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## 1. Pre-1945 Fiction

### *British Fiction 1900-1930*

2015

This year a striking range of monographs, symposia and scholarly articles featured British women writers whose fiction does not, for one reason or another, fit smoothly into the ‘authorized version’ of the high modernist canon. Literary scholars and cultural historians are thoroughly reappraising what Gillian Hanscombe and Virginia L. Smyers once termed, in *Writing for Their Lives* [1987], the ‘hidden network’ of interwar female authors who forged creative partnerships beyond the borders of the amply-documented Bloomsbury set. Moreover, volumes such as the recent, massive *Routledge Companion to Experimental Literature* [2012] not only restore critically overlooked vanguard authors to their places in modernist literary genealogy but also shed light on gendered hierarchies of aesthetic worth. Researchers have been assiduous in reinstating long-smothered aesthetic dialogues and thematic links between devalued figures such as Mary Butts, Evelyn Underhill, Sylvia Townsend Warner and Rose Macaulay and more well-established authors like Dorothy Richardson, May Sinclair and Katherine Mansfield.

One of the most positive facets of Mansfield scholarship in 2015 has been the increasing attention paid to her status both as canny participant in and sardonic observer of various transnational literary factions, cadres and constellations. This scholarly trend – how we conceptualize the often fraught alliances between those cultural practitioners who foster ‘narrative’ (cosmopolitan sponsors or publishers with deep pockets, translators and reviewers in little magazines) – is apparent in the early volumes of *The Edinburgh Edition of the Collected Works of Katherine Mansfield* [2012], Clare Davison’s *Translation as Collaboration: Virginia Woolf, Katherine Mansfield and S. S. Kotliansky* [2014] as well as the special issue of ‘Virginia Woolf and Katherine Mansfield’ (*VWM* 86 [2015] 1-25), co-edited by Kathryn

Simpson and Melinda Harvey. Following Gerri Kimber's *Katherine Mansfield: The View from France* [2008] and Janet Wilson, Gerri Kimber and Delia da Sousa Correa, eds., *Katherine Mansfield and the (Post)colonial* [2013], Janka Kascakova and Gerri Kimber, eds. *Katherine Mansfield and Continental Europe: Connections and Influences* foregrounds how Mansfield's fiction links concerns about colonialism in Anglophone modernist aesthetics to developments in European literary and visual culture. Contributors variously explore Mansfield's physical and generic border-crossing; her figurations of voluntary and enforced exile; her imaginative terrain of cheerless hotels, guest-houses, and liminal spaces. Overall, the volume depicts the nomadic Mansfield as a mordantly shrewd chronicler of the tangled politics of patronage, salon and coterie culture, the modish instruments of design, publication and circulation of ideas that affected the social visibility of writers in this historical epoch. Patricia Moran's essay "The 'dream of roots and the mirage of the journey': Writing as Homeland in Katherine Mansfield" (pp. 202-221) is especially effective in showing Mansfield's authorial identity as defined by spirited resistance to rigid conceptions of national and class affiliation.

Anna Plumridge's fine edition of *The Urewera Notebook by Katherine Mansfield* brings into sharp relief Mansfield's intense 'attitudes to New Zealand, not in adulthood when memory is tempered by time or in fiction where memory is reworked through the act of writing, but as a nineteen-year-old living in the colony' (pp. 1-2). All these publications variously demonstrate that Mansfield continues to be construed through the critical prism of the 'affective turn', prioritizing those webs of collaboration and dissemination that span linguistic, cross-channel and global expanses. This topic receives extended treatment in Meghan Marie Hammond's *Empathy and the Psychology of Literary Modernism* [2014], as well as Julie Taylor, ed. *Modernism and Affect*. Taylor conceptualizes modernist 'mood' as an affective phenomenon that challenges 'humanist understandings of selfhood and psychology' (p. 5). What makes this essay collection so useful for scholars who privilege Mansfield's subtle

rendering of heightened consciousness – as well as ‘mood disorders’ such as depression and anxiety – is Taylor’s cogent discussion of ‘a competing and overlapping cluster of terms surrounding affect’ (p. 6).

Adrienne E. Gavin and Andrew F. Humphries, eds. *Transport in British Fiction: Technologies of Movement, 1840-1940* will resonate powerfully with researchers who view Mansfield’s work as a vivid portrait of a modernist age enraptured by ‘newness’ (technology) and ‘nowness’ (dizzying speed). Like Bridget T. Chalk ed., *Modernism and Mobility: The Passport and Cosmopolitan Experience* [2014] and Robert Burden’s *Travel, Modernism and Modernity*, this edited collection addresses the transport and communication technologies that reconfigured the pace and patterns of diurnal existence during and after World War I. Andrew F. Humphries’s chapter (pp. 199-219) prioritizes ‘Trains as Settings of Disturbance and Dislocation’ in the short stories ‘The Little Governess’ [1915] and ‘An Indiscreet Journey’ [1915]. Humphries demonstrates that Mansfield’s formally innovative narrative art, in addition to rendering railway encounters as acute ‘sites of conflict’, also frames women as intrepid ‘passenger-explorers who defy male and/or military conventions of travel’, so connecting ‘female dissent to transport experience’ (pp. 200-201). This volume also examines the cultural politics of place and depictions of transport technologies in E.M. Forster’s *Howards End* (pp. 185-198), Joseph Conrad’s *Heart of Darkness*, and *Nostromo* (pp. 151-166), as well as lesser known interwar texts such as J. B. Priestley’s *The Good Companions* (pp. 235-249).

Dan Shen’s ‘Dual Textual Dynamics and Dual Readerly Dynamics’ (*Style* 49:iv[2015] 411-438) throws into sharper relief the narrative fabric of Mansfield’s short stories. Karen Shaup’s ‘Consuming Beauty: Aesthetic Experience in Katherine Mansfield’s “The Garden Party”’ (*PLL* 51:iii [2015] 221-243) focuses on the articulation of social mobility, class affiliation and economic inequality in one of Mansfield’s most complex short stories. Catherine McLoughlin’s ‘The Modernist Party as Pedagogy’ (*JML* 38:iii[2015] 86-98) ponders how social

gatherings are represented in a range of modernist texts, including Mansfield's 'The Garden Party'. Simon During's 'Katherine Mansfield's World' (*JNZL* 33 [2015] 33-66) considers Mansfield through the prism of world literature and idealist philosophy. Also of interest here are Todd W. Martin's review essay 'Katherine Mansfield Among the Moderns' (*South Atlantic Review* 80.i-ii [2015] 178-190); Sebnem Kaya's 'Katherine Mansfield's "The Canary" as a Pointer to Deep Ecology' (*Expl* 73:ii [2015] 97-100); and Jane Nardin's 'Katherine Mansfield and Elizabeth von Arnim's *Vera*' (*N & Q* 62:iii[2015] 450-51) which measures 'The Garden Party' against Von Arnim's blackly comic 1921 novel.

