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1. Pre-1945 Fiction

British Fiction 1900-1930

2014

2014 saw the continuing upturn in the critical fortunes of Katherine Mansfield and other interwar women writers – Mary Butts, Sylvia Townsend Warner and Dorothy Richardson – whose foundational role in aesthetic modernism has been affirmed variously by textual scholars such as Jane Garrity, Rochelle Rives, Anna Snaith and Anne Fernald. Overshadowed and patronized during her lifetime by the media-savvy yet priggish ‘Blooms Berries’ – as Mansfield drolly labelled them in a 1917 letter – the New Zealand author is now the subject of myriad monographs, peer-reviewed articles and cogent surveys aimed at undergraduate audiences such as Sarah Davison’s patiently plotted guide to *Modernist Literatures*.

Kimber and Smith, eds. *The Poetry and Critical Writings of Katherine Mansfield* is the third volume in the Edinburgh University Press edition of this author’s collected works. It is a hugely impressive achievement by leading Mansfield scholars which sheds new light on the verse, as well as the full range of her aphoristic, parodic and journalistic narratives. The chronologically arranged and fully annotated book reviews and essays for little magazines are often remarkable for their insight into the imaginative tactics of authors like Joseph Conrad, D.H. Lawrence and Virginia Woolf. This volume, which also collects Mansfield’s translations, should be read alongside Claire Davison’s *Translation as Collaboration: Virginia Woolf, Katherine Mansfield and S. S. Kotliansky*.

Kimber, Martin et al, eds. *Katherine Mansfield and World War One* appraises Mansfield’s keen imaginative engagement with the First World War and its impact on the formal features and political attitudes woven into her textual fabric, especially her tropes of affective estrangement and repression on the home front. As Vincent O’Sullivan explains, the war was the most devastating public event in Mansfield’s lifetime. Her younger brother, Leslie,

had journeyed to England to join up with the British army in 1915. That summer he died in a bizarre accident behind the lines. Moreover, Gerri Kimber argues that Mansfield's reaction to the geopolitical strife – as ecological cataclysm; fiscally ruinous endgame; the erasure of a supremely gifted literary generation – is crucial to our grasp of her narrative treatment of privacy, self-perception and embodiment. As Mansfield stated in a 1919 letter: 'the novel can't just leave the war out [...] we have to take it into account and find new expressions, new moulds for our new thoughts.' The most persuasive essays in this volume present a politically shrewd Mansfield, whose 'new expressions' – especially her allusions, indirections, fractured syntax and disrupted linearity – probe, with hallucinatory power, the dynamics of wartime psychology and the malign influence of government propaganda.

Anna Snaith's *Modernist Voyages* positions Mansfield as an author who did not simply benefit from the vivid sensations of metropolitan modernity; rather she decisively contributed to its variegated literary landscape. Snaith's spatial analysis of London poses questions about how the capital's bohemian expatriate cliques generated a transnational modernism. She also canvasses the ways in which the imperial city allowed Mansfield to refine a feminist and formally radical aesthetic – a craft that Virginia Woolf memorably described as 'of the cat kind: alien, composed, always solitary & observant'. Mansfield devotees will be cheered by Snaith's emphasis on the early New Zealand stories which were published in the metropolitan magazines *Rhythm* and the widely influential *New Age*. Snaith also parses Mansfield's *Urewera Notebook*, which documents in telling detail the 1907 journey the author undertook along New Zealand's northern shore.

Gerri Kimber's *Katherine Mansfield and the Art of the Short Story* is an intelligently conceived overview of Mansfield's often torqued and intensely individual fictional idiom. Kimber covers a diverse array of her most famous stories from different scholarly viewpoints. In terms reminiscent of Clare Hanson's *The Gender of Modernism* [1990], which details the

modernist short story as a form unusually drawn to maverick, seditious or marginal entities, Kimber examines Mansfield's abiding themes and mordant economy of phrasing. Mansfield aficionados can ponder how current academic methodologies – especially transnational and postcolonial theories – alter our perception of the topographical specificities and social sympathies described in these tales.

Anne Mounic's *Ah What Is It? – That I Heard: Katherine Mansfield's Wings of Wonder* considers Mansfield's textual production in relation to other major modernist figures of the European tradition, including Dorothy Richardson, Woolf, Colette and Proust. Mansfield also features in DiBattista and Wittman, eds. *Modernism and Autobiography* which furnishes sixteen essays that chart the energetic eccentricity and sheer formal range of modernist memoirs. This volume will be of especial interest to scholars who focus on how Mansfield weaves elements of her life story into the narrative fabric of various texts. Contributors pay close attention to critical issues of confession and encryption, forms of address, self-stylization and the process of cultivating a brand-name in a crowded literary marketplace.

Nicole Rizzuto's 'The Force of the Everyday' (*ConL* 55.ii[2014] 421-29) assesses the narrative depiction of boredom and banality in selected texts by Mansfield. Alex Moffett's 'Hot Sparks and Cold Devils: Katherine Mansfield and Modernist Thermodynamics' (*JML* 37.ii[2014] 59-75) posits that in Mansfield's fiction motifs of temperature are powerfully linked to stylistic-formal innovation. Mansfield's correspondence evinces a capacity to exploit the difference between established fictional modes and experimental texts using intriguing metaphors of light and heat. Moffett illustrates how thermal imagery in 'Bliss' and 'At the Bay' contributes to a 'warm modernism', one that Mansfield believes is essential both for portraying bitter post-war civic divisions, and for combating the spiritual malaise that the Great War triggered.

Jane Stafford's '“Simplicity and Art Shades Reign Supreme”: Costume, Collectibles, and Aspiration in Katherine Mansfield's New Zealand' in Wissow and Gillies, eds. *Virginia Woolf and the Common(wealth) Reader* (pp. 78-87) scrutinizes the issue of cross-cultural encounter and especially Mansfield's precise relation to, and opinion of, the Arts and Crafts movement. Stafford presents 'common(wealth)' as a fabricated entity in Mansfield's fiction and journalism, one that dramatizes competing priorities: between individualist drives and collective responsibility, home-bodies and colonial trespassers, traditional lore and vanguard experiment, rootedness and roaming. Katherine Simpson's chapter from the same volume, concerning 'Wealth in Common: Gifts, Desire, and Colonial Commodities in Woolf and Mansfield' (pp. 88-93) addresses Mansfield's short story 'A Cup of Tea'. Mary Ann Gillies supplies a shrewdly angled essay entitled 'On a View from the Rims: Katherine Mansfield and Emily Carr' (pp. 94-106).

