

# Troublesome

# Modernisms

## Abstracts and speaker bios

Thursday 20 June, 1.30-3 pm

### 1. Staying with the Trouble: Posthuman Modernisms

#### **Peter Adkins (Kent), 'Joyce, Molly and the Revenge of Gea-Tellus'**

Towards the end of Ulysses Leopold Bloom briefly imagines Molly as 'Gea-Tellus', an amalgamation of the Greek Goddesses Gaia and her counterpart in Roman mythology, Tellus. Although only fleeting, this figuration of Molly as Gaia influenced early reviews and studies of Ulysses, including those by Ezra Pound and Valéry Larbaud, where Molly was seen to symbolise a Gaian Earth Mother. Following the advances of a feminist Joycean criticism alert to the misogyny and essentialism underpinning such figurations, Molly is now rarely read in such terms. This paper will address this critical history and ask the troubling question of whether it is possible to recuperate Molly as a Gaian figure. Bringing 'Penelope' into dialogue with recent work by Haraway and Bruno Latour, for whom 'Gaia Theory' offers a way of understanding the more-than-human material processes which shape everyday life, this paper will re-read Joyce's stated intention to 'depict [Molly as] the earth which is prehuman and presumably posthuman' and examine how modernist writing might intervene in feminist debates around the usefulness and limitations to Gaia as a figure for posthumanism.

Peter Adkins is writing a PhD on modernism and the Anthropocene at the University of Kent. He is co-editor of the 'Victorian Ecologies' issue of *19* and has articles and chapters on James Joyce, the Bloomsbury Group, and Edward Carpenter.

#### **Saskia McCracken (Glasgow), 'Virginia Woolf's Canine Trouble'**

Virginia Woolf's bestseller *Flush: A Biography* (1933) - the life of Elizabeth Barrett Browning's spaniel - has only recently received proper critical attention. I have transcribed the earliest manuscript draft of the text (1931), and unearthed excised passages that reveal Woolf's close engagement with Darwin's work on canine

ethics, language, reason, and imagination. These passages are also more explicitly political – in terms of issues of race, class and gender – than the published version. I will analyse Woolf's early, Darwinian draft of *Flush* alongside the published version through the lens of Haraway's *Companion Species Manifesto*. Haraway calls for canine stories that 'teach us to pay attention to significant otherness'. I will examine *Flush* as such a story, one that engages, on Darwinian and political levels, with human and animal significant otherness. What is at stake here, as Haraway says, is 'who and what gets to count as an actor' in a posthuman world.

Saskia McCracken is completing a PhD on Woolf's Darwinian animal tropes at the University of Glasgow. She has published on Woolf and Mansfield, with forthcoming chapters on Woolf, Aldous Huxley, and Darwin.

### **Alex Goody (Oxford Brookes), 'Mina Loy's Insect Others'**

In his *Physique de l'amour: Essai sur l'instinct sexuel*, published in 1903 and translated by Ezra Pound in 1922 as *The Natural Philosophy of Love*, Remy de Gourmont posits an anti-Darwinianism in which 'Man is not the culmination of nature, he is *in Nature*, he is one of the unities of life, that is all'. His study of the 'love-mechanisms' of the natural world gave such precedence to insects that, in 1917, J. G. Huneker concluded Gourmont 'shows mankind as a gigantic insect indulging in the same apparently blind pursuit of sex sensation as a beetle'. In this paper I will use both *The Natural Philosophy of Love* and Haraway's idea of 'significant otherness' as starting points for my consideration of the insects in Loy's poetry and prose, from the 'green-lit glow-worm' of *Songs to Joannes* to the 'whirring' insect motion of *Crystal Pantomime*. Thinking through the 'patterning' of Haraway's 'multicritters' and Gourmont's entomological 'love-mechanisms' I will explore the way Loy's insect others dethrone the human(ist) subject and offer an alternative politics of love, gender and sex.

Alex Goody is Professor of Twentieth-Century Literature and Culture at Oxford Brookes University. Her publications included *Modernist Articulations: A Cultural Study of Djuna Barnes, Mina Loy and Gertrude Stein* (2007), *Technology, Literature and Culture* (2011), *Machine Amusements: Modernist Poetry, Gender and Leisure Technologies* (2019) and the co-edited collection *Reading Westworld* (2019).