Mansfield aficionados should also consult Shannon McMahon's 'Freespinsters and Bondspinsters: Negotiating Identity Categories in *The Freewoman*' (*JModPerS* 6:i[2015] 60-79) which treats the 'spinster' as an identity category circulated, debated, and ultimately debunked in *The Freewoman*. Readers of McMahon's lucid and percipient account will be mindful of influential criticism such as Emma Liggins's *Odd Women?* [2014] and especially Suzette A. Henke's *Herspace: Women, Writing, and Solitude* [2003] which code the spinster as an 'implicitly deviant and dangerous figure', threatening to the gatekeepers of bourgeois hegemony. McMahon contends that *The Freewoman*'s myriad 'conversational threads about spinsterhood' permit researchers to rethink how an overlooked 'identity category' resonated within 'Edwardian feminist discourse' (pp. 60-61).

Kate Kennedy's ' "A Tribute to My Brother": Women's Literature and Its Post-War Ghosts' (*Journal of War and Culture Studies* 8:i[2015] 7-23) situates Rose Macaulay's *Non-Combatants and Others* [1915] and Katherine Mansfield's short stories in relation to imperfect recall, mourning, and the fictional evocations of World War I canvassed by Branach-Kallas and Strehlau, eds. *Re-Imagining the First World War* as well as Claire Buch in *Conceiving Strangeness in British First World War Writings*. Macaulay and Mansfield emerge from Kennedy's shrewd assessment as writers preoccupied with what the critic Nicholas Andrew

Miller calls 'a memorial medium'. Macaulay and Mansfield variously participate in a fraught cultural conversation about how post-war communities salvage their traumatic past so as to confront the profound mysteries of human affect.

Courtney Andree's essay 'Non-Combatants and Other Peace Activists: "Everyday" Disability in a Time of War' (*DSQ* 34:iii[2014], no pagination) focuses on *Non-Combatants and Others* in relation to recent trends in 'disability studies', a field of academic enquiry that, according to Andree, explores how fractured subjectivities are managed, categorized and processed. Kabi Hartman's 'Male Pacifists in British Women's World War I Novels: Toward an "Enlightened Civilisation"' (*ELT* 58:iv[2015] 536-550) considers portrayals of conscientious objectors to the Great War in fiction by female authors who exploit links between metaphysical awareness and Christ-like authority. The 'conchie' character in many of these short stories and novels is the epitome of stoical self-abnegation and numinous wisdom. Hartman is particularly interested in how these self-sacrificing pacifists are frequently coded as queer dissidents. Indeed, Rose Macaulay's fiction published during and after the Great War offers a vivid case study in what Hartman theorizes as 'crosswriting': the experiences of 'closeted lesbians' are woven into 'narratives about gay men' (pp. 536-37). Hartman concludes that Macaulay seeks to counteract debilitating feelings of cultural invisibility after the war by devising fictions that affirm quiet endurance as opposed to the battlefield bravado lauded by the popular press. Hartman demonstrates that Macaulay's texts imagine a post-war nation in which conventional gender roles are radically reimagined, giving voice to those stifled and stymied on the home front. These insights typify a notable strand of academic research in 2015: the reappraisal of neglected female authors becomes key to extending ideas of modernist cultural production in the domains of peace activism, war propaganda, mainstream reportage, and pro-suffrage literary narrative.

Beci Carver's 'What Women Want: The Modernist Kimono' (*Mo/Mo* 22:ii[2015] 303-314) analyses the appropriation of the paraphernalia of Japanese culture in early twentieth-century Anglo-American literary culture. Carver's argument illuminates how the aspiring female consumer's affinity for the glamorously exotic connotations of the 'Japanese kimono' is rendered in Ford Madox Ford's narratives.

Jane Potter's essay '“Khaki and Kisses”: Reading the Romance Novel in the Great War' in Towheed and King, eds., *Reading and the First World War* (pp. 29-44) not only scrutinizes the reading habits and preferences of combatants and civilians. Potter also foregrounds lesser-known texts such as Joseph Hocking's *All for a Scrap of Paper* [1915], Mrs Humphry Ward's *Missing* [1915], and Boyd Cable's *Action Front* [1916].

Anna Andes's 'The Evolution of Cicely Hamilton's Edwardian Marriage Discourse: Embracing Conversion Dramaturgy' (*ELT* 58:iv[2015] 503-522) scrutinizes Hamilton's play *Marriage as a Trade*, which appeared at the height of the suffrage movement, as well as her thematic emphases in her searching novel of pre-war suffrage *William—An Englishman* [1919].

Anthony Patterson's 'Maverick Vices: Sexual Felicity and the Edwardian Sex Novel' (pp. 35-50) in Patterson and Yoonjoung Choi, eds. *We Speak a Different Tongue: Maverick Voices and Modernity 1890-1939* explores Edwardian novels of sexual manners such as Elinor Glyn's *Three Weeks* [1907], H. G. Wells's *Ann Veronica* [1909], Hubert Wales's *The Spinster* [1912], and Victoria Cross's *Life's Shop Window* [1907]. Patterson illustrates that these novels variously generate polemical momentum by aestheticizing - even sacralising - sexuality in a way that the New Woman fiction of the previous fifteen years could not (pp. 40-41). Ultimately however, many of these popular narratives can be seen as disappointingly complicit in 'a reactionary appropriation of science which re-inscribes as much as it transgresses the gender values of earlier Victorian fiction' (p. 46).

Mimi Winick's 'Modernist Feminist Witchcraft: Margaret Murray's Fantastic Scholarship and Sylvia Townsend Warner's Realist Fantasy' (*Mo/Mo* 22:iii[2015] 565-592) raises lively questions not only about Townsend Warner's generically diverse oeuvre but also how her writing confronts and revises contemporary definitions of feminism. Winick demonstrates that both *Lolly Willowes* and Margaret Murray's *The Witch-Cult in Western Europe* are centrally concerned with what the critic Lucy Delap has labelled 'avant-garde feminism'. What makes Winick's critical approach so striking is her notion that feminist aesthetic innovation should not be seen as synonymous only with the technical radicalism of, say, Mary Butts and Virginia Woolf; but also with popular and middlebrow fiction as well as scholarly texts. Winick's article will prove helpful to scholars who view Townsend Warner's narrative art in terms of how she, and we, classify – or simplify? – interwar reading communities as a zone of bitter disagreement between so-called highbrow, middlebrow, and mainstream tastes.

Mary Pollock's 'Animal Companions in Sylvia Townsend Warner's More-than-Marxist World', (*Mosaic* 48:i[2015] 65-81) and Meyrav Koren-Kuik's 'From *Lolly Willowes* to Kingdoms of Elfin: The Poetics of Socio-Political Commentary in Sylvia Townsend Warner's Fantasy Narratives' in Janet Brennan Croft, ed., *Baptism of Fire: The Birth of the Modern British Fantastic in World War I* (pp. 245-262) each brings a welcome focus to Townsend Warner's generic experiments, especially the manner in which her interwar narratives question gender and sexuality, race and empire, and a range of religious affiliations, both orthodox and recondite.

