruelties of the ordinary enablers of the Nazi regime. Mahaffey argues that challenging modernist fiction seeks to forgo this perilous dynamic of identification: 'To the extent that reading promotes emotional identification with people of different backgrounds, it may interrupt the distancing mechanisms that are necessary to obey authority' (p. 36). Texts like *The Waste Land*, *Ulysses*, *The Waves*, the *Cantos*, Beckett's trilogy and *The Sound and the Fury*, she writes later, 'are designed not to help readers identify with some ideal of virtue, but to restore an awareness of the interconnectedness of things. Instead of gratifying our desires and allaying our fears, they work to expose the interdependence of desire and fear, good and evil and a host of other oppositions. These works reward those who are looking for a comprehensive and dynamic view of reality from which neither the reader nor the author is exempted by privilege or excellence' (p. 56).

'Hypocrite lecteur!—mon semblable,—mon frère!' In times when there is much written about modernism's bads, its ugly feelings and violent affect, Mahaffey's is an apologia—a refreshing defence of the possibilities of profounder modernist benefits, a defence that leads her in the end to expand the actuality of a modernist scene far beyond the familiar 1890–1940 purview she initially proposes: 'If . . . we understand modernism to designate an attempt to grapple more immediately with an increasingly dynamic and contradictory reality, then modernism is very much alive' (p. 67). The persistence of the same impulse to recuperate modernism's aesthetic also motivates Kevin Bell's contrarian and theoretically incisive *Ashes Taken for Fire: Aesthetic Modernism and the Critique of Identity*, which, like Mahaffey's book, is concerned with a salutary conjunction of modernism's literary powers and its potential for conceptualizing and—in Bell's argument—critiquing identity formation. His study concerns familiar figures from the new modernist studies—Conrad, Woolf, Ralph Ellison, William Faulkner, Nathanael West and Chester Himes—but his Anglo-American congregation is interesting,

if somewhat unexplored. What makes the book specifically contrarian in this light is its lack of interest in an account of modernism informed by historical and historicist modes of criticism, other than the pertinent modernist reflexive 'event' of its 'giving of language itself'—a move usually more typical in books about modernist and avant-garde poetics (p. 5). Yet it is Bell's version of a *poetics* of modernist fiction that entails profound implications for the subject of race and gender; the modernist aesthetic experiment in fiction, he argues, 'thematizes both the profound absence prior to language and the strategic concealment of that void by language' (p. 1).

'Always historicize', Fredric Jameson wrote. With this imperative in mind, here's the first stanza of Henry Reed's poem 'Chard Whitlow', written in 1941 in what was then the late Eliotic idiom:

> As we get older we do not get any younger.
> Seasons return, and to-day I am fifty-five,
> And this time last year I was fifty-four
> And this time next year I shall be sixty-two.
> And I cannot say I should like (to speak for myself)
> To see my time over again—if you can call it time:
> Fidgeting uneasily under a draughty stair,
> Or counting sleepless nights in the crowded tube.

How did modernism age? Did all that seemed terribly new circa 1910 (or 1914 or 1922), age well circa 1941 (or 1945)? How does the Second World War—one of the hard-landscape features of twentieth-century history more generally, and of British social and cultural history in particular—implicate conceptions of the modernist achievement? These are some of the questions that resonate after reading Marina MacKay's provocative *Modernism and World War II*. The expressed subject is re-examining 'late' British modernism—late work by Eliot, Woolf and Rebecca West, supplemented by Evelyn Waugh and Henry Green—in conjunction with the various modes of social, cultural, and political disruptions and settlements represented by the Second World War. The familiar relations of the First World War and modernism's origins have been far more thoroughly hashed over, from Paul Fussell to Vincent Sherry. The role of the 'sequel' on conceptions of modernism's ends, 'its realisation and its dissolution', in MacKay's phrase, is a particularly interesting and under-examined topic (p. 1). MacKay is interested in what this second, very different experience of England at war (or being besieged at home) did to the politics of literary modernism, from the ageing first-wave modernists Eliot and Woolf 'forced . . . belatedly to scrutinise their own social and political investments' (p. 4) to the subsequent—if not terribly young—second-generation modernists forced to ask 'how the consensus politics of the Second World War [could be] productive of acutely self-aware literary forms' (p. 14). The abstraction of the latter war into a kind of cultural-historical caesura in literary history has proven as stubbornly distortional as the effects of the former. A critique of the unreflective, teleological commonplaces of modernist studies is one of the most welcome implications of this book, focused, like Tyrus Miller's *Late Modernism* [1999] before it, on

'longer outcomes rather than [modernism's] notional origins' (p. 15). MacKay's work is a vigorous reappraisal of a truly under-theorized and under-historicized concern. Rethinking literary periodizations also demands consideration of the limits necessarily imposed by the generational lifespan of authors. In 1941, when Woolf died, she was 59 (Joyce, who died two short months before, was 58). That year, Eliot was 52 (not 55, as Reed has it) and, among the 'younger' modernists (p. 10) of MacKay's study, West was 48, Waugh was 37 and Green was 35. Just for contrast, William Golding was 29, Reed was 27, Muriel Spark was 23 and Keith Douglas was 21.

Continuing in this vein, Peter Kalliney's *Cities of Affluence and Anger: A Literary Geography of Modern Englishness* looks at twentieth-century English literary history with a different, even more expansive, periodizing lens in order to revisit the increasingly vexed and vexing issues of nationality and identity. Like Jed Esty's *Shrinking Island*, a predecessor in this regard, it sets in motion an account of English literature that is ambitiously congruent across the mid-century ('reaccess[ing] the dividing line of World War II' in particular (p. 111)) without sealing off such international tendencies as modernism, cosmopolitanism, migration and postcolonialism as non-nativist. Indeed, like Esty, Kalliney accepts the necessary challenge and cultural implications of 'the long durée of imperial contraction' in crafting an unrestricted account of English/British literature (p. 6), but also does so in a way that largely ignores MacKay's caveat about the Second World War as a crucial aspect of England's 'diminution' (p. 17). For an organizing logic, Kalliney turns to London itself, arguing that, in the twentieth century, its symbolic capacity for conveying Englishness supplanted the countryside as a dominant setting and resource for reimagining national identity with a series of new settlements regarding class, ethnicity and economics, building on Raymond Williams's *The Country and the City*. His chapter on E.M. Forster's *Howards End* and Waugh's *Brideshead Revisited* recount the crisis and ruin of the country house (initiated as much by the rise of the parodic imitation in suburbia as anything else) as a failure of a social order based on the prerogatives of a privileged few and the cultural invisibility of the rest. For Kalliney, these novels recount through a doubled nostalgia the failure of 'a "real" literary place . . . through which the pastoral could perform substantive political and cultural work' (p. 73). Woolf's *Mrs Dalloway* and a brief consideration of Sam Selvon's *Lonely Londoners* let Kalliney discuss the formation of new literary places as modernist interventions in busy commercial cultures ('tacky, cacophonous, ostentatious', p. 75) and with a high communitarian potential for new political, social and sexual awareness experienced outdoors, especially in public parks. The middle section on John Osborne's *Look Back in Anger* and Alan Sillitoe's *Saturday Night and Sunday Morning*—which provides the keywords of the book's title—allows the author to go inside the postwar urban dwelling and explore the literary and cultural politics of the welfare state. The last chapters on Doris Lessing's *The Golden Notebook* and Salman Rushdie's *The Satanic Verses* take this 'literary home anthropology' (p. 143) outward by considering the postwar transformation of domesticity in the context of postcolonial literature and migration narratives for a globalized cosmopolity.

Replete with fascinating archival research, Kalliney's book, in effect, tells the story of the literary legitimation of new kinds of urban space.

In *Novels, Maps, Modernity: The Spatial Imagination, 1850–2000*, Eric Bulson pursues the spatial analysis of literature from a different angle. He examines changes in literary spaces of modernity by exploring 'the concept of "location'" (p. 24) for readers via representations of the phenomena of orientation and disorientation in novels. Not only is there a long history of printing maps of literary places—real or imagined—in the front and back matter of novels, but, also, there was a certain literary motive in the origins of travel guidebooks and their reception and evolution. Literary pilgrimages and literary sightseeing 'were at once conceived as guides to the "holy sites" of literary personages and secularized reading tools that enabled readers to confirm or detract from the authenticity of poems and novels' (p. 26). Of particular interest for Bulson is the rise of what he calls 'travelling for the plot', which connects paradigmatically with Dickens, and an impulse which 'tore readers from their armchairs and created a set of sightseeing detours across England and the continent . . . to break from the routine of more well-trodden itineraries' (p. 26). Rapidly changing urban spaces created new difficulties for such tourist-readers, trained on a certain realist exactitude of detail. This change, in part, led to the emergence of modernist modes of literary orientation and disorientation which he calls 'mapping the plot': 'What made the modernist urban novel of the 1920s so remarkably different was the fact that the city was renamed more than it was described' (p. 31). In this context, literary mapping is as troublesome as it is instrumental: 'Like the novel, they can create effects of simultaneity, produce the illusion of reality, and even give shape and meaning to something as abstract as a nation' (p. 41). Building on Walter Benjamin, Henri Lefebvre, Guy DeBord and Franco Moretti, Bulson provides an intriguing blueprint for 'a materialist history of novelistic space' (p. 41); his relatively small book concentrates on just three admittedly expansive novels—*Moby-Dick*, *Ulysses* and *Gravity's Rainbow*—all of which supply textually specific mapping conundrums. His chapters make use of interesting contextual materials such as the likely cartographical source materials for each work and attempts by commentators on these novels to render supplemental maps of their represented spaces, as well as such primary map-making materials as the Ordnance Survey.

A third book interested in the cultural phenomenology of space in modernity is David L. Pike's *Metropolis on the Styx: The Underworlds of Modern Urban Culture, 1800–2001*. It begins with a congenial description of Pike's own childhood home in Louisville, Kentucky, 'a three-story Victorian-style house, built in 1879', with a terrifying, filthy and nearly incomprehensible 'netherworld' of an unfinished cellar (pp. xiii–xiv). The futile attempt to make rational sense and use of this area as a workshop or a playroom is a familiar enough enterprise to this reviewer and a fitting emblem for the infernal and uncanny aspects of the inevitable dark places of modernity and its cities. *Metropolis on the Styx* is a compendious successor to—and continuation of—Pike's last book, *Subterranean Cities: The World beneath Paris and London, 1800–1945* [2006]. Whereas *Subterranean Cities* focused on the subway, the cemetery and the sewer, this one turns to new underworldly constellations,

representations of commingling bodies, seemingly subterranean dwellers in tenements, mineral mines, arcades and railway arches, the trenches of First World War warfare and darkened movie theatres. With a subject like 'the vertical city, its twin modes of perception—the view from above, the view from below—and the unstable thresholds between them', the author quite rightly sees a need for 'interdisciplinary and eclectic' methodological invention (p. xv). One of his most generative axioms is that 'When interpreting the underground... whatever the form it takes, it always includes a displaced vision of something that poses a crisis of representation in the world above' (p. 2). Not surprisingly, this is an account of modernity that gives pride of place to certain 'texts'—Paris, London, Baudelaire, Benjamin, Hollywood film noir, Satanism, the nineteenth century—but it is a noteworthy achievement to analyse the phantasmagoria of so many semiotically overdetermined sites with theoretical acuity and simultaneously to provide an archivally rich (not to mention engrossingly illustrated) take on the Industrial Revolution.

Elisabeth Ladenson's *Dirt for Art's Sake: Books on Trial from Madam Bovary to Lolita* asks, 'how does an "obscene" book become a "classic"?'. What transmogrifies literary dirt into the stuff of 'required reading lists' (pp. xv–xvi)? Pursuing this question, she insists on an understanding of censorship history as not peripheral but central to the study of such famous censored works as *Madame Bovary*, *Fleurs du mal*, *Ulysses*, *The Well of Loneliness*, *Lady Chatterley's Lover*, *Tropic of Cancer* and *Lolita* (each gets a chapter). Her study emphasizes the implications of various legal proceedings and attendant controversies alongside fraught publication histories and literary publicity campaigns to comment on the works themselves, their reception and adaptation into film and the evolving social and political context of censorship in modern France, England and the United States. The eight novels and one book of poetry she examines became what they are (in her assessment, five or six classics still held in the highest regard, one classic of the gay and lesbian canon, one or two uneven curiosities) not in spite of their difficulties with the censor but because they solicited such difficulties: 'nine examples of works that were banned or prosecuted, or both, when they first appeared and have since achieved, in one way or another, "classic" status' (p. xiii). As her scare quotes indicate, 'classic' is not a word used much today, after the canon wars, without a degree of irony—long after Frank Kermode's and, further back, Eliot's mediations; at the same time, neither is the word 'obscene'.

Still, if academics and scholars have given up on conferring the former appellation, and literary prosecutors the latter, where do they come from? Literary journalists? In effect, censorship—and, perhaps more vitally, a work's capacity to invite and then to withstand the charge of indecency or obscenity—is for certain works a key ingredient to subsequent dissemination, interpretation and, in many cases, materiality as a text, becoming less a published work than a perennial survivor (of the slaughterhouse). Legal histories stick to these texts like lamprey fish. Flaubert, for example, hired a private stenographer to record the trial of *Madame Bovary* and included the transcripts in the published version. This framework then became essential to the novel's adaptation in the 1949 Vincente Minnelli film, which is framed by a

fictionalized version of the trial. In a sense, Flaubert's awareness of the paradoxical sanction provided by legalistic censure not only influenced his novel's reception and fame but also, in effect, is implicated in his initial choice to represent (and, thinking of Dominick LaCapra's argument, represent without explicit censure) the moral hazards of a bored female petit bourgeois. As other scholars on this topic have shown—LaCapra, Adam Parkes, Alison Pease and Celia Marshik—the implications of analysis of censorship, obscenity and pornography for literary criticism and theory are rich; aside from a drive-by acknowledgement of Michel Foucault in the preface, this book is not so much devoid of theory as content to leave jargon to one side in favour of a tone that is all too deceptively breezy. Nonetheless, the book remains highly suggestive in this vein. For example, one of the reasons Ladenson suggests that past censorship continues to add interpretive frisson for present-day readers is that it supplements reading classics with requisite reading: the bad-faith interpretative choices of the past's literary litigators. Ladenson is careful to argue against what she calls 'chronological chauvinism', a kind of Whig history of obscenity and censorship in which the enlightened present redeems the benighted past, but notes an important hangover of literary nostalgia for times when a book could be considered subversive and cause a public stir. Another key thread running through the book is how—beginning in Paris in 1857, the year of the Baudelaire and Flaubert trials, which inspired the British obscenity laws, it seems—the agents of censorship were intertwined with the critical legacies concerning realism (the case that diverse forms of sexuality, moral hazards for lower-class women, excrement, profane language etc., are realistic parts of the human condition and thus virtuous to represent) and the process by which art for art's sake becomes a transparent, received ideology. Despite its early emphasis on France, the core of this book, in fact, centres on anglophone writers of the modernist period—Joyce, Lawrence and Radclyffe Hall—and two uniquely cosmopolitan American late modernists—Henry Miller and Nabokov. Thus it should be of special interest for twentieth-century transatlanticists, in particular those interested in what Colin MacCabe has called 'the complicated interrelations between the worlds of literature and film' (p. x).

This quote from MacCabe, in fact, is referring to David Trotter's *Cinema and Modernism*, in his foreword to that outstanding book, which provides a compelling account of these interrelations. 'It is no exaggeration', MacCabe writes, 'to say that [Trotter's book] is the most important book on this topic yet written' (p. x). What makes his assessment right is the theoretical acuity and historical purchase one comes to expect from Trotter, coupled with his crucial insight that cutting through the fog on this topic first depends on recognizing that modernism and cinema did not evolve in hermetically sealed universes, but with—again to borrow from MacCabe—a 'certain aesthetic convergence' of purpose (p. xi): 'There is a history . . . to literature's affinities with cinema . . . such affinities should only be established—and put to use in literary criticism—on the basis of what a writer might conceivably have known about cinema as it was at the time of writing' (p. 2). A principled aversion to anachronism and analogy is a healthy corrective to tendencies in the respective histories of literature and film to over-represent and over-sample

their avant-garde teleologies (healthy, if a bit draconian—surely creative anachronism and analogy have a heuristic role). One of Trotter's real achievements is to recognize that Woolf, Eliot and Joyce were indeed 'folk' theorists of the cinema in their own time, and so too were D.W. Griffiths and Charlie Chaplin theoretical *bricoleurs*, cobbling together working philosophies and approximations of literary technique.

2. Pre-1945 Fiction

(a) British Fiction, 1900–1930

Like previous years, 2007 continues to offer formally attentive and intellectually capacious accounts of the early twentieth-century British novel, not only in terms of how it evolved in myriad forms, or why it retains the power to disrupt our sentimental and generic expectations, but also through its tendency to amplify or complicate what Jessica Berman calls 'Modernism's Possible Geographies'. Since the publication of Gaonkar, ed., *Alternative Modernities* [2001], scholars have evinced a keen fascination with 'the cultural and political discourses of global modernity' and the 'linguistic and national boundaries' it traverses (p. 8). This trend is noticeable not only in the voluminous postcolonial research dedicated to perennially popular literary figures such as Joseph Conrad and E.M. Forster, but also in punchy and wide-ranging surveys of the period geared towards a university readership, such as Pericles Lewis's *Cambridge Introduction to Modernism*, Morag Shiach, ed., *The Cambridge Companion to the Modernist Novel*, Leigh Wilson's succinct *Modernism* and David Punter's richly multiplicitous concept of *Modernity*.

Lawrence Phillips, ed., *A Mighty Mass of Brick and Smoke*, Peter Brooker's *Bohemia in London: The Social Scene of Early Modernism* and David L. Pike's *Metropolis on the Styx* are all admirably attuned to the recent emergence of a vibrant interdisciplinary field of urban socio-cultural studies (for example, Alev Çinar and Thomas Bender, eds., *Urban Imaginaries: Locating the Modern City*). Phillips's collection prompts us to enquire whether Edwardian depictions of London might be construed in terms of a 'grid structure'—a template of visual and material patterning reinforced across 'legible spaces' from the visual-textual integration of the printed page' to the design of elegant metropolitan thoroughfares (p. 11). Nicholas Freeman's *Conceiving the City: London, Literature, and Art 1870–1914* engages in the most productive mode of literary analysis, one whose breadth of attention is fused with deep, discipline-specific close reading of narrative strategies. Freeman probes the ways in which writers and artists approached the representation of London between the death of Charles Dickens in 1870 and the outbreak of the Great War. During these years, London was the most densely populated city in the world, and one whose physical and psychological limits seemed 'all but impossible to demarcate' (p. v). Freeman perhaps underestimates the role maps, guides and commercial directories played in the lived experience of the capital, and more could have been said about the tangle of race, class and gender politics imbuing George Sims's *Devil in London* [1908]. Nevertheless, Freeman's

carefully argued study functions especially well through unorthodox but compelling figures such as Arthur Machen, whose stories evoke the capital as a locus of concealed rooms, shadowy enclaves and arcane rituals.

As Freeman's *Conceiving the City* acknowledges, Machen's fiercely eclectic and controversial corpus rarely features in the master-narratives of literary modernism. Indeed, some of the most trenchant research in 2007 counsels the continuing value of uncovering modernisms in improbable but provocative places, surveying those British novelists—such as John Galsworthy, H.H. Munro (Saki), Mary Butts and the Powys brothers—who have been frequently overlooked or misconstrued by commentators eager to keep the literary canon 'high' and 'narrow'. Tracy Hargreaves's 'Nostalgic Retrieval: Sexual Politics, Cultural Aesthetics and Literary Form in John Galsworthy's *The Forsyte Saga*' (*English* 56[2007] 127–46) raises lively questions about how architecture operates as a complex meeting point of the opposed tenets of art and property that imbue the rancorous personal feuds of the Forsyte clan. Kurt Koenigsberger's *The Novel and the Menagerie: Totality, Englishness, and Empire* charts the degree to which exhibitions of zoological exotica have generated and mingled with a series of memorable narratives of England and contested ideologies of Englishness. This ambitious enterprise incorporates not only fascinating literary oddities like Rebecca West's London fantasy *Harriet Hume* [1929], but also Arnold Bennett's best-known novel, *The Old Wives' Tale* [1908], which portrays how a travelling menagerie of the 1860s subverts the stultifying rhythms of regional existence.

Sandie Byrne's *The Unbearable Saki: The Work of H.H. Munro* argues that Saki's writing was no nostalgic rendering of a lost golden age of patrician power, patronage and privilege, and the study brings a welcome focus to novels largely forgotten today, such as *When William Came* [1913], which problematizes the cosmopolitan insouciance of his short stories. In his novels Saki intimates a fear that male energies might be stifled by the homogenizing force of consensus in the cheerless English suburbs, which invites detailed comparison with E.M. Forster's account of debilitating domesticity in *The Longest Journey* [1907]. Byrne's scrutiny of short stories sometimes oversimplifies the slyly sardonic play of Saki's wit. Moreover, Byrne's habit of utilizing selected tales to illuminate the numerous unknown facets of Saki's career while simultaneously excavating the life for a key to unlock the mysteries of his 'fictional craft' (p. 39) creates structural awkwardness. Byrne is most perceptive in chapter 7, which canvasses Saki's mordant rendering of the atavistic forces that threaten to erupt in the midst of a staid bourgeois hinterland.

That John Cowper Powys has never garnered the acclaim he deserves as one of the twentieth century's most idiosyncratic storytellers is unsurprising, according to Morine Kristdóttir in *Descents of Memory: The Life of John Cowper Powys*. This is the first comprehensive biography of a novelist who seemed to revel in his position on the outer margins of academic and literary kudos. Until he was nearly 60, Powys earned his living as an itinerant lecturer, much of the time in America. Kristdóttir ventures a convincing and textured reading of Powys's novels that attempts to put his sizeable oeuvre on the map of twentieth-century literary history, while indicating why he so often

goes unread. Kristdóttir's searching account also throws into sharp relief the sensuous immediacy and intellectual scope of the unjustly neglected early fictions *Wood and Stone* [1915] and *Rodmoor* [1916], as well as the 'Wessex novel' that many pundits hail as his crowning achievement, *Wolf Solent* [1929].

Andrew Radford addresses the Edwardian regional novelist Mary Webb in 'Hardy's *Tess*, Mary Webb and the Persephone Myth' (THY 35[2007], 55–72). Webb's *Gone to Earth* [1917]—selected by Rebecca West as 'Novel of the Year'—was filmed in 1950 by Michael Powell and Emeric Pressburger, and much of her fiction remained in print for years before Virago initiated a more methodical policy of reprints in the 1970s. In Radford's study Webb is construed as an 'imaginative archaeologist', committed to salvaging the mental and physical heirlooms of an endangered 'West Country' tradition.

Like John Cowper Powys and Mary Webb, Mary Butts is identified as a 'West Country' author whose fiction, especially *Armed with Madness* [1928], utilizes occult tropes to restore a forgotten legacy, the myth of matriarchal origins. In striking contrast to Virginia Woolf, D.H. Lawrence and James Joyce, who generate impressive cottage industries in academic circles, Butts remains an obscure and equivocal presence. For Angela Kershaw and Angela Kimyongür, eds., *Women in Europe between the Wars: Politics, Culture and Society*, this erasure of women's novels from literary and cultural history is ideologically motivated and far from accidental. However, over the past decade Mary Butts has become the recipient of subtle and sophisticated criticism, thanks largely to Jane Garrity, whose *Step-Daughters of England: British Women Novelists and the National Imaginary* [2003] remains essential reading for anyone interested in the intricate racial and class politics imbuing interwar women's fiction. Laura Doan and Jane Garrity, eds., *Sapphic Modernities: Sexuality, Women and National Culture*, explores how the Sapphic figure, in her varied and contradictory guises, 'refigures the relation' (p. 1) between public and private space within literary modernity. Like Georgia Johnston's *The Formation of 20th-Century Queer Autobiography* and Catherine Maxwell and Patricia Pullman, eds., *Vernon Lee: Decadence, Ethics, Aesthetics*, *Sapphic Modernities* gauges with rigour myriad constructions of a transgressive or oppositional femininity. Garrity's deeply pondered essay on 'Mary Butts's "Fanatical Pédérastie": Queer Urban Life in 1920s London and Paris' reveals an elliptical and shifting queer selfhood at the core of Butts's epistolary novel *Imaginary Letters* [1928].

George M. Johnson's scrupulously researched essay on Algernon Blackwood's psychic detective, Dr John Silence [1906–7] (in Fox and Melikoglu, eds., *Formal Investigations: Aesthetic Style in Late-Victorian and Edwardian Detective Fiction*, pp. 76–91) will be of considerable interest to scholars of Mary Butts, on whose high modernist fiction Blackwood's tales exerted a signal influence. Johnson proposes that Blackwood's detective tales comprise a vibrant proto-modernist exploration of the aesthetic potential of the new psychology and more esoteric mystical lore. Johnson's fluent and timely contribution is one of a number of conceptually assured essays in *Formal Investigations* which underscore how much our comprehension of the Edwardian detective genre owes to the impact of mass culture on the establishment of literary hierarchies. *Formal Investigations* nicely complements

Sarah Dillon's *The Palimpsest: Literature, Criticism, Theory*, which provides a resourceful reading of Arthur Conan Doyle's 1904 Sherlock Holmes story 'The Adventure of the Golden Pince-Nez'.

The troubling contradiction at the heart of Butts's non-historical fiction, which Garrity addresses with rare insight—the tendency to deploy a paranoid, punitive and even anti-Semitic rhetoric while simultaneously lauding facets of modernism's cosmopolitan panache—is also probed by Maren Tova Linett's *Modernism, Feminism, and Jewishness*. Linett assesses the aesthetic and political roles performed by Jewish characters in interwar British women's fiction. Linett argues that Jean Rhys, Sylvia Townsend Warner and Dorothy Richardson each enlist 'a multifaceted vision of Jewishness' (p. 18) to help them shape fictions that are thematically bold and formally stringent. Linett shows well Richardson's simultaneous identification with and edgy distancing from members of this ethnic group, which generates an enigmatically ambivalent perspective in which Jews function on occasions as standard-bearers for the author's crusading aesthetic, and at times foils against which her stylistic repertoire is defined.

Howard Finn's essay 'Writing Lives: Dorothy Richardson, May Sinclair, Gertrude Stein' (in Shiach, ed., pp. 191–205) is particularly astute in delineating the centrality of the autobiographical dimension in Richardson's *Pilgrimage* and also in the ways in which modernist formal innovations and stylistic choices are 'bound up' in her fiction with the endeavour both to express and to repudiate 'traumatic material' in the process of chronicling a life (p. 191). The second chapter of Scott McCracken's *Masculinities, Modernist Fiction and the Urban Public Sphere*, which fuses urban cultural history, gender studies and critical theory in its analysis of Dorothy Richardson and the New Woman novelists, is effective in showing how *Pilgrimage* as a text repudiates the 'fixity of secure boundaries for identity' (p. 20). The metropolis in McCracken's shrewd analysis of Richardson's fiction emerges as a field of experience or process that may often be as 'aesthetic' as it is 'concrete' (p. 21).

As Vicki Mahaffey posits in *Challenging Fictions*, Dorothy Richardson's *Pilgrimage*, through its 'discomfiting insights' and its 'strong emotional undercurrents', provokes readers to interrogate the brittle 'fictions' that they live by (p. 52). To read *Pilgrimage* in a way that unlocks its acerbic humour, Mahaffey suggests, we must be both receptive and resistant to the author's textured perspective, actively testing it with our own experience, knowledge and sensibilities. Richardson also features prominently in Laura Marcus's *The Tenth Muse: Writing about Cinema in the Modernist Period*, which charts the author's energetic responses to the new medium of cinema, its techniques and exhibition, giving an enriched understanding of the ways in which her film articles located discursive strategies adequate to the representation of the technology, with its unprecedented powers of movement.

Bryony Randall's *Modernism, Daily Time and Everyday Life* proposes that Dorothy Richardson's oeuvre confronts and calibrates the nature of quotidian experience and diurnal social reality in terms of the modernist misgivings that Randall ascribes to such contemporaneous influences as feminism, developments in psychical research and the seismic social and psychological impact of the First World War. Randall's chapter on Richardson scrutinizes *Pilgrimage*

through the lens of Gilles Deleuze, usefully linking its disruptive narrative strategies to a more thoroughgoing and stringent 'critique of everyday life' (p. 14). While not immediately allying the quotidian with specifically feminine experience, Randall nevertheless, and confidently, indicates that Miriam's bitter struggles as a woman in reconciling the 'weekday' self with 'mystical' promptings outside the brutality of the normal disclose not only that the everyday consists of both, but also that the professional role and the dissident numinous self are mutually 'imbricated'.

Although this reviewer would have preferred more sustained engagement with the novel form itself as a collection of diurnal imaginative practices, a notable marker of taste and class for a bourgeois audience that inhabits a 'commonplace' milieu (p. 20), Randall offers a judicious Marxist analysis of how ideologies of work and leisure actively shaped concepts of everyday life in the early twentieth century. These insights are extended by Jean-Michel Rabaté in *1913: The Cradle of Modernism*, whose third chapter gauges formulations of diurnal existence in the last year of peace before the eruption of the First World War. How did publishing and distribution practices impinge upon reader choice before the outbreak of conflict? And who determined whether or not a book was a 'classic' (p. 35)? Rabaté's lively approach, along with that of Mary Hammond and Shafquat Towheed, eds., *Publishing in the First World War: Essays in Book History*, sheds light on the institutions and ideologies that largely determined a text's accessibility and circulated format, and thus its mode of address to specific readerships. Moreover, Elizabeth Darling and Lesley Whitworth, eds., *Women and the Making of Built Space in England, 1870–1950*, elucidates the links between gender, the diurnal, homemaking and participatory citizenship by bringing together a diverse range of scholars operating in literary, architectural, urban, design, labour and social history.

Catherine Clay's *British Women Writers 1914–1945: Professional Work and Friendship* is anchored in vivid literary-historical case studies that weigh the practices, meanings and effects of friendship within a network of British women writers, who were all loosely affiliated with the feminist weekly periodical *Time and Tide*. This is a significant project, since seminal historical approaches to male literary collaboration and camaraderie—Wayne Koestenbaum's *Double Talk* [1989], Jack Stillinger's *Multiple Authorship and the Myth of Solitary Genius* [1991] and Jeffrey Masten's *Textual Intercourse* [1997]—only gesture tentatively towards collaborative efforts between women writers. Clay methodically canvasses the correspondence and journals, as well as fiction, poetry and memoirs, of authors such as Vera Brittain, Winifred Holtby and Storm Jameson. Clay assesses these women's friendships in connection with a couple of key contexts: the multiple resonances of early twentieth-century feminism, as a generation of young women tried to fashion themselves as professional writers (a phenomenon also delineated by Lucy Delap's *The Feminist Avant-Garde: Transatlantic Encounters of the Early Twentieth Century*), as well as the profound historical shifts in the cultural appraisal of lesbianism crystallized by *The Well of Loneliness* trial in 1928.

As Elisabeth Ladenson shows in *Dirt for Art's Sake*, the circumstances surrounding the publication of Radclyffe Hall's controversial novel forcibly remind us of literary modernism's status as 'a revolution of the word' (p. 56)

and the committed experiments with genre, language and representation carried out by Hall and many others led to prosecution under the law of obscenity. Clay follows Allison Pease's *Modernism, Mass Culture, and the Aesthetics of Obscenity* [2000] and Kieran Dolin's *Critical Introduction to Law and Literature* in adumbrating how the 'shocks' of metropolitan modernity were brought to the courtroom and engendered innovative modes of legal creativity. Clay makes a telling contribution to the growing critical literature on the interrelations between censorship and sexual representation in late nineteenth- and early twentieth-century British literature. While her study offers solid evidence of the pivotal function close and enduring friendships played in women's professional lives, it also reveals the postures, concealments, nagging insecurities and denials of these relationships. Her percipient account of *Time and Tide* can be read alongside Churchill and McKible, eds., *Little Magazines and Modernism*, which reflects the primacy of little magazines as a vital critical tool for canvassing the local and material conditions that shaped British fiction from this period.

The year 2007 proved to be a remarkable one for scholarship devoted to E.M. Forster. David Bradshaw, ed., *The Cambridge Companion to E.M. Forster*, contains conceptually ambitious and incisive readings of every facet of his wide-ranging career. The sheer breadth and range of this sixteen-chapter volume permits us to appreciate Forster's achievement from a fresh perspective. Instead of following the drably predictable path of many literary companions—the author's biography plus a cagey chronological assessment of the canonical fiction—Bradshaw's collection supplies an appealing range of frequently overlooked topics, among these 'Forster as a Literary Critic', 'Filmed Forster' and 'Forster's Life and Life-Writing'. Rather than rehearsing the familiar thesis that Forster was cosily ensconced within the intellectual and artistic milieu of Bloomsbury, David Medalie's essay 'Bloomsbury and Other Values' (pp. 32–46) convincingly argues that Forster's relationship with this coterie was far from straightforward and his fiction can be more productively scrutinized as a record of uneasy adjustment and tense negotiation, even a searching critique of this clique's values. Peter Morey's 'Postcolonial Forster' (pp. 254–73) methodically situates the author in relation to a tendency towards more globalized readings of Euro-American canonical works, events and discourses, as well as an expansion of the canon itself beyond its Euro-American focus—as part of that 'scramble for planetarity', to adopt Spivak's memorable phrase. As Morey shows, the intellectual project of postcolonial studies has long interrogated the hegemony of canonical modernist texts and writers in twentieth-century literature and has also exhaustively theorized the relations of writers such as Conrad, Forster and others to the postcolonial texts that would later 'appropriate and subvert' them (pp. 267).

Peter Morey's essay links up effectively with Robert P. Marzec's *An Ecological and Postcolonial Study of Literature: From Daniel Defoe to Salman Rushdie*, which affords a historically sensitive account of Forster's *Howards End* in terms of inhabiting land in the age of empire and how imperial geography and spatiality resonate in *A Passage to India*. Marzec is responsive to Forster's quirky and protean narrator in *Howards End*, and his examination throws into relief the intricate verbal texture of this novel, which blends spry

comedy of manners with scathing social satire; at once facetious and brooding, celebratory and pensive. This formally astute approach is amplified by Brian May's essay on 'Romancing the Stump: Modernism and Colonialism in Forster's *A Passage to India*' (in Begam and Valdez Moses, eds., *Modernism and Colonialism: British and Irish Literature, 1899–1939*, pp. 136–61).

Gail Fincham's essay on 'Space and Place in the Novels of E.M. Forster' (in De Lange Fincham, Hawthorn and Lothe, eds., *Literary Landscapes: From Modernism to Postcolonialism*, pp. 38–57) contends that in *Howards End* and *A Passage in India* the novelist disavows a belief in the possibility of that bracing 'free space' privileged and prioritized by his earlier social comedies. In Forster's last two novels, Fincham claims, the political economy of capitalism crowds out the possibility of a liberal humanist world-view and its belief in a redemptive rustic hinterland to which the beleaguered individual can retreat. So while in the earlier novels movement from one geographical locale to another—from stuffy suburban England to the lush Italian countryside for example—can mirror a movement from rigid class stratification to bold social mixing, in *Howards End* the combined effects of capitalist commodification and imperialist rapacity preclude opportunities for such enabling modes of 'escape' (p. 39).

Valerie Wainwright's *Ethics and the English Novel from Austen to Forster* discerns a new orientation towards an expansive ethics of flourishing or living well in *Howards End*. Wainwright connects Forster's thinking to the ongoing and animated discussions that characterize modern moral philosophy. This rigorous work canvasses the ways in which ideas of major theorists such as Kant, F.H. Bradley or John Stuart Mill, as well as those of now little-known cultural commentators such as the priest Edward Tagart, the preacher William MacCall and philanthropist Helen Dendy Bosanquet, were appropriated and reappraised in the imaginative patterns of Forster's major fiction.

Amardeep Singh's 'Reorienting Forster: Intimacy and Islamic Space' (*Criticism* 49[2007] 35–54) documents the key impact of recent readings of Forster's later fiction, such as Stuart Christie's *Worlding Forster* [2006], which profitably explicate key continuities in the different genres of Forster's writing on race and empire and its grievous discontents. Like Antony H. Copley in *A Spiritual Bloomsbury: Hinduism and Homosexuality in the Lives and Writing of Edward Carpenter, E.M. Forster, and Christopher Isherwood*, Singh approaches the question of Forster's lifelong fascination with the numinous and the arcane, and, more particularly, the question of how his move to another religion and culture was a way of dealing with his homosexuality. Singh is acutely responsive to the tension between Forster's brittle yet enduring liberal humanism, his belief in substantive personal relationships, his interest in multiplied or heightened perception and the ways in which his sexual frustration is inextricably tied to notions of spiritual release. However, Singh also probes the ostensible gap between Forster's liberal and progressive public writings and the more vexed, unsettling fantasies of dominance over (and sometimes submission to) Indian and African men, many of them of Islamic heritage, that feature in Forster's posthumously published writings.

Singh's essay demonstrates that, in his various colonial writings, Forster refines a unique concept of intimacy in threshold Islamic spaces, at the border

of public and private, which enables him provisionally to overcome the obstacles introduced by the grotesque imbalance of power between Caucasian colonizer and subjugated 'Other'. Singh's account of Forster's interest in Islamic space, as both a mode of knowledge and an intense structure of feeling, represents a discourse that is at once more personal and less monolithic than Edward Said's orientalist thesis.

Jesse Matz's 'Masculinity Amalgamated: Colonialism, Homosexuality, and Forster's Kipling' (*JML* 30:iii[2007] 31–51) explicates E.M. Forster's 1909 lecture on Rudyard Kipling, which ascribes Kipling's reputation to fantasies about homoerotic primitivism and extrovert virility, and proposes to affirm instead a Kipling whose manliness is 'amalgamated' with other qualities. As the lecture on Kipling finally develops an anti-imperial critique, Matz posits that Forster's homosexuality entailed a postcolonial mindset. Michael Lackey's 'E.M. Forster's Lecture "Kipling's Poems": Negotiating the Modernist Shift from "the Authoritarian Stock-in-Trade" to an Aristocratic Democracy' (*JML* 30:iii[2007] 1–30) also canvasses Forster's incisive lecture about Kipling, and the politically debilitating and dangerous aspects of his aesthetic. Central to Forster's critique, according to Lackey, is the conviction that contemporary culture is and should be moving from inflexible autocratic models to a vision of peace anchored in spirited democratic debate and easy-going tolerance—a project of meaningful integration that might fuse differences without removing them.

Allan Hepburn, ed., *Troubled Legacies: Narrative and Inheritance*, contains a perceptive essay by Jay Dickson on 'E.M. Forster's *The Longest Journey* and the Legacy of Sentiment' (pp. 163–90). Andrew Shin's 'The English Patient's Desert Dream' (*LIT* 18:iii[2007] 213–36) measures Forster's *A Passage to India* against Anthony Minghella's film adaptation of Michael Ondaatje's novel *The English Patient* and investigates how crucial questions of national identity and colonialism are raised in each. Laurie Kaplan's essay 'Forster, Scott, and Stoppard and the End of Empire' (in Usandizaga and Monnickendam, eds., *Back to Peace: Reconciliation and Retribution in the Postwar Period*, pp. 34–48) compares the treatment of British imperialism and social clubs in *A Passage to India* with similar episodes in Paul Scott's *Raj Quartet* [1976] and Tom Stoppard's *Indian Ink* [1995].

The questions of space, place and national belonging in the context of writing in the twilight of empire, broached in recent studies such as Ian Baucom's *Out of Place* [1999], Jed Esty's *A Shrinking Island* [2004] and Kurt Koenigsberger's *The Novel and the Menagerie* [2007], also imbue Christine Berberich's *The Image of the English Gentleman in Twentieth-Century Literature: Englishness and Nostalgia*. Berberich notes that studies of the English gentleman have tended to focus mainly on the nineteenth century, encouraging the implicit assumption that this influential literary trope has less resonance for Edwardian and modernist fiction. Berberich debunks this notion by showing that the English gentleman has proven to be a remarkably adaptable and relevant ideal that continues to influence not only literature but other forms of representation, including the media and advertising industries.