In 2014 the *Journal of New Zealand Literature* devoted a special issue to 'Katherine Mansfield Masked and Unmasked'. Emily Perkins's 'Feeling Things: A Response to Katherine Mansfield's Fiction' (*JNZL* 32.ii[2014] 17-30) extends a lively strand in Mansfield textual scholarship that weighs the cognitive, affective and corporeal intersections in modernist 'feeling'. Aimee Gasston demonstrates how 'Phenomenology Begins at Home' by gauging 'The Presence of Things in the Short Fiction of Katherine Mansfield and Virginia Woolf' (*JNZL* 32.ii[2014] 31-51). Tracy Miao canvasses 'Children as Artists: Katherine Mansfield's "Innocent Eye"' (*JNZL* 32.ii[2014] 143-66). In 'Veiling and Unveiling: Mansfield's Modernist Aesthetics' Janet Wilson furnishes a critically adroit response to her subject's narrative evasions, concealments and allusions (*JNZL* 32.ii[2014] 203-25).

As Andrew Frayn acknowledges in *Writing Disenchantment*, it has become a critical commonplace to note how Great War British fiction – especially the 'War Books Boom' of 1928-1930 – dramatizes an experience of bitter disillusionment, with returning combatants

unwilling or unable to confront the shock of being immersed in a destructive element. In *Writing Disenchantment*, Frayn argues that non-combatants were just as disaffected as those who fought - indeed Mansfield produced some of her most psychologically acute work in the immediate aftermath of the conflict. Frayn's percipient account - which delves deep into previously overlooked archives - can be measured against eye-catching recent publications in this field, such as Ashe and Patterson, eds. *War and Literature*, Wyatt Bonikowski's *Shell Shock and the Modernist Imagination* [2013], and Randall Stevenson's *Literature and the Great War 1914-1918* [2013].

William Viney's *Waste: A Philosophy of Things* is not directly concerned with Mansfield's aesthetic strategies but it does raise useful questions about how interwar women writers sought inspiration in the neglected, banal or discarded paraphernalia of everyday life. This is especially true of Mary Butts, whose non-historical fiction and short stories published after the Great War sift through the rubble of a consumerist society in search of numinous found and natural curios.

E.H. Wright, ed. *Bloomsbury Influences* is an interdisciplinary essay collection that contains a searching essay by Susan Reid on 'Creative Friction: Lawrence, Mansfield and Murry' (pp. 88-109). Sandeep Parmar's 'Crossing the Ritual Bridge: Hope Mirrlees's *The Counterplot* and *Between the Acts*' (pp. 126-140) from the same volume throws into bolder relief Mirrlees's technically ambitious second novel. Published in 1924 and set in the years immediately following the Great War, *The Counterplot* deserves closer scrutiny given its keen alertness to various aspects of Jane Ellen Harrison's 'tribal ritualism' (p. 130).

In 'Clouds and Power: May Sinclair's War' (*JML* 37.iii[2014] 18-35) Luke Thurston suggests that the challenge posed by Sinclair's wartime writing is that it concentrates for the most part on cathartic release, not the deprivation and bereavement now synonymous with the strife. As the character Nicholas Harrison reflects in Sinclair's *The Tree of Heaven* [1917]:

‘when you’re up first out of the trench and stand alone on the parapet, it’s absolute happiness.’ Thurston demonstrates how Sinclair’s protagonists are fascinated and attracted by a ‘vortex’ of primal energy they sense as both destructive and exhilarating, and her narratives ‘simultaneously relish and disavow this fantasmatic investment’ (pp. 18-9). Thurston concludes that Sinclair’s writing provides a salutary lesson about the hazardous ‘entanglement’ of ‘sexual fantasy’ and communal brutality. Overall, Thurston’s readings offer a thought-provoking lens through which to assess Sinclair’s war novels *The Tree of Heaven*, *The Romantic* [1920], and *Far End* [1926]. Daniel Ferrer’s ‘A Mediated Plunge: From Joyce to Woolf through Richardson and Sinclair’ (pp. 25-37) in *Parallaxes: Virginia Woolf Meets James Joyce*, eds. Marco Canani and Sara Sullam focuses on Sinclair’s innovative aesthetic, as does Emma Domínguez-Rué’s article ‘Pen-Is-Envy: Psychoanalysis, Feminism, Feminism, and the Woman Writer in May Sinclair’s *Mary Olivier*’ (*JGenS* 22.ii[2014] 152-165).

The impact of the First World War on the civilian population looms large in the fiction and polemical journalism of Storm Jameson, who was the subject of a major new biography in 2014: Katherine Maslen’s *Life in the Writings of Storm Jameson* and Jameson also featured in Michael Schmidt’s sprawling *The Novel: A Biography*. Maslen’s thorough chronicle should be read alongside two recent article-length assessments of Jameson’s narrative practice: Elizabeth Covington’s ‘Splitting the Husk: The Day Novel and Storm Jameson’s *A Day Off*’ (*Genre* 46.iii[2013] 265-84), and Chiara Briganti’s ‘Giving the Mundane Its Due: One (Fine) Day in the Life of the Everyday’ (*ESC* 39.ii-iii[2013] 161-180).

In *Modernism, Christianity and Apocalypse* and *Modernism and Christianity*, Erik Tønning notes how – given the supposedly secular bias of vanguard networking clusters – tropes of numinous vision and religio-scientific discovery in fiction from this era have been largely misconstrued or underestimated. Tønning and his contributors do an excellent job of redirecting academic attention to the practitioners of what we might call a sacral modernism.