### **Rachel Murray (Loughborough), 'Beyond Jellyfish Diffuseness: Marine Aesthetics in Modernist Writing'**

Modernist writing teems with marine life: Pound's delicate algae; Joyce's unsightly oysters; Woolf's immortal fish; Eliot's barnacle-encrusted crab; Marianne Moore's paper nautilus; H.D.'s quivering rock pool specimen; Lawrence's indifferent shoals – these are just a few of the creatures that populate its waters. The radical otherness of these life forms troubles the boundaries of modernist form; much has

been said about the Men of 1914's disdain for the 'jellyfish diffuseness' of the internal, stream-of-consciousness method with its associations with degeneracy and feminine fluidity.<sup>1</sup> Yet while the threatening aspects of modernism's marine imagery have been well documented, less has been said about the more positive influence of these life forms on modernist aesthetics. This paper will explore H.D. and Eliot's mutual fascination with organisms that blur the boundaries between animal and vegetable - polyps, anemones, hydrophytes, sponges - occupying, in the words of H. G. Wells, Julian Huxley, and G. P. Wells, 'a sort of no man's land (or rather both man's land)' between the two.<sup>2</sup> Both writers detail formative encounters with aquatic life forms in their work: Eliot spent his childhood summers staring into rockpools and collecting algae on the Massachusetts coastline, while the young H.D. helped her grandfather, renowned phycologist Francis Wolle, in the production of thousands of drawings of magnified diatoms. These 'hints of earlier and other creation', I will argue, inspired H.D. and Eliot to recognise the creative possibilities of formal indeterminacy and passive receptivity in their writing, exploring ways of being that unsettle humanist conceptions of the self as bounded, stable, and sovereign.<sup>3</sup>

[1] Wyndham Lewis, *Tarr* (New York: Jubilee, 1973), p. 334.

[2] 'The Lowly and the Minute', in *The Science of Life* (London: Cassell and Co., 1929), pp.167-188 (p. 173).

[3] T. S. Eliot, 'The Dry Salvages', in *T. S. Eliot: The Complete Poems and Plays* (London: Faber and Faber, 2004), pp. 184-190 (p. 184).

Rachel Murray is a Doctoral Prize Fellow at Loughborough University with research interests in literary modernism, animal studies, and the environment. She has published peer-reviewed articles on James Joyce and bees and Samuel Beckett's worms, the latter of which won the 2016 British Society for Literature and Science Early Career Essay Prize and was published in the *Journal of Literature and Science*. She has also published articles on D. H. Lawrence, Wyndham Lewis, and Henry James, as well as a book chapter on insects in language and literature. Her book, *The Modernist Exoskeleton: Insects, War, Literary Form*, is forthcoming with Edinburgh UP, and she is currently beginning a new research project, provisionally entitled *Submarine Modernism*.

## **2. Modernist Poetry against Modern Capitalism**

### **Dominick Knowles (Brandeis), 'Lines and Routes: Zukofsky, MacKay and the Poetics of the Subway'**

Beginning from Zygmunt Bauman's claim that 'Modern history has been marked by the constant progress of the means of transportation,' Dominick Knowles' paper explores modernist poetry's aesthetic response to the New York City

subway system. These 'subway' poems – Claude McKay's 'Subway Wind' and Louis Zukofsky's 'Mantis' – travel to the 'city's great gaunt gut' and imagine this technology of movement as fraught with utopian and dystopian potential. Rarely discussed together, both Zukofsky's Objectivist and McKay's poetics aestheticize the subway by adopting austere formal structures and a fluid, paratactical grammar. Knowles argues that the paratactical strategies in these poems arise from the subway's own parataxis and how the process of underground travel involves a distortion of space and time, and that these poets' use of parataxis within such inflexible poetic forms suggests their anxious, contradictory relationship to modernization. As communists, both McKay and Zukofsky imagine the revolution – or its death by capital – as occurring on the 'lit subway stone.'

Dominick Knowles is a PhD candidate at Brandeis University. Their areas of study include modernism, Marxist critique, and the poetry of the radical Left. They currently research the literary, geographical, and political affiliations between the Objectivist poets and the writers of the Harlem Renaissance. Their essays have appeared in *Viewpoint Magazine*.

### **Mark Steven (Exeter), 'Strike Writing: Toward a Poetics of the Picket'**

Mark Steven's paper, which was conceived on a picket line during the months of February and March 2018, takes us from the subway to the strike. It argues that, as a practical act of class antagonism, the strike invites certain types of written expression; and that, conversely, certain types of written expression help clarify what is to be gained by and for those out on strike. Beginning with a survey of the strike in the thought of Marx and Engels, Lenin and Luxemburg, the majority of this paper is concerned with the writing of three working-class women that wrote about strikes in the United States during the 1930s: Tillie Olsen, Lorine Niedecker, and Muriel Rukeyser. Steven's paper shows that, in literary writing, we stand to gain a better sense of what a strike achieves beyond the realm of its articulated demands.

Mark Steven is the author of *Red Modernism: American Poetry and the Spirit of Communism* (Johns Hopkins UP) and *Splatter Capital* (Repeater) and is now researching for a book project on the literary history of class war. He works as a Lecturer in 20th and 21st Century Literature at the University of Exeter.