Berberich's monograph invites us to revisit Ford Madox Ford's scrutiny of the political and moral claims of insular nationality in *The Good Soldier* and in

his masterpiece *Parade's End*. Paul Skinner, ed., *Ford Madox Ford's Literary Contacts*, is the fifth collection in the International Ford Madox Ford Studies series. Founded in 1997 in the wake of Max Saunders's magisterial biography *Ford Madox Ford: A Dual Life* [1996–7], the series reflects the recent resurgence of interest in him as a major presence in early twentieth-century literature. Like Ruth Livesey's *Socialism, Sex, and the Culture of Aestheticism in Britain, 1880–1914*, Skinner's collection demonstrates that one of the most arresting facets of Ford's career is his close involvement with many of the key international literary groupings, coteries and urgent causes of his time. Ford was a tireless promoter of younger writers, reading manuscripts and recommending them to publishers. Previous annuals in this series have dealt with Ford and metropolitan modernity, as well as history and representation in his writings. The present volume contains twenty-one essays and notes on 'contacts', flexibly construed so as to include creative friendships, editorial involvements and seminal biographical encounters, and they comprise the most substantial, central section on 'Contemporaries and Confreres'. This grouping covers Edward Garnett, Marie Belloc Lowndes (Hilaire's sister), John Cowper Powys, Oliver Madox Hueffer (Ford's brother), Rebecca West and Herbert Read. Skinner's collection makes a compelling case for Ford's centrality on the literary scene during the Edwardian period and for a good twenty years after it.

Of particular note is Seamus O'Malley's disciplined and penetrating piece on the use of pastoral in *Parade's End* and Rebecca West's novel *The Return of the Soldier* [1918], while John Coyle profitably compares Marcel Proust and Ford. The annual's utility would have been greatly strengthened had it featured an index; given the dazzling array of writers mentioned and the numerous Ford works and topics dealt with, this type of apparatus becomes essential. Ford Madox Ford's memoir *It Was the Nightingale* has been reissued by Carcanet, edited by John Coyle. Ford evokes the literary milieus of London, Paris and New York between the wars, and Coyle's judicious introduction explores how recollections range across time in a highly subtle and flexible narrative that fuses fiction and autobiography. Coyle evokes Ford's status as a 'ghost-seer' in this text: preserving for posterity the survivals of a bygone generation. At the core of these memoirs is a period of three weeks of which Ford's memory is completely lost, and it is this 'blank' which forms the basis for *Parade's End*. Indeed, Coyle shows that the genuine purpose of *It Was the Nightingale* emerges as a companion volume to *Parade's End*, reiterating the key concerns of the tetralogy with renewed urgency and panache, while supplementing its portrayal of a society gone to seed by the use of a fluid and relativizing first-person perspective, reminiscent of *The Good Soldier*.

As Peter Childs's *Modernism and the Postcolonial* suggests, scholars and journalists continue to view contemporary issues of globalization and the 'new world order' (p. 11) as foreshadowed by the concerns of much of Joseph Conrad's fiction: dislocation, homelessness, cultural clash, atrophy of personal vision and the atavistic eruptions of the irrational. As Natalie Melas also indicates in her chapter 'Ungrounding Comparison: Conrad and Colonial Narration' in *All the Difference in the World: Postcoloniality and the Ends of*

Comparison, radical ambivalence, precariousness and irreconcilable antagonisms are central to Conrad's aesthetic repertoire, and numerous commentators in 2007 traced Conrad's political and ideological development as an evolving response to his unease about capitalist modernity. According to Childs, the quality of Conrad's engagement with his day—one very much like our own—permits him, as both literary model and stringent cultural commentator, to continue to haunt us today. This 'haunting' also proves richly suggestive for John G. Peters in his *Cambridge Introduction to Joseph Conrad* [2006] as well as for Sanjay Krishnan in *Reading the Global: Troubling Perspectives on Britain's Empire in Asia*, whose final chapter canvasses 'Animality and the Global Subject in Conrad's *Lord Jim*'.

Childs gauges the notable shifts in aesthetic representation over the period 1885–1930 that coincide with both the rise of literary modernism and imperialism's apex. Childs argues that modernist literary writing should be read in terms of its response and relationship to events overseas, moving towards an emergent postcolonialism instead of grappling with a residual colonial past. Beginning by offering an analysis of the generational and gender conflict that spans art and empire in the period, Childs uses Joseph Conrad to assess the modernist expression of 'a crisis of belief in relation to subjectivity, space and time' (pp. 1–15).

Begam and Moses, eds., *Modernism and Colonialism*, treats major works written or published between 1899 and 1939, the boom years of literary modernism and the period during which the British empire reached its greatest geographical expanse. Moses's essay 'Disorientalism: Conrad and the Imperial Origins of Modernist Aesthetics' (pp. 43–69) is shrewd in its reading of *Lord Jim* as a dissection of the experience of a European consciousness confronting a profoundly alien culture at the periphery of empire, and how it played a key role in generating formal modernism. Challenging the view that modernist innovation explicitly lauded the larger enterprise of colonialism, Moses demonstrates that Conrad's canny manipulation of avant-garde literary tactics—for instance anachrony and perspectivism—transmuted and debunked the Victorian imperial romance. Conrad's narrative risk-taking, as Adrian Hunter also evinces in his *Cambridge Introduction to the Short Story in English*, is geared towards disorienting the reader, thus showing British imperialism not as a buoyant narrative of progressive enlightenment but as a cultural catastrophe.

Jeremy Hawthorn's *Sexuality and the Erotic in the Fiction of Joseph Conrad* presents 'a sustained critique' of the interlinked (and contradictory) views that Conrad's fiction is 'largely innocent' of any fascination with sexual imperatives and that when Conrad does attempt to depict 'erotic excitement' it results in clumsy or facile writing (pp. 7–8). As in his excellent chapter on 'Joseph Conrad's Half-Written Fictions' (in Shiach, ed., pp. 151–64), Hawthorn argues that the comprehensiveness of Conrad's vision includes an abiding concern with the sexual and the erotic, not as separate spheres of human life, but as elements dialectically related to those matters public and political that have always been affirmed as core components of Conrad's fictional achievement. Hawthorn's work on *The Shadow-Line* and *Under Western Eyes* also opens

Conrad's narrative tactics to readings informed by the insights of theorists associated with gender studies and postcolonialism.

Hawthorn's enterprise also irradiates John Kucich's salutary and persuasive discussion of Conrad's 'Imperial Professionalism' in *Imperial Masochism: British Fiction, Fantasy and Social Class*. Despite its 'shadowy critical status', Kucich argues that 'masochistic fantasy' is a 'primary organizing structure' in Conrad's oeuvre (p. 197). How did the language of wilful self-martyrdom, evangelism and atonement function to secure empire? For Kucich, a self-destructive energy is not merely at the centre of Conradian thematics, but it also underpins his 'self-consuming practices' as a writer (p. 198). Kucich not only elucidates the role masochistic fantasy plays in identity formation beyond the field of sexuality, but also discloses 'the social purposes' of such fantasy in British culture, thus recuperating 'for historicist studies both the category of social class and the domain of the psychological' (p. 248). To Kucich, masochism is a psychosocial language, not a rigid repertoire of behavioural tics, and masochistic fantasy is a catalyst for social action, not a specific act in itself. Class in Conrad's fiction class is 'a symbolic medium' of conflict 'rather than an economic or political category'—in which conceptions of social identity are framed. Conrad, 'predictably the subtlest of imperialists' imported elements of masochistic self-consciousness that subverted the 'chivalric' aims he hopelessly opposed to capitalism's deleterious 'excesses' (p. 248). In Kucich's rigorously theorized account Conrad, contrasting mariners to other social groups, vouchsafes a critique of imperialism, but one that remains cagey and conservative, since it could not appeal to a predominantly bourgeois readership.

Fiona Becket and Terry Gifford, eds., *Culture, Creativity and Environment: New Environmentalist Criticism*, provides an effectual lens through which to inspect Conrad's evocation of Africa in *Heart of Darkness* as a space for violence against animals, a negative projection screen for a series of hallucinatory white European fears. Helga Ramsey-Kurz's *The Non-Literate Other: Readings of Illiteracy in Twentieth-Century Novels in English* shows that Conrad's *Heart of Darkness* reflects a growing insecurity concerning the possibilities of meaningful representation, an insecurity engendered by the realization that the uses to which the English language, and with it, alphabetic writing had come to be put in the course of the colonial enterprise was barely conducive to a genuinely sympathetic comprehension of the varieties of otherness encountered outside Europe. Ramsey-Kurz argues that the images evoked in *Heart of Darkness* mainly serve to conjure 'voices rather than visions' (p. 15), moments of subjective experiencing rather than actual events, a talking self rather than the tangible milieu that self once encountered. The penultimate chapter of John Glendening's *The Evolutionary Imagination in Late-Victorian Novels: An Entangled Bank* also focuses on *Heart of Darkness*. Not only does Conrad confront Darwinian complications, Glendening proposes, but also the contingencies, uncertainties and confusions generated by evolutionary theory, interacting with multiple cultural influences, which thoroughly permeate the early fiction and its descriptive and thematic fabric.

Rodopi, in association with the UK Joseph Conrad Society, has published posthumously Martin Ray's *Joseph Conrad: Memories and Impressions—An Annotated Bibliography* that is the first in a series intended to make available

rare, out-of-print or newly unearthed fragments of Conradiana. Ray's annotated bibliography aims to identify those reflections of the author by those who knew him or met him. This volume has its origin in Ray's earlier projects *Joseph Conrad and his Contemporaries* [1988] and *Joseph Conrad: Interviews and Recollections* [1990]. The latter is an illuminating anthology that affords the general reader with a portrait of Conrad in sixty or so telling snippets. That Ray chose to organize this present volume by alphabetical order of contributor instead of chronologically or thematically will, I suspect, prove awkward for the newcomer or non-specialist. However, Ray's enterprise—which boasts extensive annotation for nearly all the entries—undoubtedly benefits from the publication of *The Collected Letters of Joseph Conrad* in recent years.

Veteran Conrad scholars may well judge Mary Ann Gillies's *The Professional Literary Agent in Britain, 1880–1920* a serious letdown. Gillies reacts to the long-standing demand for a detailed social history charting the rise of literary agents in England towards the close of the nineteenth century and their signal impact on 'the emergence of literary modernism'. Gillies analyses only a couple of eminent agents, A.P. Watt and J.B. Pinker; the latter's list of clients represents a pantheon of the literary elite from this era: Stephen Crane, Arnold Bennett, Ford Madox Ford, Henry James, John Galsworthy and Katherine Mansfield. Even James Joyce conjured his name in the Circe episode of *Ulysses*. The account of Conrad's long career, so vigorously enabled by Pinker's unflagging industry and verve, is sketched in disappointingly broad brushstrokes here, as is Pinker's desire adventurously to seek out untested new talent, defending it in 'a crowded literary marketplace' (p. 59). And for all Gillies's eloquent insistence on surveying the most astute secondary scholarship, Linda Marie Fritschner's essay 'Literary Agents and Literary Traditions', which punctiliously comments on Pinker (in Balfe, ed., *Paying the Piper* [1993]), is oddly missing from the bibliography. As Mary Hammond suggests in *Reading, Publishing and the Formation of Literary Taste in England, 1880–1914*, which skilfully fuses the methodologies of sociology, literary studies and book history, the question of *exactly where* the agent pursued business opportunities is surely 'of fundamental importance' (p. 6). McCracken's *Masculinities, Modernist Fiction and the Urban Public Sphere* recognizes the function of teashops and cafes in the emergence of a new literary climate at the start of the twentieth century. Gillies could have said much more about the placement of Pinker's offices in Arundel Street just off the busy Strand, which were within walking distance of 'typing agencies, the popular press and the thriving financial sector' (p. 45). Pinker believed that authorship merited the highest professional acumen and scrupulous management; like banking, it was dependent upon a network of supplementary services, including the restaurants clustered in the vicinity where clients could be entertained and sounded out.

Allan H. Simmons and J.H. Stape, eds., *The Secret Agent: Centennial Essays*, reconsiders one of Conrad's most important political novels from a variety of critical perspectives and presents a useful documentary section as well as specially commissioned maps and new contextualizing illustrations. Much fresh research is provided on the novel's sources. David Punter indicates

that the Professor from *The Secret Agent* is 'an early avatar of the suicide bomber' (p. 201) in Jo Collins and John Jervis, eds., *Uncanny Modernity: Cultural Theories, Modern Anxieties*. Richard Littlejohns and Sara Soncini, eds., *Myths of Europe*, contains an essay by Mario Curelli which identifies some of the qualities of classical heroism that contribute to the construction of gender in the 1903 volume *Typhoon and Other Stories*. Other perspicacious contributions published in 2007 include Jennifer Turner's 'The "Passion of Paternity"—Fathers and Daughters in the Works of Joseph Conrad' (*Conradiana* 39:iii[2007] 229–47); Yael Levin's 'The Moral Ambiguity of Conrad's Poetics: Transgressive Secret Sharing in *Lord Jim* and *Under Western Eyes*' (*Conradiana* 39:iii[2007] 211–28); Michael DiSanto's 'Matthew Arnold under Conrad's Eyes: *Lord Jim* as Literary Criticism' (*NCP* 34:i–ii[2007] 237–55); Joshua Esty's 'The Colonial *Bildungsroman*: The Story of an African Farm and the Ghost of Goethe' (*VS* 49[2007] 407–30).

Lee Oser's *The Return of Christian Humanism: Chesterton, Eliot, Tolkien, and the Romance of History* contains a thought-provoking chapter on G.K. Chesterton, which situates his fiction among the prominent intellectual debates of the early twentieth century, especially the literary clash between a dogmatically relativist modernism and a robust revival of Christian humanism. Oser avers that Chesterton's Christian humanism encourages a genuine diversity of thought based on cool rationality, nature and accomplishments of artistic genius. Chesterton's Christian humanist thought occupies the 'radical middle' between church and state, past and future, faith and reason; and Oser makes a robust case for reconsidering how this movement imbues interwar British fiction, especially the historical novel, with fabulous and visionary romances.

Alison Milbank's *Chesterton and Tolkien as Theologians* takes Chesterton's 'natural theology' as part of a sober intellectual attempt to show that numinous modes of thinking are ingrained in the very roots of our metaphysical assumptions, an enterprise also delineated by Gregory Erickson in *The Absence of God in Modernist Literature*. Milbank vouchsafes a nuanced and thorough treatment of Chesterton's writing in the first decade of the new century, which sought to refine surprising fictional modes to irradiate the strange contours of diurnal life. *The Club of Queer Trades* [1905] shows organized attempts to release the bored bourgeois from the lumpishness of daily routine by means of the 'Adventure and Romance Agency'; *The Man Who Was Thursday* [1908] restores sensation through 'dowsing' the startled reader in the genres of social comedy, black farce, thriller and fairy tale in quick succession; while *Manalive* [1912] focuses on the protagonist as 'performance artist'.

Finally, Valancourt Books has reissued Forrest Reid's *The Garden God: A Tale of Two Boys*, first published in 1905, and dedicated to Henry James (a gesture which incurred James's unwavering animosity). This is a timely reissue given the publication of Carol Mavor's study *Reading Boyishly*, which addresses another notable pre-war British novelist of boyhood, J.M. Barrie. Michael Matthew Kaylor's energetic introduction stresses the importance of *The Garden God* from a cultural standpoint, given its intimations of pederastic desire in the wake of the Oscar Wilde trial.

(b) British Fiction, 1930–1945

Many of the best studies weaken the binary oppositions which, until recently, have dominated our readings of fiction between the wars. Such studies serve to complicate our notions that fiction of this period is to be read as modernist or realist, sophisticated or merely middlebrow, radical or conservative, or bound by its genre categorization. New perspectives on familiar texts have been created by discussing them alongside texts outside this period, using a common thematic or conceptual link. A prevalent starting point for analysis is Freud on mourning, which still has the power to stimulate new readings. Most of the work reviewed helps modify notions of this period as a dreary hinterland of realism between the glittering uplands of the modernist and the postmodern.

The compilation of essays which most directly addresses fiction of this period is Chris Hopkins's *English Fiction in the 1930s: Language, Genre and History* [2006], which could not be reviewed last year. These essays deal with texts from a wide range of genres, many of which have, till recently, been marginalized in literary scholarship, in part because of their genre identification. Hopkins's essays are always informed by his extensive knowledge of the nature of leftist debates in this period, their urgency and the frequent contradictions inherent in the positions taken. The collection is organized into four sections. Part I, entitled 'Modernism and Modernity', deals first with Winifred Holtby, Storm Jameson and Phyllis Bentley. Hopkins argues that novels by these authors represent women rather than men as the 'true heirs' of progressive modernity, while fiction by leftist male novelists tends to represent the defeat of the values they sought to promote. The essay on Elizabeth Bowen is more concerned with stylistics and contains an interesting discussion of how Bowen employs modernist techniques associated with representing the subjective to dramatize a tragic absence of an inner life. The essays in part II, entitled 'Documentary and Proletarian Pastoral', deal with regional novels which respond to the historical and political events of the period. Particularly subtle is the analysis of the class dimensions of the various discourses in Walter Greenwood's *Love on the Dole* [1933] and then in texts termed 'leftist pastorals': Ralph Bates's *The Olive Field* [1936], Lewis Jones's *Cwmardy* [1937], Richard Llewellyn's *How Green Was My Valley* [1939] and James Hanley's *Grey Children: A Study in Humbug and Misery* [1937]. The curious interplay between the urge to both pastoral and documentary modes is demonstrated in Welsh constructions of an authentic regional identity. Part III, 'History and the Historical Novel', and part IV, 'Thrillers and Dystopias', deal with the ways in which popular genres are adapted to suit the political purposes of writers such as Naomi Mitchison, Rosamond Lehmann, Christopher Isherwood, Rex Warner, Eric Ambler, Robert Graves and Sylvia Townsend Warner. Instead of engaging in the old game of 1930s scholars of trying to assess the authenticity and leftist credentials of each of these writers, Hopkins examines how the kind of narrative strategies used in individual bids for authenticity are affected by an author's choice of genre. Particularly revealing is Hopkins's reconstruction of a set of arguments by 1930s Marxists such as Christopher Caudwell about the inauthenticity of the thriller. Hopkins analyses the traces of this complex generic argument in actual leftist thrillers.

Another book dealing with leftist literary culture of this period is Ben Clarke's *Orwell in Context: Communities, Myths, Values*. Whereas Hopkins's readings are contextualized in 1930s debates about cultural and political value, Clarke, at the outset, sets the way class, gender and Englishness are constructed by Orwell in the context of debates conducted by classic Marxist theorists about ideology and about the relation of the cultural critic to hegemonic values. His incisive delineation of the ways in which Marx, Engels, Althusser, Macherey and Barthes theorized ideology leads him to pose the key question which has haunted Orwell studies: can an intellectual construct notions of individual identity without rooting those notions in inherited ideologies? Though Clarke points out that Orwell's perception that Marxists dismiss the reality of 'superstructural' elements such as religion or nationhood is unfounded, he scrupulously avoids, throughout the book, alignment with those involved in the 'get Orwell' project. Each chapter seeks to establish the exact nature of the often ambiguous and self-contradictory ways in which Orwell developed key constructs, with extensive reference to the complete range of Orwell's writings. Barthes argued that to critique the values inherent in myth was to estrange the critic from the culture of which he was a part. However, Orwell operates his critique of ideology explicitly from within it, citing former kinds of 'Englishness' from which to measure the inadequacies of contemporary manifestations of which he was critical. Clarke is also illuminating about the ways in which Orwell's idealizations of masculine working-class culture intersect with the way he genders his own class. Indeed, all the constructs discussed are demonstrably interlinked. Clarke argues in opposition to those who accuse Orwell of 'regressive social patriotism' that 'his patriotism . . . is far from regressive. It is indeed integral to his vision of the future, and to a socialism inseparable from the commitment to both the "England beneath the surface" and the "future England" it will produce' (p. 146).

John Rodden's *The Cambridge Companion to George Orwell* contains a useful essay on Orwell's novels of the 1930s by Michael Levenson. Levenson's analysis of the first three of Orwell's novels of the 1930s engages with the issue sketched so clearly in the introduction to Clarke's book: the impossibility of establishing a realist literary mode when such modes have been devalued by their dependence on recognitions of authenticity that are complicit with dominant hegemonic values. It is Orwell's uneasy negotiations of a radical perspective which is also allied with the 'normal' and the 'decent' (notions which most Marxist critics would suggest were derivative 'false consciousness') that account, in Levenson's view, for Orwell's surreality and uneasiness of tone. 'A paradox inhabits these novels, which articulate an ethic of workaday routine that can only be understood through a radical recognition. The goal is to disclose the truth about a contemporary social emergency . . . but the disclosure can only take place through a collapse of routine' (p. 65).

John Baxendale's *Priestley's England: J.B. Priestley and English Culture* is, like Clarke's study of Orwell, as much a debate about the range of contemporary notions of Englishness and of literary culture as it is about a single author. As a historian, Baxendale examines the origins of judgements of literary value at this period. He points out, 'It can be argued that it was the

"middlebrow" best-sellers who were providing the most consistent and widely read commentary on, as Priestley puts it, "man in the society he has created", just as their Victorian forebears had done. This raises important issues, still current in our own time, about the relationship between commerce and the public sphere, entertainment and information, pleasure and politics' (p. 2). Baxendale situates the position-taking of Virginia Woolf and George Orwell in the 'brow wars' and in relation to the social structures within which such positions were taken. The year 1932, that peculiarly intense year for the brow wars, saw, for example, Orwell's glaring misreading of Priestley's savage indictment of speculative capitalism, *Angel Pavement* [1930], as 'genuinely gay and pleasant' (p. 50). Such inaccuracy can only be understood, in Baxendale's opinion, by its context in the *Adelphi*, the readers of which would not have welcomed any attempt to modify their sense that Priestley's cultural value was irredeemably compromised by the vast commercial success and entertainment value of *The Good Companions* [1929]. In fact, as Baxendale demonstrates, novels such as *Wonder Hero* [1933] and, to a lesser extent, *Let the People Sing* [1939] dramatize the power of the mass media to distort ethical values and to divert readers from key political debates. Like Hopkins and Clarke, Baxendale's familiarity with the materials of cultural production, letters, journal articles and, in Baxendale's case, the popular press make all three books invaluable tools to deepen our understanding of the cultural context of fiction produced at this period.

Baxendale's study of the way in which Priestley was evaluated and the way he positioned himself is a salutary reminder to literary scholars that the canonical or most formally innovative texts of this period can distort our understanding of how the public sphere of debate in twentieth-century Britain operated. Like Clarke, Baxendale complicates received notions about his subject. He reveals as many ambiguities in Priestley's attitudes to popular culture as there are in Orwell's. On the one hand, Priestley, like Orwell, seems to identify 'authentic' popular culture with the 'gusto' of Edwardian forms of entertainment such as vaudeville, which he felt was threatened by commercial and American mass culture. On the other hand, he was often contemptuous of the amateurism of much of the entertainment put out by the BBC, contrasting the professionalism and 'pep' of the Jack Benny show with the bland and under-resourced English equivalent.

Baxendale from the outset aligns himself with scholars such as Nicola Humble, Chiara Briganti, Kathy Mezei, Dan LeMahieu and Alison Light, who are engaged in exploring the origins and nature of tastes disparaged as 'middlebrow'. Faye Hammill's *Women, Celebrity and Literary Culture Between the Wars* also contributes to this project. Hammill argues that 'what is needed is a concept of the middlebrow which allows for the slipperiness, complexity, and multiple satirical targets of texts such as *The Diary of a Provincial Lady* or *The Constant Nymph*, or journals such as *Time and Tide* or *Vanity Fair*, which dramatize their own cultural status by reflecting on and satirizing not only highbrow pretension and lowbrow entertainment but also the more limiting formations of middlebrow culture itself' (p. 208). Texts such as *The Constant Nymph* and *The Diary of a Provincial Lady* 'critique the commodification of art, yet as highly profitable commodities they become part of the cultural

battle which is dramatized in their pages' (p. 11). Some of the authors discussed by Hammill are not British (Anita Loos, Dorothy Parker, Mae West and L.M. Montgomery), but they are persuasively linked with British authors (Margaret Kennedy, Stella Gibbons and E.M. Delafield) who shared a celebrity status which complicated their cultural value for their contemporaries and possibly obscures the efforts of modern scholars to characterize their fiction.

Hammill discusses the recurrence in all Margaret Kennedy's fiction of the theme of celebrity, not only in her bestseller *The Constant Nymph* [1924]. She describes how *A Long Time Ago* [1932] parodies the way in which the celebrity memoir commodifies the inner life of its subject and 'seeks to establish the continuity of her public self with a supposed inner essence' (p. 147). By introducing the dimension of celebrity identity into debates about authorial self-positioning between the wars, Hammill deftly combines literary analysis and cultural history and demonstrates that spectacular commercial success often worked to limit a female author's autonomy, for the success of these texts became both a problem and an opportunity for their authors. It exposed them to the full force of gender assumptions about authorship. It also meant that they and their texts became cultural markers in the market whose vagaries and shifting values they so satirized so successfully in their novels. These shifts are explored through examination of a huge range and variety of print cultures, including the style magazine (on both sides of the Atlantic), middlebrow magazines like *Time and Tide*, correspondence, life-writings and the novels themselves. Hammill's gift for the brief illustrative quotation communicates the wit and sharpness of the satire in these books, often dismissed as not literature but 'sheer flapdoodle' in the words of Stella Gibbons herself in the foreword to *Cold Comfort Farm* [1932]. Hammill demonstrates the range and subtlety of Gibbons's several parodies in this text. Canonical authors (Hardy and the Brontës), the highbrow (D.H. Lawrence), the middlebrow (Mary Webb) and generic popular romances are all satirical targets. The way in which the novel itself acquired an ambiguous cultural status is illustrated by Hammill in her examination of the debates surrounding Gibbons's success in winning the prestigious Femina Vie Heureuse in 1933 (as had the middlebrow Constance Holme and Webb before her). Hammill demonstrates the power of parody to reinscribe texts (like Webb's) that would otherwise leave no cultural trace.

Hammill's final analysis is of the reception and cultural politics of E.M. Delafield's *Diary of a Provincial Lady*, published in book form in 1930 and followed by three sequels in the 1930s. Just as William Faulkner patronizingly told Loos, 'You have builded better than you knew', so Delafield was told, 'I don't suppose you have the least idea of why it's good' (p. 200), Hammill demonstrates how artfully Delafield's air of artlessness was contrived and how 'Delafield's interlocutor constructs a route of communication between a sophisticated text and a sophisticated reader which excludes the author'. The four books reviewed set high standards for researchers of British print cultures at this period. Hammill's book will direct scholars towards the expanding fields of magazine and middlebrow culture as well as to the neglected fields of comedy and satire in this period.

Another collection which groups together essays on individual authors is Marina MacKay and Lyndsey Stonebridge's *British Fiction after Modernism: The Novel at Mid-Century*. The project of this book, to find a way of describing fiction of the mid-twentieth century in terms that are not wholly circumscribed by the high value set on modernism, is timely. In grouping fictions either side of the Second World War, the editors hope to construct a focus which counters the tendency to value texts of this period only in terms of a vestigial modernism or a proleptic postmodernism. Elisabeth Maslen's 'The Case for Storm Jameson' (pp. 33–41) suggests that Jameson's fiction is informed by her sense that personal identity is dependent on the way in which we describe our pasts to ourselves. Maslen links this process with Jameson's work with refugees, whose adaptation to the present depended on their ability to describe a past from which they were irredeemably severed. Her project is, in part, to weaken the inevitability of the link between the two terms of the habitual and pejorative collocation of 'nineteenth century' with the term 'realist'.

James Wood calls his essay on the novels of Henry Green 'A Plausible Magic' (pp. 50–8), and his own eloquence evokes the poetry of Green's prose. Wood is perhaps over-anxious to set Green in a non-modernist genealogy while avoiding any identification of his narrative mode with realism. He revealingly sets Green in the tradition of Dickens and Hardy, who use representation of speech to suggest an interiority which appears to be garnered from the outside, the narrator as auditor. Thus, Green creates the illusion that the characters are the poets of themselves. As Wood puts it, 'Green's writing is both mimetic and magically artificial' (p. 57). He points the contrast between the apparently trivial puzzles which his characters are seeking to solve, 'plot enigma' and the deeper understanding of themselves and others that are constantly addressed by but constantly elude the questioner, the 'human enigma'.

John Mepham, too, focuses on talk, using a model derived from the works of linguists such as Howard Garfinkel, and of the philosopher Paul Grice. His linking of Patrick Hamilton and Elizabeth Bowen is entitled 'Varieties of Modernism, Varieties of Incomprehension' (pp. 59–76). Though chiefly concerned with Hamilton's Pinteresque and surreal dialogues, Mepham argues that the conversation taking place in the suburban fastness of the Kelways' home in Bowen's *The Heat of the Day* is reminiscent of those in Ivy Compton-Burnett's novels, in which families combine superficial politeness with deep malice, itself a form of what Woolf called 'domestic fascism'. Mepham is concerned with the coercive nature of dialogue in Hamilton's *Hangover Square* and also with the way in which Hamilton represents the internal monologue of a man with a split-personality syndrome which is linked to what might be called a form of autism, in which the pressure to focus on and control the movements of his own thoughts means he cannot hear what is meant in the speech of those around him. A free indirect style represents this abnormal state of an inner monologue so obsessive that it locks out the voice of any interlocutor. Mepham asks if this could be intended by Hamilton to be a critique of the implausibility inherent in representing interiority by attempted imitation of an imagined 'stream of consciousness'.

Gerard Barrett, too, is concerned with the surreal effects created by his subject, James Hanley. Interestingly, Barrett places the surreality and modernist nature of Hanley's narratives in the context of his resistance to the more privileged Joseph Conrad, another 'author of the sea' often described as an early modernist. His desire to represent the reality 'below deck' (psychologically and socially) drove him to evolve narrative techniques which ironically were better appreciated by upper-class writers such as Henry Green than they were by a proletarian readership. There are many prompts to further research into Hanley's work (no biography, for example, exists). In Barrett's reading of *No Directions* [1943], Hanley is suggesting 'that the artist's capitulation to the unconscious will ultimately lead him towards, rather than away from, the infernos that surround him'; images which seem to offer coherent patterns of signification are 'fraught with indeterminacy'. Unlike Hanley, Graham Greene claimed an affinity with Conrad. Andrzej Gasiorek argues that his surreal and often melodramatic effects derive from a similar sense that the visible is haunted by the invisible world.Also in this collection are essays on Howard Spring's 'northern camp' by Paul Magrs (pp. 42–9) and an essay by Sara Crangle entitled 'Ivy Compton-Burnett and Risibility' (pp. 99–120), which is a useful counterbalance to the otherwise vestigial attention given to comedy of this period.

Many essays on fiction of this period are to be found in collections with a thematic focus. There are two essays on British writers in Angela Kershaw and Angela Kimyongür's *Women in Europe between the Wars: Politics, Culture and Society*. Jennifer Birkett's '"The Spectacle of Europe": Politics, PEN and Prose Fiction. The Work of Storm Jameson in the Inter-War Years' (pp. 25–38) describes the interdependence in Jameson's writing between the aesthetic and the political. She argues that, in the *Mirror in Darkness* trilogy, in *In the Second Year* [1936] and *Europe to Let* [1940] Jameson sought to place England's social and political life alongside those of her European neighbours, viewed from a common perspective. In *Europe to Let* [1938], a tension is created between viewing the present terror as a product or a destruction of Europe's past. During the course of the narrative the historical context becomes inner landscape; community can only be born if the viewer empathizes with rather than objectifies what is perceived. Mary Anne Schofield's essay on the way in which British women writers addressed the rise of fascism deals with Jameson and also with Phyllis Bottome and Rebecca West.

Maren Tova Linett's monograph *Modernism, Feminism, and Jewishness* has three chapters dealing with Jean Rhys and Sylvia Townsend Warner in conjunction with others. Linett's contention that women projected their economic insecurity as writers and exclusion from the marketplace on the grounds of sex on to the figure of the Jew as capitalist is tested against readings of Rhys, Warner and Woolf. She contrasts the casual anti-Semitism of Woolf, in *The Years*, for example, with the figuring by Rhys and Warner of the Jew as artist, careless of money and generous. However, she acknowledges that, as 'in *Summer Will Show*, the generous Jew in *Good Morning Midnight* depends on readers' familiarity with its opposite' and so, to some extent, reinscribes an anti-Semitic stereotype.

In her nuanced and extended comparison between Woolf's and Warner's use of Jewish characters to comment on the promises and dangers of modernity, Linett distinguishes between the empathy Warner created towards her Jewish characters so that 'their deaths are used to reinforce a liberal-democratic commitment to the value of artistic autonomy even while the value of revolutionary self-sacrifice is asserted', and the use Woolf makes of her Jewish characters to represent the negative features of modernity. She concludes her chapter: 'Coinciding with the pervasive notion that Jews were quintessentially modern was a cultural association between Jews and the past, and between Jews and a racial continuity which brings that past into the present' (p. 109). In chapter 5, 'The "No time region": Time, Trauma, and Jewishness in Barnes and Rhys', Linett argues that in *Nightwood*, *Voyage in the Dark* [1934] and *Good Morning Midnight* [1939] the historical recurrence of anti-Semitism and its attendant psychological trauma induces a sense of timelessness because such individual and collective experience deeply disrupts memory and sense of chronology.

The concerns of this last chapter parallel those in Patricia Rae's *Modernism and Mourning*. These essays are concerned with the ways in which post-First World War modernist fictions tend to resist consoling versions of elegy. Rae's book acknowledges its debt to Jahan Ramazani's *The Poetry of Mourning: The Modern Elegy from Hardy to Heaney* [1994], itself derived from Freud's 'Mourning and Melancholia' [1917]. In the course of an incisive consideration of how Freud, Melanie Klein, Julia Kristeva and Judith Butler theorize mourning, Rae sketches the opposition between Freud's view that it is healing and desirable to return to the image of the lost to unlock it and release oneself from one's attachment to it, and the view that such consolations are unethically reconciling the elegist to what should not be accepted. Stacy Gillis argues that fiction such as that of Dorothy L. Sayers's *The Nine Tailors* [1934] and *Busman's Honeymoon* [1937] brings trauma and its aftermath into the drawing room rather than offering the consolation of a 'solution'. She suggests that it was part of the project of the Golden Age detective novel to represent mourning as a social responsibility to be shared: 'it became the work of everyone, both men and women, to work together to place a pattern of signs behind a corpse, to find out "whodunit"' (p. 187). She links this idea to Derrida's view that successful mourning depends upon accurately placing the body, asking 'who and where'. She also suggests that this is a kind of condition-of-England novel, and points out the ambiguities of making the traumatized Wimsey the epitome of traditional Englishness. She notes the ambivalence of Harriet Vane's declaration 'I have married England'.

Rae's essay on Orwell's *Coming up for Air*, 'Double Sorrow: Proleptic Elegy and the End of Arcadianism in 1930s Britain', is a fine addition to debates about Orwell's construction of Englishness and has interesting parallels with Hopkins's debates about proletarian pastoral. Rae argues that many 'proleptic elegists of the late 1930s seize on the image of an archetypal cycle that has been fractured and therefore rendered useless, or emphasize the redundancy of the experience they are about to undergo' (p. 32). She does not use the notion of the pastoral loosely, and her sense of its traditional uses underpins analysis of the way in which this genre was used and adapted

by Orwell and contemporary poets. For example, she observes of the fishing image in both Stephen Spender's 'Three Days' and in Orwell's *Coming up for Air*, 'it is notable that they invoke piscatory eclogues: texts in which the nostalgic gaze fixes on the solitude and autonomy of the fisherman, rather than on the kind protectiveness embodied by the shepherd' (p. 217). Her conclusion is cogent: 'The world before this new war was an inappropriate object for future-nostalgia because it had *never been* a scene of carefree youth' (p. 224).

Rae's collection also contains an essay on Elizabeth Bowen by Eluned Summers Bremner. This, taken with Keri Walsh's essay on Bowen's surrealism, Maria DiBattista's on Bowen's modernism and the edition of *Modern Fiction Studies* devoted to Bowen, make this an important year for Bowen scholars. Summers-Bremner focuses on Bowen's 'Unhomely' sense of place and the way Bowen assigns a 'peculiar valency to nothing' (p. 262). Her perceptive reading of a short story, 'The Disinherited' [1934], shows how it dramatizes a number of losses or absences that are inexpressible. Developing Corcoran's characterization of Bowen's narrative mode, she argues that 'in the stories, the twin themes of urban specularity, associated with the cinema, the media and the masses, and the empty or haunted home, associated with the war and with women, take the place of what in the novels is arguably Bowen's strongest formal innovation: the use of ellipsis to structure plot and serve as placeholder for historical events that continue to resonate with unresolved meaning' (p. 267). Persuasive too is her conclusion that 'Bowen's landed antecedents, far from insulating her against the reality of urban change and postwar dispossession, instead provide her with a particularly charged version of it' (p. 269).

Susan Osborn has edited a special edition of *Modern Fiction Studies*, 'Elizabeth Bowen: New Directions for Critical Thinking' (*MFS* 53:ii[2007] 225–402). Bowen exerts an increasing fascination for the literary critic. As Osborn argues in her introduction, the difficulties of critics in categorizing her work and the lack of homogeneity in her literary modes lead us to question whether scholars have accepted too readily the terms in which Woolf and her contemporaries asserted the dichotomy between modernist and realist modes of representation. One of the key points made is that the shifting nature of Bowen's narrative mode from text to text and the way in which she draws attention to the limits of fictional representation, wilfully rendering speech inexpressive (see also Mepham's essay in MacKay's anthology), lead to comparison with Samuel Beckett. Whereas Beckett establishes a distinctive personal aesthetic, Bowen evades such stylistic consistency. Thus the study of Bowen serves the purposes of projects such as MacKay's which find the mapping of mid-century fictions between the polar opposites of high modernism and narrow realism unhelpful in understanding the nature of fiction at this period. Osborn describes how Bowen's 'stylistic and structural irregularities—including her weird and inconsistent mimeticism, the dramatizations of impasse and non- or dissolved presence, the elliptical dialogue and lacunae in plotting—often but not always efface areas of expected significance by unsystematically conferring onto the diverse narrative and formal elements of her narratives' unfamiliar, unexpected, and sometimes apparently arbitrary

emphases and values' (p. 228). Osborn has selected essays which provide a wide range of distinct and distinctive strategies, and her introduction is an excellent introduction to Bowen scholarship.

In 'Unstable Compounds: Bowen's Beckettian Affinities' (*MFS* 53:ii[2007] 238–56), Sinéad Mooney reads Eva Trout as the 'proto-postmodernist younger sister' (p. 252) of Beckett's Watt, both of whom are estranged from the discourses they have inherited. Jed Esty's essay, 'Virgins of Empire: *The Last September* and the Antidevelopmental Plot' (*MFS* 53:ii[2007] 257–75), deals with the hybrid form of *The Last September* [1929], both a Gothic romance and *Bildungsroman*, and characterizes its formal experimentation as modernist. In a fruitful conjunction of psychoanalytic criticism and stylistic analysis, ' "Something Else": Gendering Onliness in Elizabeth Bowen's Early Fiction' by Elizabeth Cullingford (*MFS* 53:ii[2007] 276–305) links the high-cultural complexities of Bowen's allusions to the ambiguous gendering of only children and siblings. Elizabeth Inglesby's 'Expressive Objects: Elizabeth Bowen's Narrative Materializes' (*MFS* 53:ii[2007] 306–33) links the strange relation of the inanimate world to the affective life of Bowen's characters.

The two final essays, Victoria Stewart's 'That Eternal "Now": Memory and Subjectivity in Elizabeth Bowen's *Seven Winters*' (*MFS* 53:ii[2007] 334–50) and Brook Miller's 'The Impersonal Personal: Value, Voice, and Agency in Elizabeth Bowen's Literary and Social Criticism' (*MFS* 53:ii[2007] 351–69), deal with two texts of non-fiction that have been neglected. Stewart analyses the way Bowen dramatizes how 'the real will always be transformed by the process of representation' (p. 348). Miller examines Bowen's delineation of her aesthetic in light of her awareness of its historical contingency. He points out that Bowen's aesthetic claims 'are articulated in a literary environment in which writers and critics [such as T.S. Eliot] demonstrate intensive interest in the ligature of national literary traditions' (p. 367).

Miller's essay is followed by a selected bibliography compiled by Marcia Farrell, supplementing J'nan M. Sellery and William O. Harris's comprehensive bibliography published in 1981. This will be invaluable in helping the scholar new to this field map the rapidly increasing and disparate work being done on Bowen.