Unfortunately, these two projects focus principally on canonical male authors – for example James Joyce, Ezra Pound, David Jones and Samuel Beckett. Tønning is lucid and lively on the usual suspects (especially Beckett), their mutual influence and associations. But the rather restricted coverage and familiar names remind us that current researchers should follow Elizabeth Anderson’s lead in *H.D. and Modernist Religious Imagination* [2013]. Anderson carefully weighs the issue of a gendered approach to spirituality – orthodox and heretical – in modernist cultural production. Indeed, May Sinclair, Sylvia Townsend Warner, Mary Butts and Hope Mirrlees all treated the scrutiny of religion as a core facet of their adventurously eclectic writings.

Rebekah Lockyer’s ‘Ford Madox Ford’s Musical Legacy: *Parade’s End* and Wagner’ (*Forum for Modern Language Studies* 50.iv[2014] 426-52) is part of a special issue concerned with ‘Wagner and Literature: New Directions’. Seamus O’Malley’s ‘Listening for Class in Ford Madox Ford’s *Parade’s End*’ (*Mo/Mo* 21.iii[2014] 689-714) considers how Ford’s tetralogy stages ‘multiple class conflicts’ (p. 689). This article weighs Tietjens’s endorsement of eighteenth-century notions of chivalry, power, patronage and ordered hierarchy. O’Malley also makes an incisive contribution to Ashley Chantler and Rob Hawkes, eds. *Ford Madox Ford’s ‘Parade’s End’: The First World War, Culture, and Modernity*. O’Malley discusses ‘“How Much Mud Does a Man Need?” Land and Liquidity in *Parade’s End*’ (pp. 119-28). Also of note is Sara Haslam’s chapter ‘From Conversation to Humiliation: *Parade’s End* and the Eighteenth Century’ (pp. 36-51). Angus Wrenn scrutinizes ‘Wagner’s Ring Cycle and *Parade’s End*’ (pp. 67-80), while Rob Spence supplies an insightful account of ‘Ford and Lewis: The Attraction of Opposites’ (pp. 153-60). Isabelle Brasme probes ‘Articulations of Femininity in *Parade’s End*’ (pp. 173-85) and Mary Maxwell examines Ford Madox Ford’s final years of literary creativity in ‘Biala and Ford Madox Ford’s Buckshee: The Summer at Benfolly’ (*YR* 102.iii[2014] 1-30).

Ford's friend and collaborator Joseph Conrad has once again proven to be a powerful draw for textual scholars and cultural historians. Vincent Sherry's *Modernism and the Reinvention of Decadence*, like Härmänmaa and Nissen, eds., *Decadence, Degeneration, and the End*, will appeal strongly to researchers who calibrate novels of London anarchism such as Conrad's *The Secret Agent* and G. K. Chesterton's *The Man Who Was Thursday* in terms of their tropes of 'exhausted civility' and 'declining times' (pp. 120, 60). Sherry's compendious and elegantly crafted enterprise posits that Conrad's modernism shows a deep 'consciousness of decay as the point of its most novel awareness' (p. 98). Sherry sedulously traces the recurrence of the term 'degeneration' in 'several synonyms and cognates' throughout *The Secret Agent* (p. 98). Indeed, Conrad furnishes an extended meditation on the experience of 'aftermath' which becomes 'the prime condition of contemporary time' (p. 123). Conrad's aesthetic interest in mapping and tapping this 'aftermath' sensation can be measured against Deleuze's arguments about modernist temporality, as set forth by Gontarski, Ardoin and Mattison, eds. *Understanding Deleuze, Understanding Modernism*, as well as William Vesterman's *Dramatizing Time in Twentieth-Century Literature*. Vesterman offers close readings of both modernist and non-modernist writers such as Wodehouse, Lewis and Conrad. Vesterman explores how these authors confront and process the mysteries of time and the need for temporal structure in modern fiction – a concern that Katherine Ebury also ponders in *Modernism and Cosmology*.

William Freedman's *Joseph Conrad and the Anxiety of Knowledge* is especially strong on *Under Western Eyes* and *The Rescue* as 'indeterminate fables'. Freedman's core chapters are bound together by a confident sense that the lack of a unified analysis in Conrad's fiction is not symptomatic of a weary resignation at the shortcomings of rational language or philosophical credos. Instead, Freedman posits that the bewildering slipperiness of Conrad's narrative fabric is the outcome of a radical ambivalence towards certain modes of knowledge

that threaten to simplify discoveries about human affect. Freedman should be parsed alongside Beci Carver's astute *Granular Modernism*. Carver positions Conrad as a novelist who relishes the semantic irregularities that make literary tropes resistant to glib explication or brisk summary. In Carver's analysis Conrad emerges as an author whose 'peculiar responsive sensitiveness [...] to the slightest detail' – as Katherine Mansfield famously called it – problematizes our grasp of the interrelation between technical innovation and ideas of history. Conrad also exploits seemingly haphazard or unglamorous everyday events that defy the instincts of conventional historians who seek some ultimate shape in the modern moment. Carver's reading will appeal to scholars who pay special attention to the categories and forms of historical experience that resonate in Conrad's fiction – time as fever-dream; as phantasmagoria; as deadening routine; or revolutionary rupture.

Johan Adam Warodell's 'Conrad the Doodler' (*CQ* 43.iv[2014], 339-54) postulates that although 'doodling' furnishes respite from the intellectual struggles of literary production, it is not necessarily a total 'pause' from writing (pp. 339-40), for it is a process that involves thought-adventure. Warodell discusses the ways doodling and writing may have intertwined for Conrad, who – like his characters Blunt, Razumov and Stevie – doodled. There are, in *The Shadow-Line* (1917) holograph for example, 109 doodles. By shifting his doodles from the edges of the manuscript to the core of scholarly discussion, a visual portrait emerges of an artist for whom 'procrastination' represents a complex mode of affect (pp. 440-41).