Aficionados of Townsend Warner's fictional explorations of queer or liminal femininities will find much to ponder in Kristen Renzi's 'Dough Girls and Biscuit Boys: The Queer Potential of the Countercommunal Grotesque Body within Modernist Literature' (*Mo/Mo* 22:i[2015] 57-80). Renzi illustrates that the 'grotesque' announces a lexical and formal



sense of disturbed estrangement from standard judgements and perceptions. However, Renzi is more preoccupied with the somatic location of ‘grotesquerie’ – the outsider ‘difference’ that ‘spectacularly appears’ on the physical form (p. 57). For Renzi, this somatic grotesque needs to be foregrounded by textual scholars in both disability studies and queer theory. This argument prompts us to rethink the correspondences and conflicts between ‘queerness’ and ‘freakishness’, especially bodily ‘hybridity, along with excess and absence’ (pp. 57-58).

In 2015 textual scholars continued to investigate Ford Madox Ford’s fiction in relation to the politics of class, cultural geographies, gendered subjectivity and canon formation. David Quint’s ‘Uneasy Riders: Some Literary Modernists and the Aristocracy’ (*Neoh* 42:i[2015] 17-42) focuses on *The Good Soldier* in relation to the narrative treatment of patrician mores and manners. Youngjo Kim’s ‘A Troubling Sign of Englishness: The Country House Novels of Henry James, Ford Madox Ford and E. M. Forster’ (*BAF1900* 22:ii[2015] 93-114) is alert to the genre conventions and contested ideologies of Englishness in Ford’s *The Good Soldier* and Forster’s *Howards’ End*.

Randi Saloman’s review article ‘Making Modernism Fit’ (*JML* 38:iv[2015] 192-196) furnishes an astute discussion of Rob Hawkes’s recent research into Ford Madox Ford as novelist and memoirist, as well as other ‘misfit’ early twentieth-century authors who remain – to some literary historians at least – partly or completely estranged from ‘high’ modernist circles, such as Arnold Bennett, G. K. Chesterton, H.G. Wells, the Powys brothers and John Galsworthy.

Elizabeth Steedley’s ‘Fordian Confiteor: Catholicism and Social Disengagement in *The Good Soldier*’ (*TCL* 61:ii[2015] 173-208) focuses on figurations of Catholicism in *The Good Soldier*. Steedley contends that Ford’s protagonists often turn to religious pieties and ‘unauthorized’ confessional modes as a means of protecting themselves from the demoralizing effects of a tightening technocracy (p. 173). Steedley makes a compelling case for reading John

Dowell's impressionistic narrative as a parable about the psychic risks of civic and political disaffiliation. The essay also examines Ford's historical references to the English Reformation and the covert links between the characters' remarks and activities and the 'antimodernist' position of the Catholic Church during the early years of the twentieth century (pp. 173-174). This fine article should be measured against C.J.T. Talar and Lawrence F. Barmann, eds. *Roman Catholic Modernists Confront the Great War* which carefully traces the thought of several Roman Catholic Modernists (and one especially virulent anti-Modernist) as they decoded the intellectual challenges posed by an era of seismic upheaval.

Rod Rosenquist's 'A Transatlantic "Field of Stars": Redrawing the Borders of English Literature in the Late Nineteenth Century' (*CS* 27:iii[2015] 105-123) weighs the function of charts and map-making in promoting a strong sense of national and regional belonging in Ford's fictional and autobiographical texts.

Trevor Dodman's *Shell Shock, Memory, and the Novel in the Wake of World War I* and Paul K. Saint-Amour's *Tense Future: Modernism, Total War, Encyclopedic Form* demonstrate that Ford's oeuvre - especially the hugely ambitious *Parade's End* - is central to any discussion about the encounter between aesthetic modernism and geopolitical strife. These projects, drawing inspiration from Vincent Sherry's scrupulously written *The Great War and the Language of Modernism* [2003], permit us to see how the restless innovation synonymous with 'high' modernist modes, tropes and concepts was sustained or modified during and after the Great War itself. Max Saunders's 'Impressions of War: Ford Madox Ford, Reading and *Parade's End*' in Shafquat Towheed and Edmund King, eds. *Reading and the First World War: Readers, Texts, Archives* (pp. 63-77), and Rebekah Lockyer's 'Ford Madox Ford's Musical Legacy: *Parade's End* and Wagner' (*FMLS* 50:iv[2014] 426-452) are also relevant in this respect.

In ‘“And All Because It Is War!”: First World War Diaries, Authenticity and Combatant Identity’ (*TPr* 29 [2015] 1245-1263), Nancy Martin considers the complexities of men’s personal identification with the image of the soldier as expressed through combatant diaries. Martin argues that the diary, as ‘a private, self-reflexive form’, allows a reassessment of what Michael Roper views as a misconstrued facet of Great War scholarship: ‘the behaviour and emotional dispositions of individual men’ as they witness the casual brutalities of industrialized combat (pp. 1245-6). Martin’s work is part of a signal strand in recent modernist scholarship that canvasses the literary and cultural resonance of correspondence, trench journals and hospital magazines, war ephemera and paintings by official war artists. Martin is especially acute about how the Great War diary stages and interrogates the diarist’s newly militarized, masculine identity using a wide array of figurative devices, such as references to classical lore.

Andrzej Gąsiorek and Nathan Waddell, eds. *Wyndham Lewis: A Critical Guide* is a must-read scholarly companion for anyone interested in the full range of Lewis’s published corpus. Postgraduate researchers will find this an elegantly structured and affordable guide that puts a welcome emphasis on Lewis’s swingeing cultural criticism (pp. 64-81), elaborate satirical strategies (pp. 82-96), and his pre-war narratives (pp. 5-19). As Louise Kane explains, during this pre-war period Lewis was devising what would become *Tarr* [1918] and *Mrs. Duke’s Millions* [1908-9] as well as a dazzling number of short stories and controversial periodical publications. Faith Binckes is eloquent about the experience of ‘Reading *Tarr*’ (pp. 35-48), while Nathan Waddell tackles the hugely complex problem of ‘Lewis and Politics’ (pp. 128-142) with the same stylistic verve and attention to telling detail that characterizes his contribution to *Wyndham Lewis and the Cultures of Modernity* [2012].

Jamie Wood’s ‘“On or about December 1910”: F. T. Marinetti’s Onslaught on London and Recursive Structures in Modernism’ (*ModCult* 10:ii[2015] 135-158) addresses

Wyndham Lewis's formally and politically radical early narratives and how they influenced the thought of F. T. Marinetti. Literary and textual historians fascinated by Marinetti and other major figures of the European avant-garde will find subtle material in Arthur Sabatini's 'Vorticism Revitalized' (*JML* 38:iv[2015] 178-183).