Such work includes a chapter on Bowen in Richard Begam and Michael Valdez Moses's collection, *Modernism and Colonialism*. Maria DiBattista, in her account of Bowen's 'Troubled Modernism' (pp. 226–45), compares the complex Chekhovian nature of her friend Hubert Butler's response to the relationship between local and national identities with Bowen's representations of colonial Ireland in *The Last September*. She relates the shifting modes of narration to the conflicted nature of Bowen's attitudes to the sense of community born in the Anglo-Irish community during the Troubles.

Also published this year was Keri Walsh's 'Elizabeth Bowen, Surrealist' (*Éire* 42:iii–iv[2007] 126–47), which links in many ways with Inglesby's essay on the disjunction between the material and affective worlds in Bowen's work. It makes the point that for many surrealists Ireland was linked with surreality (though Irish modernists, such as Joyce, did not align themselves with the surrealists). Walsh claims that Bowen's collection of short stories *The Cat Jumps* [1934] is one of the first literary responses in English to the phenomenon

of surrealism. Discussion focuses on 'The Tommy Crans' in which the effect of automatic writing is burlesqued. In this story, Bowen 'explores the semiotic disjunctions of surrealism' and 'considers its problematic assumptions', contesting the idealization of childhood that André Breton had emphasized in his 1924 'First Manifesto' (p. 132).

Perhaps the most penetrating essay of the year also deals with the relationship between European surrealism and the aesthetic of those whose cultural and geographical displacement has contributed to what Walsh calls the 'semiotic disjunctions of surrealism' (p. 132). It would be difficult to find a more persuasive conjunction of formal and cultural analyses than that of Christina Britzolakis in ' "This way to the exhibition": Genealogies of Urban Spectacle in Jean Rhys's Interwar Fiction' (*TPr* 21:iii[2007] 457–82). Her multifaceted and cogent analysis sites Rhys's interwar fiction in the context of the surrealist, colonialist and anti-colonial exhibitions of Paris in the 1930s. Focusing on *Good Morning Midnight* [1939], Britzolakis argues that the 'exhibition . . . becomes a sign for the operation of commodity spectacle more generally. It provides a key articulation not only of Rhys's relationship to a more broadly conceived modernist project, but also for the terms of Euro-American modernism's encounter with the global horizon of an increasingly unstable late imperial world system' (p. 459).

Another essay on Rhys, though dealing with a short story not from this period, offers an insight into the way modernists responded to Rhys and her fiction at this period. Ulla Rahbek's 'Controlling Jean Rhys's Story "On Not Shooting Sitting Birds" ' (in Rønning and Johannessen, eds., *Readings of the Particular: The Postcolonial in the Postnational*, pp. 107–18) takes as its starting point Stella Bowen's attempt to control and exploit Rhys's intermediate and ambiguous status as a creole who belongs not in the civilized and self-controlled world of the modernists but in a squalid and disordered subterranean world which was exoticized by an infatuated Ford Madox Ford.

Warner continues, like Bowen and Rhys, to attract scholars. Research into Warner is still dominated by 'transformative criticism', as Heather Love describes her project in the introduction to her monograph *Feeling Backward* (p. 1). Queer theorists and critics of the left alike focus on *Summer Will Show*. This novel and *After Don Juan* are also rich sites for examination of Warner's Marxism. However, Love maintains that it is important not to read these texts as progressivist because, she argues, Warner's queer politics, though working towards acceptance of same-sex desire, is linked to the impossibility of queer love being accepted and acceptable.

The Edwardians [1930] is the focus of Sophie Blanch's examination of Vita Sackville-West's constructions of the feminine in 'Contested Wills: Reclaiming the Daughter's Inheritance in Vita Sackville-West's *The Edwardians*' (*CS* 19:i[2007] 73–83). Blanch argues that the 'progresssion from a definition of femininity as an hereditary condition towards a social constructionist model is encapsulated here in evolving narratives of the mother–daughter dynamic' (p. 78).

Male novelists, apart from Priestley and Orwell, have received relatively little critical attention this year. There are three essays in the *Proceedings of the Anthony Powell Centenary Conference* which concern novels from

this period: Lisa Colletta's 'Too, Too Bogus: The London Social Scene in the Early Novels of Powell and Waugh' (pp. 18–24), David F. Butler Hallett's 'Dance Steps: A Reassessment of Powell's Early Novels' (pp. 25–36) and Richard Canning's '"[I]t would be a mistake to claim too much", or, the Author Who Wasn't Quite There: Anthony Powell's Ronald Firbank' (pp. 217–28). Hallett resists the tendency to read Powell's early novels as rehearsals for *Dance to the Music of Time*. He seeks to establish the serious melancholy beneath the comedy, reading the novels as dramatizations of many of the types of melancholy first figured by Robert Burton in *The Anatomy of Melancholy*. Canning compares the ways in which Evelyn Waugh, Gerald Berners, Jocelyn Brooke, Aldous Huxley and others are indebted to Firbank but seem loath to acknowledge that debt.

Evelyn Waugh's *Black Mischief*, the subject of Rita Bernard's essay, is to be found in Begam and Moses, eds., *Modernism and Colonialism*. In '"A Tangle of Modernism and Barbarity"' (pp. 162–82), Bernard refuses to be blinded, as others have been, by Waugh's savage frivolity and instead reads his contradictory but serious engagement with colonialism and modernity as 'a lucid understanding that modernism is best grasped as the culture of a wildly uneven but nonetheless singular process of global modernity' (p. 178).

Katherine Saunders Nash gives John Cowper Powys finer critical attention than he usually receives in her reading of *A Glastonbury Romance* (*Narrative* 15:i[2007] 4–23). She uses the engagement of Susan Winnett with the narratology of Peter Brooks to answer the question 'How does a narrative with no hermeneutic puzzle to decipher and no story-level problem to solve compel readers to keep reading to the end, particularly if it is over a thousand pages long?' (p. 5). She concludes that Powys 'separates the erotics of progression from the hermeneutics of progression, and does so without sacrificing narrativity' (p. 5).

The next set of texts requires no special pleading for their narrativity. Detective and domestic fiction are connected in Kathy Mezei's 'Spinsters, Surveillance, and Speech: The Case of Miss Marple, Miss Mole, and Miss Jekyll' (*JML* 30:ii[2007] 103–20). Mezei shows how the 'socially marginal but potentially transgressive' (p. 27) figure of the spinster is placed in a position of speculative power in these texts precisely because her status is indeterminate. There is an essay by B.A. Pike on Margery Allingham's short stories in *Clues* (25:iv[2007] 27–36).

Verena-Susanna Nungesser's 'From Thornfield Hall to Manderley and Beyond: *Jane Eyre* and *Rebecca* as Transformations of the Fairy Tale, the Novel of Development, and the Gothic Novel' (in Rubik and Mettinger-Schartmann, eds., *A Breath of Fresh Eyre: Intertextual and Intermedial Reworkings of Jane Eyre*, pp. 209–26), demonstrates that both novels 'fuse transformational and transpositional aspects in the Genettean sense in creating extended and multifaceted versions of fairy tales, turning the narration into a novel of development, and in making use of elements of the Gothic novel to portray the anxieties of female development and female authorship' (p. 224).

Though a collection of anecdotes and memories rather than a sustained study of reception, Paul Skinner's *Ford Madox Ford's Literary Contacts* offers

material useful for study of reception of Ford in the 1930s. Bernard Bergonzi's discussion of Graham Greene's admiration for *The Good Soldier* also suggests possible directions for study of Greene's literary antecedents. It throws light on reception of Ford and on what his narratives, especially *The End of an Affair* [1951], were to owe to his admiration of *The Good Soldier*.

The selection of Huxley's letters in James Sexton's *Aldous Huxley: Selected Letters* includes his love letters to Mary Hutchinson, previously unpublished. Though a useful resource and one which demonstrates Huxley's generosity to aspiring writers, it is unfortunate that the index only contains references to recipients of letters, not to people referenced in the letters. More editorial comment would have been welcome.

(c) D.H. Lawrence

D.H. Lawrence criticism and scholarship continue to flourish. The year 2007 saw the publication of a collection of essays on Lawrence's European reception, a book charting his reception in South Africa, and three new critical monographs. Seven noteworthy essays on Lawrence were published in related monographs and edited volumes, and five articles appeared in non-specialist journals. In addition, the *D.H. Lawrence Review* made a welcome return after a period of dormancy; it supplements two new numbers of *Études lawrenciennes* and the latest issue of the *Journal of D.H. Lawrence Studies*. This year has also seen the publication of a new selection of Lawrence's poetry, a popular edition of *The Virgin and the Gipsy*, and another four titles in the new Penguin Classics edition of Lawrence's works.

The Reception of D.H. Lawrence in Europe, edited by Christa Jansohn and Dieter Mehl, is published as part of the Athlone Critical Traditions series, whose aim is 'to initiate and forward the study of the reception of British and Irish authors in continental Europe' (p. vii). It comes in the wake of *The Reception of D.H. Lawrence around the World* [1999], edited by Takeo Iida. Lawrence's critical fortunes across Europe are documented very fully in this latest volume (it takes stock of the fate of his works in the German-speaking countries, Italy, France, Spain, Portugal, Greece, Russia, the former Czechoslovakia, Bulgaria, Poland, Sweden, Norway and Denmark). There is an opening essay by Rick Rylance, in which he usefully discusses Lawrence's troubled relation to England and Englishness; then follow sixteen essays by international scholars, each tracing the historical development of Lawrence's reception in the specific countries, from contemporary times to the present day, paying particular attention to the various translations of his works. The book concludes with a chronological listing of these translations for each of the countries covered, and with separate national bibliographies of relevant critical works. The entries for Germany and Italy open the account, and because of Lawrence's special ties with these two countries they seem the most significant and interesting, but the long-overdue recognition recently given to Lawrence's intellectual cosmopolitanism, and his wider cultural importance, makes all these essays a welcome addition to the academic record.

On this same topic of Lawrence's international reception, the omission of South Africa from Iida's earlier book has been rectified with the publication of *D.H. Lawrence around the World: South African Perspectives*, edited by Jim Phelps and Nigel Bell. This handsome volume reprints essays which are past landmarks in D.H. Lawrence criticism in South Africa; it collects reminiscences from critics who first encountered Lawrence in South Africa (including H.M. Daleski, Mark Kinkead-Weekes and Christopher Heywood); it contains reflections on the teaching of Lawrence in the country's various universities; and it also includes new essays from a current generation of South African Lawrence scholars. There is even a listing of articles on Lawrence in South African journals, and a checklist of postgraduate theses written on Lawrence and submitted to South African universities between 1948 and 1999. The book has obvious archival importance as the record of a significant, but hitherto obscure, thread in the history of Lawrence criticism, but its account of the teaching of Lawrence in this former British dominion also casts a fascinating diagnostic light on academic developments back home, and the modern essays attest to the continuation of a strong interest in Lawrence, in spite of his regrettable absence from university reading lists.

Two of the three new monographs attempt to shed fresh light on Lawrence's relations with Italy and Germany. In *D.H. Lawrence's Italian Travel Literature and Translations of Giovanni Verga: A Bakhtinian Reading*, Antonio Traficante uses Bakhtin's concept of dialogism to explore the author's changing response to the 'Italian Other' (p. 2) in his three books of Italian travel writings, *Twilight in Italy*, *Sea and Sardinia* and *Etruscan Places*. Traficante traces an archetypal progression in these works from 'self-confident ignorance' (*Twilight in Italy*) to 'self-critical scepticism' (*Sea and Sardinia*) to 'self-knowledge' and 'authentic knowing' (*Etruscan Places*) (p. 147). Chapter 3, 'Translating the Other: Lawrence, Bakhtin and Verga', considers Lawrence's translations of Verga's novel *Mastro-Don Gesualdo* and his story collections, *Little Novels of Sicily* and *Cavalleria Rusticana and Other Stories*. The idea of examining Lawrence's approach to translation as a means of gauging the sensitivity of his response to Italian otherness is intriguing, but there is very little discussion here of Lawrence's actual word choices, and in the absence of a sufficiently rigorous theoretical model to account for his translations we are left with the disappointing (and wearyingly familiar) image of Verga as 'a kind of sacrificial lamb, placed upon the altar to serve Lawrence's chief god: his art' (p. 118).

Carl Krockel's *D.H. Lawrence and Germany: The Politics of Influence* seeks to locate Lawrence's works in the context of German culture, and especially of German Romanticism in its reaction against the classicism of Goethe and Schiller. Krockel discusses the full range of Lawrence's writings, reading them alongside the works and philosophies of (among others) Goethe, Schopenhauer, Wagner, Nietzsche, Martin Buber, Max and Alfred Weber, Gerhart Hauptmann, Wassily Kandinsky, Freud and his Austrian disciple Otto Gross, Alfred Rosenberg and Hermann Hesse. The background research for the book is impressive, and at its best it provides a suggestive cultural framework which really illuminates the underlying structure of Lawrence's works. The early chapters on *The White Peacock* and *The Trespasser* are

particularly interesting: Krockel discusses Lawrence's developing idea of tragedy in relation to Schopenhauer, Nietzsche and Wagner. Lawrence read Schopenhauer in translation, though Krockel also suggests that Lawrence would have encountered his pessimistic philosophy in the novels of Thomas Hardy, and especially in *Jude the Obscure*. In his reading of *The White Peacock*, Krockel produces an interesting comparison with Goethe's *Die Wahlverwandtschaften*, arguing that this book's philosophy of attraction was mediated to Lawrence through George Eliot. The concept of mediation here is very germane and well handled. However, in other parts of the book there is a problem with the sheer proliferation of contextual sources; Krockel sometimes places enormous strain on isolated allusions, and his critical language often implies authorial intention where none is demonstrable. For example, Lawrence's reference to Gerald Crich in *Women in Love* as 'freer, more dauntless than Bismarck' provokes a comparison of his 'management of the mines to Bismarck's rule over Germany, to the modernization of the mining industry in Germany, and to the capitalist ideology of the Protestant ethic that Max Weber had analysed' (p. 163). Assertions of the following type abound: 'In *Sons and Lovers* Lawrence responded to Otto Gross' reading of Nietzsche in conjunction with Freud to affirm the liberation of the individual's unconscious energies' (p. 129); 'In Will [Brangwen] he combines the Romanticism of Novalis with a Nietzschean aggressiveness to evoke Marc's Expressionist vision of the war' (p. 129); 'While composing *Women in Love* Lawrence struggled between opposing Nietzsche and Freud to each other, and combining them' (p. 181). The comparative readings are interesting and fruitful, but the assumption of authorial intention is unconvincing. Krockel's anxiety on the topic of influence is felt in the frequency of his references to the possible and the likely: 'Lawrence may have picked up a line from *A Study of Wagner*, where Ernest Newman criticizes [a scene from *Parsifal*] as an extreme form of Wagner's idealism' (p. 105); 'it is highly probable that Lawrence was at least aware of the art of the Blaue Reiter' (p. 111); 'It is possible that Lawrence was aware of Goethe's first ending in *Wilhelm Meisters theatralische Sendung*' (p. 200). A more sceptical and disciplined handling of the boundaries between illuminating context and direct influence might have helped to preserve a greater sense of Lawrence's particular positioning in German culture.

Jae-kyung Koh's *D.H. Lawrence and the Great War: The Quest for Cultural Regeneration* sets out to explore 'the polymorphous effects, social, political, psychological, of the war, on and in Lawrence's work' (p. 15). Koh discusses Lawrence's sense that the Great War represented the end of a Christian civilization which had privileged the 'love-mode' at the expense of the 'power-mode', repressing pre-Christian pagan forces and unleashing destructive, reactive violence in the process. Lawrence is said to view destruction as a necessary prelude to a new mode of life and a new kind of being. This is the origin of a comparison Koh draws between Lawrence and Foucault: Koh claims that 'Lawrence's historical vision parallels Michel Foucault's paradoxical vision of historical development as an endlessly repeated movement of discontinuity and continuity' (p. 15). Lawrence's 'rejection of the idea of historical evolution and progress, and his view of history as an

endless cycle of destruction and creation' is also found to 'echo Nietzsche's vision that everything is the expression of "will to power"' (p. 162). Koh is mostly content to summarize the Lawrentian position on a host of topics, from the European Christian tradition to instinct, history and mechanization; he is not really interested in historicizing Lawrence's views, nor in examining the social or political contexts to the author's pronouncements on the Great War. This lack of historical perspective is certainly evident in the limited range of texts he chooses to discuss. The major wartime essays—the 'Study of Thomas Hardy' and 'The Crown'—receive very little attention, as does Lawrence's short-lived but important friendship with the pacifist philosopher Bertrand Russell, with whom he planned to deliver anti-war lectures in London. Koh unaccountably omits any mention of 'With the Guns', the short piece on modern mechanized warfare which Lawrence published in the *Manchester Guardian* for August 1914; he does not refer to one of Lawrence's most disturbing war poems, 'Eloi, Eloi, Lama Sabachthani?'; and he simply overlooks two of the most revealing war stories, the 1915 version of 'England, My England' and 'The Thimble' (also of 1915: later revised as 'The Ladybird'). He also analyses the postwar *Women in Love*, when he might have referred to the 1916 *First 'Women in Love'*. *D.H. Lawrence and the Great War* is hamstrung by these omissions and oversights: it adds very little to our understanding of a crucial period in Lawrence's life and career.

Moving now to essays published in related monographs and edited volumes, Michael Bell is concerned with an aspect of the German philosophical context to Lawrence's works in '"The passion of instruction": D.H. Lawrence and "Wholeness" versus *Bildung*', a chapter in his latest book, *Open Secrets: Literature, Education, and Authority from J.-J. Rousseau to J.M. Coetzee* (pp. 165–92). The book's central theme is the relationship between the tutor or mentor figure and the pupil in the tradition of the European *Bildungsroman* and related philosophical writings. Bell identifies in this tradition a radical scepticism concerning the ability of the teacher to move beyond Gradgrindian fact to communicate the most important lessons in life. The increasingly self-reflexive treatment of this theme as we move from Rousseau to Laurence Sterne, C.M. Wieland and Goethe reflects a deepening scepticism, finding its apogee with Nietzsche, whose emphasis on kinds of being and experience implodes the whole idea of humanistic teaching, exposing it as a power struggle between tutor and tutee. Lawrence, not Thomas Mann, is said to be the true heir to this Nietzschean insight, since 'Mann is ultimately too decorous to be a fully adequate vehicle of Nietzschean thought', while 'Lawrence . . . has the visceral directness, self-exposure, and readerly discomfort that Nietzsche's thought properly entails' (p. 167). Stressing Lawrence's own experience as a schoolteacher in Croydon, 1908–11, and his reputation as a prophetic and didactic writer, Bell begins by examining a scene from the 'Class-room' chapter of *Women in Love*, in which Ursula Brangwen (a schoolteacher), Rupert Birkin (a school inspector) and Hermione Roddice discuss the value of different kinds of knowledge. Birkin, the most obviously Lawrentian figure of the three, surprisingly emphasizes the teaching of facts, while Hermione Roddice, in some respects the Lawrentian nemesis, stresses the importance of integrating the intellectual and emotional worlds.

Birkin attacks Hermione for uttering the right sentiments in the wrong spirit (for too consciously espousing the value of the holistic approach). Between the two positions we can detect an emphasis on 'wholeness' as the ultimate value of education and life; true knowledge will entail the right approach to ideas, and this in turn will require a constant adjustment to experience. As Bell notes, 'Vital truth of the kind in question here is not a proposition to be reached and retained so much as a constant momentary adjustment to the inner and outer worlds' (p. 175). The breach between utterance and intent, language and experience, is explored by Lawrence in his essays on American authors in *Studies in Classic American Literature*, where their words are said to skate over hidden symbolic depths, but Bell also wants to stress the structural importance of Lawrence's interest in wholeness to the way we approach the author's own didactic texts. Lawrence's discursive essays (for example, 'Education of the People') sometimes attract criticism and ridicule for their dogmatic and repetitive aspects, but the author's inconsistencies and excesses reveal an ongoing adjustment between the message and the manner of its articulation (what Lawrence termed the 'struggle into verbal consciousness'); we should attend to this continual adjustment and struggle, properly relativizing Lawrence's utterances, rather than taking him at his word. For Bell, 'What is distinctive in Lawrence resists recognition and dissemination as "thought" because it is so closely, and properly, tied to its occasions. As "thought" it is fatally vulnerable to banality' (p. 177). This is a rich and nuanced account of an important crux in Lawrence's writing.

Michael Freeman contributes an essay entitled 'Time and Space under Modernism: The Railway in D.H. Lawrence's *Sons and Lovers*' to *The Railway and Modernity: Time, Space, and the Machine Ensemble*, a book he co-edited with Matthew Beaumont (pp. 85–100). His piece draws on ideas in the work of Bergson and Henri Lefebvre, suggesting that the railway timetable is one of the most powerful reminders of the extent to which modernity affected our understanding of time and space. The commuter's internalization of the railway's timings and its spatial connections (of slow and express trains, and of disjointed journeys) demonstrates the 'very palpable disunities or disjunctures to the new space-time nexus' (p. 91). Applying this insight to the novel, Freeman contrasts the distinctive attitudes to train travel of Paul Morel and his mother. Where Paul 'is fully drilled in the workings of the railway as spatial practice, familiar with its timetables, its excursion bills and even many of its idiosyncrasies and incoherences of operation' (p. 99), Mrs Morel 'appears oblivious of differential spatial realms: [for her] every railway journey, whether quick or slow, forms a tedium, an irritation' (p. 94). While the observation is interesting as far as it goes, it is hardly groundbreaking; the same difference of attitude between the generations might have been observed in any number of sources, literary and otherwise. The insight does not lead to any more thorough analysis of *Sons and Lovers*, and Freeman does not refer to the importance of trains in Lawrence's other texts, so his use of the novel here seems rather random and opportunistic. Freeman's own essay ironically generates the experience of disunity which it identifies as a central feature of

modernity; it fizzles out in several incoherent and wildly speculative biographical asides to Lawrence's broader travels in Europe and beyond.

Andrew Radford includes a long chapter on 'Lawrence's Underworld' in his book *The Lost Girls: Demeter–Persephone and the Literary Imagination* (pp. 224–73). His main theme is the engagement with, and transformation of, the Demeter–Persephone myth in English literature from Victorian to modernist times (from Thomas Hardy to Mary Butts, via Mary Webb, E.M. Forster and Lawrence). Radford begins by discussing different versions of the myth in antiquity, but he is particularly interested in English Hellenism and the work of Walter Pater, John Ruskin, John Addington Symonds and Jane Ellen Harrison. His anthropological approach also inevitably invokes E.B. Tylor, whose work *Primitive Culture* Lawrence read and admired, and J.G. Frazer. The specific focus of the chapter on Lawrence is *The Lost Girl*, which Radford reads as a subversive retelling of the Persephone story. Rebelling against the dull bourgeois values of her provincial English Midlands upbringing, Alvina Houghton gleans a new understanding of life's possibilities through her descent into the Throttle-Ha'penny pit. Where others might be frightened or repelled, Alvina undergoes a kind of awakening underground. The pattern of willing submission to dark subterranean forces is repeated when she joins a touring troupe of actors, trains to be a maternity nurse in run-down Islington, and then leaves England altogether to take up a bewildering new role as the wife of Ciccio Marasca in the remote and rural Califano, an Italian hamlet close to Pescocalascio (based on Picinisco). Radford contrasts Lawrence's treatment of Italy here to that of Forster: 'Unlike Forster's Italian fictions, in which characters only achieve any kind of self-realization once they have crossed the Channel, Lawrence shows Alvina embarking upon a number of both geographic and figurative migrations and returns within England itself, rehearsing an expatriate adventure that paradoxically carries her "home" to her "own true nature"' (p. 232). Like Persephone, Alvina is compelled at regular intervals to leave the comfortable surfaces of her customary life to experience imaginative or literal exile in some dark underworld. However, Alvina is not doomed to undergo the exile; she actively chooses it as a positive alternative to the sedate dullness of provincial English society. The focus on *The Lost Girl* as a retelling of the myth is interesting, and the argument is convincing enough, but the chapter would have benefited from more careful editing. At fifty pages it is far too long, and the repeated use of unnecessary alliterative phrases—e.g. 'subterranean site' (p. 226), 'existential experimentation' (p. 231), 'petty provinciality of the pinched Woodhouse' (p. 233), 'pale, passionless Persephone' (p. 243)—soon loses its charm.

Mary Bryden's *Gilles Deleuze: Travels in Literature* attempts to provide not 'a systematic introduction to the diverse ways in which Deleuzian analysis can apply itself to literature', but 'a series of close exposures to what Deleuzian analysis can give rise to when pursued along open-ended textual pathways' (p. 10). This strange formulation gives Bryden licence to wander from topic to topic in the works of T.E. Lawrence, Herman Melville, D.H. Lawrence, Michel Tournier and Samuel Beckett, directed only by her sense of Deleuze's interest in the material under discussion. In the chapter entitled 'Travelling Inwards: D.H. Lawrence' (pp. 50–83), Bryden focuses on Lawrence's approaches to

leadership and power, journeying, psychoanalysis and desire, and becoming. In the opening pages of the chapter her language suggests an underlying wish to evaluate the nature and extent of Deleuze's engagement with Lawrence on these topics. She notes how Nietzsche is 'appropriately cited by Deleuze' in the preface he wrote to an edition of *Apocalypse* (p. 58), and she similarly observes that *The Man Who Died* (otherwise known as *The Escaped Cock*) is 'appropriately' used by Deleuze 'when considering the annexing of Christ's self-sacrifice by the evangelising fervour of John of Patmos' (p. 60). Bryden writes that throughout his work 'Deleuze . . . shows his familiarity with a wide generic range of Lawrence's writing, including essays, correspondence, poetry . . . theoretical writings . . . and novels' (p. 61). However, although she carefully notes instances where Deleuze draws appositely on Lawrence's writings, she seems less inclined to explore those cases where Deleuze forcefully appropriates the earlier writer's works; such cases are glossed as merely 'surprising' or 'curious'. At one point we are told that 'Deleuze, perhaps surprisingly, paraphrases Lawrence's constabulary description [in *Apocalypse*] without further comment, though within parentheses' (p. 55); elsewhere, Bryden notes how 'Curiously, while [in 'Chaos in Poetry'] Lawrence presents chaos as a fascinating, desirable, mercurial element to which all good poetry must open up, Deleuze and Guattari appear slightly to dilute the radical exuberance of his argument' (p. 70). The deceptive qualifications 'perhaps' and 'slightly' seem intended to preclude any further critical enquiry. The approach of the chapter is really broadly comparative, but the tendency to play down these areas of questionable appropriation removes any polemical tension from the account and so gives the essay a feeling of flatness. The continual asides to Deleuze seem to be offered in a spirit of largely uncritical appreciation, which has the effect of alienating the uninitiated reader still further from several of his more cryptic utterances on Lawrence, as translated by Bryden herself: for example, 'Red has become dangerous for mankind (and we must not forget that Lawrence is writing while spitting blood)' (p. 63). The chapter will probably appeal more to Deleuzians than Lawrence scholars.

Andrzej Gąsiorek adopts an explicitly comparative approach in 'War, "Primitivism", and the Future of "the West": Reflections on D.H. Lawrence and Wyndham Lewis' (in Begam and Valdez Moses, eds., *Modernism and Colonialism: British and Irish Literature*, 1899–1939, pp. 91–110). Gąsiorek notes the important difference between British colonial expansionism up to 1870 and subsequent imperial consolidation, marked by a questioning of colonialism's 'moral validity and economic viability' (p. 92). The sense of cultural crisis created by the Great War resulted in both a questioning of Europe's supremacy over its colonies and the creation of a reactionary discourse of 'East' and 'West', asserting the existence of a collective European cultural identity by mourning its gradual decline and imminent collapse. Lawrence and Lewis are discussed as writers preoccupied with the issue of European cultural decadence who nonetheless resist this colonialist tendency to mourn the 'decline of the West'. In spite of their similarities—they both 'criticized nationalism, imperialism, and materialism; questioned the benefits of democracy; favoured natural aristocracies; and urged the transformation of Western civilization' (p. 93)—the two writers viewed the European crisis very

differently and advocated different routes to postwar cultural regeneration. While Lawrence is said to have 'turned for his vision of cultural rebirth to what he saw as the intuitive, animist view of life expressed in other cultures—principally the "Indians" of New Mexico and the ancient Etruscans' (p. 93), Lewis 'viewed the postwar turn to intuitionism as a disintegrative atavism' (p. 94), arguing that the legacy of Western art (and especially of pre-war avant-garde experimentalism) should be retained and renewed through exposure to anti-naturalistic, non-European influences. It is clear where Gąsiorek's own sympathies lie. He suggests that Lawrence's turn to other cultures in an attempt to rejuvenate a decadent Europe shows him using a 'homogenizing language' which discusses those cultures 'in terms of a unified worldview', presenting them as 'object[s] to be studied', or as merely antithetical to the dominant 'white' culture (pp. 103–4). Lewis, by contrast, 'was conscious of the ideological work performed by the discourses that sustained such oppositions', critiquing '*all* racialist rhetorics', and remaining sceptical of nationalism, even though he 'misread National Socialism so abysmally' (pp. 97–8). The comparisons are suggestive, though the account of racial or colonial discourse and its formation through the process of abjection is very familiar, and the critique of Lawrence it generates seems predictable and a little unquestioning. The essay concludes by noting that Lewis's dogged faith (*contra* Lawrence) in the Western intellectual tradition was, in any case, badly affected by the Second World War, which caused him to refer to 'Western Europe' as 'bankrupt, if possible more confused than ever, broken and apathetic' (p. 106).

Lawrence also features in two new books in the Cambridge Companions to Literature series. Hugh Stevens contributes an essay entitled 'D.H. Lawrence: Organicism and the Modernist Novel' to *The Cambridge Companion to the Modernist Novel*, edited by Morag Shiach (pp. 137–50). The focus here is on the essays Lawrence wrote on the art of the novel in 1923 and 1925: 'The Future of the Novel', 'Why the Novel Matters', 'The Novel', 'Morality and the Novel' and 'The Novel and the Feelings'. In 'The Future of the Novel', Lawrence attacks Joyce, Proust and Dorothy Richardson for what he considers to be their excessive self-consciousness and for the analytical quality of their works; in contrast, he stresses the importance of the novel as a form whose value resides in its capacity to enlarge and direct our sympathies. Stevens argues that Lawrence's 'aesthetic ideals for fiction have as much in common with Romantic organicism and Victorian realism . . . as with modernist radicalism' (p. 140), but he demonstrates this thesis not in a reading of *Women in Love* (arguably the author's most modernist novel) but *Lady Chatterley's Lover* (arguably his least modernist). Any student reading the essay could be forgiven for thinking that Lawrence is essentially a late nineteenth-century English writer with European cultural ties, whereas *Women in Love* would have confirmed the opposite view of him as a European modernist writer with important connections to England. Sandra M. Gilbert's treatment of 'D.H. Lawrence's Place in Modern Poetry' (in Corcoran, ed., *The Cambridge Companion to Twentieth-Century English Poetry*, pp. 74–86) also sounds a disappointing note of retrenchment. Where we might have expected a discussion of recent critical and theoretical approaches to the poetry, or an

exploration of Lawrence's relation to modernist verse and his important influence on subsequent English poetry, we are given a peculiarly dated account dwelling primarily on his social background, his indebtedness to Whitman and Swinburne, and the rather prickly response of T.S. Eliot to Lawrence's poetry. For Gilbert, Lawrence's verse is shaped by 'an effort to find a style that would be free of what he considered verbal constraints': 'he fought to find a poetics adequate to his desire for a liberation of substantial being' (pp. 74–5). The terms of this argument would hardly have surprised readers in the 1960s. It is telling that Gilbert's few references to other critics all come from books published in the 1950s; it is the only essay in the volume which lacks a list of further reading.

In one of this year's journal articles, Nils Clausson takes a deconstructive approach to a Lawrence short story in 'Practicing Deconstruction, Again: Blindness, Insight and the Lovely Treachery of Words in D.H. Lawrence's "The Blind Man"' (*CollL* 34:i[2007] 106–28). This essay is framed as a practical riposte to the popular devaluation of deconstruction as an abstruse theoretical mode swathed in an impenetrable discourse lacking any sense of aesthetic or political conviction. Clausson notes Lawrence's famous dictum in *Studies in Classic American Literature*, 'Never trust the artist. Trust the tale', suggesting that 'Lawrence the critic seems to be cautioning us against finding in his stories the very doctrine that, paradoxically, Lawrence the prophetic artist presumably set out to put in them' (p. 110). His analysis identifies an opposition in 'The Blind Man' between a positive blind sensuality (Maurice Pervin) and a negative mental consciousness (Bertie Reid), but it goes on to show how Lawrence's treatment of his characters, his language, and his symbolism break down this binary opposition, leaving us uncertain whether Maurice's blind world is peaceful or violent, and whether Bertie Reid's horrified response to contact with him and his facial disfigurement is unreasonable or instinctive. The story's memorable ending, in which Maurice lays claim to a new bond with Bertie, is said to aim at exposing and ridiculing Bertie's 'insane reserve', where in fact it merely underscores the characters' shared isolation. In Clausson's analysis, 'Lawrence's story... becomes an allegory of (partial) authorial blindness: the blindness of Lawrence's blind man... is a figure for the blindness of Lawrence to those meanings that escape his conscious control' (p. 110). The reading of the story is detailed and convincing in its emphasis on the underlying instability of the text's 'message', and the clarity of the writing certainly puts paid to the claim that deconstructive analysis must always be opaque and obscure. The problem, however, lies in the essay's approach to the question of what, or who, is being deconstructed. Clausson correctly notes that 'the binaries in the story are in deconstruction' (p. 112), but he also clearly believes it is a case of the tale deconstructing the artist: of Lawrence setting out to valorize the body over the mind, but tripping himself up in the attempt. The argument repeatedly refers to 'Lawrence's assertion of the superiority of Maurice's blood-consciousness' and 'the Lawrentian ideal of blood-consciousness' (pp. 112, 117), where in fact any reader would be hard pressed to deduce the author's sympathies, or his attempt to inculcate a specific 'ideal', solely from a reading of the story itself. Clausson postulates a Lawrentian subtext, and then

demonstrates how the story fails to support any such imposition. In arguing that the ambivalence of the story somehow defeats the intentions of its doctrinaire author, Clausson overlooks the fact that it is his own critical adherence to the concept of a Lawrentian doctrine which is being brought into question. He might more reasonably have concluded that the story reveals a self-reflexive authorial voice which resists any straightforward ideological reading, exposing the blindness of the predisposed critic in the process.

In '#$%^&*!?: Modernism and Dirty Words' (*Mo/Mo* 14:ii[2007] 209–23), Loren Glass compares Ernest Hemingway's negotiations with editor Maxwell Perkins over the excision of three dirty words from *A Farewell to Arms* to Barney Rosset's struggle to publish (and gain copyright for) an unexpurgated edition of *Lady Chatterley's Lover* in America. The essay makes several fascinating observations on the origin and social significance of swear words. Glass notes that the derivation of swear words, usually taken to be Anglo-Saxon, is in fact notoriously obscure; anthropologists have even suggested that expletives may have been among the earliest primitive utterances. Returning to the early twentieth century, the essay explores how swear words became a marker of anxiety about social change in the anglophone world. Traditionally linked to the exclusively male environments of the battlefield and the smoking room, their use by women signalled a challenge to male power and to the shaping values of a British empire in decline. Hemingway saw the censoring of his text as a kind of symbolic castration; Lawrence, meanwhile, defiantly put an aristocratic female character at the centre of his novel, and gave the dirty words a domestic (rather than a military) context. Rosset's success in the 1959 American trial of *Lady Chatterley's Lover* was won partly through his defence of Lawrence's claim that its intention was to cleanse or redeem the offending words, but Grove Press still had to fight the New American Library for the right to issue an unexpurgated text. In the end, the two came to an agreement and both editions appeared. While Hemingway's novel was sanitized for its appearance in *Scribner's Magazine*, Lawrence's swear words became his novel's scandalous selling point three decades later. The argument of the essay is interesting, if rather disparate; its ambition to 'establish the centrality of so-called dirty words ... not only for any understanding of Hemingway and Lawrence's considerably different styles but also of Anglo-American modernism more generally' (p. 210) is, however, quite absurd. One must also question how the article came to print containing several textual and bibliographical references to 'James Gordon Frazier' (pp. 214, 215, 222), the anthropologist better known to modernist scholars as J.G. Frazer, author of *The Golden Bough*.

John Lyon celebrates the restless quality of Lawrence's epistolary style in 'Going On: Lawrence's Cockney Letters' (*EIC* 57[2007] 1–21). Quoting Lawrence's letter to Edward Garnett of 22 April 1914, in which he defends himself against the charge that he is 'half a Frenchman and one-eighth a Cockney', Lyon argues that it is precisely Lawrence's Cockney vulgarity and refusal to take himself (or anyone else) too seriously which redeems his more portentous and didactic pronouncements. Lyon notes that 'Lawrence's intelligence was remarkably restless and at its most idiosyncratically weak when it allowed itself to come to rest' (p. 7). The letter form is particularly

suited to Lawrence's creativity because 'the letter as a form is without the demands or temptations of completeness which, however construed, accompany other forms of writerly expression'; letters also 'bring with them an immediate and particular sense of address or audience and, with that, a self-awareness and mindfulness of especial value in the case of a writer such as Lawrence, too easily suspicious of self-consciousness and self-contradictingly hostile to thought and to the mind itself' (p. 9). Lyon contrasts two wartime letters, one of 10 August 1914 from Henry James to Rhoda Broughton, the other of 30 April 1915 from Lawrence to Lady Ottoline Morrell. Despite several similarities in tone and content, 'James's . . . is the voice and style of an older man and of an earlier generation; Lawrence's is astonishingly modern, almost negligent, manifesting an informality verging on formlessness' (p. 14). The article ends by underlining the importance of the provisional in Lawrence's writing: 'The "truth" of the letters is more provisional [than in his other writings], tied to the moment of their writing and to the continuing relation with particular interlocutors of which they are but a part' (p. 19).

The topic of violence in Lawrence's work has received much attention at recent conferences; it was the subject of a special number of *Études lawrenciennes* in 2004. Michael Squires argues for the central, and developing, role of violence in Lawrence's work in 'Modernism and the Contours of Violence in D.H. Lawrence's Fiction' (*SNNTS* 39:i[2007] 84–104). Squires argues that there are three periods in Lawrence's career when violence operates in distinctive ways: 'In his early phase (1905–1915), violence typically images the disruptive class differences that alter human relationships . . . In Lawrence's middle phase (1916–1924), violence illuminates characters caught in roles they must alter in order to attain personal and spiritual fulfilment . . . In Lawrence's final phase (1925–1930), violence, ever more verbal, generates fresh narrative risks and stirs characters . . . to dismantle social constraints in order to find sexual liberation' (p. 85). The examples for each phase are drawn from a broad selection of the short stories and novels, and Squires draws parallels with the different phases in Picasso's career, from his 1910 Cubist work to 'his female images of 1925 to 1930' (p. 99) and his 'paintings of violence (1925), the crucifixion (1930), and other forms of human destruction (e.g. *Guernica*, 1937)' (p. 89). Ultimately, Squires suggests that 'The contours of violence in Lawrence's fiction trace a Modernist sequence—emergent and marginal, inclusive and central, then infiltrative—that encodes disorder and culminates in multiple forms of dissonance' (p. 102).

Finally, in 'A Confederacy of Sons and Lovers: Similarities between *A Confederacy of Dunces* and *Sons and Lovers*' (*NConL* 37:ii[2007] 11–12), Bernard Lewis identifies 'a measure of similarity' between the portrayals of Paul Morel and Ignatius Reilly in John Kennedy Toole's novel, published in 1980. He notes that both characters have weak fathers and troublesome mothers, and that they have comparable problems with women: 'Ignatius is unable to find his own sexual identity—that is not to say, his gender identity, but his sexual identity in relation to another person' (p. 12). He fails to mention that, applying these same terms, we might compare *Sons and Lovers* to innumerable other works in the Western canon (and outside it). A specious

argument is further undermined by calamitous mistakes: he erroneously refers to Paul's relationship with 'an older, *divorced* woman named Clara Dawes' (emphasis added) and, more egregiously, to 'William Morel and his son, Paul' (p. 12).