Rochelle Rives's 'Face Values: Optics as Ethics in Joseph Conrad's *The Secret Agent*' (*Criticism* 56.i[2014] 89-117) is compelling about the 'thematic importance of legibility in the novel, along with the epistemological uncertainty of the face' (p. 89). G. W. Stephen Brodsky's 'Joseph Conrad: Secular Principles in "Prince Roman"' (*N&Q* 61.iv[2014] 585-6) weighs the representation of Polish aristocrats and political sway in a critically overlooked short story. David Prickett's 'Art Out of Bread-Winning: Conrad and the Question of the Plimsoll Man'

(*Conradian* 39.ii[2014] 1-18) scrutinizes the treatment of maritime manners and mores in *The Nigger of the 'Narcissus'* (1897). Also relevant here is Nicholas Royle's 'Reading Joseph Conrad: Episodes from the Coast' (*Mosaic* 47.1[2014] 41-67) which provides a deconstructionist approach to various Conrad texts. Douglas Kerr's 'The Secret Secret Sharer' (*Conradian* 39.ii[2014] 19-30) ponders the critical implications of Robert Hampson's recently published monograph *Conrad's Secrets* [2012].

Nidesh Lawtoo's 'Fear of the Dark: Surrealist Shadows in *The Nigger of the "Narcissus"*' (*MFS* 60.ii[2014] 227-50) argues that in *The Nigger of the 'Narcissus'* Conrad lends narrative shape to 'a poetics of darkness' that anticipates surrealist concerns with self-dissolution and loss of civic identity (pp. 227-8). Linking Conrad with Roger Caillois's surrealist account of mimesis, Lawtoo contends that Conrad strives to 'make [us] see' a fear of the dark that has sobering psychological, philosophical, and narratological implications. This perceptive essay contributes to a mimetic line of inquiry in the new modernist studies by suggesting that Conrad's tropes of darkness cast shadows that are more surrealistic than impressionistic.

Beci Dobbin's ' "An Elf Wearing a Hat That Makes Him Invisible": Modernism's Shy Irony' (*TPr* 28.iii[2014] 453-71) sheds valuable light on the narrative fabric of Conrad's short story 'The Informer'. Andrew Purssell's ' "The Sense of Primitive Man": Joseph Conrad, W.H.R. Rivers, and Representing the Other in "The End of the Tether"' (*MLR* 109.ii[2014] 357-74) assesses Conrad's ethnographic fascination with, and complex representation of Malay culture and its links to colonial discourse. James Purdon's 'Secret Agents, Official Secrets: Joseph Conrad and the Security of the Mail' (*RES* 65.269[2014] 302-20) provides a compelling account of *The Secret Agent* by flagging thematic obsessions with national security, information flows and transport networks.

Andrew Glazzard's ' "The Shore Gang": *Chance* and the Ethics of Work' (*Conradian* 39.i[2014] 1-16) is a socio-historical assessment of the 1914 novel *Chance*, presenting it as an

intricately realized meditation on the rituals and ethics of labour. Glazzard's elegantly structured essay is one of a number of critically adroit pieces about *Chance* in this specific edition of *The Conradian*, which also includes E. H. Wright's 'The "Girl-Novel": *Chance* and Woolf's *The Voyage Out*' (*Conradian* 39.i[2014] 80-97) and Helen Chambers's ' "Fine-Weather Books": Representations of Readers and Reading in *Chance*' (*Conradian* 39.i[2014] 98-115) .

Nisha Manocha's 'The Readable across *Heart of Darkness*' (*Conradian* 39.ii[2014] 31-43) foregrounds the intricacies of narrative voice and anxieties about legibility in Conrad's most famous novella. Annika J. Lindskog's ' "It Was Very Quiet There": The Contaminating Soundscapes of *Heart of Darkness*' (*Conradian* 39.ii[2014] 44-60) analyzes the treatment of repression and sensory affect in this much-discussed text. Joseph Michael Valente's 'The Accidental Autist: Neurosensory Disorder in *The Secret Agent*' (*JML* 38.i[2014] 20-37) proposes that the discursive construction of 'idiocy' during the modern era shares a basic architecture with theorizations of 'autistic spectrum disorder' today: each masks the rigid scientific demarcations to which it has been nonetheless subjected. Valente argues that the telling overlap in the 'symptomatic profile' of the two cognitive syndromes imbues *The Secret Agent* (pp. 20-1). Valente makes a compelling case for Conrad fashioning the character of Stevie in a manner designed both to underline and to debunk the clinical category of idiocy. This strategy inadvertently lends his protagonist attributes at once consistent with and subversive of the contemporary civic and medical notions of autism. By cannily locating Stevie as the 'opposite' of the idiot he is supposed to be, Conrad – in Valente's considered view – presents him as a silent, austere and watchful authorial 'alter ego' (pp. 22-3).

Kate Armond's 'Wyndham Lewis and the Parables of Expressionist Architecture' (*Modernist Cultures* 9.ii[2014] 282-303) assesses *The Caliph's Design* through the critical lens of German Expressionist architectural flair during the years 1918-1920. In this post-war text

Lewis sees Bruno Taut as the embodiment of a ‘single architect with brains’, one whose technical gifts might trigger a project of cultural as well as political renovation. Heather Fielding’s ‘How the Taxi-Cab Driver Reads: Wyndham Lewis, Modernist Aesthetics, and the Novel as Machine’ (*JML* 38.i[2014] 128-46) sheds light on that much-misconstrued facet of Lewis’s aesthetic theory which packages a certain kind of novel as a textual technology or machine. The merit of Fielding’s critical approach is her detailed alertness to how Lewis employs the novel as a means of rethinking civil society’s relationship with the technologies of industrial production.

Jill Richards’s ‘Model Citizens and Millenarian Subjects: Vorticism, Suffrage, and London’s Great Unrest’ (*JML* 37.iii[2014] 1-17) chronicles Lewis’s commentary, in the years before the Great War, on radical suffragette activism. Richards demonstrates that Lewis’s polemical and fictional texts transmute the suffragette group into an individual and idealized agent who reacts with insurgent brio to the grievous flaws of England’s parliamentary democracy. This searching essay should be read alongside John Whittier-Ferguson’s *Mortality and Form in Late Modernist Literature*, which boasts an insightful chapter on Lewis’s uncompromising account of geopolitical convulsions.