David Dwan's 'The Problem of Romanticism in Wyndham Lewis' (*EIC* 65:ii[2015]163-186) measures Lewis's most acclaimed novel *Tarr* and his journalism against Carl Schmitt's *Political Romanticism* [1919]. Dwan explains that Schmitt perceived Lewis as a 'related soul' given their shared distaste for the political structures of a liberal representative democracy as well as the Romantic literary-cultural lexicon that seemed to buttress it (pp. 163-4). Dwan focuses well on Lewis's conceptual engagement with Romanticism as a poorly designed framework for promoting the politics of subjective freedom. For Lewis, and for those who inspired his stinging critique of 'Romantic decadence' (Nietzsche and Hulme), 'Romanticism' was an umbrella term for all types of whimsical self-regard and jejune 'nature-sentiment' (pp. 164-5). Lewis's reframing of Romantic lyrical subjectivity as solipsistic self-indulgence and psychotic extremity colours Lewis's text 'Franciscan Adventures' [1927]. Lewis's fiction also features in Toshiaki Onishi's 'The Psychic Prison of Manliness: A Reflexive Gaze into the Male Subjectivity in *Decline and Fall*', (*SELit* 56[2015] 57-73) which assesses codes of masculinity in Waugh's novel and Aldous Huxley's *Antic Hay*.

Caroline Maclean's *The Vogue for Russia*, like Rebecca Beasley and Philip Ross Bullock eds., *Russia in Britain, 1880 to 1940: From Melodrama to Modernism* [2013], reflects the recent scholarly emphasis on cross-cultural debates, transactions and collaborations. Maclean's project exploits Virginia Woolf's much-quoted 1919 observation that 'the most inconclusive remarks upon modern English fiction can hardly avoid some mention of the Russian influence'. Maclean's sustained meditation on this 'influence' will appeal to aficionados of Mary Butts's published oeuvre. Butts's fiction and numerous book reviews furnish a

trenchant commentary on the reception, adaptation and diffusion of Russian political concepts and literary idioms in this era. Indeed, her journals offer a nuanced portrait of an interwar culture profoundly affected by Soviet cinema and ballet, the moral and ethical quandaries dramatized by Chekov, the social and spiritual credos of Tolstoy and Dostoyevsky, as well as translations by Constance Garnett. Maclean's third chapter, 'Voices of Stones: Mary Butts and Petr Ouspensky's Fourth Dimension' (pp. 103-135) prompts us to revisit Butts's posthumously published memoir *The Crystal Cabinet*, a text which links in complex ways the portrayal of megalithic survivals and moments of multiplied consciousness. Maclean also invites readers to gauge Butts's oeuvre as the epitome of 'obscure modernism'. Like Ian Patterson, Maclean is intrigued by how Butts has been wilfully misconstrued or unfairly dismissed. Yet there is also a sense of Butts purposely adopting - and relishing - an encrypted writerly register so as to mock or derail institutionalized habits of critical scrutiny.

In 2015 Joseph Conrad continued to exert a binding fascination for textual scholars keen to explore the sophisticated scepticism at the heart of the fiction. Vincent Sherry's *Modernism and the Reinvention of Decadence* furnishes an incisive account of *The Secret Agent* [1907] in terms of its evocation of 'exhausted civility', which 'represents both a civilization at its end and a stylization of this extremity' (p. 120). Sherry measures the 'specifically textual politics' of Conrad's novel against another narrative that scrutinizes the malign workings of metropolitan anarchism - G.K. Chesterton's *The Man Who Was Thursday: A Nightmare* (pp. 123-127). Chesterton experts should also consult Michael Shallcross's ' "This Odd Game Called War": The Ethics of Game Playing in the War Writing of H. G. Wells, G. K. Chesterton, and Wyndham Lewis' (*Wellsian* 38 [2015] 41-56) and Julia Stapleton's 'The Battle of Plutocracy: G. K. Chesterton, Wells, Masterman and the Future of Democracy' (*Wellsian* 38 [2015] 57-69).

Linda Dryden's *Joseph Conrad and H.G. Wells* chronicles the literary friendship between Conrad and Wells from their early correspondence through to the disagreements that triggered their estrangement, including their published reactions to the Great War. Dryden is probing about the literary collaboration between Conrad and Ford Madox Ford – a 'concerted attempt to transform the form and content of the novel' with Wells 'failing, or resolutely refusing to comprehend their purpose' (p. 158).

Anne Enderwitz's *Modernist Melancholia* provides detailed analysis of Conrad and Ford Madox Ford in terms of their shared interest in an evolutionary and archaeological framework of thought that powerfully influenced modernist conceptions of temporality and subjectivity. Enderwitz's fourth chapter, 'From Melancholia to Wish-Fulfillment: *The Inheritors* and *Romance*' (pp. 146-186) is perspicacious about the decade of creative collaboration between Conrad and Ford. Enderwitz also includes a brief discussion of the long short story *The Nature of a Crime* [1909] whose depiction of 'a materialistic and amoral society' prompts close comparison with *The Inheritors* (pp. 147-49).

Marta Puxan-Oliva's 'Racial Stereotypes as Narrative Forms: Staging the English Gentleman in Joseph Conrad's *Lord Jim*' (*JNT* 45:iii[2015] 333-369) addresses the novel's intricate treatment of national identity in relation to the malign workings of the British Empire. Jessica Martell and Zackary Vernon's '“Of Great Gabasidy: Joseph Conrad's *Lord Jim* and F. Scott Fitzgerald's *The Great Gatsby*' (*JML* 38:iii[2015] 56-70) suggests that Fitzgerald likely gleaned the title for *The Great Gatsby* from an enigmatic passage in Joseph Conrad's *Lord Jim*, in which the eponymous character is said to be 'of great gabasidy' – a polyglot's pronunciation of formidable intellectual skill. But the parallels between Conrad's and Fitzgerald's novels, according to Martell and Vernon, go well beyond the title, most notably in the way that Fitzgerald fashions Gatsby in the image of Jim.

Soonbae Kim's 'Exiled Space and Political Agonism in *Lord Jim*' (*BAF1900* 22:ii[2015] 71-91) ponders cross-cultural relations in this novel, while Jeffrey Meyers examines 'Allusions and Meaning in Conrad's *The Shadow-Line*' (*Style* 49:ii[2015] 149-152). Brian Richardson's 'Representing Social Minds: "We" and "They" Narratives, Natural and Unnatural' (*Narrative* 23:ii [2015] 200-212) assesses *The Nigger of the 'Narcissus'* in terms of its complexities of narrative voice. Robert Higney's ' "Law, Good Faith, Order, Security": Joseph Conrad's Institutions' (*Novel* 48.i[2015] 85-102) throws into bolder relief the machinery of imperialist institutions in *Nostramo* [1904].

Andrew Francis's *Culture and Commerce in Conrad's Asian Fiction* is the first book-length critical analysis of commercial concerns and tropes in Conrad's oeuvre. Francis is sure-footed when gauging the associations between cultural power and entrepreneurial aspiration in those fictions which map colonial Southeast Asia. Francis shows how Conrad's portrayal of Arab, Chinese, Malay and European commerce divulges a fault-line in developed European imperialism. Francis's close discussion of both literary and non-literary sources will be of particular interest to postcolonial scholars who focus on how modernist fiction depicts and debunks the interplay between entrepreneurial capitalism, colonialism and globalization.