Lawrence scholars will welcome the return of the *D.H. Lawrence Review* after an extended period of dormancy. The latest issue (31:iii), was published in 2007 but backdated to 2003. It contains a tribute to the critic Mark Spilka (1925–2001) by Dennis Jackson; an essay by Tim Lovelace on a little-discussed poem, 'D.H. Lawrence's "The Combative Spirit": Tinkering with the Canon' (*DHLR* 31:iii[2003] 3–12); Andrew Nash's essay '"At the Gates": New Commentaries on a Lost Lawrence Text' (*DHLR* 31:iii[2003] 13–23), first published in the *Review of English Studies* in 2005, which reproduces and contextualizes newly-discovered readers' reports relating to one of Lawrence's unpublished and now lost philosophical works; and a comparative piece by Douglas Wuchina entitled '"My Heart's Desire": "Physical Passion" and "A New Sort of Love" in *Women in Love* and *The First "Women in Love"*'(*DHLR* 31:iii[2003] 25–42).

This year the two issues of *Études lawrenciennes*, volumes 36 and 37, were devoted to travel and movement. Volume 36, 'The Poetics of Travel and Cultural Otherness', contains eleven essays, including Peter Preston's 'Seeing Florence to Death: Lawrence in the City of David' (*EL* 36[2007] 73–90), Keith Cushman's 'Lawrence and Achsah Brewster in Ceylon: The Journey of Identity' (*EL* 36[2007] 91–117) and Neil Roberts's 'Recognising Otherness? The Place of *Mornings in Mexico* in Lawrence's Encounter with Native America' (*EL* 36[2007] 119–30). Volume 37, 'Shift, Movement, Becoming', contains thirteen essays, the most interesting being Michael Bell's 'Lawrence and Deleuze: De faux amis?' (*EL* 37[2007] 41–56), which provides an interesting counterpoint to other, less critical, discussions of the intellectual kinship between Lawrence and Deleuze, and Violeta Sotirova's 'Shifts in Point of View: From *Paul Morel* to *Sons and Lovers*' (*EL* 37[2007] 143–65), which analyses important narratological and stylistic changes in Lawrence's early work as a novelist.

The *Journal of D.H. Lawrence Studies* (1:ii[2007]), contains the 'Further Letters of D.H. Lawrence', edited by James T. Boulton, plus essays by Helen Baron, Boulton, N.H. Reeve, Paul Poplawski, Peter Preston and Keith Cushman, Sean Matthews, John Worthen and David Ellis. N.H. Reeve's piece on 'Editing "Wintry Peacock"' (*JDHLS* 1:ii[2007] 59–69) deserves special mention for its sensitive response to one of Lawrence's most underrated short stories, written and revised between 1919 and 1921. The history of the story's composition, revision and publication is particularly complicated for so short a text, and Reeve's detailed work on the manuscript and typescript versions for the forthcoming Cambridge edition of *The Vicar's Garden and Other Stories* leads to some fascinating observations on its deep structure and the changing nature of Lawrence's engagement with its central themes.

Among the new editions of Lawrence's texts, Faber has published *D.H. Lawrence: Poems Selected by Tom Paulin*, a slim and very reasonably priced volume notable for the first reproduction on its front cover of a photograph of Lawrence in a trilby hat, taken in 1915 by Elliott & Fry. This photograph

emerged from the same session as the famous one of him sitting at a table with a book (they may both have been author publicity images arranged by Methuen, the company that was poised to publish Lawrence's fourth novel, *The Rainbow*). Unfortunately the front cover is really the sole point of originality in the volume. Paulin's seven-page introduction is largely uninspiring, and the selection of poems, while serviceable for those new to Lawrence, contains no real surprises for the more knowledgeable reader.

Like last year, four new Penguin Classics editions of Lawrence's works were published during 2007: *D.H. Lawrence and Italy* (containing *Twilight in Italy*, *Sea and Sardinia* and *Sketches of Etruscan Places*), *The Rainbow*, *Selected Stories* and *Women in Love*. The volumes usefully reproduce the standard Cambridge texts. *Selected Stories*, edited by Sue Wilson, contains many of the classic tales, together with a few surprises (for example 'Vin Ordinaire', an early version of 'The Thorn in the Flesh'; and the shorter, 1915, version of 'England, My England'). In keeping with recent Penguin policy, each volume is introduced by a contemporary writer; these editions carry introductions by Tim Parks, James Wood, Louise Welsh and Amit Chaudhuri. James Wood is characteristically incisive and stimulating in his introduction to *The Rainbow*, countering popular criticism of Lawrence's repetitive style and doctrine in that novel by noticing 'the delicacy of Lawrence's metaphorical power' (p. xii) and examining in detail those moments when he is 'not at all schematic, and pushes beyond his announced "doctrine" ' (p. xxvi). Unfortunately Wood's well-pitched essay is the exception rather than the rule. Tim Parks and Louise Welsh are never more than perfunctory in their observations on the Italian writings and the short stories, and Amit Chaudhuri is formless and unfocused in his rather too personal approach to *Women in Love* (one winces from his lengthy biographical note in the front of the book, which significantly occupies the same space as the notes on Lawrence himself).

Penguin also published *The Virgin and the Gipsy* as number fourteen in its nicely designed series of twenty short tales entitled 'Great Loves'. It is pleasing to see the story presented in this popular and affordable format, and intriguing to see Lawrence keep company with Abelard and Heloise, Boccaccio and Giacomo Casanova.

(d) Virginia Woolf

Mrs Woolf and the Servants by Alison Light is the book on Woolf published this year that will doubtless reach the widest audience. It combines rigorous historical research with moments of delicate textual analysis, producing a highly readable narrative beginning well before Woolf's birth, and extending beyond her death. This book provides a history of domestic service in the late nineteenth and the twentieth centuries; alongside this history, it produces another version of the life of Woolf. This version does not always present Woolf in the most sympathetic light, since her diaries and letters are famously replete with critical or downright offensive comments about her servants. Yet overall Light's careful consideration of the various factors—historical, economic, emotional, psychological—which come together in the intense

relationship between mistress and servant balances her condemnation of the inequities perpetuated even in the relatively progressive Bloomsbury households. The book offers some suggestive insights into the realities of everyday life for Woolf and her servants, and those like them. Light notes, for example, that until 1929 the Woolfs 'had never been alone before in their own home' (p. 192), or, more broadly, that, even into the 1930s, 'giving or taking orders was the most common relationship between women' (p. 179)—both observations whose implications are ripe for further consideration. Light also gave 2007's Virginia Woolf Birthday Lecture, entitled 'Composing Oneself: Virginia Woolf's Diaries and Memories'.

Two monographs published this year, Emily Blair's *Virginia Woolf and the Nineteenth-Century Domestic Novel* and Steve Ellis's *Virginia Woolf and the Victorians*, focus on connections between Woolf and her Victorian literary and cultural heritage. Blair's book is something of a defence of earlier women writers, specifically Elizabeth Gaskell and Margaret Oliphant, against Woolf's faint praise (of Gaskell) or outright antipathy (towards Oliphant). Blair argues that nineteenth-century domestic discourse, which Woolf is largely held to have emphatically rejected in her murder of the Angel in the House, in fact informs and in some ways underpins Woolf's 'conceptions of female artistry' (p. 211); as Blair puts it, 'Woolf learns to live with The Angel in her house of fiction' (p. 213). This book becomes increasingly convincing as it progresses, moving through some close readings of Gaskell and Oliphant as well as Woolf, and the readings of *Mrs Dalloway* and *To the Lighthouse* at the end are particularly convincing in support of Blair's contention that Woolf's focus in these novels on the society hostess is entirely congruent with her 'modernist and feminist aims to depict "what is commonly thought small" ' (p. 230). Ellis's book argues that, rather than being primarily attached to the radical potential of the twentieth century, Woolf's texts display a profound ambivalence about modernity, and a greater nostalgia for Victorian culture and society than previous critics have allowed. *Night and Day* and *The Years* of course feature prominently; other chapters focus on *To the Lighthouse* and *Mrs Dalloway*. Ellis begins by positing Woolf as 'Post-Victorian', where 'Post [expresses] a complex relationship of difference and debt' (p. 1), and then argues that Woolf moves through various positions in relation to the Victorian in her work: reclamation, synchronicity, integration and disillusion and concluding with the incoherence (in this context) of the final works. Analyses of the visual feature strongly, as Ellis takes issue with previous work by critics such as Jane Goldman. Arguing, for example, that Woolf's visual schema tends to equate modernity with the harsh, unshaded electric lightbulb, emphasizing its negative qualities, Ellis suggests that by contrast the equivalent terms used to describe the Victorian period—shadow, penumbra and so on—frequently emerge as positive and contiguous with 'the value of "obscurity" to Woolf' (p. 30). One of Ellis's conclusions is, therefore, that 'Woolf's feminism . . . is not so much about embracing a visionary future as of attending to the past' (p. 168).

Joanne Campbell Tidwell's *Politics and Aesthetics in the Diary of Virginia Woolf* provides an overview of the diary and draws out some key features. A first chapter proposes a development in the diary's 'I'; the second chapter assesses the diary against two others proposed as paradigmatic, those of

Samuel Pepys and Anaïs Nin; the third chapter compares Woolf's diary with those of her contemporaries Katherine Mansfield and Vera Brittain; and a fourth chapter further contextualizes the diaries by considering the relationship between the diary and feminist-modernist aesthetics.

Anna Snaith, in her introduction to *Palgrave Advances in Virginia Woolf Studies*, states that the volume aims 'to aid readers in their engagement with [the] plethora of biographical, cultural and editorial work' produced on Woolf over recent years (p. 2)—an aim which the book ably achieves. The introduction provides a very helpful overview of Woolf's early reception, and later chapters, while inevitably paying closer attention to very recent developments, place these developments in literary-historical context. Chapters, many from major scholars in the field, range from the more familiar topics of narratological approaches (Melba Cuddy-Keane), modernist studies (Jane Goldman) and feminist approaches (Beth Riegel Daugherty), to the more obviously novel lesbian approaches (Diana L. Swanson), postcolonial approaches (Jeanette McVicker) and European reception studies (Nicola Luckhurst and Alice Staveley). However, familiar topics do not necessarily make for familiar readings, and these essays for the most part not only provide solid overviews of the critical field, but make room for their authors to express their own perspectives on Woolf's work, and work on Woolf. In some cases, this individual perspective loomed rather large, as in Pamela Caughie's chapter on 'Postmodernist and Poststructuralist Approaches', which was dominated by material drawn from her *Virginia Woolf and Postmodernism*, perhaps to the detriment of an overview of other recent work in the field. But overall this text is a much-needed addition to the field, and also provides a vivid sense of a community of Woolf scholars with a healthy sense of their need to be self-aware about their critical positions and their place within the vast landscape of Woolf studies.

Snaith is also co-editor, with Michael Whitworth, of *Locating Woolf: The Politics of Space and Place*, announced as 'the first book-length study of Woolf and place' (p. 4). The range of this collection is indicated in the editors' observation that 'While Woolf has long been placed in the context of urban modernity, we want to consider a range of spatial formations: broadcasting space, geopolitical space, rural space, imperial space' (p. 4). Thus this collection contributes to the current 'international Woolf' trend in Woolf studies, notably in essays by Kurt Koenigsberger, Suzanne Lynch, Nobuyoshi Ota and Ian Blyth. It also embraces such diverse approaches to the theme of space and place as Tracy Seeley's reading of the 'tropics of evasion and digression' (p. 2) in *A Room of One's Own*; Helen Southworth's Blanchot-informed exploration of the figure of interruption in *Between the Acts*; Linden Peach's work on the relationship between Woolf and Walter Sickert through their 'shared interest in the link between people and objects' (p. 66); and explorations of the imaginative possibilities (and indeed threats) posed by new technologies which modified conceptualizations of space, from Leena Kore Schröder, on Woolf and cars, and Jane Lewty, on Woolf and radio.

Georgia Johnston's *The Formation of 20th-Century Queer Autobiography: Reading Vita Sackville-West, Virginia Woolf, Hilda Doolittle, and Gertrude Stein* is perhaps misleadingly titled since it proposes that these

authors produce a specifically lesbian autobiography, in texts which may or may not be traditionally recognized as autobiographical. Thus, while Johnston's chapter on Woolf does focus on 'A Sketch of the Past', it also begins with a brief consideration of Orlando as responding to, and countering, Sackville-West's sexological model of lesbianism in her novel *Challenge*. Johnston makes productive use of Cuddy-Keane's concept of the 'coercive text' (p. 73) to read 'Sketch' as adopting and adapting the Freudian case-study model in order to refute its premises. While the argument that this produces a specifically lesbian text involves the reader working 'Sketch' back through Johnston's unpicking of the Freudian family romance, it certainly captures the multiple position of the 'I' maintained in Woolf's autobiographical text—both ensnared within the web of family and coolly observing from the position of spectator, and refusing (as Freud's model would require) to 'reinterpret' the past, but rather 'reenter[ing]' it (p. 91).

Woolfian Boundaries: Selected Papers from the Sixteenth Annual International Conference on Virginia Woolf provides a lively selection of the papers presented at the 2006 conference held in Birmingham, UK. The editors have opted not to present the papers in subheaded sections, allowing readers to make their own connections between them, within and across boundaries. However, some clusters do emerge. The continued growth of ecocriticism as a theoretical approach is signalled in the fascinating group of papers on, broadly, Woolf and the natural world, by Ian Blyth (pp. 80–5), Richard Epsley (pp. 86–92), Christina Alt (pp. 93–9), Jane Goldman (pp. 100–7) and Bonnie Kime Scott (pp. 108–15). Epsley's paper on Woolf's relationship between Woolf and London Zoo was particularly intriguing, touching on Woolf's relationship with the bodily, her ambivalent engagement with classification and the way in which Woolf both uses and undermines the 'fallacy of animality' or 'attempts to perceive the world of the animal' (p. 86). As these papers indicate, the conference theme of boundaries was addressed in a wide variety of ways, not restricted to the geographical or spatial. Having said that, papers on the relationship between the Woolfs and the Birmingham Writers' Group of the mid-1930s (by Helen Southworth (pp. 43–50) and Lara Feigel (pp. 51–7)) obviously reflected the conference's physical location this year. Woolf and visual culture continued to feature strongly, with Maggie Humm's (pp. 150–6) paper continuing her valuable work on Stephen and Woolf family photography, here discussing the physical layout of the photographs in the family's albums in terms of a 'heterotopology', where 'physical, measurable space is interdependent with symbolic and imaginative spaces' (p. 153). Other notable papers were Katie Macnamara's (pp. 22–9) on the potential of the essay form to resist authoritarianism, discussing Woolf alongside Theodor Adorno and Montaigne and suggestively proposing that the essay form can be seen as productively 'passive-aggressive' (p. 23); Alyda Faber's (pp. 58–64) interdisciplinary reading of Woolf's correspondence with the Raverats, providing an interesting theological perspective on the famous 'shocks' described in 'A Sketch of the Past'; Thaine Stearns's (pp. 121–6) unearthing of Woolf's engagement with Pound's Imagism; and Wendy Parkins' (pp. 144–9) continuation of the critical focus on Woolf as cultural icon (inaugurated by Brenda Silver) in her entertaining and scholarly essay on Nicole Kidman's

appearance as Woolf in the film version of Michael Cunningham's *The Hours*—with particular focus on 'the media fetishization of Woolf's nose' (p. 144). The collection was topped and tailed with, respectively, Ruth Gruber's (pp. vi–xiii) reminiscences on her meeting with Woolf in 1935 and Cuddy-Keane's (pp. 172–80) suitably expansive meditation on Woolf's 'ragged beginning[s]' (p. 172).

Suzette Henke and David Eberly's edited collection *Virginia Woolf and Trauma: Embodied Texts* demonstrates how much critical mileage remains in the strand of Woolf studies inaugurated by Louise DeSalvo's controversial work on Woolf's history of sexual abuse. However, not every essay in this collection focuses on this particular trauma, and many of the essays which do nevertheless present new and challenging positions that even the most strongly anti-DeSalvo reader should find productive. A shift in focus from content, which preoccupied earlier readings of trauma in Woolf's work, to form, emerges as a key theme. Jane Lilienfield's essay, for example, begins with an exemplarily careful discussion of the controversies surrounding the reading of trauma in Woolf's work, and opens onto a fascinating discussion of the narrative form of *To the Lighthouse* as itself linked to traumatic experience. Viewing this text as a kind of 'life-writing', Lilienfield 'challenges the book's recently established status as an icon of high modernist art' (p. 98). This challenge to 'modernism' is more emphatically articulated in Toni McNaron's essay, which invites readers to approach Woolf's aesthetic innovations not so much as part of a modernist project, but as a complex response to her experiences of incest and the silencing attendant upon it. Patricia Morgne Cramer's essay convincingly argues for the need to distinguish between Woolf's early work, primarily *The Voyage Out*, in which Woolf has not yet come to terms with her traumatic experiences, and later texts such as *The Years* which propose a 'lesbian ''voyage out''. . . of endless trauma reenactments' (p. 48). Other essays address a wide variety of 'traumas'. Henke's own essay proposes *The Waves* as ontological trauma narrative, in a reading which addresses the ultimate trauma, death, and its figuring in *The Waves*; the novel, she suggests, celebrates 'the unacknowledged heroism of speaking beings who continue to project meaning onto quotidian experience, despite psychological trauma and corporeal pain' (p. 146), drawing out the commingled melancholia and ecstasy of this text. Also on *The Waves*, Clifford Wulfman attempts to draw out the significance of its 'little language' as part of Woolf's attempt not simply to communicate but to transmit in her work, informed by the 'shock' following the transmission model set up in 'A Sketch of the Past'. David Eberly and Claire Kahane each provide a different perspective on *Between the Acts*: Eberly reads the text through Emmanuel Lévinas's concept of the 'face', focusing in particular on questions of audience, while Kahane draws out more emphatically the historical context of the novel to meditate on the trauma of war and the relationship between text and history. Holly Laird's essay contributes to the increasing interest in Leonard Woolf's own writing by analysing the last chapter of his autobiography, 'Virginia's Death', as a narrative riven at a textual level by the trauma of Woolf's suicide.

Also contributing to this strand in Woolf studies is Patricia Moran's book *Virginia Woolf, Jean Rhys and the Aesthetics of Trauma*. However, Moran's

first two chapters on Woolf take a very broad view of what might constitute 'trauma', presenting intriguing and novel readings of Woolf's work. She discusses *A Room of One's Own* as a text written not, as it purports to be, for an audience of young women, but for an audience of Woolf's male peers—in particular, Desmond McCarthy, whose quarrel with Woolf in the pages of the *New Statesman*, and specifically its sexological foundation, Moran draws upon to explore how Woolf partly complies with, and partly rebuts, 'the misogynist arguments of sexology' (p. 44) in *A Room of One's Own*. A similar ambiguity, this time around the figure of hymeneal rupture, is explored in her third chapter; here, Moran sees Woolf moving from an early anxiety about women's writing as ruptured hymen to her 'fear that writing for women represents a kind of loss of chastity' (p. 53), in large part through her correspondence with the physically uninhibited, maternal figure of Ethel Smyth. Moran relies here on sustained readings of Woolf's figurative language rather than direct references to the ruptured hymen, and argues that the language Woolf uses about the hymeneal and the membrane interestingly anticipates the language of Luce Irigaray. In her final chapter on Woolf, Moran argues that Woolf's late work does analyse 'the sexual life of women', as Woolf apparently intended it to, but through writing its 'abrogation and subsequent attenuation' (p. 68) in *The Years* and *Between the Acts*. Trauma does feature centrally here, but, perhaps more importantly, Moran argues that 'Woolf's female characters—not just the traumatized Rose or Isa—exhibit classic symptoms of shame when female sexual experience or desire is at issue' (p. 69). Moran's conclusion draws together her work on Rhys and Woolf to explore the trauma of maternal absence and its effect on the aesthetic form of these writers' work.

In Maren Tova Linett's monograph *Modernism, Feminism and Jewishness*, Woolf features as one of Linett's five 'key authors [who] enlist a multifaceted vision of Jewishness to help them shape fictions that are thematically daring and formally experimental' (p. 2). Linett dissents from those critics who play down the anti-Semitic elements in Woolf's work, adducing evidence from *The Years*, *Three Guineas* and *Between the Acts* where Jewishness is evoked. Linett provides no easy answer to the question she herself poses, namely 'what does it mean when anti-Semitism stains the very feminist project we admire?' (p. 59), but she does provide a compelling account of Woolf's use of a range of negative Jewish stereotypes—some explicit, some covert—concluding that Woolf aligns Jewishness with threats to intellectual freedom.

Laura Marcus's chapter on Woolf in her important monograph *The Tenth Muse: Writing about Cinema in the Modernist Period* reveals the depth and complexity of Woolf's engagement with cinema. Beginning by noting the surprising paucity of Bloomsbury writings on film in its early decades, which she read as a 'necessary pause... by no means connot[ing] indifference' (p. 102), Marcus traces an intricate web of links between Woolf's writing on the cinema and that of her contemporaries, as well unpacking the 'cinematographic dimensions' of her novels; this fascinating chapter leaves us with a much fuller sense of Woolf's ambivalent relationship with cinematic aesthetics and its importance to her oeuvre.

Lee Oser's book *The Ethics of Modernism: Moral Ideas in Yeats, Eliot, Joyce, Woolf and Beckett* asserts that it is time to reconsider the role of 'human

nature' in the humanities and specifically in literary criticism. In his chapter entitled 'Virginia Woolf: Antigone Triumphant', Oser observes a contradiction in Woolf's work between a post-Christian spiritualizing feminism and a refusal to 'preach doctrines' or a more purely artistic interest, and proposes that Woolf is able to reconcile these through G.E. Moore, whose insistence on the primacy of the thinking individual can be found in, for example, her assertion that 'we are the words; we are the music; we are the thing itself' in 'A Sketch of the Past' (p. 89). His argument about Woolf's aesthetic ethics is nimbly summed up in his reading of *The Waves*, where he asserts, 'The good of art transcends the negations of life simply by being good. Like Bernard, Woolf is saint and martyr for that goodness, which is her art' (p. 101).

Postcolonial approaches are represented in chapters by Jed Esty and Kurt Koenigsberger. Esty's chapter 'Virginia Woolf's Colony and the Adolescence of Modernist Fiction' (in Begam and Valdez Moses, eds., pp. 70–90) is a fast-paced and stimulating new reading of *The Voyage Out*, arguing that, in common with other modernist texts in colonial settings, the novel's rewriting of the *Bildungsroman* coincides with an implicit critique of colonial time, particularly in its deployment of an adolescent and fragmented protagonist whose eternal youth—the fantasy of modernity—resists assimilation into the completed, adult world of nationality and instead snaps into its 'obverse - sudden death' (p. 84). Koenigsberger's chapter on Woolf in his *The Novel and the Menagerie* explores Woolf's critical response to the 'imperial menagerie', the figuring of exotic beasts and monsters, in *The Years* and *The Waves*. His central section is particularly fascinating, reading 'Mr Bennett and Mrs Brown', 'Character in Fiction' and the less well-known 'Thunder over Wembley' through the Empire Exhibition of 1924, and drawing a provocative connection between the discourse of realism and that of the exhibition itself.

Marina MacKay's chapter on Woolf in her *Modernism and World War II* seeks, like a number of other works published this year, to reconsider the extent of Woolf's radical politics by suggesting that *Between the Acts* is more proximate than has previously been recognized to the communalizing and nostalgically pastoral discourse of wartime nationalism. Strong on historical and political context, this chapter suggests that by the time of Woolf's final novel 'the diffuseness and iconoclasm of high modernist mimesis have become sinister, threatening and suicidal' (p. 41).

A number of survey works published this year contain new material on Woolf. As one would expect, Woolf is a touchstone throughout *The Cambridge Companion to the Modernist Novel*, edited by Morag Shiach, but there is also a chapter by Meg Jensen devoted to Woolf. Entitled 'Tradition and Revelation: Moments of Being in Virginia Woolf's Major Novels' (pp. 112–25), this chapter provides snapshots of six novels, using the concept of the 'moment of being' to focus each summary and provide points of comparison between the novels. Though it is perhaps a result of limited space, it is nevertheless unfortunate that *Night and Day* and *The Years* are not mentioned, particularly given the increasing interest in these until recently critically neglected texts; their omission in a survey of Woolf's 'major novels' risks perpetuating this neglect. *The Cambridge Introduction to the Short Story in English* by Adrian Hunter includes a chapter on this still relatively neglected

part of Woolf's oeuvre, providing an incisive reading of the short story as central to her 'revolutionizing [of] the theory and practice of "modern fiction"' (p. 63). Gill Plain and Susan Sellers, eds., *A History of Feminist Literary Criticism*, includes a chapter on 'The Feminist Criticism of Virginia Woolf' by Jane Goldman (pp. 66–84). A lively and incisive exposition of the range of Woolf's feminist thought, necessarily focusing on *A Room of One's Own* but also taking in *Three Guineas* and several other essays, this chapter opens by alerting the reader to the multitude of feminist writers contemporaneous with Woolf, cautioning against the image of Woolf as a lone voice implied by her subsequent canonization as 'the founder of modern feminist literary criticism' (p. 66).

The collection *Language and Verbal Art Revisited*, edited by Donna R. Miller, includes a chapter by Carol Taylor Torsello on 'Projection in Literary and Non-Literary Texts' (pp. 115–48). While the title and methodology may daunt the reader not trained in linguistic analysis—and indeed the significance of some of the detail here may elude the non-specialist—nevertheless Taylor Torsello's meticulous analysis of 'projection' (broadly, the reporting of speech or thought) provides concrete and precise examples of how Woolf achieves different effects, and for what purpose, in *A Room of One's Own*, *To the Lighthouse* and *Mrs Dalloway*. A similar approach is taken by Violeta Sotirova, whose chapter 'Woolf's Experiments with Consciousness in Fiction' (in Lambrou and Stockwell, eds., *Contemporary Stylistics*, pp. 7–18) draws on cognitive and cultural theory to articulate the 'mind-reading' implications of Woolf's experiments with narrative fiction, arguing that the interpenetration of consciousnesses articulated in her work may be closer to the way we actually function in relation to each other than might be expected.

The *Woolf Studies Annual* offered its usual showcase of scholarly approaches to Woolf. In '"Each is part of the whole: we act different parts but are the same": From Fragment to Choran Community in the Late Work of Virginia Woolf' (*WStA* 13[2007] 1–24), Emily Hinnov proposes a more optimistic reading of *The Waves*, *Three Guineas* and *Between the Acts* than that found in much critical work. Hinnov draws on Kristeva to elaborate the concept of the 'choran community', an interface between self and other in the context of a wider community which generates a 'potentially transformative aesthetic' in later Woolf (p. 21). Renée Dickinson's 'Exposure and Development: Re-Imagining Narrative and Nation in the Interludes of *The Waves*' (*WStA* 13[2007] 25–48) continues the productive strand of Woolf criticism engaged in postcolonial readings of *The Waves*; her welcome focus here is on the relatively neglected interludes, where, she argues, feminine images represent both the colonized and the colonizing. In 'Geometries of Time and Space: The Cubist London of *Mrs. Dalloway*' (*WStA* 13[2007] 111–36), Jennie-Rebecca Falcetta notes Roger Fry's early connection of Woolf's prose with Cubism; observing that critics have failed to pursue this connection in *Mrs Dalloway*, she produces a reading of that novel as an urban Cubist text. Jane Goldman's '"Ce chien est à moi": Virginia Woolf and the Signifying Dog' (*WStA* 13[2007] 49–86) hunts down Woolf's 'radically unstable canine metaphors' (p. 56), exploring the interrelated identities of dog, slave and woman in the narrator of *A Room of One's Own*, and

continuing to a sustained reading of the contentious ‘negress’ passage in that text. Goldman’s lively pursuit of the text’s intertexts and their implications not only sheds important light on the proliferating meanings to be found in this particular passage, but reminds the reader how much Woolf’s texts invite, and how well they respond to, such dogged readings. In ‘“Myself—it was impossible”: Queering History in *Between the Acts*’ (*WStA* 13[2007] 87–110), Erica Delsandro pursues the current critical thinking on ‘queer’ as ‘as much about historical identity as it is about sexual identity’ (p. 95) to articulate the temporal and historical disruptions enacted in *Between the Acts*. David Sherman’s ‘A Plot Unraveling into Ethics: Woolf, Lévinas and “Time Passes”’ (*WStA* 13[2007] 159–80) draws on Lévinas’s conception of the ethical as relationship with the other to offer a sustained and careful reading of the narrative voice and its temporality in the middle section of *To the Lighthouse* as a ‘narrative poetics of alterity’ (p. 160). Eve Sorum’s ‘Taking Note: Text and Context in Virginia Woolf’s “Mr. Bennett and Mrs. Brown”’ (*WStA* 13[2007] 137–58) provides an extremely valuable recontextualization, and indeed defamiliarization, of that familiar essay, tracing its early publication history to emphasize the different contexts in which it was deployed.

Lévinas and the ethical made another appearance in Rachel Hollander’s essay, ‘Novel Ethics: Alterity and Form in *Jacob’s Room*’ (*TCL* 53[2007] 40–66). Hollander engages a Lévinasian ethics of alterity to produce a reading of *Jacob’s Room* emphasizing its insistence on the ultimate unknowability of the ‘other’. Her essay concludes, most productively, with a discussion of Woolf’s ambivalent treatment of Jacob’s experience of education, affirming Woolf’s interest in modes of pedagogy and coming to rest on a tentative suggestion of what this novel might itself ‘teach’ us.

Essays focusing on various aspects of national identity include ‘Virginia Woolf’s “Harum Scarum”: Irish Wife: Gender and National Identity in *The Years*’ (*CCS* 4:i[2007] 31–50), where Lisa Weihman focuses on Woolf’s perhaps surprisingly critical portrayal of Delia Pargiter and her appropriation of the Irish nationalist cause (given Woolf’s own support for Irish independence). Comparing Delia with her real female contemporaries in the Irish nationalist movement, Weihman argues that Woolf articulates a critique through Delia of the damaging ideologies of nationalism during the 1930s, in particular female complicity with these ideologies. Helen Southworth’s ‘Virginia Woolf’s “Wild England”: George Borrow, Autoethnography, and *Between the Acts*’ (*SNNTS* 39:ii[2007] 196–215) is a fascinating reading of Woolf’s last novel through the travel writer and ‘autoethnographer’ Borrow, whose work Woolf knew. Building on recent critical work on the ‘“anthropological turn” in English modernist writing of the late 1930s and 1940s’ (p. 197)—in particular that of Jed Esty—Southworth challenges readings of *Between the Acts* as a novel about house-dwelling, stasis and nostalgia, and instead draws on Borrow’s tropes of the nomadic, of vagabondage and of the strangeness, indeterminacy and multiplicity of Englishness, to show how these operate in Woolf’s novel. Southworth’s subtle analyses provide an exciting new way to think about Woolf’s relationship with national identity in this and other late works.

Ray Monk's long and detailed essay, 'This Fictitious Life: Virginia Woolf on Biography and Reality' (*P&L* 31:i[2007] 1–40), asserts that the influence of Virginia Woolf's thinking about biography on 'contemporary theorizing about biography is, on the whole, a misfortune' (p. 1), and further, that 'when they are applied to biography, Virginia Woolf's thoughts about fiction reveal themselves to be fundamentally flawed' (p. 37). Monk is primarily a philosopher, whereas Woolf, ultimately, is not; thus, from a literary-critical perspective, the essay displays a problematic tendency to conflate Woolf herself with her narrative voice, a failure to consider the polemical qualities of a text such as 'Mr Bennett and Mrs Brown' (instead approaching it as a categorical statement of belief) and an insistence on the 'polarities that dominate Virginia Woolf's thinking about fiction' (p. 35), where Woolf critics have, on the contrary, found Woolf resisting binaries throughout her oeuvre.

A special issue of *Critical Survey* [Spring 2007] on history and the modernist woman writer featured three short articles on *Orlando*: on the role of the gypsy as 'floating signifier' in Woolf and in Brontë (Abby Bardi, 'In Company of a Gipsy': The "Gypsy" as Trope in Woolf and Bronte' (*CS* i[2007] 41–50); on buried connections between *Orlando* and Lady Mary Wortley Montagu's *Turkish Embassy Letters* (Alison Winch, ' "In plain English, stark naked": *Orlando*, Lady Mary Wortley Montagu and Reclaiming Sapphic Connections' (*CS* i[2007] 51–61); and on Woolf's implicit engagement with historians of the Renaissance, critiquing her father and John Ruskin, and affirming the approach taken by Walter Pater, John Addington Symonds and Vernon Lee (Jane de Gay, 'Virginia Woolf's Feminist Historiography in *Orlando*' (*CS* i[2007] 62–72).

Also taking a historical perspective, Ruth Livesey's 'Socialism in Bloomsbury: Virginia Woolf and the Political Aesthetics of the 1880s' (*YES* 37:i[2007] 126–44) sheds fascinating light on Woolf's politics and aesthetics in historical context. Woolf's readers are familiar with her apparently emphatic rejection of the generation of writers immediately before her own; Livesey draws our attention to Woolf's perhaps more problematic engagement, direct or otherwise, with an earlier generation of thinkers from the 1880s. Livesey observes continuities and discontinuities between their 'distinctively aesthetic politics of socialism' (p. 127) and Woolf's work, particularly in that politically fraught essay Woolf wrote as a preface to *Life As We Have Known It*. In the same issue, Wendy B. Faris's article 'Bloomsbury's Beasts: The Presence of Animals in the Texts and Lives of Bloomsbury' (*YES* 37:i[2007] 107–25) contributes to the growing body of work on Woolf and animals; here, Faris also includes Leonard Woolf and E.M. Forster in her discussion and suggests that animals in writing by the Bloomsbury set serve three main functions: they 'embody repressed emotions or unresolved social issues... represent revered feelings of connection with the cosmos [and construct a] web of communal feelings and mysterious connections that comprises Virginia Woolf's "luminous envelope" of life itself' (pp. 107–8).

Other essays on disparate topics indicate the range of preoccupations in this year's work. Barbara Caine's 'Stefan Collini, Virginia Woolf, and the Question of Intellectuals in Britain' (*JHI* 68:iii[2007] 369–73) draws on Cuddy-Keane's influential 2003 study *Virginia Woolf, the Intellectual and the Public Sphere* to

take issue with Stefan Collini's 'gender blindness' in his *Absent Minds: Intellectuals in Britain*, asserting Woolf's identity as a major intellectual but operating within a very different model of the 'intellectual' from that put forward by Collini. Rishona Zimring's ' "The dangerous art where one slip means death": Dance and the Literary Imagination in Interwar Britain' (*Mo/Mo* 14:iv[2007] 707–27) explores the significance of social, as opposed to performed, dancing, both in British culture as recorded by participants in Mass-Observation and as represented in Woolf's novels (or rather, as in cases such as *Mrs Dalloway*, as conspicuously absent). Zimring suggests that social dancing represented the possibility of a collective (national) identity, one which is, however, revealed in Woolf's work as evanescent and transitory. Indeed, dancing represented for Woolf, according to Zimring, a 'danger', complicating the received notion of dance as liberating and redemptive. Merry Pawlowski draws on archival material to further our understanding of the crucial visual aspects of *Three Guineas*, focusing in particular on Woolf's use of the Pauline 'veil', in her 'Virginia Woolf's Veil: The Feminist Intellectual and the Organization of Public Space' (*MFS* 53:iv[2007] 722–51). While much of Sophie Blanch's entertaining essay 'Taking Comedy Seriously: American Literary Humor and the British Woman Writer' (*STAH* 3:xv[2007] 5–15) is taken up with a discussion of the uses of humour by American suffragist writers, the connections made with Woolf's own use of humour (which is often, as the author notes, overlooked) are intriguing.

Christine Reynier begins her 'Virginia Woolf's Ethics of the Short Story' (*EtA* 60[2007] 55–65) with a clear, if possibly surprising, statement of her methodology, explaining that she turns to Woolf's 'essays, rather than her short stories, to see whether she had any theory of the short story' (p. 55). This makes for a very controlled and seductive argument, as Reynier draws the conclusion that a theory of the short story is indeed here discernible, if diffuse, and that it has three key elements: impersonality, proportion and emotion. Of particular interest is Reynier's use of the term 'bewilderment', drawn from Spinoza, to indicate the quality of leaving questions unanswered which Woolf admires in a short story. Thus, Reynier argues, we may make links from Woolf to later twentieth-century theoreticians of fiction such as Barthes. As Reynier invitingly concludes, 'What would remain to be seen is whether and how Woolf's short stories match up her theory' (p. 64).

The theme of unanswered questions is also central to Christopher J. Knight's sensitive essay ' "The God of Love is full of tricks": Virginia Woolf's Vexed Relation to the Tradition of Christianity' (*R&L* 39:i[2007] 27–46). Knight moves on from Woolf's avowed anti-religious bias to attend to the language of religious and non- or anti-religious characters in Woolf's work, and argues that Woolf's fiction is characterized by 'a tone of inquiry, or questioning' (p. 31), of searching, which itself might be understood as having a religious dimension. Like Knight, Lambrotheodoros Koulouris begins with but moves on from biographical observations, here addressing the role of 'love' in Woolf's early life and work. ' "Love unconquered in battle" and Other Lies: Virginia Woolf and (Greek) "Love" ' (*IntLS* 8:ii[2007] 37–53) distinguishes from 'Hellenism' a specific kind of 'Greekness' found in Woolf's early work, a stance linked with the poetics of loss, informed by her early traumatic losses, which is

in turn a key feature of Woolf's depictions of love—frequently associated with 'awkwardness, regret and consternation' (p. 39).

In 'Mr. Ramsay, Robert Falcon Scott, and Heroic Death' (*Mosaic* 40:iv[2007] 135–50), Allyson Booth makes a plea for attention to Mr Ramsay 'in his own right' (p. 136). Booth traces Mr Ramsay's personal trajectory in the novel through intertexts implicitly or explicitly evoked, from the 'heroic deaths' of Scott of the Antarctic and the Light Brigade to Sir Walter Scott's depiction of a non-heroic death, concluding with Cowper's shift of focus from heroism to the lonely individual. Booth argues that Mr Ramsay re-emerges at the end of the novel as, indeed, an explorer hero, but one whose move away from the militaristic models of heroic death evokes the sympathy from his children that has been otherwise unavailable to him, embodying a heroism 'that is not about dying well but about living well' (p. 148).

Among the varied reminiscences, essays and previously unpublished documents relating to Woolf in the three issues of the *Virginia Woolf Bulletin*, particularly noteworthy are Sayaka Okumura's (pp. 27–35) essay, 'Communication Networks: The Telephone, Books, and Portraits in *Night and Day*' (*VWB* 26[Sept. 2007]) and, in that same issue, Julia Paolitto's (pp. 9–18) 'Virginia Woolf, Desmond McCarthy and Literary Character: A Newly Discovered Woolf Letter' (*VWB* 26[Sept. 2007]), in which Paolitto comments on the light that this previously undiscovered letter (published here) sheds on Woolf's well-known debate with McCarthy, as 'Affable Hawk', in the pages of the *New Statesman*.

Two texts containing material already in circulation are nevertheless worth mentioning this year. Continuum has republished Winifred Holtby's 1936 monograph *Virginia Woolf: A Critical Memoir* with a brief but helpful new preface by Marion Shaw; the wider availability of this first major study of Woolf, whatever its shortcomings from a twenty-first-century perspective, will be welcomed by Woolf scholars interested in contemporary responses to her work. Finally, a new collection of work by Woolf also appeared this year, edited by S.P. Rosenbaum under the title *The Platform of Time: Memoirs of Family and Friends*. This collection of Woolf's biographical and autobiographical writing, consisting of memoirs, letters, obituaries, 'memoir fantasies' and other fragments (mainly by Woolf, but including some short pieces by members of her family), brings together material either scattered through other collections or, in some cases, not republished since their first appearance (the anonymous obituary letter written for Janet Case). It makes a most welcome complement to the longer pieces collected in *Moments of Being*.

3. Post-1945 Fiction

The year 2007 has been another productive one in the area of post-1945 fiction, with several monographs, introductory books, edited collections and essays in the field.