Kevin Rulo’s ‘Between Old and New: Wyndham Lewis’s Modernist “Joint” ’ (*RES* 65.270[2014] 495-514) throws into sharper relief a prose work, entitled ‘Joint’, that Lewis labored over in the early 1920s before abandoning the text at the drafting phase. For Lewis aficionados who are unaware of the substance of this manuscript, Rulo’s nuanced account of the relevant contexts and compositional history will prove invaluable, especially as Lewis’s unfinished text reveals his evolving attitude towards the nature and function of modernist satire. Erik M. Bachman’s ‘How To Misbehave as a Behaviourist (If You’re Wyndham Lewis)’ (*TPr* 28.iii[2014] 427-51) supplies a theoretically savvy reading of the Lewis short story ‘Cantleman’s Spring-Mate’ in relation to John B. Watson’s behavioral psychology.

Elizabeth Pender's 'Mawkishness, or Literary Art: John Rodker's *Adolphe 1920* in Modernism' (*Mo/Mo* 21.ii[2014] 467-85) assesses Rodker's critically neglected novella in relation to Lewis's sprawling and obstreperous satirical novel *The Apes of God* [1930]. *Adolphe 1920* was republished by Carcanet in 1996 and sheds light on Rodker's complex self-positioning within vanguard networking cliques. Pender gauges the novella's contemporary critical reception and how its verbal texture is illuminated given Rodker's frequent contributions of poetry, sketches, and criticism to literary magazines such as *The Egoist* and *The Little Review*.

George M. Johnson's 'Evil Is in the Eye of the Beholder: Threatening Children in Two Edwardian Speculative Satires' (*SFS* 41.i[2014] 26-44) measures the textual representation of children in H. G. Wells's *Food of the Gods* against John Davys Beresford's 1911 novel *The Hampdenshire Wonder*. Angus Fletcher's 'Another Literary Darwinism' (*Critical Inquiry* 40.ii[2014] 450-69) canvasses Wells's *The Science of Life* [1929] in terms of its generic features and engagement with the intricacies of evolutionary theory. Fletcher's inventive analysis will be useful to scholars who trace how ideas about genetics were promoted – or contested – by the mainstream media in interwar culture; and what part debates about evolutionary theory played in the popular fascination with family trees, local history and heredity.

Elizabeth English's *Lesbian Modernism* not only sheds light on *The Well of Loneliness* trial and consequent ban but contributes in lively fashion to a scholarly field synonymous with Jodie Medd's *Lesbian Scandal and the Culture of Modernism* [2012] and Sashi Nair's *Secrecy and Sapphic Modernism* [2012]. English's project raises questions about the complex histories and ideologies of feminist and lesbian cultural production between the wars. English shows that popular fiction afforded a complex yet underappreciated framework for lesbian cultural identity. Indeed genre fiction – for example Gothic supernaturalism, historical romance, espionage thrillers and country-house mysteries – even shaped the artistic vision of canonical

and experimental figures such as Mary Butts and Woolf. This is a topic that Matthew Levay elaborates in his essay 'Remaining a Mystery: Gertrude Stein, Crime Fiction and Popular Modernism' (*JML* 36.iv[2013] 1-22). Levay considers the way influential Anglo-American women writers combined a bold artistic imperative with tropes synonymous with commercial genres – thus expanding the technical parameters and potential audiences for their work.

Radclyffe Hall's narrative strategies in *The Well of Loneliness* also feature in Chase Dimock's article 'Crafting Hermaphroditism: Gale Wilhelm's Lesbian Modernism in *We Too Are Drifting*' (*CollL* 41.iii[2014] 45-68). Dimock argues that Wilhelm's fiction, in contrast to the striking framework of 'the invert' advanced by Hall's more famous text, portrays the hermaphrodite as a figuration for reassessing lesbian selfhood and desire. Unlike Gertrude Stein or Djuna Barnes, who idiosyncratic textual modes for portraying dissident felt sensations, Wilhelm achieves this by appealing to middlebrow tastes.

Amy Clukey's 'Enchanting Modernism: Mary Butts, Decadence, and the Ethics of Occultism' (*MFS* 60.i[2014] 78-107) posits that both decadent authors and Mary Butts refined tropes of occultist lore so as to debunk middle-class complacency and narrow-mindedness. Clukey's probing essay focuses well on Butts's short-lived yet intense alliance with Aleister Crowley. The centrepiece of Clukey's article is a methodical examination of Butts's recondite motifs in the cryptic short stories 'Mappa Mundi' and 'Brightness Falls'. The appearance of this article coincides with the welcome publication, by McPherson & Co., of *The Complete Stories of Mary Butts*. Crowley, as author and occultist celebrity, features in Michael Allis's 'The Diva and the Beast: Susan Strong and the Wagnerism of Aleister Crowley' (*Forum for Modern Language Studies* 50.4[2014], 380-404).

2014 was noteworthy for an eye-catching array of original analyses of E. M. Forster's fiction. Jonah Corne's 'Queer Fragments: Ruination and Sexuality in E.M. Forster' (*CollL* 41.iii[2014] 27-44) notes that textual scholars have frequently construed the leitmotif of ruins in

Forster's corpus as a byword for hopeless yearning or melancholia. Yet Corne argues that Forster's understanding of environmental decay is more complicated and capacious than critical orthodoxy permits. For Corne it is solemn yet also leavened with tentative compensations, even muted pleasures, as specific tangible localities become a storehouse of felt sensation. What troubles matters, Corne concludes, is a recurrent association throughout Forster's writing between gaunt derelictions and queer sexuality: a correspondence that emerges in *Howards End* [1910] and *Maurice* [1913–1914]. In these texts, Corne demonstrates that a topography of queerly coded ruination reveals otherwise overlooked facets of Forster's depiction of architecture, and especially the operations of memory in an epoch of amnesiac modernity. George E. Haggerty's 'Pan Pipes: Conjugal Friendship in *The Longest Journey*' (*ELT* 57.ii[2014] 155-69) also addresses the queer dynamics of Forster's critically neglected narratives.

The fourth chapter of Helena Gurfinkel's *Outlaw Fathers in Victorian and Modern British Literature: Queering Patriarchy* scrutinizes male domesticity in Forster's posthumously published science-fiction story 'Little Imber' [1961] Gurfinkel contends that this text rewrites 'the standard sexual encounter between a "gentleman" ' and 'a young working-class man, into a political and sexual utopia' (p. 149). 'Little Imber' is a fantastical fragment that continues 'the tradition of its longer, more famous predecessors, *The Longest Journey* and *Maurice*', the two novels that prioritize and affirm 'love (or its possibility) between two men of different social classes in a pastoral setting' (p. 150).