This topic is extended by Regina Martin's 'Absentee Capitalism and the Politics of Conrad's Imperial Novels' (*PMLA* 130:iii[2015] 584-598). This essay posits that three of his imperial novels - *Lord Jim*, *Nostramo*, and *Victory* - scrutinize and subvert an emerging system of imperialism orchestrated around the modern, investor-owned corporation (pp. 584-5). This system, referred to here as 'absentee capitalism', was replacing the nineteenth-century British system of relatively modest, family-based firms. Martin proposes that these novels idealize the family-owned firm as having an 'affective' resonance and humane structure that sharply contrasts with the 'squandered value' synonymous with absentee capitalism's invisible and fluid framework of social contacts (pp. 584-5). According to Martin's account, *Victory*,

which has been marginalized by some Conrad aficionados, takes on renewed import for its canny insight into the relation among imperialism, romance conventions, and aesthetic modernism.

Rachel Hollander's 'Thinking Otherwise: Ethics and Politics in Joseph Conrad's *Under Western Eyes*' (*JML* 38:iii[2015] 1-19) indicates that Conrad is frequently coded as a politically cagey or evasive figure. Hollander's discerning and detailed analysis of his late novel, *Under Western Eyes*, as an illustration of the association between ethics and politics, rightly complicates this assessment. Hollander describes *Under Western Eyes* as a text whose keynote is ambivalent cynicism, and it stages a conflict between Russia's 'non-viable' political extremes (autocracy and revolution) and a 'Levinasian ethics of alterity' (pp. 1-2).

Taylor Eggan's 'Revolutionary Temporality and Modernist Politics of Form: Reading Ngũgĩ wa Thiong'o Reading Joseph Conrad' (*JML* 38:iii[2015] 38-55) queries the critical consensus regarding 'the politics of intertextuality' between Ngũgĩ wa Thiong'o's *A Grain of Wheat* and the novel it rewrites, Conrad's *Under Western Eyes* (p. 38). Eggan does not add to the already substantial body of academic scholarship that interprets the political concerns of 'betrayal and disenchantment'. Rather this essay concentrates on a subtle 'politics of form' by parsing Conrad's account of the 'temporality of revolution': a 'contradictory flux that ejects the subject from a stable experience of time' (pp. 38-9). This essay is part of a special edition of *jml* on the subject of 'Joseph Conrad Re-seen and Re-appropriated'.

Charlie Wesley's 'Inscriptions of Resistance in Joseph Conrad's *Heart of Darkness*' (*JML* 38:iii[2015] 20-37) finds in this much-discussed text an anxiety concerning 'the possibility of native resistance to colonial tyranny' (pp. 20-21). Wesley argues that recent pundits have overlooked these 'inscriptions of resistance' in Conrad's novella.

In 'The Revolutionary Pole in Late Victorian and Early Edwardian Dynamite Fiction' (*Conradian* 40:ii[2015] 98-108) David Mulry assesses the representation of anarchist insurgency



in Conrad's more political fictions. Mark D. Larabee's 'Conrad and the Great War at Sea' (*Conradian* 40:ii[2015] 55-77) examines the depiction of naval warfare in *The Shadow-Line* [1917]. Aaron Jaffe's 'Total Unconscious: Jameson, Conrad, and James' (*Henry James Review* 36 [2015] 257-266) scrutinizes and compares Fredric Jameson's reading of Henry James with his ideas about Joseph Conrad's literary career. Jameson construes James as the last in a long line of nineteenth-century mimetic realist authors, while Conrad emerges as the first modernist who tests the realist rubric in surprising ways.

Other notable contributions to Conrad scholarship in 2015 include; Kai Mikkonen's *Narrative Paths: African Travel in Modern Fiction and Nonfiction* which gauges the African forest as imaginative locality in a range of Conrad's literary works. Colin Bower's 'Against Moral Seriousness as a Literary Value: Casement, Conrad, and Leavis' (*CQ* 44:i[2015] 62-68) focuses on Leavis's famous - or notorious - assessment of Conrad and the moral and ethical implications of the short story 'The Secret Sharer'. See also Tina Skouen's 'Ciceronian Oratory and the Idea of Civilization in *Heart of Darkness*' (*Conradian* 40:ii[2015] 1-6); Jeremy Lakoff's '“A Variable and Yet Perfectly Precise Mechanism”: Temporal Prosthesis in *The Secret Agent*' (*Conradian* 40:ii[2015] 23-35); Nic Panagopoulos's 'Civic Virtue in *Under Western Eyes*' (*Conradian* 40:ii[2015] 36-53); J. H. Stape's 'Additional Supplementary Notes and Corrigenda to *The Collected Letters of Joseph Conrad*' (*Conradian* 40:ii[2015] 130-138); and Douglas Kerr's 'Conrad and the Comic Turn' (*VLC* 43:i[2015] 149-168). Gillian Bright's '“Paper, Ink, and the Blood-Stained Inanity”: The Aesthetics of Terrorist Violence in Joseph Conrad's *The Secret Agent*, Paul Theroux's *The Family Arsenal*, and Doris Lessing's *The Good Terrorist*' (*Critique* 56:ii[2015] 190-206) adds to a substantial body of recent academic work on the troubled (and troubling) representations of psychic and physical cruelty in Conrad's fiction.

Heather Fielding's 'Kipling's Wireless Impressionism: Telecommunication and Narration in Early Modernism' (*MFS* 61:i[2015] 24-46) demonstrates that while Kipling's 1902 story 'Wireless' has frequently been interpreted as the epitome of a defunct realist narration, Fielding makes a persuasive case for viewing the text as an intriguing early experiment in impressionism. Fielding proposes that midway through the narrative, the 'narrator's point of view suddenly becomes distorted and private' and the story clarifies this shift through 'the figure of the wireless telegraph, which Kipling uses to imagine a dizzying excess of technological chatter', so making 'communication impossible' (pp. 24-5).

Claire Buck's *Conceiving Strangeness in British First World War Writing* devotes an incisive chapter to 'E.M. Forster and the War's Colonial Aspect' (pp. 81-116). Buck draws attention to how Forster disentangles 'the connections among nationalism, Englishness, masculinity, and colonialism'. She also ponders the ways in which Forster situates non-normative textual and sexual identities at the very core of his nuanced 'anti-colonial politics' (pp. 95-6). Buck also sheds much needed light on the war writing of Enid Bagnold, whose *Diary without Dates* [1918] 'explores the relationship between front line and home front' (p. 133).