There have been two monographs this year focused on writing from the 1950s: one is Susan Brook's *Literature and Cultural Criticism in the 1950s: The*

Feeling Male Body, and the other is Nick Bentley's *Radical Fictions: The English Novel in the 1950s*. Brook's *Literature and Cultural Criticism in the 1950s* is a fascinating contribution to the field and is concerned to investigate the way in which masculinity is reconfigured in a series of works from the period including fiction, drama and texts associated with the British New Left. Her main argument relates to the way in which the 'feeling male body', as she calls it, is addressed in a number of texts and operates as an indicator of social and cultural concerns and anxieties informing the decade. In a very useful introduction she explains her focus on a shift in British fiction from sentiment to vitality in discussions of the male body, citing precursors of this trend in D.H. Lawrence and George Orwell, among others. She sees the Angry Young Men and writers associated with the New Left, such as Richard Hoggart and Raymond Williams, developing this trope in the 1950s. As Brook argues, this is related to issues around class and gender: 'the postwar feeling male body responds to waves of social change rippling through British society' (p. 5). She also stresses that the book's argument is literary-historical rather than theoretical and this forms the basis of the erudite and detailed close reading she undertakes of specific texts. One of the strengths of the book is the way it identifies tropes working across fiction and cultural theory, which adds weight to the socio-literary-historical argument. Chapter 1 concentrates on the writing that came out of the early New Left, looking at articles from *Universities and Left Review* (a key journal of the period), Hoggart's *The Uses of Literacy* and Williams's 1960 novel *Border Country*. Chapters 2 and 3 look at key texts by the Angry Young Men. Chapter 2 argues that both Kingsley Amis's *Lucky Jim* and John Osborne's *Look Back in Anger* emphasize an affective and emotional form of masculinity that in part offers a coherence for the male antagonists that is lacking in their contradictory response to the politics of class. Chapter 3 discusses Alan Sillitoe's *Saturday Night and Sunday Morning* and John Braine's *Room at the Top*. The analysis of Sillitoe's text is particularly interesting in that Brook argues that the concentration on the vitality and suffering of the male body in the novel reveals a masochism that is the result of the main character Arthur Seaton's negotiation of newer and older forms of masculinity. At the same time, this is read as a symptom of the need for a working-class male to reassert a sense of power in response to his subordinate position in class terms. This, in part, explains not only his masochistic tendencies but also his misogynist treatment of women. Chapter 4 extends the discussion to look at texts from the period by women writers: Lynne Reid Banks's *The L-Shaped Room* and Doris Lessing's *The Golden Notebook*. Her reading of *The Golden Notebook* makes a convincing case that the novel, in its experimentation with narrative form and structure, not only challenges conventional realism but does so in terms of the masculine ideologies that lay behind much of the Angry writing of the period. This flags up the uneasy relationship Lessing had with the New Left during the late 1950s and early 1960s. The last chapter moves out of the main period of the book to look at texts from the 1970s, 1980s and 1990s. Brook also moves from cultural criticism to fiction to film in a detailed analysis of texts by the cultural critics Dick Hebdige and Paul Willis, Martin Amis's *Money*, Irvine Welsh's *Trainspotting* (novel and film) and the popular 1990s British film *The Full*

Monty. In this chapter, she argues that the representation of the feeling male body persists from the 1950s into much more recent texts. There is also a short conclusion that addresses issues of narrative form in relation to the idea of the feeling male body, in particularly in terms of realism and postmodernism.

Bentley's *Radical Fictions* is also concerned with this period in British literature and shows the increased interest literary criticism is showing in that fascinating decade. (The present reviewer is the author of this book so what follows is informative rather than critical.) Like Brook, Bentley looks at both fiction and cultural criticism from the period. *Radical Fictions* challenges the prevailing reading of the 1950s English novel, which emphasizes an anti-experimentalism among the main writers of the period and a return to realist forms of narrative popular in the 1930s and before the modernism of the early twentieth century. By looking at canonical writers of the period as well as less well-known authors, Bentley argues that this prevailing reading of a return to realism in British fiction is limiting and not indicative of the wide range of styles and experiment carried out during the period. The introduction sets out the methodological approach the book takes, which is a combination of New Historicism with an analysis that borrows from narratology and post-structuralism. After this, the book is divided into two parts, the first of which contains three chapters on the cultural, social and political factors informing 1950s writing; the second has five chapters on selected fiction from the period. Chapter 1 identifies three important cultural and political factors informing the 1950s novel: discussion among literary commentators about the imminent demise of the novel; the shifting perceptions of Englishness caused by the loss of international power and the break-up of empire; and the crisis in left-wing and Marxist politics precipitated by Nikita Khrushchev's revelation of Stalin's purges and the Hungarian revolution. Chapter 2 focuses on the way in which literary forms and techniques of the period operated with respect to assumptions about the relationship between form and ideology and explains these in relation to important formal tropes during the period such as realism, experimentalism and the 'committed' novel. Chapter 3 discusses early New Left writing and in particular works by Williams, Hoggart and Stuart Hall. It investigates the preoccupation with cultural expressions of class in the New Left and how this tended to blind the discourse to other areas of cultural politics such as race, gender, sexuality and youth. Part II includes chapters on Kingsley Amis's *Lucky Jim* and John Wain's *Hurry on Down*; Muriel Spark's 1950s novels *The Comforters*, *Robinson* and *The Ballad of Peckham Rye*; Sillitoe's *Saturday Night and Sunday Morning* and *The Loneliness of the Long Distance Runner*; Colin MacInnes's exploration of youth and ethnicity in *City of Spades* and *Absolute Beginners*; and Sam Selvon's *The Lonely Londoners*. A short conclusion brings together these texts and discusses the preoccupation with identity politics they share as revealing of specific social and cultural anxieties in the 1950s.

Nicky Marsh's *Money, Speculation and Finance in Contemporary British Fiction* also has significant sections on 1950s writing but is much broader in scope, looking at fiction from each decade from 1950 to 2000. It offers close analyses of several contemporary novels, identifying their engagement with metaphors relating to money and economics. Marsh's main argument is that

changes in the way money has been represented socially and politically have been dramatized in fiction of the period. As she argues in the introduction, 'fiction is an important site for disrupting the ideological naturalization of conventional economics that has successfully diminished the political analysis of the money economy in much cultural discourse' (p. 8). After a shortish introduction, the book has five chapters organized chronologically covering the period from 1945 onwards. The first chapter concentrates on money as a driving force in the postwar thriller and includes an excellent reading of Ian Fleming's *Goldfinger*, identifying Bond's conservative response to the cultural and social shifts of 1950s Britain. The next two chapters concentrate on fictional representations of 1980s economics. There's an excellent discussion of Thatcher's money rhetoric in the introduction to chapter 3, which sets up the discussion of a number of 1980s (and 1980s-set) novels in these two chapters, including insightful analysis of Martin Amis's *Money* and *London Fields*, Margaret Drabble's *The Radiant Way*, Fay Weldon's *Darcy's Utopia* and Jonathan Coe's *What a Carve Up!* Coe's novel, in particular, receives a perceptive analysis. Chapter 4 identifies the rogue trader in popular culture and fiction as a subversive figure that threatens to exploit the instability inherent in late capitalism and who acts in fictional representations as a potential catalyst to the breakdown of the financial system. Marsh extends her analysis in this chapter to cover some American novelists, including Paul Kiduff and Christopher Reich as well as the British writer Michael Ridpath, and explores the Anglo-American terrain of this trend in popular fiction. This chapter also includes an excellent discussion of Don DeLillo's *Cosmopolis*. The final chapter, 'Women, Work and Risk', focuses on the post-feminist 'sex and shopping' novels of Helen Fielding and Helen Dunne, and Lesley Campbell's financial thriller *Forged Metal*. Overall, Marsh offers an erudite and cogent analysis of the metaphorical and symbolic use of money in the contemporary novel.

Sarah Falcus's *Michèle Roberts: Myths, Mothers and Memories* is the first full-length monograph on a writer who has been on the margins of contemporary British fiction for a number of years but is now rightly gaining the critical recognition she deserves. Falcus writes cogently on several topics in Roberts's fiction, including her relationship to Second Wave feminism, her critical engagement with discourses of God, religion and particularly Catholicism, the importance of re-engaging with narratives of the past, and her experiments with fictional forms and techniques. Falcus concentrates on the novels and takes a broadly chronological approach, organized in six chapters. The first is an introduction, in which she identifies the main themes in Roberts's fiction and emphasizes her critical approach as 'an active engagement with theory' (p. 14). Falcus draws heavily on theories from Second Wave and French feminism, which produces insightful readings of Roberts's fiction against the work of Julia Kristeva and Luce Irigaray in particular. The second chapter develops this approach in relation to Roberts's first two novels and explores the way in which the novelist develops a critique of patriarchal structures by focusing on female relationships. Falcus shows how these 'female genealogies' are often problematic in the novels, but that they are exemplified in *A Piece of the Night* by the search for 'a language

and basis for communication' between women (p. 49). This reading draws intelligently on critical theories around Kristeva and the concern in French feminism to explore the idea of a pre-Oedipal phase as it relates to mother–daughter relationships. The third and fourth chapters move from a chronological to a thematic analysis of Roberts's fiction during the period 1984–97. The first of these identifies Roberts's concerns with addressing theological and spiritual issues in four novels, *The Wild Girl* [1984], *The Book of Mrs Noah* [1987], *Daughters of the House* [1992] and *Impossible Saints* [1997]. Falcus shows how the investigation into the discourses of religion is always bound up for Roberts with feminist issues, teasing out the patriarchal structures at play in religious texts and scripture, and how these are played out in personal narratives. The fourth chapter concentrates on the experimental techniques Roberts deploys in *In the Red Kitchen* [1990] and *Flesh and Blood* [1994]. Falcus argues convincingly that the interweaving narratives in both these novels draws on her engagement with Kristeva's notion of cyclical time as a potentially subversive (feminist) space for fiction. The fifth chapter continues to explore Roberts's interest in feminist narratives in three novels from the last ten years, *Fair Exchange* [1999], *The Looking Glass* [2000] and *The Mistressclass* [2003]. A short sixth chapter brings the analysis of Roberts's fiction up to date with a discussion of her recent move to what can be described as a 'chick-lit' novel, *Reader, I Married Him*, but, as Falcus's knowledge of critical theory makes clear, is a complex and self-aware exploration of this genre. Overall, Falcus's book is an excellent close analysis of Roberts's fiction, grounded in intelligent and thought-provoking knowledge of relevant critical theory.

Another postwar writer who has received relatively little critical attention is Barbara Pym, but Orna Raz's *Social Dimensions in the Novels of Barbara Pym, 1949–1963* addresses this gap. Raz reads Pym as a realist writer, but one for whom realism is, as Raz puts it, 'never banal or "naïvely mimetic"' (p. 4). By making an analogy with Jan van Eyck's painting *The Arnolfini Marriage*, Raz argues that what lies behind the apparent transparency of Pym's writing is a glimpse of the author and the social contexts informing the way in which the characters interact. As Raz notes, 'Her seemingly random details create a subtext that ranges from classic literary allusions through Anglo-Catholic practices to cultural debates of the 1950s' (p. 3). This provides the basis for Raz's close analysis of Pym's novels. This analysis draws on a New Historicist approach signalled through reference to Clifford Geertz's concept of 'thick description' that emerges in her analysis. The book is divided into nine chapters, each of which takes an aspect of Pym's work as the focus. These include topics on Pym's representation of the postwar church (and Anglo-Catholicism and women in the church), women's roles in higher education and in domestic environments, the treatment of male sexuality and the friendships between women. There is a final interesting chapter on Pym's social commentary that identifies her as a conservative writer, but one who is sensitive to the benefits of certain aspects of the changing social and cultural climate of the 1950s, especially in relation to aspects of the welfare state.

Peter J. Kalliney's excellent *Cities of Affluence and Anger: A Literary Geography of Modern Englishness* is a well written and timely reassessment of

the treatment of class in twentieth-century English fiction. Kalliney recognizes that class analysis has been a neglected area over the past thirty years or so in literary criticism, as it has been overshadowed by other aspects of cultural politics such as race, gender and sexuality. Kalliney draws on previous studies of class in literature but states his own position as an interest in the way twentieth-century English fiction 'consistently mobilizes class politics as a way of theorizing social difference and imagining political agency in a rapidly changing cultural context', and a 'tension between class as a material condition and class as an ideological disposition becomes manifest through symbolic apparatus, such as literary texts' (p. 4). He also makes the case for the specificity of the English class system and the impact it has, represented in literature, on both the imperial project of the early twentieth century and the subsequent reassessment of discourses of Englishness in later texts. In six chapters, Kalliney embarks on a fascinating close analysis of a number of twentieth-century writers, including E.M. Forster, Evelyn Waugh and Virginia Woolf, from the pre-war period. There are excellent discussions of the representation of the city and park spaces in Sam Selvon's *The Lonely Londoners* and the relationship between domesticity and class in Sillitoe's *Saturday Night and Sunday Morning*. There is also discussion of two postcolonial engagements with Englishness in the analyses of Lessing's *In Pursuit of the English* and *The Golden Notebook*, and Salman Rushdie's *The Satanic Verses*. Overall, *Cities of Affluence and Anger* advances the discussion of the importance of class in twentieth-century English fiction in interesting and critically engaged ways.

Richard Bradford's *The Novel Now: Contemporary British Fiction* is a lively survey of the British novel over the past forty years. Bradford's distinctive critical voice is sensitive to vicissitudes in the field over the period and is not afraid to identify the pretentiousness of certain writers, while making a clear case for those he admires. He is critical, for example, of 'the seminar-by-fiction' novels of writers such as Jeanette Winterson, Emma Tennant and Helen Fielding (p. 133), and he questions the motivations behind Ian McEwan's deployment of Freudian ideas in *The Cement Garden* in the following terms: 'In all probability the rather cumbersome exercise in Freudian coat-trailing was a reflection of McEwan's university experience' (p. 20). What drives Bradford's critical approach appears to be a suspicion regarding the way academic analysis of fiction has had, in his opinion, a negative effect on our engagement with the novel. As he makes clear in his conclusion: '[literary theory's] preoccupations have effectively alienated it from its alleged subject, literature and the body of individual readers who are that subject's lifeblood, intelligent ordinary readers' (p. 246). I'm not sure whether 'intelligent ordinary readers' can be homogenized in this way, but Bradford's provocative approach to the discipline can be refreshing. The book is divided into four parts in a commendable attempt to cover the vast terrain that is contemporary British fiction. Part I takes a formalist approach as the basis for an analysis of a range of fiction, the first section of which establishes Bradford's interest in discussing examples of contemporary fiction against the realism/modernism debate that it inherited from the 1950s, 1960s and 1970s. Bradford challenges the apparent simplicity of this critical dichotomy when applied to individual

novels, shown in the analysis of the work of Martin Amis and Ian McEwan that follows this first section. Part II concentrates on two aspects of contemporary genre fiction: the 'new' historical novel, and crime and spy fiction, looking at works by writers such as Peter Ackroyd, Pat Barker, Sebastian Faulks and Jane Rogers in the former category, and by Bill James, Jake Arnott and P.D. James in the latter. Part III includes the intriguing headings 'Women', 'Men' and 'Gay Fiction' under the title 'Sex', and looks at the way in which gender and sexual politics have impacted on the contemporary literary scene. The longest, final, part of the book attempts to tackle the areas of 'Nation, Race and Place', and focuses on the national identities of Scotland, England, Wales and Northern Ireland, and the impact of writers from diverse ethnic backgrounds on British fiction. Bradford's book is ambitious in its coverage, and perhaps each of the many novels he covers only receives limited discussion, nevertheless, his lively prose style and his impressive overview of the fiction of the period make this an essential book for the 'interested ordinary reader' as well as anyone involved in the academic study of contemporary fiction.

There has been continued research into the place of contemporary popular literature this year, shown especially in Katarzyna Smyczyńska's *The World According to Bridget Jones*, which, as the title suggests, looks at chick-lit novels of the last twenty years. Smyczyńska is interested in the way that chick-lit constructs narratives of identity, mainly female but also male. The opening chapter draws on a variety of theoretical ideas related to the relationship between identity and narrative, including those of Roland Barthes, Stuart Hall, Stanley Fish, Jonathan Culler and Fredric Jameson. This confident introduction sets out a series of approaches to the way in which popular fiction engages with contemporary models of female identity. This is followed by five chapters, each of which investigates a sub-genre within chick lit. A chapter on the development of Harlequin and Mills & Boon romances investigates the contemporary status of such popular fiction in relation to postmodernism's blurring of 'high' and 'low' culture. Smyczyńska argues that *Bridget Jones* and other novels that came out in the late 1990s 'openly contest many traditional female behaviours promoted by category romances' (p. 58). This argument is developed in subsequent chapters to explore the way in which chick lit negotiates the potential for producing a radical discourse of contemporary identity and the 'normalisation of a so far marginalized voice through its assimilation into mainstream culture' (p. 59). Smyczyńska explores the Red Dress Ink series in the third chapter, suggesting that it pushed the boundaries of identity and behaviour in romance fiction. The fourth chapter looks at family relationships and the male Other in selected chick-lit novels. The last two chapters explore contemporary popular fiction with respect to postmodern models of identity. Overall, Smyczyńska produces a detailed and engaging exploration of the formal and cultural significance of chick lit.

The year 2007 has seen the first contributions to what promises to be an excellent series entitled New British Fiction, aimed primarily at the 'student reader'. The series is published by Palgrave, and edited by Philip Tew and Rod Mengham. Two books have come out in this series this year, Bradley Buchanan's *Hanif Kureishi* and Robert Morace's *Irvine Welsh*. Buchanan's

book is grounded on a reading of Kureishi's fiction that stresses its theatricality and responds to some of the criticism the writer has received by emphasizing that his work moves away from 'transparent literary realism' (p. x). The book is divided into three parts that look in turn at biographical readings of Kureishi in his historical and cultural context, the major works of fiction, and criticism and contexts. In an erudite introduction that places Kureishi in historical and cultural context, Buchanan argues that the understanding of the novelist as a postcolonial writer misrepresents his importance as a commentator on a range of contemporary British issues: 'the blurring of class boundaries, the rise of feminism, the emergence of gay and lesbian movements, and the institutionalisation and commercialisation of youth culture and popular music' (p. 14). Buchanan thus argues convincingly that Kureishi is central to contemporary British fiction, rather than a marginalized writer working on the peripheries, despite (and maybe because of) the fact that postmodern and marginalized models of identity form the bases of much of his narrative. The introduction goes on to provide a reading of Kureishi's fiction based on his biography, referring often to his 2004 memoir *My Ear at his Heart: Reading my Father*. This approach is useful in detailing Kureishi's background, family and personal relationships; however, the dangers of speculation that often attend author-centred reading are apparent. Thus, Kureishi's return to Oedipal themes in his fiction is problematically attributed to family and personal relationships, rather than signalling an intellectual and aesthetic interest in Freudian theory. Nevertheless, such an author-centred response is legitimate for an author who often relates his fiction to his own life. The second section includes three chapters on the major works. Chapter 3 discusses *The Buddha of Suburbia* and *The Black Album*. Chapter 4 looks at *Love in a Blue Time*, *Intimacy* and *Midnight All Day*. Chapter 5 tackles *Gabriel's Gift* and *The Body*. The analysis of the novels takes a broadly chronological approach, suggesting that the first two are similar in that they take young Asian British male characters on a series of picaresque adventures—a device that allows Kureishi to explore the political and social contexts informing 1970s and 1980s Britain. The middle three novels are read as an indication of Kureishi's outlook becoming 'more tragic and conflicted' (p. 91). The last two novels see Kureishi trying to regain a sense of optimism, but moving away from the concerns with social and political themes that marked out the earlier novels. The third section is designed for the student market and includes an interesting interview with Kureishi, an overview of his other writings, and a summary of some of the critical responses to his work.

Morace's *Irvine Welsh* is organized in the same way as Buchanan's book (and indicates the template for the New British Fiction series generally). The first section of Morace's book includes a timeline and an introduction that locates Welsh within his historical and cultural context, emphasizing the 'Welsh phenomenon' and how he influenced other writers during the period. Morace draws on a cultural materialist approach to Welsh's fiction, reading it against significant political and cultural contexts from the late 1970s through to the 1990s, including Thatcherism, youth (sub)cultures and cultural and political devolution in Scotland. Morace chooses not to emphasize the working-class contexts of Welsh's writing, although it is never far away from

the analysis of individual texts. Morace also discusses the way in which Welsh negotiates trends in contemporary Scottish fiction. The 'Major Works' section of the book is divided into five chapters and offers accessible readings of the Welsh's novels. Chapters 2 and 3 concentrate on the novel *Trainspotting* and its 1996 film adaptation, respectively, emphasizing the impact both had on different areas of British cultural life. Chapter 4 analyses Welsh's subcultural novels *The Acid House*, *Ecstasy* and *Filth*, tracing in them a carnivalesque trip through club, rave and drug cultures. Morace is also keen to show the way in which what were perceived as the literary shortcomings of some of Welsh's works (such as *Ecstasy*) combined with his best-seller status to construct Welsh as a celebrity phenomenon that often detracted from a serious critical engagement with his fiction. Morace therefore tries to reclaim Welsh's writing from some of the harsh criticism it has received. The next chapter looks at the myth of the 'hard man' in *Marabou Stork Nightmares*. Chapter 6 discusses *Glue* and *Porno*, arguing that the former is Welsh's most mature and expansive work. The third section looks at some of Welsh's other writings and includes a summary of the critical reception of his works.

Another book of note out this year aimed primarily at the undergraduate student market is Helen Stoddart's *Angela Carter's Nights at the Circus*. This is part of a Routledge series of study guides on important literary works. Stoddart provides a well-written and comprehensive introduction to one of Carter's most important novels. The book includes an analysis of the important literary, cultural and political contexts informing Carter's novel, including discussion of Thatcherism in the 1980s and the influence of the cultural revolution of the 1960s on Carter's thinking and fiction. It also offers an extremely useful section that identifies a series of important theoretical contexts, including work by Benjamin, Foucault, Mulvey and Bakhtin, and issues related to postmodernism, magic realism and the performative in Carter's novel. This section provides an essential guide to a critical engagement with *Nights at the Circus*. Part II extends this critical focus by drawing on other relevant readings of the novel including the Frankfurt School, performativity, the grotesque, magic realism and the Gothic. The final part includes academic essays by Heather Johnson, Sarah Sceats, Jeanette Baxter and Stoddart herself.

There has been increased interest in Iris Murdoch this year, including a book of essays edited by Anne Rowe, and the publication of a second edition of Hilda D. Spear's excellent 1995 book on Murdoch. Rowe's collection aims to take a broad view of Murdoch's writing and to make interdisciplinary connections. The book has an intriguing preface by Peter J. Conradi that compares George Orwell's reading of Dickens with Murdoch's fiction, suggesting that both have limitations in terms of engagement with the political, a narrow social range and the use of stock characters, but that both are great because they produce memorable descriptions of people and places, and that both were 'utterly unlike their contemporaries' (p. xv). This sets the tone for the book as a whole as it attempts to reassess Murdoch's writing in fiction, philosophy and theology. The book is divided into six parts, some of which will be of more interest to literature scholars than others, although each offers insight into Murdoch's interdisciplinary corpus. Part I has essays on theology, while part II focuses on moral philosophy. Part III

contains two essays on Murdoch's theological and philosophical work *The Saint and the Artist*, one of which, by Brian Nicol, compares it to her 1958 novel *The Bell*. Parts IV and V will be of most interest to literary scholars and students. Part IV, entitled 'Rereading Literature', includes four essays. The first is by Nick Turner and surveys the vicissitudes in the academic and popular response to Murdoch's fiction from the 1950s to the present, suggesting that the lack of recent interest in her work may be due to the fact that her writing appears to be too immersed in the historical context of its time to maintain a place in the canon of postwar British fiction. However, the essay ends on the positive, if somewhat self-reflexive, note that the edited collection under discussion suggests a continued interest in her work. Priscilla Martin discusses the influence of Henry James on Murdoch and argues convincingly that this influence is most pronounced in Murdoch's 1962 novel *An Unofficial Rose*, with its themes of 'the relationships between love, art, freedom and money, and between frustration and vicarious living' (p. 125). Alex Ramon investigates the idea of literary influence with another North American author, Carol Shields. Ramon identifies several themes they share, including 'the (often self-reflexive) portrayal of writer characters in their novels [and] their shared concern with the purging of authorial personality [and] a tension between pattern and randomness . . . [and] their close attention to details of the quotidian' (p. 137). Ramon produces a convincing argument that Murdoch has acted as a literary 'foremother' for Shields. Rowe completes the chapters on intertextual influence by comparing Murdoch's *The Black Prince* with McEwan's *Atonement*, identifying a similarity in the engagement with 'contemporary debates about authorship and the value of literature' (p. 148). Rowe argues convincingly that '*The Black Prince* and *Atonement* dramatize the epistemological problems encountered by writers who share a commitment to the moral function of literature yet write under the umbrella of postmodernism' (p. 150). Part V of the book contains essays on gender, sexuality and feminist issues in Murdoch's writing. Tammy Grimshaw discusses the importance of Platonism in Murdoch's representation of sexuality and explores this in her 1985 novel *The Good Apprentice*. Marije Altorf reads Murdoch with respect to feminist philosophy and attempts to gauge the influence feminism had on her fiction and philosophical writings. The final part focuses on the problems related to writing biographically on Murdoch. The volume as a whole is a valuable interdisciplinary reassessment of Murdoch's corpus, enhanced by Rowe's thorough and sensitive editing, noticeable in the links made between chapters.

Another second edition to note that has come out this year is Philip Tew's *The Contemporary British Novel*, the first edition of which came out in 2004. The new edition includes a revised introduction and a chapter on post-millennial fiction, in which Tew explores the idea of the 'traumatological', identified particularly in a series of post-9/11 novels, including David Peace's *GB84*, Alex Garland's *The Coma*, McEwan's *Saturday*, J.G. Ballard's *Kingdom Come* and Will Self's *The Book of Dave*. This chapter provides a valuable extension to an already engrossing account of the contemporary British fiction scene.

Some notable articles have come out this year, although lack of space dictates that these be listed rather than closely reviewed. Bentley's

'Re-writing Englishness: Imagining the Nation in Julian Barnes's *England, England* and Zadie Smith's *White Teeth*' (*TPr* 21:iii[2007] 483–504) offers a comparative analysis of the representation of national identity in these two novels, drawing on the theories of Lacan and Ricoeur. Niall O'Gallager's 'Alasdair Gray's *Lanark*: Magic Realism and the Postcolonial Novel' (*TPr* 21:iii[2007] 533–50) reclaims the radicalism of Gray's novel from its 'incorporation into existing critical narratives' by the prevailing literary criticism on the work to date. Daniel Lea and Aliki Varvogli have both written on British and American responses to 9/11 in fiction, Lea 'Aesthetics and Anaesthetics: Anglo-American Writers' Responses to 9/11' (*Symbiosis* 11:ii[2007] 3–26) and Varvogli 'Thinking Small across the Atlantic: Ian McEwan's *Saturday* and Jay McInerney's *The Good Life*' (*Symbiosis* 11:ii[2007] 47–59). Another journal article of note this year is Heta Pyrhönen's 'Imagining the Impossible: The Erotic Poetics of Angela Carter's ''Bluebeard'' Stories' (*TPr* 21:i[2007] 483–504).

The following books were published in 2007, but will be reviewed in next year's list: Sonya Andermahr (ed.) *Jeanette Winterson: A Contemporary Critical Guide* (Continuum); Brian Baker, *Iain Sinclair* (ManUP); Dominic Head, *Ian McEwan* (ManUP); and Simon Kövesi, *James Kelman* (Man UP).

4. Pre-1950 Drama

There has been a crop of theatrical biographies relevant to this period recently, including Elizabeth Schafer's *Lilian Baylis*, Laura Thompson's *Agatha Christie* and Terry Coleman's *Olivier*, as well as two studies of J.B. Priestley and a collection of Noël Coward's letters. Other critics have been concerned with reassessing British theatre in the first part of the twentieth century, showing it as being more varied, complex and experimental than was once thought, and there is also a growing interest in regional theatre.

Lilian Baylis managed the Old Vic theatre and Sadler's Wells, as well as being instrumental in the founding of the British National Theatre, the Royal Ballet and the English National Opera. Given her importance, it is surprising how little has been published on her, and so Schafer's book is to be commended. Shortlisted for the Theatre Book Prize in 2006, this is a well-researched piece of work which makes good use of Baylis's own autobiographical writings and other original material. Here, much is made of the way in which Baylis's early life was influenced by the suffrage movement, which helps to place her in the context of women like Cicely Hamilton and her aunt, Emma Cons, who represented radically different ways of living to a woman born during the Victorian era. Baylis took over the management of the Old Vic after the death of Cons in 1912 and continued there until 1937. During this time she developed opera alongside straight drama. While her heart lay with the former, she realized the importance of commerciality, and so ended up inadvertently championing the centrality of Shakespeare in the British theatre through production of nine-month seasons of his plays, as well as a complete cycle from 1914 to 1923. Baylis managed to solve the competing forces of both genres by opening a new theatre at Sadler's Wells in 1931. Much is made of

Baylis's formidable energy and vision, particularly during the 1920s, which was a time of national and international recognition for her work. Also, it is from the midpoint of the decade that Baylis starts to think of there being a 'natural growth of a National Theatre from the Old Vic' (p. 167), though with estimable foresight she questions the problems of 'a state-endowed playhouse', believing that it would end up being 'mainly supported by the intelligentsia' (p. 168). Like Joan Littlewood, herself stirred by Shakespearian productions at the Old Vic, Baylis believed in the non-elitism of art, whether that was opera, ballet or theatre. Schafer moves forward our understanding of Baylis's place in history, taking her from a rather comic and tangential figure to one who revolutionized many aspects of the British theatre.

Agatha Christie is so well known for her numerous detective novels and spin-off television productions with Hercule Poirot and Miss Marple that it is easy to forget that she was also a dramatist, writing the world's longest-running play, *The Mousetrap* [1952]. Laura Thompson's biography follows a conventional, chronological approach, and is none the worse for it. All aspects of Christie's life are covered, including, of course, her mysterious disappearance in 1926. Discussion of her theatrical work is embedded in this, starting with the way in which Christie was so irritated by an adaptation of *The Murder of Roger Ackroyd* [1926] as *Alibi* two years later that she wrote her first play, *Black Coffee* [1930]. Although this was a success, there were a number of false starts until *Ten Little Niggers* (renamed *And Then There Were None*) in 1943. This was followed by Christie's own adaptation of *Appointment with Death*, reopening the Piccadilly theatre after wartime bombing in 1945. As one would expect, each of her plays is mentioned, including adaptations of books (for example, *Murder on the Nile* [1946]; *The Hollow* [1951]), and original scripts (for example, *The Mousetrap* [1952]; *Witness for the Prosecution* [1953]; *Spider's Web* [1954]; *Verdict* [1958]). Because the focus of the book is on understanding Christie through relating her life, disappointingly little is made of her contribution to the theatre, or even of analysing the plays themselves. In fact, Thompson announces that 'Despite the extreme popularity of what she wrote . . . Agatha's plays were lightweight things on the whole', with only *Akhnaton* (written in 1937, but never produced at the time), about ancient Egyptian power politics, and *Verdict*, a psychological study of a crime of passion, having 'any real depth' (p. 360). The reader does get the impression, though, that Christie enjoyed writing for the theatre, finding that it varied her literary output, and was more than happy to go along to rehearsals. By 1960, however, audiences' expectations had changed, with *Go Back for Murder* shocking Christie with its bad reviews. Thompson is right in agreeing with Christie's belief that critics resented the phenomenal success of *The Mousetrap*, but there are two points that need further thought. First, although Thompson states that the reputation of Christie's books is quite different from that of the plays, no reason is given for *The Mousetrap*'s continued popularity, nor of the play's frequent revival by repertory and amateur companies. Even Thompson's belief that the plays 'do not endure in any meaningful sense' (p. 459) could have gained from awareness of a growing critical appreciation of how Christie's work responds to social and political changes in the 1940s and 1950s.

Coleman opens his life of Olivier with the claim that he 'was the greatest English actor and man of the theatre of the twentieth century' (p. 1). It is interesting, therefore, that the author's focus lies with the actor's life, rather than any careful analysis of his particular acting style. Nevertheless, there is much here on Olivier's chameleon-like ability to create personae for himself both on and off stage. This echoes other studies on him, such as Peter Holland's article in *Theatre and Celebrity in Britain, 1660–2000* [2005], and makes an illuminating interpretation of his personality, which relies on embellishment and obfuscation of the truth. Olivier once asked, 'What is acting but lying?' and the complexities raised by this question would have been fruitful for a theatre historian. The chronology of plays at the end of the book provides useful information, though, and reminds us of Olivier's vast body of work. There is also a real sense of the theatrical world of the twentieth century, with Olivier's career spanning its various forms, from the indignities of repertory to Shakespeare seasons at Baylis's Old Vic and commercial theatre to the 'angry young men' and beyond. While this is not an in-depth analysis of the intricacies of the theatre and Olivier's place in it, what we have here is a solid biography, based on unprecedented access to private papers.

Maggie Gale's book on J.B. Priestley has been published as part of the commendable Routledge Modern and Contemporary Dramatists series. The book is divided into three sections: life, politics and theory; themes in his plays; and a more detailed look at *The Good Companions*, *An Inspector Calls* and *Johnson over Jordan*. The titles of the latter sections could have been more distinctly focused, as section II is entitled 'Key Plays' and section III 'Key Plays/Productions'. That minor matter apart, Gale has put the case for Priestley's significance, outlining how the success of his novel *The Good Companions* [1929] gave him the financial stability to work full-time as a writer and broadcaster. During the interwar period Priestley wrote nearly thirty plays, a dozen of which were extremely successful and, as Stephen Daldry's revival of *An Inspector Calls* [1992] showed, relevant to the modern day. The consideration of individual plays and production history is particularly lucid. Explaining the seeming failure of the first production of *Johnson over Jordan* in 1939, for example, Gale explores its experimentalism, and how the play's suggestion that 'we might take more responsibility for our actions and better understand their impact on others' is 'in the original context of a country on the brink of war . . . a challenging proposal' (p. 168). Priestley's work was wide-ranging in terms of genre, themes and dramatic technique, and, as Gale shows us, his own critical works did much to create a debate about the importance of 'popular' rather than commercial theatre, as well as the idea of theatre as a 'live art form' (p. 28). The point is made that it is difficult to pigeonhole Priestley's plays because of his movement between the theatrically conventional and unconventional, and the way in which he constantly returned to specific ideas. The role of the family and relationships between men and women appear across several decades, as with *Dangerous Corner* [1932], in which Priestley explodes the falsities perpetrated by the bourgeois family unit. His 'Time' plays are broken down into sections to show Priestley's 'interest in time as a fourth dimension' (p. 91). This is placed in its historical moment, to show how the merging of past, present and future is frequently

used to demand 'an engagement with questions around "being" and "becoming", a self-reflection about individual and social actions and responsibility' (p. 92).

Of necessity, Gale concentrates on Priestley's contribution to the theatre. In contrast, John Baxendale's *Priestley's England* looks at his work more thematically, arguing that the view of Priestley as 'some kind of conservative ruralist' downplays his more complex engagement with nationhood (p. 1). In fact, he rejected the empire, ceremony and sentiment, instead being concerned with the future rather than the past, the urban landscape, not the countryside, and the common people instead of the privileged (p. 2). Here we can see how his plays strained to reflect social and political concerns, as with the rejection of pre-war ideas in *An Inspector Calls* and the play's attempt to reflect on what qualities were required in a postwar Britain. Obviously Baxendale's book is not designed to consider Priestley's plays in detail, but it is disappointing to find that only a couple of works are mentioned. However, Baxendale does much to give a sense of Priestley's influences, from Jung to Ouspensky, and from the Depression to the creation of a 'New Jerusalem' in the 1945 election.

The Letters of Noël Coward is a monumental work, handsomely illustrated throughout, and skilful at exposing Coward's process as a dramatist, director and actor. Barry Day's role as editor is intentionally much in evidence. Rather than having a light touch by simply adding explanatory footnotes about the people and events mentioned in the letters, Day evidently wanted a different approach. Here we have introductions to each section, as well as numerous comments throughout, and it is to Day's credit that he manages to let Coward's voice come through while still making sure that the reader does not lose his or her way in the mass of correspondence. The book is set chronologically, in four parts: Coward's early years, the period of his greatest prosperity in the 1920s and 1930s, wartime and the less commercially successful but still productive later years. Occasional breaks—rather whimsically called 'Intermissions'—give lengthier information about key figures in Coward's life, such as Gertrude Lawrence. As he was a prolific letter-writer from an early age, and expert in the social art of what we would now call 'networking', there are innumerable anecdotes, comic and otherwise, peppered throughout the book. Perhaps the best are those where Coward critiques the work of others, and while his views are astute, even he realizes that at times he has overstepped the mark. Asked by John Gielgud why he had walked out of *Musical Chairs* [1932], Coward remarked: 'I thought you were overacting badly and using voice tones to elaborate emotional effects, and as I seriously think you are a grand actor it upset me v. much' (p. 346). His admiration of W.S. Maugham's *Sheppey* in 1933, but not the production, led to 'Willie' responding, 'I sat in my box at the first night feeling like a disembodied spirit. I have done with playwriting . . . I do not myself think the theatre has much to offer the writer compared with other mediums in which he has complete independence and need consider no one' (p. 227). Sometimes this approach brought surprisingly odd friendships. John Osborne and Coward bonded when the representative of the younger generation asked that Coward stop criticizing his fellow writers to the media, and a friendship was forged with Harold Pinter when Coward wrote a fan letter after seeing

The Homecoming. Occasionally the tone of Coward's letters is grating; he indulges in pet names and baby talk, but, as he said of his wartime escapades as a spy, his 'disguise would be [his] own reputation as a bit of an idiot—a merry playboy' (p. 395). The overall impression at the end of this volume, though, is of a workaholic, always in 'a hurry to get on to the next thing and the next place' (p. 6), but a man whose energy, drive and ambition constantly pushed him to find a place in the literary world of the twentieth century.

As someone who has written reviews and theatre histories, as well as biographies of several actors, including Olivier, Ralph Richardson, Gielgud, and John Mills, Robert Tanitch is well placed to write on the *London Stage in the 20th Century*. From the outside, this looks like a coffee-table book. In fact, it is more useful than what this might imply. While it is of large format, and lavish in its use of illustrations, what we have here is an encyclopedia of productions on the West End stage. Of course, not all plays can be listed, but Tanitch has been judicious in his choices, presenting us with a representative sample from each year. Brief details under each entry draw on details about main actors, plot details, anecdotes and reviews, and there is a highlighted section on world premieres and historical facts. So we learn that in 1900 Gerald du Maurier and Mrs Patrick Campbell acted in Frank Harris's *Mr and Mrs Daventry* in which a wife tells her husband she is carrying her lover's child; a reviewer described it as 'the drama of the dustbin' (p. 5). For a critic seeing Sarah Kane's *Blasted* in 1995, it was 'like hanging your head down in a bucket of offal' (p. 284)—*plus ça change*. What Tanitch's approach loses in depth, it gains in range. Even if we just look at the period up until 1950, the reader immediately becomes aware that there is here a huge wealth of subject matter, genre and talent. It is not always remembered, for example, that British theatre during the Second World War did not just offer up the entertaining and cosy: in 1939 there might have been Flanagan and Allen in *The Little Dog Laughed* at the Palladium, but there was also Priestley's experimental morality play *Johnson over Jordan* at the New Theatre, Karel Capek's war allegory *The Mother* at the Garrick, and T.S. Eliot's modern tragedy *The Family Reunion* at the Westminster. Inevitably, in a work of monumental research and editing such as this, there are slips. The most obvious one is labelling a photograph of Dodie Smith's *Dear Octopus* [1938] as *Dear Brutus* (J.M. Barrie's play of 1917).

Heinz Kosok's excellent book *The Theatre of War: The First World War in British and Irish Drama* goes beyond stating which plays were produced between 1914 and 1918. Instead, as the full title of his book announces, his is an examination of the way in which the First World War has been represented in British and Irish drama. How ambitious this is can be seen by the chronology (helpfully compiled alphabetically and by date), which lists a huge number of plays written between 1909 (those which anticipate the war) and the 1990s (those which reference the war). Kosok even includes the last series of *Blackadder*, with its surprisingly poignant denouement. The myth that few dramatists tackled the subject during the war itself is exploded, with over sixty plays listed during this time. Again, while it might be expected that these would tail off at the beginning of the 1930s, the subject matter continued unabated until 1938, when it dwindled to two plays: Horace Flather's

Jonathan's Day and W.B. Auden and Christopher Isherwood's *On the Frontier*. The book is divided into several parts, which look at issues such as subject matter, dramatic technique and staging, authorial intent and reception. One of the strengths of this approach is the ability of the author to make references across temporal and contextual boundaries. Thus, a connection is made between George Bernard Shaw's *O'Flaherty V.C.* [1915] and Jennifer Johnston's *How Many Miles to Babylon?* [1993] in terms of their use of Anglo-Irish tensions, and the subtle complexities of terms such as 'realism' and 'reality' bring together R.C. Sherriff's *Journey's End* [1928] and William Douglas Home's *A Christmas Truce* [1989]. With over 200 plays listed, the question of choice becomes paramount. There are areas that could have been mentioned, such as the representation of the 'surplus' women in the 1920s and 1930s after the loss of a generation of young men, but Kosok has done well to set limitations on what can and cannot be included.