Peter Fifield's ' "I Often Wish You Could Answer Me Back: And So Perhaps Do You!": E.M. Forster and BBC Radio Broadcasting' in Feldman et al, eds. *Broadcasting in the Modernist Era* (pp. 57-77) considers Forster's lively engagement with the possibilities of radio in the early days of the BBC. Like *Radio Modernism* [2006], Todd Avery's highly readable fusion of modernist cultural historiography and radio studies, and Debra Rae Cohen and

Michael Coyle's edited collection *Broadcasting Modernism* [2009], this essay indicates that the invisible medium of radio triggered numerous developments in the circulation of generic modes. Fifield proposes that Forster embraced the emerging medium with relish, developing texts that were to be heard but not read. Forster incorporated the device into his literary narratives, and exploited it to publicize his distinctive craft. He perceived in radio the same restless energy that imbued aesthetic modernism itself.

Suzanne Roszak's 'Social Non-Conformists in Forster's Italy: Otherness and the Enlightened English Tourist' (*ARIEL* 45.i-ii[2014] 167-194) acknowledges that in recent years textual scholars are increasingly attentive to Forster's fascination with problematic notions of here and elsewhere, the endemic and the exotic. This article presents a Forster who was savvy about the textual frameworks that mediated tourism in the early years of the twentieth century: witty fiction-travelogues, illustrated camping manuals and commercial guidebooks, as well as cartography. Roszak concludes that academic discussion of Forster's Italian fiction has 'lagged behind', with pundits continuing to stress how *Where Angels Fear to Tread* [1905] and *A Room with a View* [1908] variously laud Italian culture and slyly subvert monolithic ideas of English cultural prestige. Roszak contends that while the Italian novels use the trope of the non-conformist to underscore a foreign culture's capacity to prompt reform at home, they also overstate the cultural otherness that separates Italy from England, indulging in primitivist, condescending portraits of Italian communities and *genius loci*. The novels also evince a narrative impulse to sacrifice their Italian characters for the benefit of their English protagonists, depicting the deaths of Italians as a tool for enlightening the obtuse English tourist.

Hedley Twidle's 'Nothing Extraordinary: E.M. Forster and the English Limit' (*English in Africa* 40.ii[2014], 25-45), like Annabel Patterson's chapter (pp. 23-38) in *The International Novel*, ponders *A Passage to India* [1925] in terms of contested ideologies of Englishness and

the workings of the British Empire. Philip Gardner's 'E. M. Forster, Surrey and the Golden Fleece' (*RES* 65-272[2014] 904-21) takes a biographical approach to Forster's narratives.

Yangsook Shin's 'A "Condition of England" Novel: A New Historicist Reading of *Howards End*' (*British and American Fiction* 21.ii[2014] 233-59) pays renewed attention to Forster and the cultural politics of place in this text.

The move to reappraise the spatial and temporal coordinates of interwar cultural production – which has energized recent Forster scholarship – also informs Danielle Price's 'Controlling Nature: Mary Webb and the National Trust' (*CLIO* 43.ii[2014] 225-252). Price positions the regional novels *Gone to Earth* [1917] and *Precious Bane* [1924] as somber meditations on heritage versus history, individualist aspiration versus tribal togetherness. This astute essay, which illustrates that the bucolic hinterland operates both as shelter from and reflection of the fractures synonymous with industrial modernity, should be read alongside Lucy Thomas's chapter '“Born To A Million Dismemberments”: Female Hybridity in the Border Writing of Margiad Evans, Hilda Vaughan and Mary Webb' in Kirsti Bohata and Katie Gramich, eds. *Rediscovering Margiad Evans* (pp. 39-52). Price and Thomas variously grapple with a question that continues to exercise scholars of interwar 'back-to-the-land' fiction: how effective is the term 'modernism' when deployed as a yardstick of aesthetic worth and as a descriptive framework in relation to rural and regional narratives by overlooked authors such as Leo Walmsley, H. E. Bates and Sheila Kaye-Smith.

These critical concerns also shape Simon Featherstone's contribution (pp. 235-51) to Fludernik and Nandi, eds. *Idleness, Indolence and Leisure in English Literature*. Featherstone, by focusing on the cult of the vagabond in Edwardian narrative, says much about the cultural craze for 'rambling', how it colored myriad fiction-travelogues and their promotion of localist excursion. Leonie Wanitzek's thoughtful chapter from the same volume – 'Englishness, Summer and the Pastoral of Country Leisure in Twentieth-Century Literature' (pp. 252-72) – is

also relevant for research into landscape symbolism and especially the bucolic edge-land as a repository of lyric feeling or political desire.

Hazel Sheeky Bird's *Class, Leisure and National Identity in British Children's Literature, 1918-1950* brings ample historical and textual knowledge to the issue of how, in the years following the Great War, children's fiction was 'at the forefront of the literary struggle to control and shape understanding of the countryside as a place of quietude and to ameliorate the effects of mass tourism' (p. 1). This is a nuanced study of 'the camping and tramping genre' that sheds light on what many scholars now call 'modernism in the green' - alluding to an interwar literary landscape marked by spinneys, national parks, ponds and secret suburban gardens. Moreover, Bird demonstrates a canny grasp of how Arthur Ransome's 'Swallows and Amazons' novels critique the operations of 'the imperial geographic imagination' (pp. 100-1).

Paul Peppis's *Sciences of Modernism: Ethnography, Sexology, and Psychology* throws into bold relief creative dialogues between British interwar authors such as Forster and ethnographic experts. In so doing, Peppis illustrates that these competing disciplines collaborated in the refinement and dissemination of the modern movement across a diverse array of expressive modes.

Katherine Nash's *Feminist Narrative Ethics: Tacit Persuasion in Modernist Form* forges an intriguing theory of narrative ethics by positioning Forster as an author synonymous with the 'ethics of distance' while John Cowper Powys's published corpus represents an 'ethics of attention'. While offering cogent readings of Forster and Powys, the project also supplies an interdisciplinary framework for combining feminist and rhetorical theory.