Dustin Friedman's 'E. M. Forster, the Clapham Sect, and the Secular Public Sphere' (*JML* 39:i[2015] 19-37) indicates that critics have characterized Forster as an eloquent exponent of what Jürgen Habermas terms the 'secular public sphere'. Friedman's article, like many published on Forster in 2015, gauges Forster's legacy in English literature and cultural history (pp. 19-20). On the one hand, Friedman is interested in Forster's less often canvassed narrative texts and tactics. On the other, he appraises the inter/national values Forster endorsed almost half a century after his death (p. 20). Friedman concludes that we can scrutinize *A Passage to India* [1924] for example in terms of how its spiritual themes mould and express a politically relevant alternative to a 'rationalized religiosity and Bloomsbury's secular insularity' (p. 20).

This is because Forster's depiction of the Hindu religious festival of Gokul Ashtami adumbrates a different model of social togetherness that cannot be dissected using the narrow terms of a strictly secular or forensic discourse.

Adam Kirsch's chapter on Forster in his essay collection *Rocket and Lightship* (pp. 233-252) weighs 'the difficulty of connecting' everyday 'conventional personalities' with 'transgressive sexual desires' (p. 233) in the fiction. Kirsch encourages us to rethink the presence and legacy of Forster in recent British literature and film. Jo Ann Cruz's 'Attending to Reading E. M. Forster: *Howards End* and Ruth Wilcox's Unattended Death' (*MFS* 61:iii [2015] 404-422) assesses the semantic and cultural resonances surrounding Forster's searching treatment of the dying and death, in relation to Mrs. Wilcox from *Howards End*. Cruz's subtle argument underscores the value of revisiting the nature and role of silences, evasions and ambiguities in the imaginative fabric of this novel.

Stephen Ross's 'Thinking Modernist Ethics with Animals in *A Passage to India*' (*TCL* 61:iii [2015] 305-329) contends that the most significant happening in Forster's *A Passage to India* is not the much-debated episode at the Marabar Caves, but the car accident preceding the trek to these caves (pp. 305-306). Ross considers the textual nuances of the accident, and particularly the figure of 'the hyena' upon which the accident is blamed (pp. 305-6). Ross furnishes a lively account of the novel's 'indeterminate ethics of alterity' that foreshadows the thinking of Emmanuel Levinas and Jacques Derrida. Forster scholars will find much of interest here, especially Ross's alertness to 'the cultural histories of the hyena in West and South Asia, as well as in England' (pp. 306-307). Ross concludes that Forster deploys the trope of the hyena to imply the radical indeterminacy surrounding issues of racial and sexual identity in *A Passage to India*.

Nisha Manocha's 'Leonard Woolf and the Book in the Jungle' (*JCL* 50:i [2015] 75-86) analyses the representation of 'the book' in Leonard Woolf's *The Village in the Jungle* [1913].

Manocha construes the 'act of writing in the colonial context' as an 'event' - inspiring wonder or hostility in the illiterate indigenous population, or bittersweet memories of the colonial mandarin's more comfortable life at 'home' (pp. 75-6). This is not by any means a narrative strategy found only in Leonard Woolf's fiction. However, what makes Woolf's descriptions of the act of writing unusual is his vivid sense of the book in 'colonial Sri Lanka' as a kind of 'fetish' (pp. 75-76).

Michael Bell's 'Towards a Definition of the "Long Modernist Novel"' (*ModCult* 10:iii [2015] 282-298) gauges a number of long fictions from the modernist period to see how far their length serves specifically modernist concerns, especially the dynamics of temporality and history. Kate McLoughlin's 'Moments of Insight in Long Novels by Henry James and Dorothy Richardson' (*Modernist Cultures* 10:iii [2015] 299-315) argues that Henry James and Dorothy Richardson composed long novels in response to what they construed as a crisis in 'transferable experience', a crisis traced by Walter Benjamin to the Great War (pp. 299-300).

Eveline Kilian's 'Alternative Temporalities: Queer Time in Marcel Proust's *A la recherche du temps perdu* and Dorothy Richardson's *Pilgrimage*' (*ModCult* 10:iii [2015] 336-356) employs the concept of 'queer time' to examine the functions of the alternative temporalities created in Proust's multivolume opus and Richardson's *Pilgrimage*. Kilian argues that despite similarities between the two texts in the relevance they ascribe to those privileged 'moments' in which 'linear time' is seemingly transcended, there are also marked differences which are at least partly related to the complexities of gendered subjectivity (pp. 337-338). In *Pilgrimage*, Kilian concludes, the female protagonist's 'moments of being' generate a 'life-sustaining queer energy' that imbues the narrative fabric and helps her combat the myriad pressures of a heteronormative and technocratic culture.

Jeremy Tambling's 'Judaism and Heterogeneity in the Modernist Long Novel' (*ModCult* 10:iii [2015] 357-379) prioritizes the representation of Judaism in non-Jewish writers

of the nineteenth-century (for example George Eliot) and in modernist long novels, such as those by Dorothy Richardson and Proust (p. 358). Tambling finds a striking connection between the length of the long novel, 'as a meaningful category in itself (not to be absorbed into other modernist narratives), and the interest that these novels have in Judaism, and in Antisemitism (e.g. in the Dreyfus affair) as something which cannot be easily assimilated into the narratives which the writers mentioned are interested in' (pp. 357-358).

Ria Banerjee's 'Nihilistic Femininity in the Early Twentieth Century: Allison Pease's *Modernism, Feminism, and the Culture of Boredom*' (*JML* 38:iii[2015] 119-123) investigates Allison Pease's recent research, especially how boredom, banality and stoical endurance are markers for a feminist critique of women's enforced social exclusion in novels by May Sinclair and Dorothy Richardson, even as a literary device that proclaims a feminine independence of mind. Mhairi Pooler's '“The Strange Happiness of Being Abroad”: Dorothy Richardson's *Oberland*' (*Journeys* 16:i[2015] 75-97) appraises Richardson's 1927 text in relation to women's travel writing tropes from the interwar period.

Ellen Turner's 'E. M. Hull's *Camping in the Sahara*: Desert Romance meets Desert Reality' (*StTW* 19:ii[2015], 127-146) focuses on the publication of *Camping in the Sahara*, seven years after E. M. Hull's bestselling debut novel, *The Sheik* [1919]. Turner argues that Hull's travelogue throws into sharper relief her surprisingly detailed understanding of the North African Saharan localities in which her most popular fiction was set.

Suzanne Hobson's '“Looking all lost towards a Cook's guide for beauty”: The Art of Literature and the Lessons of the Guidebook in Modernist Writing' (*StTW* 19 [2015] 30-47) explores the signal impact of the guidebook, especially the Baedeker series, on modernist literary culture. Hobson treats the guidebook as a multifaceted aesthetic object in its own right. E. M. Forster emerges from this discerning essay as an author unusually concerned with the guidebook as a textual device by which to rethink the cultural politics of space and place,

contested ideologies of Englishness, and the utility of aesthetic categories such as the picturesque and the sublime. For Mary Butts by contrast – a writer who admired and corresponded with Forster during the interwar years – the guidebook is synonymous with a trivializing cult of nature that dilutes and domesticates the austere otherness of regional hinterlands, especially her natal home of Dorset.