Anselm Heinrich's comparative *Entertainment, Propaganda, Education: Regional Theatre in Germany and Britain between 1918 and 1945* at first sight seems a rather strange linking together of subject and locality. Heinrich begins by outlining the way in which the theatre of Germany and Britain was generally seen as quite different in terms of theme, style and even at the level of institution: overseas, theatre was regarded with seriousness, and there was heavy state subsidy and a mix of classics like Schiller with the avant-garde; by contrast, it was thought that there was a lack of political and aesthetic import in British theatre, with commercial audiences attracted by lightweight comedies and melodramas. Heinrich challenges this view, stating that his researches show how the two countries 'became increasingly similar during the Second World War', with Britain wanting to 'adapt certain elements' from Germany (p. 2). But rather than finding that German influence made British plays more experimental, a typical season drawn from 1931 seems to consist mainly of comedies and melodramas, somewhat contradicting the author's earlier points. Again, he makes a strong case for focusing on the regions rather than the capital cities, but his reasoning for looking at only two areas, Yorkshire and Westphalia, is not entirely convincing. They have been chosen for their comparability in terms of geographical size and cultural significance, but it might have made a more rounded book to have included a range of places: the title certainly suggests that this is what is being done. Given this reservation, though, there is much here of use to scholars of regional theatre, looking at the relationship between city council and theatre, the repertory system, the impact of the Second World War and the founding of ENSA (the Entertainments National Service Association) and CEMA (Council for the Encouragement of Music and the Arts).

Mick Wallis's chapter on 'Drama in the Villages: Three Pioneers' (in Brassley, Burchardt and Thompson, eds., *The English Countryside 1918–39: Regeneration or Decline?*, pp. 102–15) also looks at regional theatre. Wallis explores the little-researched area of amateur theatre to show how it was used to 'regenerate village life; and to deliver adult education in rural areas' (p. 102). The examples given are fascinating, and show how individuals, councils and other bodies, like the Women's Institute, helped to foster drama during the interwar years. Such initiatives brought with them tensions between competing

forces. So Gloucestershire Council's move towards a 'Countryside Drama Competition' (p. 105) sparked a national concern that it would pose a threat to the sense of community and 'festive spirit' (p. 106) created by village theatre. Here, Wallis only has room to sketch out three examples, but his point that the Village Drama Society (eventually subsumed into the British Drama League) covered over 600 villages by 1939 has great potential for future studies.

The continued reassessment of theatre in the first half of the twentieth century continues apace, as can be seen by Kosof's book, amongst others. Christopher McCullough looks to an earlier period for evidence of a radical past. In 'Harley Granville Barker: A Very English Avant-Garde' (*STP* 27iii[2007] 223–35), he shows how the dramatist/director's Shakespearian productions at the Savoy between 1912 and 1914 can be seen in this light. He connects the avant-garde with the late nineteenth-century *fin de siècle*, noting the irony in associating Shakespeare with these kinds of cultural movements. His central claim is that Granville Barker's 'rejection of the nineteenth century barnstorming styles of performing, as well as his abandonment of elaborate pictorial scenography and the haphazard cutting of received texts, may mark him out as a "modern" man, but his modernity was constructed, not innate' (pp. 224–5). McCullough shows how his productions of *The Winter's Tale* and *Twelfth Night* [both 1912] and *A Midsummer Night's Dream* [1914] draw on the visual arts movements of art nouveau, orientalism and Post-Impressionism. It is these changes in scenography, as well as the delivery and understanding of the text (fast-paced, and involving 'the modernist concept of interior character', p. 231), that marks Granville Barker out as radically moving forward the style of Shakespearian productions.

Critics such as Clive Barker, Maggie B. Gale and Dan Rebellato have all done much to counter the view that plays such as *Look Back in Anger* swept away the conservative and unimaginative drama prior to 1956. Luc Gilleman's article 'From Coward and Rattigan to Osborne, or the Enduring Importance of *Look Back in Anger*' (*MD* 51:i[2008] 104–25) begins rather crudely by rehashing the strong similarities of form, subject and character between John Osborne's play and Terence Rattigan's *The Deep Blue Sea* [1952], but does usefully include Coward's *The Vortex* [1924] as well. At the centre of the earlier plays 'is masculine bafflement at the enigma of woman ... And as they move from complication to confrontation, the plays reveal their traditionally gendered understanding of the forces of order and disorder' (p. 113). Osborne's play also expresses this idea, but 'is less interested in analysing this male anxiety than in enacting and performing it in all its absurdity and inconsistency' (p. 119). For Gilleman, this marks the essential difference between pre- and post-1956 drama, with the latter focusing on ambiguity and 'existential uncertainty' (p. 123).

Finally, we have *The Cambridge Companion to the Actress*, edited by Gale and John Stokes. This adds to a growing body of material on this subject, including Tracy C. Davis's *Actresses as Working Women* [1991], Elizabeth Howe's *The First English Actresses* [1992], Sandra Richards's *The Rise of the English Actress* [1993] and the recent books by Stokes and Kirsten Pullen, *The French Actress and her English Audience* and *Actresses and Whores* [both 2005]. With *The Cambridge Companion*, Gale and Stokes continue to uphold the

quality of this excellent series. Bringing together an estimable group of critics, the editors engage with Butlerian arguments about the performativity of the self, and Ellen Donkin's concern with how female performers have attempted to move from being (male-constructed) objects to (female-empowered) subjects. The book is not organized chronologically, as the editors did not want to suggest that the history of the actress unfolds in a developmental model. There are three sections: 'key historical moments', 'professional opportunities' and 'genre, form and tradition', and the subject covers a variety of media, including theatre, music hall, photography, cinema and music hall. Gale and Stokes are aware of the inevitability of lacunae in a collection of this nature. Nevertheless, they have achieved their goal of providing 'a preliminary survey of a rich and extraordinarily diverse history in which certain typical narratives might be usefully highlighted' (p. 11).

Some individual entries demand further comment in this part of *YWES*. In 'The Actress as Photographic Icon: From Early Photography to Early Film' (pp. 74–94), David Mayer explores how pictorial representations of the Victorian and Edwardian actress serve to expose the links between performance and celebrity. Mayer asks important questions about the relationship between sitter and photographer, actress and audience, and buyers and sellers. In all of this the role of actress as consumable becomes paramount. Generally speaking, stage photography only took place from the 1890s onward as lighting techniques became more advanced; before this, a 'simulacrum of the theatrical settings in which she [the actress] appeared at the theatre nearby' was set up in the photographer's studio (p. 80). With admirable research, Mayer has tracked down the leading photographers of the period and details the photographic techniques needed for these portraits.

Lucie Sutherland looks at 'The Actress and the Profession: Training in England in the Twentieth Century' (pp. 95–115), a topic that is intrinsic to the changing status of the actress. Sutherland describes the various ways in which women were offered support in the industry, from the Theatrical Ladies Guild in 1891, and the Actresses' Franchise League in 1908, to the founding of RADA and the Central School of Speech and Drama, and the increasing unionization of acting. Almost from the start, the disparity between the working conditions of men and women was obvious, and George Bernard Shaw is thought to be one of those who entered into the debate as author of *The RADA Graduates' Keepsake and Counsellor* [1941], a book which notes how actresses' wages were sometimes below subsistence rate, arguing that a fixed rate should be set by the British Actors' Equity Association. Shaw reasoned that this would help to dissipate the correlation made from the start between actress and prostitute, an area that could perhaps have been further developed by Sutherland. The author is particularly interesting, though, when relating how women often took positions of authority in the new acting schools—Irene Vanbrugh at RADA, for example, Elsie Fogerty, who founded CSSD, and Judith Gick, who taught at several of the leading academies. Athene Seyler, Sybil Thorndike and May Whitty also sat on various councils, helping to effect fundamental changes to the running of these places.

Elaine Aston's '"Studies in Hysteria": Actress and Courtesan, Sarah Bernhardt and Mrs Patrick Campbell' (pp. 253–71) continues the link between

French actresses and the British stage brought out by Stokes's book last year. Aston juxtaposes two ideas about the actress in the late nineteenth and early twentieth centuries: that is, the link between acting and prostitution, and the negation of this through the celebrity accorded popular actresses like Ellen Terry, Bernhardt and Campbell.

Three other articles can also be mentioned. Viv Gardner's 'By Herself: The Actress and the Autobiography, 1755–1939' (pp. 173–92) takes up a theme that is current in early twentieth-century theatre history: the link between the public/private self and performance, also discussed in Aston's article. Common to both as well is Campbell, whose autobiography *My Life and Some Letters* was published in 1922. The form utilized by Campbell, consisting of chronological narrative and fragmentary recollection, is, Gale suggests, a reflection of Campbell's own life. In 'The Screen Actress from Silence to Sound' (pp. 193–214), Christine Gledhill continues her critically acute engagement with the cinema, particularly in relation to women's film history. Here she explores how actresses moved from stage to cinema, from silent films to 'talkies', and from Britain to America, thus demonstrating 'the potential exchange value of national character types and performance modes, and the discursive clashes and shifts around gender roles and definitions of femininity that take place in the process' (p. 211). Gale's 'Going Solo: An Historical Perspective on the Actress and the Monologue' (pp. 291–313) accesses a less explored area of the female monologist. While a successful form amongst Americans such as May Isabel Fisk, Ruth Draper and the British-born but American-domiciled Beatrice Herford, this form was also taken up by others in the United Kingdom. Joyce Grenfell, herself a distant cousin to Draper, made the monologue her speciality through the 1940s and 1950s.

5. Post-1950 Drama

Theatre writing since the 1990s has dominated several major studies this year. One of the most ambitious has been Steve Blandford's *Film, Drama and the Break-Up of Britain*. As the title suggests, the book analyses 'some of the ways that film and theatre . . . reflect and contribute to a Britain that is changing so rapidly . . . [that it] amounts to a break-up of the very idea of there being a meaningful British identity at all' (p. 1). Blandford draws the conclusion that by the end of the 1990s Northern Ireland, Wales and Scotland were looking to Europe, not only for funding in film and theatre projects, but also increasingly for a wider cultural identification. In terms of theatre, chapters on the work produced in England, Scotland, Wales and Northern Ireland allow the reader to make comparisons. Blandford's work is timely in that it provides an alternative reading to the predominant study of the period, Aleks Sierz's *In-Yer-Face Theatre: British Drama Today* [2001], which was almost exclusively concentrated on the young dramatists based around London in the relatively short period between 1994 and 1999. Blandford not only comprehensively looks at the whole decade but traces moments where a distinct mood emerged within a region, notably Scotland. The book also traces points of discomfiture and failure. These include England's schizophrenic and troubled

relationship with its identity and Wales's relative failure—after several false dawns—to establish a convincing identity for itself in terms of new theatre writing. The book also offers excellent analysis on how each region has responded to the issue of multiculturalism through representation in film and theatre. Books such as this, which attempt a synthesis of different cultural forms within a specific historical period, are to be welcomed, and Blandford demonstrates an expertise and passionate engagement in the disciplines of both film and theatre studies.

Geraldine Cousin's *Playing for Time*: *Stories of Lost Children, Ghosts and the Endangered Present in Contemporary Theatre* is a far more subjective study in that it eschews historical analysis, opting instead for a series of case studies based on new plays, adaptations and revivals of classic twentieth-century drama in the period between 1990 and 2005. The theme of Cousin's book develops an observation Elaine Aston made in her earlier monograph, *Feminist Views on the English Stage* [2003], in which she locates 'an emergent urgency and concern for the child . . . at risk in the world' (p. 10) by a number of women dramatists in the 1990s. Similarly, Cousin points out that 'a key motif in the book is the "lost child" ' (p. 11) as a real event, and sometimes as a form of ghostly return. Cousin's monograph is mainly a study of English playwrights, although there are sections on the work of Irish dramatists Conor McPherson and Marina Carr. The book starts with a chapter on Stephen Daldry's 1992 revival of *An Inspector Calls*, in which Cousin draws parallels with the production's novel device of a collapsing house as a prescient political metaphor for the events of 9/11 nearly a decade later. Subsequent chapters look at Tom Stoppard's *Arcadia* [1993], Michael Frayn's *Copenhagen* [1998], recent plays by Caryl Churchill and stage adaptations such as Philip Pullman's *His Dark Materials* [2003] and Helen Edmundson's *Coram Boy* [2005]. Like Blandford's study, which looks at film and theatre in the 1990s, Cousin at times looks at other cultural forms to complement her analysis of particular plays. For instance, in her discussion of Bryony Lavery's *Frozen* [1998] and Martin McDonagh's *The Pillowman* [2003], Cousin draws attention to both the media's obsession with murdered children and a number of novels that appeared at the time, including Alice Sebold's *The Lovely Bones* [2002], in which murdered children are the focus. Again, this approach, which considers work from a wider cultural and artistic sphere, is something to be welcomed. Cousin's analysis of the plays is also frequently original (especially on Churchill), although at times this subjective approach is a drawback. For instance, there is little attempt to historically contextualize the period covered and scant attention is paid to other major critical studies of the work discussed. Rather, secondary sources are mainly drawn from newspaper reviews. This might well have been a deliberate strategy, but acquaintance with significant examples of recent scholarship on the subject would have been welcome.

Christina Wald's *Hysteria, Trauma and Melancholia: Performative Maladies in Contemporary Anglophone Drama* also takes a number of plays from the 1990s as its focus. The study argues that, since the 1980s, a number of prevalent themes have emerged in British and American playwriting concerned with particular forms of mental illness: Wald categorizes these as 'The Drama

of Hysteria', 'Trauma Drama' and 'The Drama of Melancholia' and argues that 'increasingly contemporary culture defines its own moment through hysteria, trauma and melancholia' (p. 1). This has often taken the form (bordering at times on the prurient) of child abuse as well as other examples of 'wound culture', exhibited through Gulf War syndrome and body dysmorphia. Wald provides historical accounts of how these conditions have come to be understood as types of mental pathology. These are followed by detailed readings, framed in places with recourse to aspects of Judith Butler's ideas about gender formation, on how such illnesses are presented theatrically in plays such as Terry Johnson's *Hysteria* [1993], Sarah Daniels's *Beside Herself* [1990] and Sarah Kane's *Cleansed* [1998]. This monograph is the first to explore in detail how these three forms of mental affliction have come to quite literally haunt the stage. It is a significant book, and will undoubtedly be followed by others on the subject. Partly this is to do with Wald's decision to concentrate on a relatively small number of plays from the 1980s and 1990s. Notwithstanding, she alerts the reader to a whole host of other contemporaneous plays that also explore the same territory. She is also aware of significant gaps: for instance, in her chapter on the drama of hysteria 'which historically has been subject to gendering . . . as a specific female malady' (p. 27) she points out that cases of 'male hysteria' manifest themselves just as frequently.

Rebecca D'Monté and Graham Saunders's edited collection, *Cool Britannia? British Political Drama in the 1990s*, assesses a range of engagements undertaken in the representation and discussion of politics in theatre from the last decade. The book is divided into three sections: the first, ' "In-Yer-Face Theatre": A Reconsideration', challenges and assesses Sierz's influential reading of playwriting culture in the latter part of the 1990s. Indeed, the section opens with Sierz's ' "We all need stories": The Politics of In-Yer-Face Theatre' (pp. 23–37), where he provides both a defence and a self-critical assessment of his work. Ken Urban's 'Cruel Britannia: In-Yer-Face Theatre, Nihilism and the 1990s' (pp. 38–55) also provides an interrogation of Sierz's terminology, and defends writers such as Sarah Kane and Mark Ravenhill from charges of political disengagement; rather, Urban sees their work as predicated on a form of nihilism that allows for the possibility of transformative change. Mary Luckhurst's 'Harold Pinter and Poetic Politics' (pp. 56–68) considers various responses from previous generations of writers, such as David Hare, Churchill and Pinter, during the 1990s. The second section, 'Thatcherism and (Post-)Feminism', also seeks to readdress the received view that the plethora of plays that dealt with various aspects of masculinity in crisis in the 1990s necessarily stifled the voices of female dramatists. D'Monté's chapter, 'Thatcher's Children: Alienation and Anomie in the Plays of Judy Upton' (pp. 79–95), argues that Upton's work during the 1990s provided a critical assessment of the political legacy of the 1980s. Lynette Goddard's 'Middle Class Aspirations and Black Women's Mental (Ill) Health in Zindika's *Leonara's Dance* and Bonnie Greer's *Munda Negra* and *Dancing on Blackwater*' (pp. 96–113) looks back to a style of writing in black women's drama during the 1980s that by 1997 had all but been rendered moribund. However, Goddard sees the situation improving for the millennial

generation of young black women dramatists such as Dona Daly and Debbie Tucker Green. Elaine Aston's 'A Good Night Out, for the Girls' (pp. 114–30) looks at popular theatre from the 1990s to the present. While agreeing with those who detect a fragmentation in women's writing during the 1990s, the chapter looks at the popularity of shows such as Eve Ensler's *The Vagina Monologues* [1996], as well as Catherine Johnson's *Shang-a-Lang* [1998] and *Mamma Mia!* [1999], and suggests that these plays provide not only entertainment, but a sense of empowerment for their predominantly female audiences.

The last section, 'Nation, Devolution and Globalization', sees David Pattie, Roger Owen, Nadine Holdsworth and Wallace McDowell's assessments of Scotland, Wales and Northern Ireland, respectively. Dan Rebellato's '"Because it feels fucking amazing": Recent British Drama and Bodily Mutilation' (pp. 192–207) moves further, in concluding that the motif of bodily mutilation in plays such as Kane's *Cleansed* and Martin Crimp's *The Treatment* [1992] is representative of individuals' sense of powerlessness in the face of globalization. The final chapter, playwright David Greig's 'Rough Theatre' (pp. 208–21), assesses the impact of politics on 1990s drama, but also looks towards definitions and dramatic strategies for the millennial decade.

British theatre in the 1990s is also the principal theme of a collection of interviews conducted by Mireia Aragay, Hildegard Klein, Enric Monforte and Pilar Zozaya in *British Theatre of the 1990s: Interviews with Directors, Playwrights and Academics*. The book is divided into four categories, with the aim of providing comprehensive yet divergent readings of the 1990s in terms of the theatre produced. The interviews are wide-ranging and go beyond presenting familiar or received views of the decade. One of the major strengths of the collection is the detailed footnotes that accompany references to individual plays, specific productions or cultural events. Although interviews with the directors narrowly focus on Ian Rickson, Stephen Daldry and Max Stafford Clark, their accounts of running the Royal Court during the 1990s provide valuable new insights into the history and artistic policies of the theatre during this period. The range of playwrights interviewed is more diverse, ranging from Mark Ravenhill, who did much to establish a 1990s zeitgeist in theatre writing, to Kevin Elyot, who moved between work at the Royal Court, the Royal National Theatre and West End stages during the decade. There are also interviews with Neil Bartlett, Martin Crimp and Joe Penhall. The interviews with critics and academics also provide many points of departure. Sierz's interview is of particular interest, where he again both defends and points out the shortcomings of his term 'in-yer-face theatre'. Alan Sinfield also provides a useful overview of British culture during the 1990s through which to assess gay and lesbian drama. Overall, despite the very different agendas that all the interviewees present, the collection confirms the editors' belief that 'a consensus does seem to emerge that *something* was happening' during the 1990s' (p. 1). The collection will go some way to providing primary material for further reassessments of this important decade in British theatre.

Peter Billingham's *At the Sharp End* is another collection of interviews that privileges a number of dramatists who first came to prominence during the 1990s. These include Greig, Tanika Gupta and Ravenhill. The volume also includes interviews with David Edgar and, somewhat perversely, Tim Etchells, from the devised performance group Forced Entertainment, who might perhaps take umbrage at being associated with the culture of playwriting. However, the interviews conducted by Billingham are illuminating and are complemented by accompanying commentaries on the work of each writer that contextualizes the interview material.

Billingham also interviews the playwright Edward Bond in *PAJ: A Journal of Performance and Art* (*PAJ* 29:iii[2007] 1–14), while a previous issue contains Caridad Svich's interview with Greig (*PAJ* 29:ii[2007] 51–8). Bond's work for young people is also the subject of David Allen's ' "Going to the centre': Edward Bond's *The Children*' " (*STP* 27:ii[2007] 115–36), which interrogates Bond's notion of the 'the centre' in performance.

The special issue of *Modern Drama* [Fall 2007] entitled 'Recent British Drama' looked at the development and changes in British playwriting culture since the mid-1990s. Janelle Reinelt's 'Selective Affinities: British Playwrights at Work' (*MD* 50:i[2007] 303–45) and Christopher Innes's 'Towards a Post-Millennial Mainstream? Documents of the Times' (*MD* 50:i[2007] 435–52) provide excellent analysis and overview of recent developments, with both arguing for recognition of older dramatists. Innes makes a case for David Hare's recent docu-plays such as *The Permanent Way* [2003] as 'providing a model for younger playwrights' (p. 449). Reinelt sees the relationship between young and old as more complementary, not to say nurturing, and makes a convincing case for re-evaluating the importance in 2007 of two plays, Roy Williams's *Days of Significance* [2007] and *Catch* [2006], written by a group of women playwrights spanning the generations from April de Angelis to Stella Feehily, Chloe Moss and Laura Wade, as evidence of this mutually supportive writing environment. Other articles focus on the work of one writer or a significant work: Urban's 'Ghosts from an Imperfect Place: Philip Ridley's Nostalgia' (*MD* 50:i[2007] 325–45) considers Ridley's use of nostalgia in his work from the 1990s, Candice Amich's 'Bringing the Global Home: The Commitment of Caryl Churchill's *The Skriker*' (*MD* 50:i[2007] 394–413) locates the play as a dystopian vision of globalization, Harry Derbyshire's 'Roy Williams: Representing Multicultural Britain in *Fallout*' (*MD* 50:i[2007] 414–34) makes a case for the play as an important work that analyses the debates about causes of inner-city violence and black crime, Sierz's ' "Form follows function": Meaning and Politics in Martin Crimp's *Fewer Emergencies*' (*MD* 50:i[2007] 375–93) concentrates on Crimp's 2005 trilogy of short plays collectively entitled *Fewer Emergencies* as a radical way of using dramatic form to suggest new ways of analysing global politics, and Kim Solga's '*Blasted*'s Hysteria: Rape, Realism, and the Thresholds of the Visible' (*MD* 50:i[2007] 346–74) examines the use of rape through its non-representation in the play itself. Together, these contributions are exemplary in the detail and sophistication of their arguments and very much set a benchmark for current scholarship in British theatre.

Some of the work produced in 2007 has gone beyond the work of a single decade and taken a retrospective approach to British theatre history. The most comprehensive of these accounts is Michael Billington's *State of the Nation: British Theatre since 1945*, which won the Theatre Book Prize for 2007. Drawing on Billington's work as a newspaper theatre critic, this wide-ranging study manages to provide a useful historical overview of postwar British theatre that emphasizes the political and cultural events that informed the drama. Billington's main interest lies with playwriting culture, and he puts forward some interesting re-evaluations of the established canon. These include making a case for J.B. Priestley as every bit as angry a young man as Osborne, as well as being a far more experimental writer. The book also looks at the role of certain institutions and figures in shaping postwar theatre. These include the role of the Arts Council and the theatre impresario Hugh 'Binkie' Beaumont. While Billington's book contains few surprises in many of its assessments, it is an authoritative and informative overview of the period.

D. Keith Peacock's *Changing Performance: Culture and Performance in the British Theatre since 1945* is more of a specialized work in that it charts the slow awareness of European theatrical practice on postwar British theatre. Whereas existing studies such as Stephen Lacey's *British Realist Theatre* [1995] or Sierz's *In-Yer-Face Theatre* analyse events through specific plays, Peacock takes the emergence of different acting styles, often adapted from continental models, as his starting point. Crucially, this begins far earlier than either the 1956 watershed of *Look Back in Anger* or Peter Hall's production of *Waiting for Godot* [1955], locating the moment as Joan Littlewood's establishment of Theatre Workshop in 1945.

While he draws on many familiar secondary sources, Peacock usefully arranges this pre-existing material into a series of case studies, whereby a particular production, company or practitioner is examined in detail. These range from Peter Hall's production of *The Wars of the Roses* [1963] and Peter Brook's *Marat/Sade* [1964], via the emergence of the Royal Shakespeare Company, to Complicité's *The Three Lives of Lucie Cabrol* [1994]. Each example is analysed from a number of different criteria: these include the performance space or building and, most notably, the production process itself. Of particular interest are Peacock's discussions regarding specific economic criteria that eventually influenced crucial decisions relating to actual performance—most notably the role the Arts Council has played to date. Although Peacock sets out to show how British theatre underwent a slow transition from a time when actor training meant little more than exercises in deportment to the adoption of a more European model, the book slowly metamorphoses (much like its case study of Stephen Berkoff's best-known Kafka adaptation) into a more familiar account of postwar British theatre, drawing on familiar landmark productions (such as Terence Rattigan's *The Browning Version* [1948], Brook's *Marat/Sade* and Shelagh Delaney's *A Taste of Honey* [1958]) and figures (such as Brook, Simon McBurney and Peter Hall) who have emerged since 1945.

Throughout 2006 the Royal Court celebrated its fiftieth anniversary as the English Stage Company. Ruth Little and Emily McLaughlin's *The Royal*

Court Theatre: Inside Out continues this retrospective look at one of the most enduring and influential British theatre companies. The book is a lively historical account of the theatre from 1956 to 2007, and while it draws extensively on existing sources, such as Philip Roberts's *The Royal Court and the Modern Stage* [1999] and Richard Findlater's *At the Royal Court: 25 Years of the English Stage Company* [1981], it has the advantage of being able to continue the Royal Court's history, from the period of its renovation and temporary move to the West End during the late 1990s to its fortunes during the present decade. This is augmented with new interviews that draw on the experiences of playwrights, directors and technical staff who have been associated with the Royal Court from its inception to the present. The book is also beautifully illustrated, and while some of its photographs are well known, many are drawn from the personal collections of individuals as well as the Royal Court archives held at the V&A's Theatre Museum. These include fascinating items, such as Ian Rickson's performance schedule from 2001 and original design sketches for plays. As well as providing a historical account of the theatre, the book also looks at specific productions in detail. Again, this is most welcome in the attention given to more recent work such Churchill's *Drunk Enough to Say I Love You* [2006] and *My Name is Rachel Corrie* [2005]. While necessary attention is paid to historical landmark productions such as Osborne's *Look Back in Anger* and Bond's *Saved* [1965], it was also pleasing to gain new insights into less well-known productions such as N.F. Simpson's *A Resounding Tinkle* [1957] and David Cregan's *Miniatures* [1965].

Several collections this year feature essays on aspects of post-1950 drama. *Alternatives within the Mainstream II: Queer Theatres in Post-War Britain*, edited by Dimple Godiwala, revisits the period in terms of how theatre engaged with alternative sexualities: primarily, the essays concentrate on the depiction of and issues surrounding the performance of homosexuality in British drama. Despite its title alluding to theatre, as with Blandford's *Film, Drama and the Break-Up of Britain*, there is also a welcome section devoted to television drama. The best articles in the collection provide broad historical contextualization, yet do so without parroting received wisdom: these include Spilby's 'The Trouble with Queers: Gays in Plays 1945–1968' (pp. 12–35) and Kate Dorney's 'Tears, Tiaras and Transgressives: Queer Drama in the 1960s' (pp. 36–58), which makes good use of archival sources to argue that Joe Orton's work broke out of a tradition of depicting the melancholic and self-loathing homosexual. Dorney also makes a convincing queer reading of Pinter's *The Collection* [1962], as a precursor to later work based on exclusively male relationships such as *No Man's Land* [1975] and *Betrayal* [1978]. More specific but equally useful articles include Paul T. Davies's 'Loving Angels Instead: The Influence of Tony Kushner's *Angels in America* on 1990s Confrontational Drama' (pp. 59–82), which, as its title suggests, makes a strong case for the 1992 British premiere of Kushner's play acting as a catalyst for 'in-yer-face' playwrights such as Anthony Neilson, Kane and Ravenhill. Sarah Jane Dickenson also provides an interesting update on the work of Ravenhill and the 'omnipresent' (p. 124) figure of the vulnerable boy from early work such as *Shopping and Fucking* [1996] through to more recent work

such as *Citizenship* [2004]. Dickenson maintains that 'Ravenhill's resilience as a writer stems from his ability to tap into the persistent anxiety connected to homosexuality' (p. 126), with *Citizenship* marking a breakthrough in terms of its wider dissemination via performances throughout many British schools. Selina Busby and Stephen Farrier, in 'The Fluidity of Bodies, Gender, Identity and Structure in the Plays of Sarah Kane' (pp. 141–59), like Wald's case-study of *Cleansed*, read Kane through the increasingly amorphous gender identities that preoccupy other late works such as *Crave* [1998] and *4.48 Psychosis* [1999]. Like Wald, they also take ideas from Judith Butler's theories about the construction and performativity of gender, in that 'Kane's work, like queer, is never finished . . . because it is not rooted to a particular ideological idea' (p. 145). While the collection overall sheds important new light on the ever-developing area of gender and representation in British drama, the volume is marred by being poorly edited and proof-read, as well as containing some major factual inaccuracies which detract from the originality and quality of many of the submissions.

There have been several other edited volumes of theatre essays in 2007 that contain chapters on British drama after 1950. For instance, Scott Magelssen and Ann Haugo's *Querying Difference in Theatre History* brings together work from a wide range of geographical locations, historical periods and particular styles and genres of theatre. The one chapter on recent British theatre is Sara Freeman's 'The Immigrant, the Exile, the Refugee in Wertenbaker's *Credible Witness*: A Poetics of Diaspora' (pp. 133–40), which argues that this figure not only informs all of Timberlake Wertenbaker's original plays, but is equally the principal subject of her work as a translator of Greek drama. Drawing on the ideas of Avtar Brah's 'disapora space', Freeman argues that Wertenbaker's 2001 play *Credible Witness* is an example of what she calls 'a poetics of diaspora', as 'drama built on the terms of displacement and estrangement', but, at the same time, 'reaching toward new formulations of home and citizenship' (p. 136). The article also shows that by setting part of the play in a British detainment centre the idea of diaspora space becomes contested, set against the resistance imposed through 'national space' (p. 137).

Elaine Aston and Sue-Ellen Case's *Staging International Feminisms* is a collection that reflects the ongoing work of the Feminist Research Working Group, which since 1994 has met at the annual International Federation of Theatre Research. As the title suggests, many of the articles are concerned with what Aston and Case call 'feminist critical navigations of the global arena' (p. 4) and 'feminist possibilities for change' (p. 5). Noelia Hernando-Real's 'Cultural Memory in *El Séptimo Cielo*: An International Staging of Caryl Churchill's *Cloud Nine*' (pp. 132–9) suggests that reasons for the poor reception of the 2004 Spanish production of Caryl Churchill's *Cloud Nine* [1979] arose from decisions made in its translation and staging. These amounted to what Hernando-Real calls 'a direct attack on Spanish cultural memory' (p. 132), where, instead of the Victorian values of nation and family that the play originally set out to critique, the Spanish production looked at the links between fascism and patriarchy as a legacy of General Franco's dictatorship.

Lynette Goddard's *Staging Black Feminisms: Identity, Politics, Performance* is a welcome monograph dedicated to the representation of black women on the British stage since the 1950s in terms of self-representation by others. Goddard stresses that 'it is not enough to locate all black women's work as feminist by virtue of its very existence' (p. 2), and argues that black women's performances entail a different series of feminist aesthetics which draws on African American and Caribbean literature (p. 4).The book is divided into sections on the work of playwrights such as Winsome Pinnock and Debbie Tucker Green, and sections on 'Performances' that draw on devised and physical theatre practice. The introductory chapter charts the emergence of black female theatre companies during the 1970s and 1980s and the subsequent struggles many had to contend with over funding. The 'History and Aesthetics' section contains a very useful overview chapter, charting an alternative history for black writers and performers in theatre (and television). The section 'Black Feminist Performance Aesthetics' looks at institutional policies since the 1990s whereby exclusively black women's theatre groups were eventually disbanded, in part as a result of theatre's embrace of multicultural practices. Goddard recognizes that this has boosted the profile of new black writers in recent years, yet, as she points out, it has benefited male dramatists more significantly. Slightly more problematic are Goddard's own 'suggestions for a progressive black feminist practice for the twentieth century' (p. 2). Here, she draws attention to the dearth of black lesbians represented onstage. Although she addresses and brings to light work in this area by Jackie Kay and Valerie Mason-John, at times one feels that Goddard writes about the kind of theatre she would wish to see rather than accepting and addressing the state of theatre as it exists.

The dramatist Howard Barker is even more excoriating in his assessment of the shortcomings of contemporary British theatre in *A Style and its Origins*. Adopting the persona of Eduardo Houth, the book is a faux biography whereby Barker is able to distance himself as a third-person subject. *A Style and its Origins* could very easily have been given the alternative title *My Way*, with Barker taking an almost perverse pleasure in depicting himself as the malcontent outsider. This feeling of estrangement includes the times in which he lives, his home in Brighton, critics, theatre audiences and the apparatus of British theatre itself—to which he gives the collective noun 'the dramaturgy'. Barker sees himself as an outcast prophet with a small but fanatically devoted cult of followers, and many will find both the style and tone of the book irritating. Comments such as 'Barker disliked compromise, and was reluctant to delegate. If theatre is a collective art, he brought to it a poet's innate self-reference, and pushed theatre nearer to the poem and the poem nearer the stage' (p. 41), are bound to affront. Yet such provocations have always been part of Barker's theatre, and one of the many pleasures of *A Style and its Origins* are the shibboleths and conventions of liberal humanist theatre that Barker takes to task: here, its social mission is dismissed as 'patronising to the public and profoundly destructive to the nature of the theatre experience' (p. 55), while the politics of 'radical theatre' is dismissed by Barker through its 'preposterous claims to educate' and its 'subsequent grotesque simplifications' (p. 85). It is easy to see how Barker has effectively sent himself into exile in his

home country when his views about the function of theatre are so removed from the consensus, yet iconoclasts such as Barker romantically compel. *A Style and its Origins* could easily have become an embittered rant if its arguments were not expressed with such sharp clarity and skill. Barker is as much an accomplished prose writer as he is a dramatist and poet. There is also much to stimulate and learn from in his self-assessments. For instance, he considers later plays such as *Und* [1999], *Gertrude—The Cry* [2002] and *The Fence in its Thousandth Year* [2005] to be his most accomplished, rather than earlier, better-known plays such as *The Castle* [1985] and *Scenes from an Execution* [1984]. Barker also gives fascinating accounts of how he began to direct and design his own plays, as well as the changing fortunes of the Wrestling School, the theatre company that exclusively performs his work.

The theme of censorship in British theatre has been a lively subject this year. David Thomas, David Carlton and Anne Etienne's *Theatre Censorship: From Walpole to Wilson* is a comprehensive study of state censorship from the mid-eighteenth century until its abolition in 1968. This is a readable and well-researched historical account that benefits from a long historical grasp, back to the origins of censorship in the English theatre in the eighteenth century. Another particular strength is the emphasis placed on both the political and legal mechanisms that sought to uphold the practice and those who attempted reform via a parliamentary system which seemed after 1945 to be increasingly archaic. This is an important approach to take, as much work up until 2003 has tackled the subject of theatre censorship with regard to how it directly affected theatres, playwrights and directors in terms of artistic policy adopted. The length of the book means that it cannot rival the detail and analysis of Steve Nicholson's ongoing three-volume series *The Censorship of British Drama, 1900–1968* [2003, 2005], and this is particularly the case with the last chapter, entitled 'The Aftermath: British Theatre Following the Abolition of Statutory Censorship' (pp. 225–55). While it attempts to discuss the many forms of direct and indirect theatre censorship since 1968, this chapter is the least successful because, while the account is informative, it simply attempts to cover too much material within the confines of a single chapter. Nevertheless, this excellent study traces and contextualizes an important area of theatre history.

Signs of the degree and complexity of current debates on indirect forms of theatre censorship can be found in the fourth issue of *Contemporary Theatre Review* (*ConTR* 17:iv[2007]). Arising out of a symposium entitled 'Gagging' that was held at the University of Hull in December 2006, this series of short articles considers the issues and implications of self-censorship within a number of recent theatre events. Elizabeth Wilson's 'Gender and Censorship' (*ConTR* 17:iv[2007] 518–24) provides an overview of self-censorship by artists in its consideration of religion as it relates to issues of gender. The article goes on to consider these questions in a theatrical context. The playwright David Edgar's 'From the Nanny State to the Heckler's Veto: The New Censorship and How to Counter It' (*ConTR* 17:iv[2007] 524–32) looks at how the problems of enactment are seen in some quarters as tantamount to condoning criticism on sensitive subjects such as child abuse. He considers whether a case can be made for theatres to offer protection against offending audiences

(p. 528) in plays such as Howard Brenton's *The Romans in Britain* [1980] and Gurpreet Kaur Bhatti's *Bezhti* [2004]. The *Behzti* affair is also considered in Helen Iball's 'Still My Mouth: Playing in the Face of Terror' (*ConTR* 17:iv[2007] 533–41) and Gabrielle Griffin's 'Gagging: Gender, Performance and the Politics of Intervention' (*ConTR* 17:iv[2007] 541–9). These articles also consider a range of other examples, such as the censorship issues that bedevilled Sarah Kane's *Blasted* [1995] and the New York production of *My Name is Rachel Corrie* [2005]. Mary Luckhurst's 'The D Word: New Writing Cultures in England' (*ConTR* 17:iv[2007] 549–66) considers negative perceptions of the dramaturge as a figure who censors the work of new playwrights, and how this attitude is in many respects mistaken. Together, these articles represent important new thinking on potentially worrying developments. Reinelt also adds to this debate in her article 'The Limits of Censorship' (*TRI* 32:i[2007] 3–15). Here, she discusses high-profile examples such as *My Name is Rachel Corrie* and *Bezhti*, but also sounds a word of caution in what has amounted to an application of the blanket term 'censorship' to such works. *Theater* contains a transcript from a panel discussion entitled 'Who's Afraid of *Rachel Corrie*?' (*Theater* 37:ii[2007] 55–65), where theatre director Gregory Mosher, playwright Christopher Shinn and academics including Marvin Carlson spoke at an event organized in April 2006 at Barnard College in America following the New York postponement of *My Name is Rachel Corrie*.

There have been several studies in 2007 devoted to the work of a single playwright. Richard Rankin Russell's edited collection *Martin McDonagh: A Casebook* builds on the 2006 collection *The Theatre of Martin McDonagh*. Both volumes continue the fierce debates concerning McDonagh's work. José Lanters's essay 'The Identity Politics of Martin McDonagh' (pp. 9–24) argues that the plays should be seen as examples of postmodern satire that seeks to destabilize grand narratives. In McDonagh's case, this applies specifically 'with the foundations of Irish nationalism' (p. 9), such as the stereotype of nationhood being portrayed through heroic women (p. 20). Joan Fitzpatrick Dean's 'Martin McDonagh's stagecraft' (pp. 25–40) observes that the plays' often controversial depictions of violence and Irishness mask an employment of the traditional form of the 'well-made play' in much of the work. McDonagh's borrowings from an extensive range of other genres are the subject of several essays. Laura Eldred's 'Martin McDonagh and the Contemporary Gothic' (pp. 111–30) considers the influence of contemporary horror films on McDonagh's work, and particularly the treatment of monsters shaped by societal forces. Patrick Lonergan's excellent essay 'Never Mind the Shamrocks: Globalizing Martin McDonagh' (pp. 149–75), which closes the volume, looks in some detail at specific films such as *Shallow Grave* [1996], and television soap operas that seem to have influenced the style of McDonagh's playwriting. Karen Vandevelde's 'Postmodern Theatricality in the Dutch/Flemish Adaptation of Martin McDonagh's *The Leenane Trilogy*' (pp. 77–91) provides an interesting account of a 2000/1 production in the Netherlands, which not only staged the trilogy as one play but also moved away from the tradition of staging McDonagh's work realistically. The depiction of violence exercises several of the contributions. Marion Castleberry's 'Comedy and Violence in *The Beauty Queen of Leenane*' (pp. 41–59) and Maria Doyle's

'Breaking Bodies: The Presence of Violence on Martin McDonagh's Stage' (pp. 92–110) revisit this topic. Castleberry sees McDonagh's use of comic violence as the most recent within a long tradition of Irish literary and dramatic writing, while Doyle looks at both the calculated and the unexpected effects of violence in terms of the audience's reaction. Stephanie Pocock's 'The "ineffectual Father Welsh/Walsh"? Anti-Catholicism and Catholicism in Martin McDonagh's *The Leenane Trilogy*' (pp. 60–76) offers a detailed reading of Father Walsh in *The Lonesome West* [1997] and argues that, rather than simply functioning as a comic buffoon, he is one of the rare instances in McDonagh's work of a character who displays a complex and humane moral centre. Brian Cliff's '*The Pillowman*: A New Story to Tell' (pp. 131–48) also argues that amidst the dark subject matter lies a redemptive centre.