James Harker's ' "Laura Was Not Thinking": Cognitive Minimalism in Sylvia Townsend Warner's *Lolly Willowes*' (*Studies in the Novel* 46.i[2014] 44-62) indicates that literary and cultural historians have long judged the most arresting facet of *Lolly Willowes* [1926] to be 'the generic shift from realism to fantasy when Laura Willowes becomes a witch

and makes a pact with Satan' (pp. 44-5). The most refreshing aspect of Harker's thesis is his focus on Warner's nuanced portrayal of Laura's perceptual habits and verbal mannerisms as an unmarried woman. Exploiting the findings of cognitive science as well as narratology, Harker proposes that Warner's technical daring invites close comparison with contemporaneous modernist depictions of amplified or heightened consciousness.

Laura Marcus and Ankhi Mukherjee, eds. *A Concise Companion to Psychoanalysis, Literature, and Culture* traces the tangled history of psychoanalytic theory and its remarkable impact on contemporary literary criticism. Pamela Thurschwell's tenth chapter, on 'Psychoanalysis, Literature, and the "Case" of Adolescence' (pp. 167-89) is revealing in its use of Freudian case studies to reconceptualise literary evocations of the teenager in interwar British fiction. Laura Marcus's *Dreams of Modernity* furnishes an insightful discussion of Dorothy Richardson. Marcus covers the period from around 1880 to 1930. Her argument – which posits that 'modernity' as a form of civic life informed the beginnings of modernism as cultural production – foregrounds Richardson's intricate reactions to the conditions of her own transitional epoch.

Mihai I. Spărișu's *Modernism and Exile* explores exile and utopia as correlated phenomena in the modern movement. The chief merit of this crisp survey is its awareness of exile as a threefold phenomenon: as discursive category, analytical notion and keenly felt sensation (often of bodily and psychological threat, or ontological emptiness). Spărișu's early chapters scrutinize issues of population mobility and migration, especially their representation in narratives by canonical writers such as Conrad. Spărișu indicates that utopian projects are often refined by an exilic consciousness that attempts to compensate for its displacement or rootlessness by fashioning vivid imaginative domains that limn pathways to self-discovery.

Bridget Chalk's *Modernism and Mobility* confronts an intriguing fictional and historical paradox: world-citizenship and restive border-crossing distinguish myriad modernist journals,

short stories and novels. However, the interwar years also reveal increasingly stringent technologies of mobility restriction and monitoring. Labels synonymous with juridical scrutiny and state-managerial power, such as ‘alien’ or ‘émigré’ modify interwar demographics through differing lines of affiliation and prerogative. For Chalk, these taxonomic markers prompt reassessment of the causes and outcomes of insider identity, retrenchment and repatriation. Chalk skilfully employs the emergence of the compulsory passport in the West around 1914 to ‘telescope’ the shifting parameters of peripatetic ‘national identity’ (pp. 20-1). This book will be of especial interest to aficionados of overlooked women writers – Mary Butts, Rebecca West, Olive Moore – whose fictions address how nomadic experience is governed by the designation and sedulous policing of nationality, often through documentation like train-tickets, itineraries, visas and letters of introduction.

Meghan Marie Hammond’s *Empathy and the Psychology of Literary Modernism* shows that *fin de siècle* conceptions of empathy are woven into the fabric of literary modernism. Coined in 1909 to combine English ‘sympathy’ and German ‘Einfühlung’, ‘empathy’ is, in Hammond’s account, a specifically twentieth-century notion of fellow feeling that seeks to bridge interpersonal distance. Hammond does well to trace the tangled history of empathy, revealing how this multi-faceted concept resonates in specific narratives by Dorothy Richardson, Katherine Mansfield and Ford Madox Ford. The key virtue of this scholarly enterprise is its canny awareness that while these modernist authors strive to render a vivid apprehension of another’s thought-processes, they also dramatize the potential for profound disturbance and dislocation in the act of empathy.

In 2014 Cambridge University Press issued in paperback Celia Marshik’s *Cambridge Companion to Modernist Culture*. For scholars of novelists such as Richardson, Ford and Conrad, this interdisciplinary collection provides vibrant material on the legion technologies and cultural pursuits that shaped – and were shaped by – Anglo-American literature.

Simon Joyce's *Modernism and Naturalism in British and Irish Fiction, 1880-1930*

discusses the history of aesthetic modernism and its signal, though often misconstrued, ties to Zola's naturalist credo. Joyce is astute on how the fusion of naturalism and impressionism created a framework for the development of the stream-of-consciousness writing synonymous with Dorothy Richardson.

The opening gambit of Jenelle Troxell's 'Shock and "Perfect Contemplation": Dorothy Richardson's Mystical Cinematic Consciousness' (*Mo/Mo* 21.i[2014] 51-70) ponders Richardson's first contribution to the film journal *Close Up*, in which Richardson recounts her inaugural trip to a picture palace in North London, where she is struck by a profound sense of restorative 'quiet' and by the new kinds of communities forming around the cinema. Richardson's contributions to *Close Up* grew into a regular column, 'Continuous Performance' – 'a title drawn from the early cinematic practice of running movies back to back, continuously' (pp. 51-2). Over the journal's six-year run (1927-1933), Richardson resolutely examines cinema's propensity to move viewers into a new realm of consciousness, asserting in her 1931 article 'Narcissus': 'the whole power of the film' resides in 'this single, simple factor': 'the reduction, or elevation of the observer to the condition that is essential to perfect contemplation'. (p. 51) Troxell demonstrates that in espousing a contemplative mode of perception, Richardson defends a mode of looking which is denigrated as undiscerning, apolitical, mawkish, in short as 'feminine', in much historical film criticism. Moreover, by alluding to mystical tenets, in which absorption in the image is cultivated, Richardson succeeds in forging an alternative – and enabling – model of spectatorship. This trenchant article should be read alongside Laurel Harris's chapter 'Visual Pleasure and the Female Gaze: "Inter-Active" Cinema in the Film Writing of H.D. and Dorothy Richardson' (pp. 38-49) in *Communal Modernisms* [2013].