In *Regional Modernisms* [2013] Neal Alexander asked ‘where did Modernism happen?’ Sam Wiseman’s ‘Cosmopolitanism and Environmental Ethics in Mary Butts’s Dorset’ (*TCL* 61:iii[2015] 373-391) responds to this question by exploiting fresh topographical trajectories into the oeuvre of a conceptually bold female author who was obsessed with the *genius loci* or ‘spirit of place’, especially in her critically lauded 1928 novel *Armed with Madness*. Wiseman demonstrates that the Dorset-born Mary Butts addresses a modernist tension between an intensely lyrical feeling of attachment to agrarian England and the compelling allure of urban modernity. Like Jane Garrity’s *Step-daughters of England* [2003] and Rochelle Rives’s *Modernist Impersonalities* [2012] Wiseman’s project is attuned to Butts’s serpentine eccentricities of tone. He is also canny about how the notion of ‘setting’ in her non-historical fiction encompasses not only tangible, geographical landmarks but also the ambient phenomena of diurnal existence. For Butts, ‘setting’ is not simply a peripheral technical consideration, a static backdrop or socially-constructed site; it is rather a defining energy of aesthetic form and says something fundamental about the texture of her sensibility. Butts emerges from Wiseman’s diligent account as a writer who confronts how the very notion of interwar culture is inextricably tied to modes of testing distinctions between hub and hinterland, the vanguard and the mainstream, the serious and the popular, self and other.

Wiseman’s *The Reimagining of Place in English Modernism* builds on the scholarly virtues of his essay above by appraising ‘land-consciousness’ in the fiction of Mary Butts and John Cowper Powys. Wiseman, like Eric Prieto in *Literature, Geography, and the Postmodern*

*Poetics of Place* [2013], is certainly mindful of Ezra Pound's brash sloganeering – 'Art is a matter of capitals', 'Provincialism the Enemy' – as he delineates a rival strand of aesthetic modernism receptive to pastoral edge-lands and sparsely populated border-zones. *The Reimagining of Place* affirms Powys and Butts as trenchant yet radically ambivalent commentators on the socio-economic and technological innovations of the era. This is a particularly welcome intervention that challenges received opinion by offering dynamic close readings of literary figures who feature only briefly in standard accounts of the high modernist project. The energetically eccentric, place-oriented strand of interwar modernism that emerges from Wiseman's book will resonate with cultural geographers such as David Matless whose work documents the archaeologically rich Celtic corners of the island nation. Perhaps the key strength of Wiseman's thesis is his nimble approach to the stratified sense of 'place' in Butts's non-historical novels and short stories. So we are presented with a Mary Butts who maps and communes with the pre-Christian shrines of her natal homeland even as she acknowledges that avant-garde aesthetics can be partly construed – to quote Malcolm Bradbury – as 'an art of cities'. Wiseman also presents a Mary Butts with strident views on class struggle, radical feminism and democratic politics, who struggles to find her social and cultural 'place' among literary forbears, peers and vanguard networking clusters – resulting in embittered polemics such as her unpublished article on 'Bloomsbury'.

Wiseman's project should be measured against Jeffrey Mathes McCarthy's *Green Modernism: Nature and the English Novel, 1900 to 1930*, from the Palgrave series 'Literatures, Cultures, and the Environment'. McCarthy skilfully fuses cultural history and contemporary theory to explore the textual representations of natural terrain in fiction by Conrad, Ford Madox Ford, and Mary Butts. McCarthy is fascinated by how modernist fiction confronts and re-vision traditions and tropes synonymous with pastoral and the georgic. His discerning fifth chapter focuses on 'Mary Butts and England's Nature: Modernist Georgic, Authentic

Englishness, and the Consolations of Dwelling' (pp. 157-198). Kimberly Anne Coles et al., eds. *The Cultural Politics of Blood, 1500-1900* and Scott Freer's *Modernist Mythopoeia* will be useful resources for scholars of Mary Butts's fiction, given how it explores and lauds notions of blood-attachment to her native locality, even a reactionary atavism that reinforces social hierarchies and class prejudices.

Elizabeth Brunton's 'May Sinclair's Modernism, and the Death of the Baby' in Patterson and Choi, eds. *We Speak a Different Tongue: Maverick Voices and Modernity 1890-1939* (pp. 52-67) discusses the critical commonplace of Sinclair seeming more of a generous 'maiden aunt' to the high modernist movement rather than one of its most visionary, prolific and radically experimental voices (p. 52). Virginia Woolf reflected in 1929 that women 'remain even at this moment *almost unclassified*'. Sinclair's writing remains peculiarly difficult to classify, as the title of Suzanne Raitt's rightly celebrated biography - *May Sinclair: A Modern Victorian* [2000] - implies. Brunton responds to this challenge by showing a confident grasp of a notable array of Sinclair's fiction as well as the gendered politics of modernist form more generally. Brunton's core contention is that the trope of the 'death of the baby' signals upheaval in 'the social, medical, and cultural landscape of the times and, as such, it is a powerful and disturbing, yet appropriate, motif for literature of the interwar period' (p. 55). Brunton also notes that this trope leads into a complex discussion about Sinclair's resolve 'to kill the ghosts of the past but by pursuing this line so doggedly, she is frequently guilty of invoking the very morality inherent in the thinking she despises' (p. 67).

Elizabeth A. Mosimann's 'Postwar New Feminisms: May Sinclair and Colette' in Rabaté ed., *1922: Literature, Culture, Politics* (pp. 196-208) should be read alongside Diana Collecott's ' "The Women of 1914": Women's Networks in Literary London during World War One' in Baumann, ed. *Ezra Pound and London: New Perspectives* (pp. 53-64).



Emma Heaney's 'The New Woman: Sexology, Literary Modernism, and the Trans Feminine Remainder' (*Genre* 48:i[2015] 1-33) analyses Aldous Huxley's first published narrative, *The Farcical History of Richard Greenow* [1920]. Heaney scrutinizes Huxley's fictional treatment of transsexuality in relation to the modernist novel. Huxley's text is shaped by misgivings about 'authorship and sexual identity' that were shared by other interwar modernist male writers. Huxley's protagonist considers himself a spiritual hermaphrodite because his body is inhabited by two personalities: a male intellectual and an increasingly powerful and popular female novelist and war propagandist named Pearl Bellairs. Heaney contends that this female figure affords a way for protagonist and author to defend themselves against 'same-sex eroticism' (pp. 1-2).

Helen Green's 'Mystical Mavericks: The Influence of Gustav Fechner and Henri Bergson on Algernon Blackwood's *The Centaur*' (pp.136-153) in Patterson and Choi, eds. *We Speak a Different Tongue: Maverick Voices and Modernity 1890-1939* treats Blackwood's 1911 novella as a thorough exploration of mystical affect and its precise relation to a strand of aesthetic modernism that promotes dissident or heretical forms of spirituality. This chapter should be read alongside James Thompson's 'Selfhood and Bodily Transformation in Algernon Blackwood's "The Wendigo"' (*Expl* 73:iv[2015] 283-285). Richard J. Bleiler's *The Strange Case of 'The Angels of Mons': Arthur Machen's World War I Story, the Insistent Believers, and His Refutations* considers the textual and cultural significance of Machen's fiction concerned with the psychic and civic impact of the Great War.