Richard Boon's editorship of *The Cambridge Companion to David Hare* succeeds in bringing together a highly imaginative range of academics and practitioners to provide a fulsome analysis and assessment of Hare's prolific career. This not only includes his activity as a writer in several mediums, but also as a director (and occasionally actor), together with his role as a 'public figure'. The first section, 'Text and Context', opens with Tony Bicât's memoir 'Portable Theatre: "Fine detail, rough theatre". A Personal Memoir' (pp. 15–30) and Boon's more scholarly 'Keeping Turning Up: Hare's Early Career' (pp. 31–48), that looks at the period from 1969 through to the 1970s. Lib Taylor's 'In Opposition: Hare's Response to Thatcherism' (pp. 49–63) charts and analyses Hare's work in theatre during the 1980s, while Les Wade's 'Hare's Trilogy at the National: Private Moralities and the Common Good' (pp. 64–78) is devoted to the three plays that for many represent Hare's best work to date—*Racing Demon* [1990], *Murmuring Judges* [1991] and *The Absence of War* [1993]. Duncan Wu's 'Hare's "Stage Poetry", 1995–2002' (pp. 79–91) follows on from these very 'public' plays to work that is more 'private' in tone, yet does not ignore the politics that define his work. The various forms that Hare's politics take in his drama are the subject of Peter Ansorge's '"Stopping for lunch": The Political Theatre of David Hare' (pp. 92–108). The next section, 'Working with Hare', begins with Cathy Turner's 'Hare in Collaboration: Writing Dialogues' (pp. 109–22), that not only considers Hare's more formal writing partnerships, such as his longstanding associations with Howard Brenton and Tariq Ali, but other 'collaborations', such as the recent engagement with documentary sources and testimonies dramatized in *The Permanent Way* [2003]. Bella Merlin's 'Acting Hare: *The Permanent Way*' (pp. 123–37) provides a fascinating account of her experience as an actress rehearsing and performing in *The Permanent Way*. Richard Eyre's 'Directing Hare' (pp. 138–52) is a similarly illuminating account of a partnership that began in 1972 with *The Great Exhibition*, and in which, to date, Eyre has directed a further five plays. The third section, 'Hare on Screen', looks at work in the media of film and television and is represented by John Bull's '"Being taken no notice of in ten million homes": David Hare's Adventures in Television' (pp. 153–68) and Boon's interview 'Hare on Film' (pp. 169–82). In the final section, 'Overviews of Hare', Steve Nicholson's '"To ask how things might have been otherwise . . .": History and Memory in the Work of David Hare' (pp. 183–99) and Reinelt's 'Performing

Histories: *Plenty* and A *Map of the World*' (pp. 200–19) both examine the ways in which Hare incorporates historical success in his work. Michael Mangan's '"Marbled with doubt": Satire, Reality and the Alpha Male in the Plays of David Hare' (pp. 220–35) follows on from Taylor's examination of 'redemptive women' in Hare's stage plays of the 1980s, with Mangan looking at Hare's treatment of masculinity in the same period. The volume concludes with Chris Megson and Rebellato's '"Theatre and anti-theatre": David Hare and Public Speaking' (pp. 236–49), which critically interrogates the sometimes blurred line between the role of David Hare as a high-profile public figure and his work for theatre.

In *Theatre Writings by Kenneth Tynan*, Dominic Shellard brings together a collection of the celebrated critic's writings on theatre from 1951 to 1963. The volume succeeds in presenting the astonishing range of Tynan's writings on postwar drama. Included are not only celebrated reviews of individual plays, including Tynan's famous assessment of Osborne's *Look Back in Anger* (pp. 112–13), but also witty and at times caustic profiles of individual performers ('Profile of Vivien Leigh', pp. 21–4), and then current debates about theatre censorship ('The Royal Smut-Hound', pp. 245–58) and the triviality of much early 1950s drama ('Apathy', pp. 36–8). There are also a number of reviews on notable Shakespearian productions, such as Peter Brook's 1955 *Titus Andronicus* and *Hamlet*. The work is arranged chronologically, so that at a glance one can assess patterns in the output of drama in any given year. This allows the reader not only to quickly glance at notable theatre events that went before, but also to anticipate what was on the horizon. Another valuable aspect of the book is its blend of the familiar with the unfamiliar, so that frequently quoted reviews such as 'Dodging the Ban' (pp. 128–9) are mixed with less well-known gems such 'Out of Touch' (pp. 175–6), which features Tynan's report on a 1957 lecture given by the playwright John Whiting. Not only is Shellard's choice of material for inclusion judicious, but he provides a very readable introduction that assesses not only Tynan's contribution as a theatre critic, but also his critical role as dramaturge in the early years of the National Theatre.

The work of Samuel Beckett continues to be well represented. Richard Cave and Ben Levitas's edited collection *Irish Theatre in England* includes an essay by the present reviewer, 'Reclaiming Sam for Ireland: The Beckett on Film Project' (pp. 79–96), which considers not only disputed claims for Beckett's nationality but his incorporation as an essentially Irish dramatist in the filming of his stage plays for the ambitious *Beckett on Film* [2001] project. The volume also contains two chapters on the work of Northern Irish dramatist Gary Mitchell. Tim Miles ('Understanding Loyalty: The English Response to the Work of Gary Mitchell', pp. 97–112) and Wallace McDowell ('Traditional Routes: Challenges and Re-affirmations in the Representation of the Ulster Protestant', pp. 113–28) cover, respectively, the rise and fall of Mitchell's career in England and his position in relation to dramatic representations of the sectarian struggle in Northern Ireland.

The March 2007 issue of the journal *Performance Research* is devoted to the work of Beckett and includes an eclectic range of topics ranging from Simon Jones's 'Beckett and Warhol, Under the Eye of God' (*PerfR* 12:i[2007] 94–102),

that looks at Beckett's work in film and television, and Bill Prosser's 'Drawing from Beckett' (*PerfR* 12:i[2007] 86–93), that considers the doodles Beckett added as marginalia to his writings, to Kathy Smith's 'Abject Bodies: Beckett, Orlan, Sterlac and the Politics of Contemporary Performance' (*PerfR* 12:i[2007] 66–76), that draws comparisons between Beckett's view of the body in plays such as *Not I* [1972] and *Footfalls* [1975] in relation to 'performance art'. Anna McMullan looks at the adaptation of Beckett's prose texts in 'Mutated Bodies: Stage Performances of Beckett's Late Prose Texts by Mabou Mines (1984) and Gare St. Lazare Players, Ireland (2005)' (*PerfR* 12:i[2007] 57–65), while Sarah Jane Bailes draws comparisons between Beckett's dramaturgy and the American performance group Goat Island in 'Some Slow Going: Considering Beckett and Goat Island Performance Group' (pp. 35–49). Jonathan Kalb's 'American Playwrights on Beckett' (*PAJ* 29:i[2007] 1–20) presents a fascinating cross-section of interviews with playwrights including Richard Foreman, Kushner and Paula Vogel on their responses to the work of Beckett. *Modern Drama* also represents his work: Richard Begam's 'How To Do Nothing with Words, or *Waiting for Godot* as Performativity' (*MD* 50:ii[2007] 139–67) argues that the radical break in dramatic form in Beckett's best-known play lessens when considering the linguistic experiments of his work in poetry and fiction during the 1940s. Begam's article considers the work of J.L Austin and Ludwig Wittgenstein on Beckett's work in terms of performative pronouncements that *seem* to set things in motion. In the same issue, Jon Erickson's 'Is Nothing to be Done?' (*MD* 50:ii[2007] 258–75) returns to the question of how to read Beckett's plays through a political framework. The essay begins with Herbert Blau's assertion that *Waiting for Godot* [1953] superseded Arthur Miller's *The Crucible* [1954] as the key political dramatic work of the 1950s. The article goes on to test this belief in reading *Waiting for Godot* as 'the demand for justice and fairness' (p. 261). *Modern Drama* this year also contains Elinor Fuch's 'Waiting for Recognition: An Aristotle for "Non-Aristotelian" Drama' (*MD* 50:iv[2007] 532–44), which considers *Waiting for Godot* in terms of the precepts outlined in Aristotle's *Poetics*. Patricia Boyette and Philip B. Zarrilli's 'Psychophysical Training, Physical Actions, and Performing Beckett: "Playing chess on three levels simultaneously"' (*ConTR* 17:i[2007] 70–80) looks at ongoing research work investigating acting approaches to the work.

Other work in journals continues to provide an eclectic range of approaches to drama of the period. Bella Merlin's article, '*The Permanent Way* and the Impermanent Muse' (*ConTR* 17:i[2007] 41–9), provides an extensive account of Merlin's experiences in rehearsal for Hare's *The Permanent Way* [2004]. The title of Trish Reid's '"Deformities of the frame": The Theatre of Anthony Neilson' (*ConTR* 17:iv[2007] 487–98) is something of a misnomer as the article concentrates mainly on two recent plays—*The Wonderful World of Dissocia* [2004] and *Realism* [2006]—but it is no less welcome for that. Neilson has received woefully little critical attention of late, and Reid's article does much to reassess a playwright who is all too often still associated with the so-called 'in-yer-face' dramatists of the mid-1990s. Stephen Knapper's 'Peter Hall in Rehearsal' (*ConTR* 17:iv[2007] 578–81) is an account of Peter Hall's

production of *Waiting for Godot* that is concluded by an interview with the celebrated director.

The introduction of the 'Backpages' section to *Contemporary Theatre Review* is a welcome development. Here, short and often polemical submissions provide up-to-date reports on issues in British theatre. Sierz's 'New Writing: The Old Guard Departs' (*ConTR* 17:iv[2007] 596–9) provides a much-needed assessment of the current state of new writing following the changeover of artistic directors at the Royal Court, the Royal National Theatre and the Bush Theatre. Sierz notes a lull in excitement and formal experimentation in many new plays being produced and a return to a director-led style of theatre, as well as a trend towards middle-class angst as a dominant theme in much new writing. The article is sharply critical but often incisive, and the running citation of lyrics from the beat group Babyshambles to comment on the state of British theatre writing once more demonstrates that Sierz remains the authentic youthful voice of theatre criticism. In the same issue, there is also a report on the symposium 'Theatre and Truth' (*ConTR* 17:iv[2007] 599–603) held at the University of Birmingham in September 2007. Here, short pieces of writing were presented by a number of playwrights and theatre practitioners who looked at issues concerning verbatim theatre and representation of documentary sources. Respondents such as Chris Thorpe, Alex Chisholm and Steve Waters discussed the sometimes precarious relationship that exists in the enterprise of presenting empirical events to the stage. The flurry of plays written after the events of 9/11 exercised several of the speakers and debate centred on presenting known events as against an approach that utilizes fiction. The issue concludes with Rebellato's consideration of Dennis Kelly (*ConTR* 17:iv[2007] 603–7), a playwright who since *Debris* [2003] has represented factual events in plays such as *Taking Care of Baby* [2007] for purposes Rebellato believes to be 'less for the sake of fidelity than estrangement' (p. 605).

Stephanie Pocock's '"God's in this apple": Eating and Spirituality in Churchill's *Light Shining in Buckinghamshire*' (*MD* 50:i[2007] 60–76) looks at the rituals of eating and suggests that these motifs inform 'religious traditions and...characters' attitudes towards eating' (p. 61) across a spectrum of Churchill's writing. Robert Leach's 'The Short, Astonishing History of the National Theatre of Scotland' (*MD* 50:ii[2007] 171–83) analyses the innovative achievements of the National Theatre of Scotland since its inauguration in 2006. He concludes that in large part these arise from its decision to reject the need for a permanent theatre venue.

Kwame Kwei-Armah's '"Know whence you came": Dramatic Art and Black British Identity' (*NTQ* 23:iii[2007] 253–63) is a wide-ranging interview with the playwright that also contains a short but useful background section by Deidre Osborne that frames the interview. *New Theatre Quarterly*'s fourth issue [November 2007] is mainly devoted to the work of the late theatre practitioner Clive Barker, and the articles give an indication of his wide range of interests. Alec Patton's 'Jazz and Music-Hall Transgressions in Theatre Workshop's Production of *A Taste of Honey*' (*NTQ* 23:iv[2007] 331–6) incorporates interview material to argue that the live jazz band accompanying the celebrated Theatre Workshop production made an important contribution to

breaking realist conventions operating in the theatre at that time through motifs borrowed from music hall. Phillip B. Zarrilli's 'Embodying, Imagining, and Performing Displacement and Trauma in Central Europe Today' (*NTQ* 24:i[2008] 24–40) documents his collaboration with the playwright Kaite O'Reilly and performers on *Speaking Stones*, a piece commissioned by Theatre Aou of Graz. David Barnett's 'When Is a Play Not a Drama? Two Examples of Postdramatic Theatre Texts' (*NTQ* 24:i[2008] 14–23) revisits Martin Crimp's *Attempts on her Life* [1997] and Sarah Kane's *4.48 Psychosis*, which stand as perhaps the best-known British examples of Hans-Thies Lehmann's term 'postdramatic theatre'.

The work of Hans-Thies Lehmann looms prominently in Christoph Henke and Martin Middeke's edited collection of papers from the annual *Contemporary Drama in English* conference, entitled *Drama and/after Postmodernism*. Lehmann provides the opening article, 'Word and Stage in Postdramatic Theatre' (pp. 37–54), where he sketches out his definition of postdramatic theatre and relates it to the late work of Kane. Brian Richardson's 'Plot after Postmodernism' (pp. 55–67) considers work such as Beckett's *Endgame* [1957], Churchill's *Traps* [1977] and Crimp's *Attempts on her Life* [1997] which 'subvert the classical conceptions of plot' (p. 55). Susan Blatte's 'Is the Concept of Character Still Relevant in Contemporary Drama?' (pp. 69–81) does the same with examples drawn from the work of Pinter, Churchill and Kane. Churchill also forms the subject of Siân Adiseshiah's 'Still a Socialist? Political Commitment in Caryl Churchill's *The Skriker* and *Far Away*' (pp. 277–92). Laurens De Vos's 'Stoppard's Dallying with Spectres: Rosencrantz and Guildenstern Live On and On' (pp. 106–25) is a highly theorized reading via Lacan and Derrida that offers the suggestion that Stoppard's protagonists' real fear resides not in their deaths, but in a constant return through the meta-performance of *Hamlet*. Sarah Heinz's ' "Funny thing memory, isn't it?": Deconstructing Remembered Identities in Michael Frayn's *Donkey's Years* and *Copenhagen*' (pp. 127–47), looks at ideas of cultural memory through Frayn's plays; Clara Escoda Agustí's ' "Head green water to sing": Minimalism and Indeterminacy in Martin Crimp's *Attempts on her Life*' (pp. 149–63) and Sierz's ' "The darkest place": Certainty and Doubt in Martin Crimp's *Fewer Emergencies*' (pp. 293–310) both look at the work of a writer who has often been associated with the term postmodernism. Michal Lachman's 'The Colours of History or Scenes from the Inquiry into Verbatim Drama' (pp. 311–25), and Markus Wessendorf's 'Postmodern Drama Post-9/11: Adriano Shaplin's *Pugilist Specialist* and David Hare's *Stuff Happens*' (pp. 325–50) both look at the uses made of documentary sources in recent plays. The volume concludes with a transcript of the playwright Richard Bean in conversation with Sierz (pp. 351–62.).

Jenny Spencer's 'Performing Translation in Contemporary Anglo-American Drama' (*TJ* 59:iii[2007] 389–410) considers a number of American, Irish and British plays, including David Edgar's *Pentecost* [1994] in terms of how it translates non-English cultures.

Finally, the recent work of Brenton is the subject of two journal articles this year. The prolific Janelle Reinelt's 'The "Rehabilitation" of Howard Brenton' (*TDR* 51:iii[2007] 167–74) considers Brenton's fall from favour during the

1990s and his re-emergence in the millennial decade with plays such as *In Extremis* [2006] and *Paul* [2006]. John H. Baker's 'Gospel Truth? Howard Brenton's *Paul* and the Bible' (*NTQ* 23:iii[2007] 264–71) provides a comparative analysis of Brenton's dramatic construction of Paul from biblical sources. The article also considers Brenton's motivation in writing the play and concludes that it is perhaps Paul's fundamentalism, and the currency this term holds today, that makes the subject a compelling one for Brenton.

6. Pre-1950 Poetry

The Cambridge Companion series continued to expand in 2007 with the *Companion to Modernist Poetry*, edited by Alex Davis and Lee Jenkins, and the *Companion to Twentieth-Century English Poetry*, edited by Neil Corcoran. Davis and Jenkins aim to reflect recent critical developments, including the 'new modernist studies' and widening critical canons of modernism. Their companion opens with four general essays on the background to modernism: David Ayers considers the development of the concepts of 'history' and 'poetry' from Aristotle, through Kant and Hegel, to Marx and then Freud (pp. 11–27); Paul Peppis surveys key movements such as Futurism, Imagism and the Harlem Renaissance and traces the role of small-scale periodicals in their development and dissemination (pp. 28–50); Peter Nicholls investigates modernist attitudes towards the sources of inspiration (pp. 51–67); and Cristanne Miller considers the role of gender and sexuality in modernist poetry, from the attitudes of male poets towards women to the work of female poets themselves (pp. 68–84).

A central section of the book is devoted to individual authors: Laurence Rainey assesses the relative claims of T.S. Eliot and Ezra Pound to be representative of modernism (pp. 87–113); Rachel Blau DuPlessis considers H.D. as a visionary poet, exploring her use of mythopoeia as a critique of hegemonic forms of myth (pp. 114–25); and Anne Fogarty explores Yeats's claim to be a modernist poet (pp. 126–46). There are also essays on individual American poets by Bonnie Costello (pp. 163–80), Mark Snoggins (pp. 181–94) and Sharon Lynette Jones (pp. 195–206), and an essay on postcolonial modernist poetry by Jahan Ramazani (pp. 207–21). Drew Milne considers the difficulties associated with British modernism in the light of the domination of Anglo-American figures such as Eliot and Pound (pp. 147–62), and Jason Harding provides a survey of the critical reception of modernism and the shifting inclusions and exclusions of its canonical authors (pp. 225–43).

The first half of Corcoran's volume on twentieth-century English poetry contains several essays relevant to this entry. Daniel Albright surveys the forms of modernist verse (pp. 24–41), demonstrating the influence of Old English, classical, Chinese and Japanese poetry upon the metres of Pound, H.D. and Eliot. Peter Howarth compares the work of A.E. Housman, Charlotte Mew, Thomas Hardy and Edward Thomas (pp. 59–73), discerning a common interest in 'division and constraint' and in 'ironis[ing] conventions of rural idyll' (p. 59). Sandra Gilbert starts with Eliot's mixed feelings about D.H. Lawrence, surveying Lawrence's progression towards freer forms

of verse and arguing that his poetry may be understood in terms of Eliot's stated aim to get 'beyond poetry' (pp. 74–86). Corcoran centres his account of war poetry upon Wilfred Owen, but manages to encompass work by Edward Thomas, Siegfried Sassoon, Isaac Rosenberg and Ivor Gurney too (pp. 87–101). Michael O'Neill considers Auden's formal maturation during the 1930s, identifying the technical achievements of 'Lay your sleeping head' and 'September 1, 1939' with a resonant response to the tensions between poetry and propaganda (pp. 105–16). Adam Piette examines the 'looking-glass' experience of Keith Douglas during the Second World War (pp. 117–30) and concludes that the work of Douglas, Alan Lewis and Sidney Keyes constitutes an 'inaugural and collective response to the new war machine of the twentieth century' (p. 129). Edward Larrisey seeks the formal ties and influences that connect William Empson, Dylan Thomas and W.S. Graham (pp. 131–44).

Both of these Companion volumes are lacklustre in parts—a by-product of their role as introductory surveys. Still, they are likely to be serviceable to students dipping into individual essays. The best of these engage closely with the texture of their subject, as when Corcoran considers the loving, homoerotic gaze that Owen turns upon dead and dying fellow soldiers, when O'Neill examines the workings of Auden's poetry, or when Rainey makes detailed use of unpublished material in his account of Pound and Eliot.

Pericles Lewis's *Cambridge Introduction to Modernism* contains significant material relating to poetry: chapter 4 on modern poetry focuses mainly on *The Waste Land*, but elsewhere in the book Lewis draws attention to work by Eliot, Owen, Pound and the Imagists. This is an introductory overview for 'nonspecialists' (p. xvii), but the lists of standard critical works on modernism and some recent research will be useful to undergraduates and some postgraduates. Lewis unites his material by considering modernism as the period of 'a crisis of representation' (p. xviii). Although focusing on work in English and largely written in England, he sketches international movements of interest too, making a concerted effort to bring reference to the visual arts into his discussion.

Sharon Cameron devotes two essays in her collection *Impersonality* to Empson (pp. 1–20) and Eliot (pp. 144–79). Empson's fascination with representations of the face of the Buddha serves as a useful introduction to her interest in 'a subjectivity that isn't a subjectivity, a person who is impersonal or who aims, though cannot will, to be so' (p. 12). She concludes from Empson's unpublished science fiction, *The Royal Beasts*, that he found uncomfortable judgements 'about human value, about the value of being human' (p. 20) within the Buddha's gaze. Her essay on *Four Quartets* explores the way in which voices in Eliot's poem overlap and resist reduction to a single source. Cameron reads this as a 'disarticulation' that represents 'experience that is particularized without being particularized as someone's' (p. 149). She explores the criss-crossing allusive sources of Eliot's writing in relation to the persistence of identity after death in the form of voice, combining exposition of Eliot's literary sources with attention to the ambiguities surrounding the contexts of utterance in *Four Quartets*.

Robert Shaw's wide-ranging survey *Blank Verse: A Guide to its History and Use* incorporates reference to a number of the poets under consideration here

in a chapter on 'Blank Verse and Modernism' (pp. 82–160). He finds Robert Frost's influence in Edward Thomas's rhythmic variation and considers the uses of blank verse for Robert Graves and Siegfried Sassoon in conveying the experience of war. Eliot receives more extended treatment: Shaw traces the 'ghost' of pentameter within revisions to *The Waste Land* (p. 126) and examines the impact of his rhythmic deviations from blank verse upon subsequent generations.

Two of the chapters in *The All-Sustaining Air: Romantic Legacies and Renewals in British, American, and Irish Poetry since 1900*, Michael O'Neill's study of filiations between Romantic poetry and twentieth-century poets, are relevant to this entry. O'Neill sketches the influence of Shelley upon Eliot (pp. 60–82), tracing local allusions as well as larger patterns. Poised between hope and despair, 'What the Thunder Said', he claims, adopts 'a characteristic Romantic stance' (p. 68). Eliot is, O'Neill argues, 'powerfully counter-Romantic' (p. 81), a formulation that suggests Eliot's critical reaction against Shelley was inseparable from his influence. O'Neill also finds that Auden 'works as a complicatedly post-Romantic poet' (pp. 83–104). Auden, he suggests, takes 'poetic bearings' from 'Romantic precursors' (p. 89), just as Stephen Spender's work contains a reconciling 'neo-Romantic idiom' (p. 103). These are fluent and lively readings with an ever-present grasp on the detail of poetic form.

The year 2007 also saw the first publication of a fully edited and annotated edition of Hope Mirrlees's *Paris: A Poem* in Bonnie Kime Scott's anthology *Gender in Modernism* (pp. 261–303), a volume which revises and complements Scott's previous collaborative anthology *Gender and Modernism* [1990]. *Gender in Modernism* gathers a range of neglected modernist texts and provides introductory essays by modern critics which broach important questions about gender and race. *Paris: a Poem* is introduced and extensively annotated by Julia Briggs, and its renewed availability is a significant achievement.

Eliot's understanding of tradition in 'Tradition and the Individual Talent' is a recurrent element of recent scholarship on him. Giovanni Cianci and Jason Harding bring together a variety of international scholars in *T.S. Eliot and the Concept of Tradition* to address this topic. Some readings are responses to Eliot's work by subsequent thinkers: Claudia Corti considers the influence of Eliot's essay upon 'receptionist' understandings of tradition in the work of Hans Blumenberg; Aleida Assmann argues that Eliot revises historical thinking about the canon, questioning 'obsolete dichotomies, such as tradition and innovation' (p. 22) in favour of the 'systemic'; Stan Smith reads the essay in relation to different kinds of frontiers in order to bring out a motif of transgression in Eliot's life and work.

Most of the contributions are fairly straightforward attempts at providing historical contexts to 'Tradition and the Individual Talent': Jewel Spears Brooker places it within the philosophical context of Eliot's studies in Kantian idealism at Harvard. Bernard Brugière considers it in relation to the critics and philosophers Eliot encountered in Paris before the First World War, identifying the influence of works such as Julian Benda's *Belphégor* and Charles Maurras's *L'Avenir de l'intelligence*. Jason Harding follows Eliot's career through his literary journalism: he claims that 'Tradition and the

Individual Talent' is 'a carefully deliberated polemic' (p. 98) and a rebuff to the nihilism of the Dadaists, rather than a break with tradition. Massimo Bacigalupo argues for the influence of Pound's *The Age of Romance* and the aesthetics of the early cantos upon Eliot's understanding of tradition. Giovanni Cianci examines contemporary debates within the pictorial arts and the avant-garde: Eliot's tradition, he argues, is a reaction against Futurism and part of a '*rappel à l'ordre*' after the chaos of the First World War (p. 123). Caroline Patey shows how Eliot's essay is 'profoundly enmeshed' (p. 162) in the anthropological writings of Lucien Lévy-Brühl, Émile Durkheim, E.B. Tyler and Wilhelm Wundt that Eliot read at Harvard and reviewed in journals. She identifies the Australian anthropology of Baldwin Spencer and Frank Gillen as an influence upon the desert landscapes of *The Waste Land*. Max Saunders contrasts Eliot and Ford Madox Ford. They shared, he suggests, an interest in the effacement of personality through art and a vision of tradition as dynamic rather than static.

The best of these essays, such as Brooker's or Patey's, generate a sense of paradigm shift as well as providing informative historical material. But there is also a strong whiff of deliberate paradox: Clive Wilmer contests Philip Larkin's claim to reject the influence of Eliot's modernism, tracing Eliotic personae in poems by Tom Gunn, Sylvia Plath and Geoffrey Hill; Marjorie Perloff discerns affinities between Eliot and Marcel Duchamp, identifying their shared interest in the artist as a medium and their drive to escape Romantic expressions of personality through art; Michael Hollington attempts to trace links between Eliot and Alois Riegl, by considering the direct influence of Wilhelm Worringer, T.E. Hulme and Herbert Read; Brett Neilson attempts to reconcile the Marxism of Walter Benjamin's 'Theses on the Philosophy of History' with Eliot's right-wing politics through their strategies of allusion and their dealings with the eclipse of history. Neilson's litotic observation that Eliot and Benjamin 'may not be wholly irreconcilable' (p. 207) indicates the shaky underpinnings involved in such controversialism.

Peter White tackles similar ground in '"Tradition and the Individual Talent" Revisited' (*RES* 58[2007] 364–92). He discerns fluctuations within Eliot's attitudes by comparing essays and articles written immediately before and after 'Tradition and the Individual Talent', by discussing Eliot's correspondence in detail and by considering his debt to Clive Bell's 'Tradition and Movements'. White's interest in 'Modern Tendencies in Poetry', an article only published by Eliot in Madras, borders on obsession, but his familiarity with the detail of Eliot's writing career and its publishing contexts is impressive.

Rebecca Beasley's *Theorists of Modern Poetry* considers Eliot together with Pound and Hulme. It consists of six chapters: the first traces the origins of modernism as a reaction to aestheticism; the second explores the philosophical influence of Bergson and Bradley on modernism; the third chapter describes the anti-democratic politics of modernism, from Hulme and Eliot's fascination with the Action Française to Pound's individualism; the fourth chapter addresses the questions of tradition broached in Harding and Cianci's volume, evoking the influence of J.G. Frazer and of Ernest Fenollosa's Chinese scholarship; the fifth chapter considers *Cantos* and *The Waste Land* as war

poems; the sixth chapter explores Pound and Eliot's social beliefs and their investment in Social Credit and Christianity, respectively. The book finishes with a brief treatment of the afterlife of modernism, concluding that the legacy of these poets and critics was a tradition of close reading. It is a tantalizing combination of scholarship and reduction, devoting only one page to the vexed issue of Eliot's anti-Semitic views and summarizing concepts such as 'existential historicism' in scant side-panels. Nevertheless, the informative material on the philosophical background of modernism make this a very useful volume for undergraduates.

In the *Yeats Eliot Review*, Kinereth Meyer discerns common ground among *Four Quartets*, St Augustine and Derrida in 'Between Augustine and Derrida: Reading T.S. Eliot's Poetry of Exile' (*YER* 24:ii[2007] 3–9). These writers, she argues, share an interest in spiritual exile and in language as a form of exile. In 'The Aristotelian Mr. Eliot: Structure and Strategy in *The Waste Land*' (*YER* 24:ii[2007] 11–23), John H. Timmerman argues that 'Eliot carefully adapts the philosophy of Aristotle to nuance his analysis of the modern human condition' (p. 12). In practice, this means that Timmerman discerns signs of a 'debased trinity' (p. 21) within *The Waste Land*, which he traces to Aristotle's analysis of the passions, his teleological philosophy and an interest in the *via negativa* of Aquinas. In 'Eliot's Shadows: Autography and Style in *The Hollow Men*' (*YER* 24:iv[2007] 12–24), Joseph Jonghyun Jeon interprets evasions and ambiguities in the language of *The Hollow Men* as a symptom of Eliot's difficulties in reconciling himself to an orthodox religious position. Identifying a process of 'echolocation' (p. 3), Chad Parmentier traces allusive interconnections between Eliot's poetry and the work of Yeats in 'Eliot's Echo Rhetoric' (*YER* 24:iv[2007] 2–12). Peter Lowe's article, 'Cultural Continuity in a Time of War: Virginia Woolf's *Between the Acts* and T.S. Eliot's *East Coker*' (*YER* 24:iii[2007] 2–19), attempts to tease out the links between Eliot's late poetry and Woolf's final novel. They share, he argues, a conception of history as pageant and an interest in the unifying power of music.

Elsewhere, Roger Bellin also scrutinizes the difficulties of *Four Quartets*, pointing out ambiguities within passages that seem deceptively clear in 'The Seduction of Argument and the Danger of Parody in the *Four Quartets*' (*TCL* 53:iv[2007] 421–41). There is a risk, Bellin argues, that such solemnity slips into parody, but this in turn may, he suggests, embody 'rigorous self-criticism' and Eliot's belief in 'the inadequacy of poetry to its goal' (p. 433). In 'Eliot's "Portrait of a Lady" Restored' (*EIC* 57[2007] 42–58), Derek Roper seeks to redress hostile accounts of the unnamed 'Lady' addressed in Eliot's poem. His is a sympathetic but curiously old-fashioned essay, which seeks to recuperate her character on the basis of hypothesis and character judgement rather than fresh textual or historical evidence. David Gervais claims that Racine deserves precedence over Dante in relation to Eliot in 'T.S. Eliot and Racine: Tragedy and Resignation in *Bérénice*' (*CQ* 36[2007] 51–70). *Bérénice*, he argues, models a mood of 'submission to suffering' (p. 55) and embodies chaste, classical formal values congenial to Eliot. K. Narayana Chandran's 'A Receipt for Deceit: T.S. Eliot's "To the Indians who Died in Africa" ' (*JML* 30:iii[2007] 52–69) is severe on this neglected piece of occasional poetry. Chandran catches Eliot betraying 'imperialist biases' (p. 52), undervaluing the contribution of

Indian soldiers to Britain's imperial war effort and producing a piece of verse 'morally high-toned and rhetorically deceitful' (p. 60).

The title of Morag Shiach's essay, '"To purify the dialect of the tribe": Modernism and Language Reform' (*Mo/Mo* 14:i[2007] 21–34), indicates the prominent role she gives to Eliot when investigating the links between modernism and 'various projects of linguistic "purification"' (p. 21). Eliot's 'wrestle' with words in *Four Quartets* features alongside the Society for Pure English, Esperanto and Hugh MacDiarmid's experiments with Scots dialect. Paradoxically, Shiach concludes that Eliot's allusion to Mallarmé confirms how central the English language was to his poetry.

The only major difference between David Trotter's chapter on Eliot in *Modernism and Cinema* and his article 'T.S. Eliot and Cinema' (*Mo/Mo* 13:ii[2006] 237–65) reviewed last year (*YWES* 87[2007] 934) is the addition of four pages which argue for a distinction between cinematic forms of knowledge and Henri Bergson's theory of intuition. However, his attempt to extend critical thinking about the relationship between modernism and cinema remains an important intervention in Eliot studies and interdisciplinary work on film.

As well as in these journals, Eliot continues to receive significant critical attention within the scope of larger arguments about the period, such as Marina MacKay's *Modernism and World War II*. She considers the treatment of an older generation in Eliot's later poetry in relation to her claim that modernism found its 'end' in the Second World War. 'Gerontion' and the 'old men' of the *Four Quartets* are strikingly compared to Colonel Blimp and the political advocates of appeasement. MacKay argues generally that the decline of Britain's imperial holdings forced modernists 'to scrutinise the political and moral claims of insular nationality' (p. 2), and she traces a strange consonance between modernism's formal innovations and the shock to British public life brought by the war. Her aim is 'to give a context for experimental form and political impurity' (p. 14). As such, she reads *Four Quartets* as more cagey about the organicist, rural roots of culture than Eliot's public pronouncements in prose, and she reads the uncertainties generated by the form of these poems as 'situational thinking', apt to the uncertainties of the Blitz and the failings of some members of the political establishment. The connections she traces between form and historical or political context produce sometimes startling results: they're not always convincing, but they *are* thought-provoking.

MacKay's historical thesis is at odds with Vincent Sherry's contribution to *Modernism and Colonialism*, edited by Richard Begam and Michael Valdez Moses (pp. 111–35). Sherry locates the crisis of British imperialism at the beginning of the First World War, when Eliot moved to London. He treats the Easter Rising as representative and reads shifts of cadence within Eliot's quatrain poems as 'a rhythmical synonym for the dying fall of an older order of empire' (p. 120). Both MacKay and Sherry read formal effects within the verse as symptomatic of an engagement with wider historical and political forces. This indirect approach to political expression may help to account for their divergent understandings of history.

Lee Oser contrasts Eliot's engaged relationship to Aristotle with his rejection of Matthew Arnold in *The Ethics of Modernism*. His chapter on Eliot

culminates with an affirmation of the 'moral coherence' (p. 64) of *The Cocktail Party* as part of the book's wider argument that the 'moral project' of modernism was 'to transform human nature through the use of art' (p. 2). Andrew Miller dedicates one and a half chapters of *Modernism and the Crisis of Sovereignty* (pp. 1–21, 89–128) to Eliot as part of his general argument that Eliot, Yeats and Woolf respond to 'a globally pervasive crisis of sovereignty' (p. xix) around the time of the First World War by cultivating a 'postnational' perspective (p. i). Miller argues that Eliot's theory of the 'dissociation of sensibility' is inseparable from anxieties relating to the effects of the American Civil War. Considering 'the metaphorical structure of Eliot's rhetoric' (p. 90), Miller identifies splits and tensions within Eliot's thought, which is, he argues, 'powerfully implicated in many persistent conflicts concerning the character of social, political and cultural sovereignty' (p. 90). *Modernism and the Crisis of Sovereignty* is dense with theories of statehood and identity, from Pierre Bourdieu and Foucault to Étienne Balibar and Giorgio Agamben. This reflects Miller's sense that the crises of modernism are pertinent to recent global developments.

Notes and Queries continues to provide snippets of scholarly findings relating to Eliot's work. A.V. Schmidt elaborates a pattern of allusion to John Davies's 'Orchestra' from *Ash Wednesday* to *Four Quartets* (*N&Q* 54[2007] 164–7), Derek Roper investigates the 'cracked cornets' from 'Portrait of a Lady', attempting to trace the exact kind of instrument Eliot had in mind (*N&Q* 54[2007] 167–9), and Peter White points out that Eliot's essay on George Wyndham, 'A Romantic Patrician', was first published during celebrations of Leonard da Vinci's quater-centenary (*N&Q* 54[2007] 173–5). Eliot's comparison between Wyndham and da Vinci, which has puzzled critics, turns out to be 'a thought-provoking topical aside' (p. 175).

The essays in *The International Reception of T.S. Eliot*, edited by Elisabeth Däumer and Shyamal Bagchee, look beyond Eliot's poetry to his influence on others and the response of subsequent generations to his work. Many of the essays focus on Europe: William Marx examines Eliot's relationship with the *Nouvelle revue française* and identifies a 'cultural misunderstanding' (p. 32) whereby the *NRF* was prepared to advocate avant-garde critical practice, but was less tolerant of iconoclastic creative practice. Däumer compares Eva Hesse's 'anagogic' readings and translations of *The Waste Land* with those of E.R. Curtius, raising questions about Eliot's sexuality as well as assessing his impact in Germany. Astradur Eysteinsson and Eysteinn Thorvaldsson consider Eliot's influence upon Icelandic literature, from the belated translation of *The Waste Land* in 1948 to the gradual accommodation of Eliot's poetics to traditional Icelandic forms. Stefano Maria Casella considers Eliot's reception in Italy through the critical work of Carlo Linati and Mario Praz and the poetry of Eugenio Montale and Mario Luzi. Santiago Rodriguez Guerrero-Strachan examines Eliot's reception in Spain through the critical responses of poets such as Juan Ramon Jiminez, Luis Cerruda and Jaime Gil de Biedma, and maps responses to Eliot against Spain's troubled political history. J.H. Copley charts Eliot's relationship with E.R. Curtius, examining the decline of their friendship in the 1930s and 1940s. Copley reads Curtius's criticisms of Eliot as '*ad hominem* attacks' (p. 248) in retaliation for Eliot's

perceived resistance to the possibility of recuperating German influence within European culture after the Second World War.

But this collection also aims to diversify understanding of Eliot by considering his resonance beyond Europe: Juan E. De Castro links Borges's creative practice of allusion and literary re-creation to his reading of Eliot's ideas about tradition. Sean Cotter investigates Lucian Blaga's translation of 'Journey of the Magi' into Romanian, clarifying the political and cultural sensitivities of translation under Soviet rule. Magda Heydel describes Eliot as an enabling influence upon the work of Czesław Miłosz, concluding that his engagement with *The Waste Land* was 'creative, never purely imitative' (p. 240). Lihui Liu considers Eliot's influence upon modern Chinese literature, from translations in the 1930s to the influence of visiting academics and poets such as Empson and I.A. Richards. Liu also outlines Eliot's assimilation within the work of the 'nine poets' in the 1940s, his relative neglect under Maoism and more recent attempts to reassess his influence. Shunichi Takayanagi provides a similar history of Eliot's reception in Japan, describing Nishiwaki Junzaburō's experiences in England during the 1920s, the work of George Fraser and Edmund Blunden as 'cultural ambassadors' (p. 186), a burgeoning Anglophile enthusiasm for Eliot's work from the 1950s onwards and the influence of Eliot upon the work of Nobel prizewinner Ōe Kenzaburo.