Matt Franks's 'Mental Inversion, Modernist Aesthetics, and Disability Exceptionalism in Olive Moore's *Spleen*' (*JML* 38.i[2014] 107-127) proposes that Moore's formally striking 1930 novel *Spleen* explores 'the appropriative relationship between experimental modernism and disability' (pp. 107-108). While the text exploits the aesthetics of broken statues and fractured narratives, it also dramatizes – according to Franks – how modernists proclaim their own exceptional capacity and mobility in ways that buttress eugenic conceptions of disability. Moore shows that feminist and emerging queer politics in the inter-war period manipulated disabled aesthetic tropes so as to retool concepts of gendered identity and sexuality through exceptionalism, but did so by reifying disability and race as supposedly fixed categories. Franks's subtle assessment of *Spleen* indicates that modernist studies must process the vexed legacy of appropriating disabled modes of perception and expression. This detailed assessment builds on insights offered in Jane Garrity's fine 2013 article 'Olive Moore's Headless Woman' (*MFS* 59.ii[2013] 288-316).

Chris Brawley's *Nature and the Numinous in Mythopoeic Fantasy Literature* contains a probing chapter on Algernon Blackwood's neo-Romantic pursuit of strange gods in *The Centaur* [1911]. Brawley makes lively links between mythopoeic fantasy – texts which often exploit the colonial syncretic as they go in search of the arcane and the miraculous – and the scholarly methodologies of eco-criticism and post-humanism. For Brawley, making pointed reference to Rudolf Otto's *The Idea of the Holy*, mythopoeic fantasy seeks to overhaul normative habits of perception both to map the esoteric and to refresh notions of the physical world as a locus of spiritual renewal.

Fergal Casey's 'A Celtic Twilight in Little England: G.K. Chesterton and W.B. Yeats' (*Irish Studies Review* 22.i[2014] 80-90) considers *The Napoleon of Notting Hill* in relation to British imperialism and, most interestingly, the Celtic Revival. Walter Raubicheck's 'The Man Who Was Thursday and The Nine Tailors: All the Evidence Points to God' (*Seven* 31[2014]

95-104) concentrates on figurations of divine providence in one of Chesterton's most formally arresting narratives.

Brian Gibson's *Reading Saki* assesses the whole range of H.H. Munro's often acerbic literary narratives. Gibson's thorough critical re-examination situates this Edwardian author as a deeply vexed – and vexing – commentator on issues of homeland security, anti-suffragist sentiment, class mobility and the influence of ethnic trespassers. Gibson's perceptive contribution to Gavin and Humphries, eds. *Childhood in Edwardian Fiction: Worlds Enough and Time* [2008] – 'Murdering Adulthood: From Child Killers to Boy Soldiers in Saki's fiction' (pp. 208-223) – reveals his strengths as a close reader in the book under review, especially when gauging the tone of sarcastic malevolence imbuing 'Sredni Vashtar' [1910], 'The Penance' [1910], and 'The Lumber-Room' [1913].

Building on notable recent research into the varieties of middlebrow fiction in the interwar period by critics such as Melissa Sullivan, Hilary Hinds and Faye Hammill, Lise Jaillant's *Modernism, Middlebrow and the Literary Canon* scrutinizes H.G. Wells's literary and scientific ideas between 1917 and 1930. Well's *A History of Mr Polly* [1910] features in Joseph Wiesenfarth's 'Death in the Waste Land: Ford, Wells and Waugh', a chapter from *Ford Madox Ford's 'Parade's End'* (pp. 197-206).

Alexandra Lawrie's *The Beginnings of University English* contains a perceptive chapter on 'Developing a Taste for Literature: Arnold Bennett, T.P.'s Weekly and the Edwardian Clerk' (pp. 115-148). Like Mary Hammond in *Reading, Publishing and the Formation of Literary Taste in England, 1880- 1914* Lawrie discusses Bennett's unusual literary reputation given that while middlebrow audiences and gifted autodidacts construed Bennett's oeuvre as distinctive and commercially successful 'art', his novels were magisterially rejected by the modernist vanguard in general, and Virginia Woolf in particular, as formally unambitious. Lawrie extends Hammond's critical approach to the *Clayhanger* novels by analysing Bennett's

hitherto rarely debated literary advice columns for *T.P.'s Weekly*. Like Peter D. McDonald's *British Literary Culture and Publishing Practice 1880- 1914*, Lawrie's book is keenly alert to the 'chameleonic' nature of Bennett's professional career. Indeed, Lawrie irradiates Bennett's myriad narrative endeavours to enrich and democratize culture by making aesthetic experience central to, and reflective of his readers' diurnal lives.

Angharad Saunders's 'Violating the Domestic: Unmaking the Home in Edwardian Fiction' (*Home Cultures* 11.ii[2014] 219-36) considers John Galsworthy's *The Man of Property* [1906] in terms of its complex representation of matrimonial discord and home/land integrity. This special issue, entitled 'Home Unmaking' sheds light on contested definitions of the domestic space in the first three decades of the twentieth century.

Perceptive article-length contributions to John Buchan studies include: Ursula Buchan, 'Fact and Fiction in John Buchan's Great War' (*John Buchan Journal* 47[2014] 4-14); Michael Haslett, 'Influences on Buchan's Literary Style: A Fresh Look' (*John Buchan Journal* 47[2014] 32-39); and Michael Redley, 'What Did John Buchan Do in the Great War?' (*John Buchan Journal* 47[2014] 15-23). Redley's article can be ranged against Jessica Weare's astute 2013 chapter 'What I May or May Not Have Done in the War: Truth, Genre and the War Books Controversy' (pp. 147-59) in Attridge and Rosenquist, eds., *Incredible Modernisms*.

Anthony Camara's 'Abominable Transformations: Becoming-Fungus in Arthur Machen's *The Hill of Dreams*' (*Gothic Studies* 16.1[2014] 9-23) appraises the 'eco-gothic' in Machen's stylistically and thematically striking 1907 narrative. Finally, Amy E. Elkins's 'Touching on Modernism' (*JML* 38.i[2014] 183-89) surveys Abbie Garrington's *Haptic Modernism: Touch and the Tactile in Modernist Writing* [2013] to address the modalities of sensory perspective grounded in haptic readings of interwar fiction.

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