Kristin Mahoney's *Literature and the Politics of Post-Victorian Decadence* contains a perceptive chapter on Vernon Lee and her vexed relationship to practitioners of aesthetic modernism. Mahoney posits that the early twentieth century was an era in which fin de siècle tropes and narrative tactics exert a compelling hold on the modernist cultural imagination and emergent vanguard experimentalists. Mahoney construes Lee as a writer for whom numerous

modernist aesthetic, social and political innovations were both profoundly unsettling and disillusioning. In Mahoney's incisive account, Lee emerges as one dependent on decadent strategies to reshape urgent debates about social activism and feminist protest, the emergence of the Labour Party, and shifting gender roles. Elke D'hoker and Stephanie Eggermont's 'Fin-de-Siècle Women Writers and the Modern Short Story' (*ELT* 58:iii[2015] 291-312) explores the contribution of Vernon Lee to histories and theories of the modernist short story.

Kate Macdonald and Christoph Singer, eds. *Transitions in Middlebrow Writing* assesses the links evident between the simultaneous emergence of British modernism and middlebrow literary culture from 1880 to the 1930s. Contributors scrutinize the mutual influences of modernist and middlebrow authors, critics, publishers and monthly magazines. Since the publication of Nicola Humble's book, *The Feminine Middlebrow Novel, 1920s to 1950s: Class, Domesticity and Bohemianism* in 2001, scholarly interest in the stylistic and generic features of middlebrow literature has burgeoned, resulting in Kate Macdonald, ed. *The Masculine Middlebrow, 1880-1950* [2011], Erica Brown and Mary Grover, eds. *Middlebrow Literary Cultures* [2011] and Kristin Ewins's ' "Revolutionizing a Mode of Life": Leftist Middlebrow Fiction by Women in the 1930s' (*ELH* 82:i[2015], 251-279).

The contributors to *Transitions in Middlebrow Writing* thus have to grapple with a particularly tricky problem: how to define 'the middlebrow' given that it is not a discrete or fixed cultural category, but instead restlessly repackages tropes of high modernist literary aesthetics and popular narrative modes alike. Emma Miller's chapter on H. G. Wells (pp. 121-140) focuses on *The Sea Lady* [1902], while Simon Frost (pp. 37-56) canvasses Kipling, Conrad, and F. Marion Crawford. Alison Hurlburt furnishes a striking account of the 'anti-modernism' of John Galsworthy's *The White Monkey* (pp. 103-120).

Paul March-Russell's cogent *Modernism and Science Fiction* asks whether the future-oriented narratives of science fiction, evolving alongside aesthetic modernism during the closing

years of the nineteenth century, can be accurately labelled as ‘modernist’? This is a limpid, witty and engaging account that traces how modernist authors such as Conrad and Ford reacted imaginatively to the ground-breaking discoveries of Darwin, Edison and Einstein, and how these major novelists exploited a vivid repertoire of figurations and thematic emphases that we could describe nowadays as ‘science fiction’. March-Russell makes an effective case for Conrad’s sly subversion of psychical research as well as social Darwinism in *The Secret Agent* as well as his earlier text *The Inheritors* [1907] his first collaboration with Ford Madox Ford and ‘their only foray into Wellsian scientific romance’ (p. 35). Indeed, Conrad aficionados will appreciate March-Russell’s positioning of *The Inheritors* as a thought-provoking ‘meta-commentary upon nineteenth-century sf’ (p. 37). Plus, March-Russell also draws attention to other scientific romances from the early years of the twentieth century, such as Allen Upward’s *The Discovery of the Dead* [1910], William Hope Hodgson’s *The House on the Borderland* [1908], and *The Night Land* [1912].

Grevel Lindop’s *Charles Williams: The Third Inking* claims to be the first complete biography of a formidably prolific writer who was a core member of a group of Oxford writers that included C.S. Lewis and J.R.R. Tolkien. Lindop’s patiently plotted enterprise will prove helpful for philosophers of religion and especially literary scholars who analyse the early novels, such as *War in Heaven* [1930] and *Many Dimensions* [1930]. Lindop is interested in how these texts reflect and refract the grave moral-political concerns of interwar culture, especially the category of evil, and how it emerges in and infects close-knit communities or nation-states. The Williams who emerges from this exceptionally detailed biography – a tireless yet deeply troubled metaphysical voyager – also foresees the temper of our own time, characterized by what Gilles Châtelet termed ‘the complete triumph of the individual’ in which current notions of the ‘soul’ and ‘selfhood’ require radical reformulation. Lindop is astute about the imaginative fabric of Williams’s occult thrillers; how they disclose a subtle theological mind that

is surprisingly – and keenly – responsive to a range of recondite lore. As Lindop explains, Williams was a member of the Order of the Golden Dawn from 1917 to around 1938.

Erik Tonning et al., eds. *Modernism, Christianity and Apocalypse* argues convincingly that the function of Christianity is essential to any nuanced chronicle of aesthetic modernism. Contributors assess how religious tropes resonate in the published narratives of male authors such as G. K. Chesterton, Ezra Pound and T. S. Eliot. But the volume is comparatively reticent about what Kristin Bluemel calls those ‘vital figures’ that ‘disappear in discussions of modernism’ – spiritually attuned novelists such as Naomi Mitchison, Evelyn Underhill, Mary Butts, Hope Mirrlees, Winifred Holtby and the Rebecca West that emerges from Laura Cowan’s *Rebecca West’s Subversive Use of Hybrid Genres*. Tonning’s volume should be scrutinized alongside Leigh Wilson’s *Modernism and Magic* and Lynne Hinojosa’s *Puritanism and Modernist Novels*. Hinojosa interrogates conventional accounts of the modernist novel as a defiantly secular product by demonstrating – with admirable attention to textual nuance – that the British novel tradition is formed by Puritan hermeneutics and Bible-reading habits.

Samantha Walton’s pellucid and formally attentive book *Guilty but Insane: Mind and Law in Golden Age Detective Fiction* sets forth how readers and writers of 1920s British detective fiction interpreted complex ‘medical and legal debates’ surrounding criminal responsibility and ‘mental health’ more generally (pp. 10-11). Walton is compelling on Agatha Christie’s narrative strategies from *The Murder on the Links* [1923] and *The Murder of Roger Ackroyd* [1926]. Both texts demonstrate that interwar detective fiction is an eye-catching means of repackaging public controversies and ambiguities in legal and psychiatric theory.

Finally, Patrick Parrinder’s ‘John Buchan and the Spy Thriller’ in Berberich, ed. *The Bloomsbury Introduction to Popular Fiction* (pp. 200-212) sheds light on Buchan’s complex engagement with a mainstream fictional mode as a vehicle for caustic socio-economic critique.

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