Some of these readings have implications for postcolonial understandings of Eliot: Matthew Hart discusses Eliot's influence in the Caribbean and the value of his 'auditory imagination' for the poetry of Edward Kamau Brathwaite. He sees Brathwaite's verse as a 'respectful encounter' with Eliot (p. 21). Shirshendu Chakrabarti's account of Eliot's influence on Bengali poetry examines translations and assimilations of his work into the poetry of Samur Sen and Bishnu Dey, where Eliot acts as a 'submerged voice' (p. 99). Leonore Gerstein discusses Eliot's reception by Israeli poets, from T. Carmi's mythopoeic poetry to the 'unconscious affinity' with Eliot in the poetry and criticism of Natan Zach. Brian Trehearne considers the mixed inheritance that Eliot represented for Canadian poet A.J.M. Smith. Eliot's work on tradition aided Smith's developing aesthetic of allusion, but his influence may have contributed to accusations that Smith's work was derivative. Trehearne determines that Eliot's theory of poetic impersonality was the source for 'a kind of creative ethics' in Smith's work (p. 209)

The volume concludes in a peculiarly personal way with a series of autobiographical accounts of Eliot's impact: Meyer illustrates the difficulties of 'cross-cultural' readings of Eliot's work from her experiences of teaching both Arab and Jewish students at Bar-Ilan University in Israel, Srimati Mukherjee describes her encounters with Eliot from childhood in Bengal and study at Calcutta to teaching his work at American universities, and Sean Pryor charts his experiences as an Australian of the strangeness of Eliot's work.

Rachel Wetzsteon's study of Auden's sources, *Influential Ghosts*, is surprisingly short. It contains chapters on Auden's early interest in Hardy, on 'structural allusion', on Auden's reworking of the elegy and on his interest in Kierkegaard. The readings are lucid and thoughtful, but hardly

groundbreaking. The chapters on Kierkegaard and Hardy trace a common pattern of infatuation followed by Auden's later decision to distance himself from the object of his affection. Wetzsteon's strongest line of argument is that Auden's allusive practice embodies a 'deeply ambivalent attitude toward the poetry of the past' (p. 32), but *Influential Ghosts* is strangely inconclusive and lacks a final chapter to bring together the intelligent material it gathers.

Auden also features prominently in *The Forms of Youth*, Stephen Burt's account of the representation of adolescence in twentieth-century poetry, forming a keystone in Burt's chapter on British modernism (pp. 44–82). This concentrates on the representation of school life in Auden's juvenilia, finding echoes of school in early works such as *The Orators* and *Paid on Both Sides*. Auden's poetry emerges as one of the 'inherited forms' by which Philip Larkin, Thom Gunn and Basil Bunting explore adolescence as 'a space for nonutilitarian, non-reproductive pleasure and for specialised verbal exchange, devoted to self-construction, meant to give pleasure, and defined (by others, from the outside) as immature' (p. 76).

Oxford University Press has served Empson well. Having published two volumes of biography and a selection of letters previously, it published Matthew Bevis's collection *Some Versions of Empson* in 2007. The volume is marked throughout by a curious sense that Empson constitutes some kind of special case: Seamus Perry's essay on Empson and Coleridge begins, 'One of the questions that most interests admirers of Empson' (p. 104), as if to acknowledge the existence of a group that shared a somewhat recherché taste. There are a number of recurrent themes in the volume, such as Empson's idiosyncratic style of 'argufying' and his obsessive denunciation of neo-Christian critics in the latter part of his career. Nevertheless, the topics covered are varied and wide-ranging. Deborah Bowman explores familial influences upon Empson through the allusive texture of his poetry. Adam Piette describes Empson's defence of the 'cool logic' associated with children's thought patterns as a form of sanity in the face of impending war. Peter Robinson tracks Empson's renunciation of writing poetry through his translations of the poems of a Japanese acquaintance. Jason Harding maps Empson's experiences in China before and after the war onto his intellectual output. Eric Griffiths identifies Empson's failure to attend to those aspects of Christianity which did not fit his argument that the crucifixion constituted torture-worship. Hugh Haughton explores Empson's abiding interest in nonsense through his criticism of the Alice books and through the unusual logic of his own metaphysical conceits. Matthew Creasy presents a paradoxical case for appreciating the tact of this famously brusque critic. Paul Fry addresses Empson's intervention in debates about the role and value of authorial intention in literary criticism. Christopher Norris suggests that *The Structure of Complex Words* sheds light on recent philosophical thinking about discrepant forms of linguistic usage such as malapropism. Katy Price maps the conceits of Empson's love poetry onto Arthur Eddington's scientific writings, revealing the ways in which scientific theories of the universe open up models for thinking about the possibility of knowing others or acknowledging their otherness. Susan Wolfson considers the gendering of Empson's critical language, and the volume concludes by reprinting a neglected interview with

Empson from the 1970s, edited by John Haffenden. Perry and Haughton's essays are the strongest and most lucid, but Bevis's introduction is excellent: filled with articulate insights, it communicates a genuine delight in reading Empson's critical prose.

There were no monographs on Kipling's poetry in 2007, but a special issue of the *Journal of Modern Literature* reprints Michael Lackey's transcription of E.M. Forster's 1909 lecture on Kipling's poetry (*JML* 30:iii[2007] 12–30), along with 'Masculinity Amalgamated: Colonialism, Homosexuality and Forster's Kipling' by Jesse Matz (*JML* 30:iii[2007] 31–51), which attempts to use Forster's lecture as proof that homosexuality 'entailed a postcolonial mindset' (p. 31). Forster's basic argument is that Kipling's poetry has been admired by the middle classes for its vital 'passion' (p. 14). He finds Kipling's representation of cockney speech unconvincing in parts and disdains the jingoism of Kipling's imperialism, before concluding with praise for the 'tender' wisdom of his poetry about children (p. 27). The editor of the *Kipling Journal* explores C.G. Leland's comic poems about Hans Breitmann and their influence upon Kipling's demotic language in the *Barrack-Room Ballads*, reprinting Kipling's parodic tribute from 1896, 'How Breitmann Became President on the Bicycle Ticket' (*KJ* 81:cccxxi[2007] 48–59). Traugott Lawler reproduces a 'Charade' by Kipling, pasted into a copy of *Original Charades* by L.B.R. Briggs, in ' "Charade": A New Verse Note by Kipling from 1892' (*KJ* 81:cccxxii[2007] 34–9), supplementing this with a meditation upon this (now lost) genre of riddle.

YWES received no monographs on the poetry of Hardy either, but his work received significant coverage in journals. In 'Thomas Hardy and the Impersonal Lyric' (*JML* 30:iii[2007] 95–115), Susan Miller identifies Hardy's use of retrospect as the source of a split within the subjectivity of his lyric poems. His poetic narrators do not look back with sudden clarity, she observes: 'understanding is cumulative rather than momentary' (p. 101), and this generates a dissociation between the speaker and his experiences. The result is a 'surprisingly impersonal form of lyric' (p. 96) which she compares to the work of modernists such as Pound and Eliot. Hardy's poetry also features in Tim Armstrong's essay, 'Player Piano: Poetry and Sonic Modernity' (*Mo/Mo* 14:i[2007] 1–19). 'In a Museum' is used to illustrate 'the ontological realm of recorded music: music detached from its producer' (p. 9). Armstrong cites the philosophy of Schopenhauer and the musical theory of Hermann von Helmholz to explore the links between music and bodies, and then traces the consequences for the poetry of Hardy and Wallace Stevens.

In *With Poetry and Philosophy*, David Miller contrives critical dialogue between the Marxist theories of Theodor Adorno and Hardy's poetry (pp. 85–98). The possibility that poetry might achieve uplift by negation is, he argues, reduced by Hardy to the 'ghost or memory of the possibility of transcendence' (p. 85). Poems such as 'Channel Firing' and 'Memory and I' embody in their form, Miller claims, a 'sense of belated or dead voices' (p. 93) that anticipates Adorno's intimation of the impossibility of poetry in the wake of Auschwitz.

Sally Minogue argues that Hardy aimed to 'obliterate' class and sex distinctions within his poetry by incorporating demotic language ('The Dialect of Common Sense: Hardy, Language and Modernity', *THJ* 23[2007] 156–72).

She finds modernist ironies in 'Drummer Hodge' and the doubleness of *The Dynasts*, discovering 'the insignia of modernity' (p. 162) within the shifting perspectives, multiple ironies and textual reflexivity of Hardy's poetry.

Edward Thomas continues to garner critical response, as well as poetic tribute. *Branch-Lines: Edward Thomas and Contemporary Poetry*, edited by Guy Cuthburtson and Lucy Newlyn, brings together four essays on Thomas by Edna Longley (pp. 29–41), Jem Poster (pp. 43–50), Guy Cuthbertson (pp. 57–63) and Lucy Newlyn (pp. 64–82), with anecdotes and poems by fifty-four contemporary poets, including Seamus Heaney, Andrew Motion and Anne Stevenson. These writers respond to Thomas or describe poetic debts to his work. Longley rereads Thomas in relation to ecology, war and memory, reviewing his claim to 'adumbrate an aesthetic of war poetry' (p. 36) and identifying his poetry as 'a kind of memory bank' (p. 41). Jem Poster measures Thomas against the modernists, tracing links between Thomas and the novels of Woolf. Compared to Eliot, Thomas is, he suggests, 'similarly, if perhaps less knowingly, representative' of early twentieth-century uncertainties (p. 44). Cuthbertson reflects on Thomas's appeal to adolescents, tracing his influence upon Auden and Larkin. Thomas's poetry cultivates this appeal, he argues, without being adolescent in itself, and he suggests that Thomas's influence upon Auden lingered longer than Auden cared to admit. Newlyn describes the importance for Thomas of 'the rhythm, experience and literature of walking' (p. 67) as one source of 'measured, internal quietness' (p. 74) and a syntax which 'carries the freight of complex patterns of thought' (p. 75). Contemporary poets, she suggests, 'inhabit' this syntax—it is a significant part of his legacy. As well as these poetic and critical tributes to Thomas, the book itself is a glossy homage, filled with previously unpublished black and white photographs of the poet and facsimiles of his manuscripts.

Judy Kendall's *Edward Thomas*'s *Poets* reproduces poems by Thomas and his literary acquaintance alongside letters to and from Thomas. Kendall's introduction (pp. xiii–xxvi) is strongly weighted towards the conditions under which Thomas composed poetry, both his physical location and the material arrangement of his drafts on the page. This is also reflected in an appendix consisting of extracts from Thomas's letters regarding the composition process. As a whole, the volume does a useful job of highlighting how important dialogue with his contemporaries was to Thomas and the relationship between his poems and the times and places where they were composed.

Modernism from the Margins by Chris Wigginton alternates chapters between Louis MacNeice and Dylan Thomas. The chapters on Thomas consider 'the life of the poem at the level of language' (p. 32), exploring an intractability in Thomas's use of metaphor which Wigginton compares to the cultivated difficulties of modernism. Citing the psychoanalytic theories of Freud and Kristeva, he discovers powerfully disruptive unconscious forces at work, significant to 'a semi-surrealized metaphysical mode' within Thomas's poetry, which, Wigginton argues, is 'forged . . . from a marginalised and . . . problematic Welsh modernism' (p. 50). Two subsequent chapters elaborate on these claims by examining Thomas's poems in relation to concepts of the monstrous and by considering their Welshness. Wigginton

emphasizes Thomas's interest in 'ambiguous and fragmented identities' (p. 116), but the alternating structure of *Modernism from the Margins* itself fragments a thoughtful account of MacNeice and Thomas as marginalized poets from differing regional backgrounds, obscuring the thread of his argument at times.

Marion Eide's 'Witness and Trophy Hunting: Writing Violence from the Great War Trenches' (*Criticism* 49:i[2007] 85–104) surveys war poetry in Italian and German as well as the work of Gurney, Sassoon, Owen, Henri Gaudier-Brzeska and Richard Aldington. Eide discovers an impulse to bear witness to the horrors experienced by these soldier-poets together with a guilty violence within their poems. At worst, the violence amounts to trophy-hunting, she argues—at best, it forms part of the complexities of bearing witness to destruction. But Eide's article is eclipsed by the publication of *The Oxford Handbook of British and Irish War Poetry*, edited by Tim Kendall, which discusses related issues from a wide range of perspectives, in relation to a diverse collection of poets. This handbook is a major intervention in the scholarship of war poetry and a significant resource for students and teachers.

It begins with essays on poetry that preceded the twentieth century, including Matthew Bevis's essay on Victorian war poetry (pp. 7–33). Ralph Pite discusses Hardy, arguing against those critics who claim that Hardy's war poetry is 'inert' because it does not belong to a tradition which rejects Victorian certainties for horror and doubt (pp. 34–50). He discusses *The Dynasts* and poems relating to the Boer War and the First World War, disclosing the profound dejection Hardy felt at the First World War. Daniel Karlin reviews Kipling's war poetry, from the *Barrack Room Ballads* to his poems about the First World War (pp. 51–69). Karlin argues that Kipling's best war poetry 'is the product of a divided self' (p. 52), and he traces a split within the fabric of the poems, generated by Kipling's sympathies for the imperial project, for the fighting soldier and even for the enemy.

The collection then moves on to 'The Great War': Santanu Das considers the physical experiences of Owen and Isaac Rosenberg in the trenches (pp. 73–99) and argues that they embodied this in a 'sensuousness of poetic form' (p. 78). Stacey Gillis describes women poets of the First World War (pp. 100–13), addressing questions of gender which have affected the growth of the canons of war poetry and examining the work of individual poets, such as Jessie Pope and Nina Macdonald. Gillis identifies a variety of responses by women of various social classes to the war and calls for a complex critical response appropriate to this diversity. Mark Rawlinson begins by describing Owen's position within contemporary canons of war poetry, and then surveys his poetic output (pp. 114–33). Vivien Noakes appraises the careers of Rosenberg, David Jones and Gurney, identifying the 'timeless truths' (p. 189) embodied in their verse (pp. 174–89). Vincent Sherry (pp. 190–207) recapitulates his arguments in *The Great War and the Language of Modernism* [2004] (*YWES* 86[2007] 866), contending that works such as *Homage to Sextus Propertius* respond to the war by satirizing the language of the Liberal government's attempts to rationalize it. Fran Brearton describes the friendship between Graves and Sassoon (pp. 208–26), examining their close contact during the war and consequent poetic filiations. She documents the subsequent

breakdown in their relationship due to tensions between their public and private lives.

A central section focuses upon 1930s poetry. Stan Smith reviews the role of the Spanish Civil War as a testing ground for the ideological and poetic commitments of Auden, Spender, MacNeice and Francis Cornford (pp. 245–63). Rainer Emig tackles similar issues in his discussion of Auden's 'Spain' (pp. 264–78). Revisions to this poem, he argues, constitute 'more than mere biographical and ideological turns' (p. 264); close reading of the poem, stanza by stanza, presents 'Spain' as an ethical poem, somewhat tainted by bourgeois liberal affiliations, but oriented towards the possibility of genuine moral responsibility. John Lyon's essay on Auden, Yeats and Empson bears only a tenuous relationship to the topic of war poetry (pp. 279–95) and concludes on a footnote, but this may be symptomatic of Lyon's argument, which concerns 'the tendency of poetry in the face of the extremities of war . . . to pursue evasiveness or trickery or even nonsense' (p. 294).

The volume gives due weight to the Second World War as well: Dawn Bellamy considers the relations between the poetry of the First World War and poets writing during the Second World War (pp. 299–314). She discusses poems by John Jarmain, Keith Douglas and Alan Lewis, arguing that their works were 'influenced, rather than silenced' (p. 314) by their precursors. Geoffrey Hill offers a considered account of Sidney Keyes's poetry (pp. 398–418), discovering 'the semantic record of an unusual intelligence' (p. 406) within poems such as 'The Buzzard' or 'Ulster Soldier'. Through finely tuned readings he reveals that Keyes was a 'minor poet with a potential for greatness, whereas Douglas is a major poet though on a smaller scale'. Nevertheless, Hill concludes by identifying his own 'immense debt' to Keyes (p. 418). Helen Goethals describes the conflicting demands of patriotism for poets of the Second World War, and the resistance of writers such as Jarmain and Douglas to writing propaganda (pp. 362–76). In her reckoning, poetry has failed to do adequate justice to civilian victims of the war.

These essays also look to wider themes, historical issues and questions of genre. Edna Longley examines varieties of pastoral within war poetry (pp. 461–82), describing how 'the war became paradoxical muse' to the 'poetic pastoral' of Edward Thomas (p. 466). She also discusses the 'inter-war eclogues' of Yeats, Auden and MacNeice and concludes by reviewing the response to conflict in Ireland in the poetry of Paul Muldoon and Heaney. Sarah Cole traces 'the searing pain that cuts through war verse' (p. 483) back to Homer's *Iliad* (pp. 483–503). Ranging across the twentieth century, she discerns 'a poetics of pain' (p. 503) in poems by Randall Jarrell, Yeats, Owen and David Jones. Peter Robinson considers responses to the bombing of civilians, from Picasso's *Guernica* to the Vietnam War (pp. 504–23). He discusses works by poets from Empson to Dylan Thomas and Roy Fisher in order to ask whether it is possible to create poetry from 'clumsy ineptitude or calculatedly casual killing' (p. 505). His essay closes with a pessimistic allusion to more recent civilian casualties.

As a collection, this handbook is least enlivened in its dealings with conventional war poetry of the First World War. Yet it exhibits clear leanings towards a broader understanding of the category, including essays on

Scottish and Welsh war poetry by David Goldie (pp. 153–73) and Gerwyn Williams (pp. 340–61), as well as extensive coverage of Irish poetry by Peter McDonald (pp. 377–97), Edna Longley (pp. 461–82), Paul Volsik (pp. 669–83), Brendan Corcoran (pp. 684–705) and April Warman (pp. 706–23). Gender is important to the perspectives offered too. In addition to Gillis's contribution, Simon Featherstone examines the writings of Mina Loy, Gertrude Stein and E.J. Scovell as responses to war (pp. 445–60). These women writers, he argues, were resistant to 'the subordination of poetic discourse to male experience' (p. 447). As a consequence, their work may be read as 'a way of thinking through war's experience and rhetoric by dealing with women's, not men's bodies' (p. 460). Hugh Haughton examines anthologies of war poetry, tracing current canons back to the 1960s but also examining contemporary anthologies of poetry published during the First and Second World Wars (pp. 421–44). His essay might be read as a reflection upon the project of the *Handbook* itself, since he draws attention to the roots of 'our current ideologies of poetry and war' (p. 444).

The year 2007 was a good one for the critical fortunes of Isaac Rosenberg: in addition to the attentions of Neil Corcoran, Das and Noakes (discussed above), it saw the publication of his unpublished letters, in *Poetry Out of My Head and Heart*, edited and introduced by Jean Liddiard, and a monograph, *'Essenced to Language': The Margins of Isaac Rosenberg* by Nayef Al-Joulan. Liddiard explains that the letters were discovered in a box of documents relating to Laurence Binyan during the relocation of the British Library in 1995. Perhaps the most significant material is to be found in letters to Gordon Bottomley, which include earlier draft versions of key poems by Rosenberg. These have especial value since Rosenberg is one of the few poets to have written poems in the trenches.

Monograph studies of Rosenberg's work are scarce, but Al-Joulan is less interested in Rosenberg's role as war poet than his identity as a working-class Jew. Chapter 1 addresses questions of Jewish identity in relation to racial and national identities and considers the value of Zionism to Rosenberg's work. Chapter 2 discovers consonance between Freud's theory of the unconscious and Rosenberg's approach to poetic creativity, whereas chapter 3 examines Rosenberg's 'mythological fascinations' (p. 103) with archetypes such as David and Lilith and their relation to his 'Orphic vision' (p. 142). Chapters 4 and 5 emphasize Rosenberg's status as a working-class poet and the ways in which this has impacted his reception, and the book concludes with a study of the influence of Donne, Francis Thompson and Rosenberg's experiences of the visual arts upon his 'idea of ''essencing'' thought to sound' (p. 239). Al-Joulan emphasizes Rosenberg's 'uniquely disparate imagination' (p. 270) through a series of intricate close readings, but the book is overloaded with footnoted material that could have been lost in the transition from his doctoral thesis.

In 'Therapeutic Measures: The *Hydra* and Wilfred Owen at Craiglockhart War Hospital' (*Mo/Mo* 14:i[2007] 34–54), Meredith Martin explores the relation between the use of poetic composition as a therapeutic tool for shell-shocked soldiers and their prior training in metre. A tension emerges between the order required of disciplined soldiers and the disordered emotion and feelings associated with trauma. The article culminates in a detailed metrical

reading of Owen's 'Dulce et Decorum Est' as haunted by a resistance to 'the coupling of military discipline and disciplined literary language' (p. 51).

7. Irish Poetry

The representation of ethnicity in American literature has an interesting and varied history. Of primary importance is African American literature, but the other ethnicities, for clear historical reasons, have not followed that particular dynamic. There has been much talk since the late 1960s of Asian American, Native American and Chicano literature, to name some of the more important. So when Daniel Tobin claims in his introduction to *The Book of Irish American Poetry* that Irish American literature has been neglected as a category, he is correct, because the Irish became part of the establishment earlier. His anthology of Irish American poetry, stretching from the eighteenth century to the present, is an interesting gambit and makes one wonder whether it attenuates or expands the categories of 'Irish literature' and 'American literature'. Certainly expansion is constitutive of the latter, but not the former. So does this anthology expand our ideas of Irish literature? The answer is no, and the main reason is that Tobin's criteria for inclusion are unpersuasive. In his introduction he calls 'the genetic formula' (the author having Irish forebears) 'specious', and yet that seems to be the only basis for including the likes of A.R. Ammons or Peter Cooley. The other criterion is subject matter: thus Czesław Miłosz is included because he has a poem about Robinson Jeffers that refers in passing to his 'Scotch-Irish' ancestry. Tobin makes the point that Irish American poets can be found across the whole stylistic range of twentieth-century American poetry, but for the most part the category is filled with misty-eyed tourist poems about the old country. Here it is worth noting that stylistically these poems are indistinguishable from the work of a lot of poetry from other American ethnicities: lots of autobiographical anecdote, and family reminiscence in generic free verse. No review of an anthology would be complete without a list of omissions: I can't see why Vona Groarke and Conor O'Callaghan, two Irish poets who have lived in and written about their time in the US, aren't here; Michael Longley has several excellent poems about America, and yet he is absent; Michael Hartnett has a vituperative poem entitled 'USA', also not here. Obviously Paul Muldoon is represented, but it is surprising to see him given less space than, say, Galway Kinnell and Thomas Lynch, and the same as Ben Howard. More than any other poet in the book, Muldoon has made Irish-America the subject of his poetry over the last two decades, exploring the hyphen in profound ways. Perhaps a monograph would have been a better way for Tobin to make his argument, through a more selective approach to the poetry. The anthology itself weighs in at just under 1,000 pages, and prompts the thought that Irish American poets, like the Irish themselves in America, are everywhere and really not there at all anymore.

The *Yeats Annual*, edited by Warwick Gould, continues to set a very high standard for scholarship of the poet. One of the highlights of this number is Edward Marx's essay about Yeats's involvement with Japan through the

figure of Yone Noguchi. In a subtle cross-cultural case of 'influence and confluence' (the subtitle of the annual), Noguchi seems to have anticipated the Irish poet's interest in Japan, preparing the material carefully so it would strike the right chord. Deborah Ferrelli has an excellent essay on the personal and professional relationship of Yeats with Dorothy Wellesley. Other contributions include Neil Mann on Yeats's interest in the occult matter of the 'vegetal phoenix'; Anthony Cuda on the genealogy of the image of painted horses; Wayne K. Chapman on an unfinished play (a transcription of the manuscript is also published here); Derek Roper on the image of the Quattrocento used in 'Among School Children'; Sally Connolly on elegy in Yeats, Auden and Heaney; and essays by Rory Ryan and Brendan McNamee on *A Vision*.

Tim Kendall has gathered some fine essays in his *Oxford Handbook of British and Irish War Poetry*. This Oxford series would seem to be competing with Cambridge's Companions and Introductions, the difference being sheer size: whereas the latter publisher aims for a book of 200–300 pages, Oxford's series can only notionally be called 'handbooks'. Kendall's book ranges over the twentieth century and includes work by established reputations as well as doctoral students (some of these are among the best). The first essay on Irish poetry is by Marjorie Perloff, and one might question her suitability to examine 'Easter, 1916' in its historical context when she refers to James Connolly as 'an actor at the Abbey Theatre'. John Lyon discusses Yeats in the context of Auden's elegy, emphasizing what he sees as the contradictions in the Irish poet's attitude to war, especially in his final decade. Peter McDonald judiciously mixes biography and criticism in his account of Louis MacNeice during the Second World War, remarking that 'MacNeice did not approach the losses of the War in a shallowly journalistic spirit; on the contrary, he saw those losses as presenting a profound challenge to any writing which prioritized factual content over larger questions of meaning.' McDonald teases out the implications of this in some excellent close readings. Tara Christie's essay on responses to Isaac Rosenberg by Geoffrey Hill, Longley and Cathal Ó Searcaigh is one of the book's best, especially when she deals with Longley's complex imaginative reading of the English tradition. The book's final section deals with Northern Ireland. Paul Volsik's essay, subtitled 'Negotiating with the Epic in Northern Irish Poetry of the Troubles', deals mainly with Heaney and does not shed much new light on its subject; much the same might be said of Brendan Corcoran's essay, subtitled 'Heaney, Poetry, and War'. Paul Muldoon is considered as a war poet by April Warman through a comparison of his earlier work which dealt with Northern Ireland and a later poem, 'At the Sign of the Black Horse, September 1999', which addresses the Holocaust. She wonders 'how much Muldoon abandons when he exchanges the endlessly volatile (because incontrovertibly private) subtext of his own experience (including his experience of living in a time and place of violence) for the relatively stable (because fundamentally public) investigation of the individual's relation to twentieth-century history'. This is an interesting question which involves further questions about Muldoon's move to America and the implications of such hybrid poetry, as I indicated above, for our understanding of national canons.

Heidi Hansson's study of Emily Lawless, *Emily Lawless, 1845–1913: Writing the Interspace*, deals for the most part with the fiction, but because her reputation rests on her work as a poet rather than a novelist, and because there is one chapter on her poetry, the book should be noted here. The 'interspace' of the title is Lawless's term, and it allows Hansson to examine the way in which the work falls outside the usual categories. Not recuperable by nationalist or older feminist narratives, Lawless's work has fallen into neglect. Applying ideas of eco-feminism, Hansson seeks to redress this, first by exploring the writer's complex genealogy, and then her ambivalent attitude to the suffragette movement in England. Though some of the writing is theoretical boilerplate, for the most part the book is written in a clear fashion, and presents a strong case for Lawless's writing, if not for her poetry.

As a critic of poetry, Helen Vendler has few peers. Attentive to both contemporary production and the established canon, she always works close to the grain of the text, and is sensitive to the imaginative contours of poems. More than any other critic, she brings us close to what it must have been like to write some of the great poems of the English language—the formal choices involved, the progression of imagery, the tonal shifts, the resolutions and the irresolutions. So one expects much when she writes that 'There exists no general book examining the sorts of lyrics Yeats wrote, the imaginative impulses that dictated the choice of stanza for his subjects, the poet's development within particular formal genres . . . or the ideological meaning for him of certain rhythms of stanza forms.' *Our Secret Discipline: Yeats and Lyric Form* begins by dealing with the Byzantium poems, then turns to the two sequences 'Nineteen Hundred and Nineteen' and 'Meditations in Time of Civil War'. After this, she attends to the early poems, remarking that 'Yeats derived confident will from his accomplished formal intent.' This is to say that the magisterial voice of late Yeats came from his mastery of form, and not from his dominating voice in theatre business and the management of men. This is followed by a chapter on Yeats's treatment of the ballad form, and then by a chapter on his treatment of the sonnet.

This chapter, entitled 'Troubling the Tradition: Yeats at Sonnets', is perhaps the least convincing, as she tendentiously argues that Yeats was wary of the sonnet because the form was so central to the English (read: imperial) poetic tradition. Vendler here sounds very like one of the book's dedicatees, Heaney, when she talks of how he 'made [the sonnet] Irish'. To this dubious end, she searches out attenuated and truncated sonnets in the most unlikely of places. She builds up a long chapter on ideas of loyalty and disloyalty to Ireland relating to his avoidance of the Shakespearian sonnet, and then in an offhand way remarks, 'It may also be that he, like Keats, disliked the effect of the terminal couplet.' This amounts to saying that it may also be that the chapter is erroneous from start to finish.

Trimeter-quatrain poems, tetrameter lines, blank verse, ottava rima, long stanzas, and the rare form of terza rima: as Vendler teases out the modalities and valencies of Yeats's use of these forms, our sense of the poet's relish for and engagement with formal variety deepens. One is grateful for the range and richness of the readings, but it is a difficult book to read over a few days. The reader begins to miss the oxygen of other contexts, contexts that were so

important to the poet himself. Of course, Vendler would argue that because those contexts have been elucidated so excellently, a formal approach is now required as complement. It will perhaps be most useful when consulted for readings of individual poems, and provide a healthy reminder to critics schooled in cultural theory of the particular resources and resonances of poetic discourse.

The editors of *Seamus Heaney: Poet, Critic, Translator*, Ashby Bland Crowder and Jason David Hall, are well aware that justification is required for yet another academic book on the Irish Nobel laureate. In their introduction they make their case, but unfortunately their book does not deliver. The authors are by no means uniform in their praise of Heaney—some are extremely negative—and that is a healthy sign. However, very few of the essays present original critical analyses or adduce new contexts or information about the poet. (If it weren't for Heather Clark's book *The Ulster Renaissance*: *Poetry in Belfast 1962–1972*, published last year, one might be tempted to think that subject of Heaney was exhausted. Her study demonstrated that the archives still hold much of interest concerning him and his coevals.) Stephen Regan deals with Heaney's handling of elegy. Richard Rankin Russell discusses politics in relation to Heaney's poetry and ends his essay with the sentence 'His poetic invitation to us is to join him at the frontier of writing, where hope, tempered by reality, awaits us.' Colleen McKenna discusses the symbol of trees in the poetry—trees are established, then their 'fixity and permanence' are 'challenged'. Sidney Burris takes a look at Heaney's criticism, and he remarks of it that it 'clears out an internal space for these contending discourses to thrive and have their day, and he is drawn to those authors whose writing arises from these contending points of view, whose achieved stance rests on the momentary resolution of hostile forces'. Michael Baron tries to get to the bottom of the negative reviews of Heaney's critical prose through a comparison with Geoffrey Hill. Daniel W. Ross's essay on the influence of Frost and Eliot on Heaney is a much weaker version of the argument that Rachel Buxton made in *Robert Frost and Northern Irish Poetry* [2004], to which Ross does not refer. To be sure, Buxton didn't cover Eliot, but then Ross's argument here is not persuasive in that matter. Paul Turner brings a classicist's eye to Heaney's version of *Philoctetes* (but not, strangely, *Antigone*), remarking that for Heaney, 'Sophocles's tragedy seems to have served mainly as a kind of literary knacker's yard, a handy source of raw material for a modern Muse.' Alison Finlay discusses his translation of *Beowulf*. Joseph Brooker deals with the theme of memory in *Station Island*. While the editors saw fit to get scholars of Greek and Old English to look, respectively, at Heaney's translations from those languages, they did not get anyone to look at his translations from arguably the most important language of all for Heaney (and the only language he speaks from among those from which he has translated), that is, Irish.

Three essays stand out. First is Jerzy Jarniewicz's on Heaney in relation to the postwar Polish poets, especially Zbigniew Herbert and Miłosz. Jarniewicz, a Polish poet as well as a critic, is sensitive to the ways in which Heaney shapes the oeuvres to his own needs; and this also provides insight into the kind of poet that Heaney *isn't*. That is, Heaney avoids a large European historical

canvass in his poetry, perhaps because he has not experienced these events himself; in this he differs from Herbert especially, who showed no such reluctance. Most writing on Heaney's relation to the east European poets has, largely speaking, lacked critical distance. This is what Jarniewicz provides, though he is sympathetically engaged with the poetry. Second, Ruben Moi writes on the collection *Electric Light* [2001], with insight on the 'literariness' of the book and also more generally of the positions Heaney has taken up in relation to Irish politics, remarking: 'Heaney's continuous meditations risk blandness, but in a highly charged field where the extremes lay claim to the middle, they always constituted a radical position.' Third, and finally, Barbara Hardy writes trenchantly on Heaney's literary allusions, arguing that for the most part there is little subtlety or aptness in his use of the device. Most of Hardy's objections boil down to her preference for the source work as it was, and not how Heaney has mediated it, and if, ultimately, she is not persuasive, she succeeds in being provocative.

If the field of criticism on Heaney is crowded, the same cannot be said of that on Derek Mahon. Yet it remains difficult to say why exactly that should be so. When the dust settles, it is probable that readers will be puzzled about the differences in the reputations of Heaney, Mahon and Longley (Muldoon is now creeping up on Heaney in the US). Hugh Haughton's *The Poetry of Derek Mahon* is the first full-length study of the poetry (although there have been edited volumes on him, most notably *The Poetry of Derek Mahon*, edited by Elmer Kennedy-Andrews [2002]), and it is a splendidly written book. Haughton is sensitive to the poetry as well as to its changing biographical and historical contexts. Indeed, the development of Mahon's work is intimately connected with his travels—his movements between countries and continents—so that it takes a critic who is particularly fly to keep pace with him. The pleasure of reading his exegeses of the poems is seconded only by reading the poems themselves.

The importance of the book lies not in any new angle on Mahon, or the adduction of new information (although Haughton helps out with the sources of the poems 'Lives' and 'A Disused Shed in Co. Wexford'), but rather in its sustained, delicate attention to Mahon's poetry as a coherent oeuvre, through which it becomes possible to view afresh the history of Irish poetry over the last four decades and also, in subtle ways, the history of the island in that period. Mahon, through his very choice of marginality and a kind of exile, or emigration, through his very avoidance of the public stances of the kind taken by Heaney, provides an opportunity to tell a different story. What are the contours of that story? First, Mahon shows that to be an Irish poet does not mean that one must restrict oneself to Irish subject matter, but one can range through the world. Second, he shows that in choosing traditional forms one does not avoid engagement with the legacy of modernism. Third (this follows from the first point), he shows that translation does not necessarily have to be of texts with Irish or English provenance, with a postcolonial acoustic, but can range more widely (in Mahon's case, of francophone poets) and still profoundly affect the poet's original work. Also, Haughton's defence of *The Hudson Letter* [1995] and *The Yellow Book* [1997] will give pause to those

readers who were persuaded by the many negative reviews of those books. It is hard to know how Haughton's book will be surpassed.

Gerald Dawe's *The Proper Word: Collected Criticism: Ireland, Poetry, Politics*, edited by Nicholas Allen, gathers essays and reviews spanning three decades. Some of these deal with general Irish cultural issues, others more specifically with the north of Ireland, others again with the relation between the writer and Ireland. (I should here disclose that its author taught me for several years at Trinity College, Dublin.) The most valuable and compelling chapters are those in which Dawe reviews the work of particular poets, some of them famous, some of them neglected. His essays on Padraic Fiacc, W.R. Rodgers, Charles Donnelly, John Hewitt and Brendan Kennelly will not cause any of these reputations to be raised, but they do provide nuanced, informed analysis of some of the prejudices and presumptions at work in Irish poetry criticism. Dawe is particularly alert to ideas of Irish poetry as overwhelmingly rural, and shows how the city of Belfast is a theme of some of the poets he admires. He has a fine essay comparing Longley and Mahon, and also excellent responses, individually, to Mahon, MacNeice, J.M. Synge and Heaney. He follows Mahon's line in asserting that he, Mahon, was never a member of Philip Hobsbaum's Belfast Group, but this surely is no longer tenable after the publication of Heather Clark's book, mentioned above, which demonstrates just how involved he was in the poetry scene in Belfast in the 1960s.

The most provocative, but also most frustrating, part of the book is the first section of over 100 pages, which deals with more general cultural issues. It is full of many refreshing and stringent moments, for instance when he remarks that 'the Protestants of Northern Ireland are peripheral since the critical focus of definition does not *involve* them'. This alerts us to a lack of synchronization between the big talk about Ireland (for example news reportage and literary journalism from abroad about its writers) and the situation on the ground. More generally, Dawe is wonderfully sensitive to such discrepancies. Beyond this section he asks, 'What is a "Protestant writer", after all? By what peculiar gestures, accents, manicure, or space between his eyes is this species known to man?' But Dawe frustrates because he does not begin to answer the questions he provokes. The tone is all brass tacks and sleeve-rolling, but he fails to follow up with detailed analysis in which names are named and developments are carefully contextualized. No doubt Dawe is trying to avoid the dryness of academic criticism, by sailing closer to literary journalism, but even journalism has to be more exact and exacting than this.

Applying ideas of translation to the subject of postcolonial poetry, Ashok Bery's *Cultural Translation and Postcolonial Poetry* examines the rich interfaces which empire creates between the poetries of different cultures and languages. He is aware that he is stretching the notion of translation to cover material which, for the most part, has little to do with literary transmission between languages; and, if he is ultimately not convincing in his use of the concept, he nevertheless provides some very lively discussion of several Irish poets, especially Heaney. If his choice of Heaney for his postcolonial credentials is predictable, his discussion of the poetry is not, especially where he counters the argument (expressed by Ciaran Carson in

a review of *North* [1975]) that Heaney absconds from history to mythology. Here is Bery: 'the poem ['The Tollund Man'] arrives at an in-between space, a distance both from Ireland and Jutland, which serves as a location where critique (and through that, change) become possible. It is noticeable that the poem insists on its hypotheticality and futurity.' Also, MacNeice is a refreshing choice for a chapter in such a context, and might precipitate a reconsideration of poets such as Longley, Richard Murphy and Mahon, and thus complicate, in good ways, our ideas of Irish poetry and postcolonialism. There are also chapters on Judith Wright, Derek Walcott, Les Murray and A.K. Ramanujan.

Only three of eight chapters of Michael O'Neill's book, *The All-Sustaining Air: Romantic Legacies in British, American, and Irish Poetry since 1900*, are directly related to the subject of this section; others deal with Eliot, Wallace Stevens, Auden, Stephen Spender, Geoffrey Hill and Roy Fisher. Of these, Eliot and Stevens receive chapters to themselves (as does Yeats). It will come as no surprise to see these poets discussed in a post-Romantic context; Frank Kermode's *Romantic Image* and then later Harold Bloom's studies of Stevens and Yeats made it central to our understanding of their work. O'Neill does not present a particularly original reading of early twentieth-century poetry, but cross-hatches our received ideas with sensitive readings of poems, showing how Romanticism was read and misread by these later poets. At his best, he provides perceptive and delicate close readings; at his worst, his comments are anodyne, and one blandly agrees with them. Thus, towards the end of the chapter on Yeats, he says that 'it is important to note' that the poet 'does not return to the Romantics for a system of belief. But he draws on their practice for hints about how to dramatize conflict.' It is important, but most academic readers of Yeats will have done so a long time back.

Chapter 6 covers Patrick Kavanagh and Heaney (and, more cursorily, Mahon and Carson). He sees Byronic aspects in Kavanagh's rhymes and also asserts Romanticism to be 'born again' in the rapturous late work (in a borrowing from Antoinette Quinn's study of Kavanagh). In Heaney's poetry, he tentatively proposes, a 'longing for Romantic authority pervades [his] work, as does the ironic opposition to that longing'. Again, one agrees, if only because Heaney himself has proclaimed his debts to Romanticism so lucidly and at length in both his prose and poetry, constantly inflating and deflating his own lyric authority. The chosen thesis leads occasionally to strain, as when O'Neill suggests that 'it is Wordsworth who provides the steadiest Romantic focus for Heaney's thinking about the rival claims of poetry and politics'; perhaps 'the steadiest Romantic focus', but certainly not the 'steadiest focus', and O'Neill's elision of the Irish poet's debts in this matter to Osip Mandelstam is unhelpful. The chapter on Paul Muldoon's 'Madoc—A Mystery' is routine in its perceptions and does not exceed the work of Tim Kendall and Clair Wills on the subject. Thus, its final sentence: 'Yet Muldoon's post-Romantic irony in "Madoc" is generously accommodating; it includes in its range of effects the satirical and the elegiac, and its scepticism about language is inseparable from its relish for the proliferations of meaning.' Again, this is true, but the Romantic critical angle only leads to a widely accepted view of the poem.

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