### **Kristin Grogan (Cambridge), 'Unknown Voltage: Modernist Poetry's Anarcha-Feminism'**

Finally, Kristin Grogan proposes a distinct strain of anarcha-feminist poetics within modernism. It begins with the poems that Lola Ridge wrote for Emma Goldman's magazine *Mother Earth*, and argues for the relationship between anarchist publishing networks, feminist community, and Ridge's early poetics. It then

expands this reading to two other poets also living and writing in Manhattan's Greenwich Village in the 1910s: Elsa von Freytag-Loringhoven and Mina Loy. The final section speculates about a theory of anarchy-feminist poetics as a radical response both to feminism's first wave and to a capitalist logic of gender oppression.

Kristin Grogan is a Junior Research Fellow at St. Catharine's College, Cambridge, where she is completing a book on U.S. modernism and the poetics of labour and beginning a second project on American anarchist poetry from the 1850s until the present day. She has recent essays in *American Literature* and *Critical Quarterly*.

### **3. Troubled Times: Cultural Politics in the 1930s**

#### **Charlotte Hallahan (UEA), 'Mass-Observation and the Dream Archive'**

In the late 1930s an anthropologist, a filmmaker, and a surrealist poet founded the social research project 'Mass-Observation'. Towards the end of the modernist period in Britain, 500 participants from across the country contributed day diaries and questionnaires to the project. But Mass-Observation was already troubled by contradictions. On the one hand, it pressed 'art' and 'science' together into the service of anthropology. On the other, it had Marxist aims for the social liberation of its participants. Here, writing diaries became a form of self-actualisation – an act that would loosen the constraints of social class. In this paper, I argue that Mass-Observation's fidelity to the ideals of modernist poetry came into contradiction with both of these forms of political instrumentalisation. I will focus in particular on the project's 'dream material', which embodies its surrealist and psychoanalytic strains. Through close-readings of dream journals and responses from the organisers, I will argue that recorded dreams were irreducible to social or political instrumentalisation. These dreams often give expression to the psychic traces of participants – traces that resist assimilation into one idea of the British citizen. In the end, the organisers grew frustrated that the dream-work did not reveal an anxiety about the war, so it could not be easily used for the diagnosis and solution of social problems. This paper will conclude that the modernist strains of Mass-Observation, giving rise to the dream archive, obstructed its instrumentalisation in the name of a political cause.

Charlotte Hallahan is a PhD Candidate in Literature at the University of East Anglia. Her thesis looks at ideologies of citizenship during the Second World War and their relationship to psychoanalysis, literature, and the project of Mass-Observation. Charlotte has previously published on the short-stories of Elizabeth Bowen for *The Elizabeth Bowen Review*.

### **Bernard Vere (Sotheby's Institute), "'To Pillory and Never to Please": The Cartoonists of the *Left Review*'**

Towards the end of 1935, the *Left Review* published a diary and a calendar featuring work by the magazine's three cartoonists: James Fitton, James Holland and James Boswell. The trio, unsurprisingly known as The Three Jameses, chose the title 'A Triple Alliance against the Absurdities and Hypocrisies of the Existing Scheme of Things whose Shameless Intention is to Pillory and never to Please'. If the phraseology and lengthy title recall the eighteenth-century golden age of English satire, then the Three Jameses also relied on more modern troublesome influences, such as Félix Vallotton, George Grosz and John Heartfield. With Grosz as a presiding influence, especially following his exhibition at the Mayor Gallery in 1934, Holland felt that they had 'broken away from the middle class and infantile code of good taste which has reduced English cartooning to emasculated illustration and religious hysteria'. In 1936 Fitton designed the anti-fascist and pacifist pamphlet, *It's Up to Us*, published by the *Left Review* and designed to raise working-class opposition both to Hitler and to a second world war. All were heavily involved in the Artists International Association and took aim at establishment targets such as the monarchy and the church.

However, the work of the Three Jameses is troublesome in other ways, both aesthetic and political. How to square, for instance, this Dada and expressionist-influenced graphic work with the altogether milder, although still modernist, paintings that Fitton produced as a Royal Academician? What to make of the championing of the Soviet Union in *It's Up to Us* and of the Soviet Union's exhibition of the work of the Three Jameses at the Moscow Museum of Western Art?

Bernard Vere lectures on modern art at Sotheby's Institute of Art, London. He has written a number of pieces on avant-garde art in England, some of which have appeared in *Modernism/modernity*, *Textual Practice*, *British Art Studies* and *Visual Culture in Britain*. He is also the author of *Sport and Modernism in the Visual Arts in Europe, c. 1909-1939* (Manchester: Manchester UP, 2018).

### **Lucrecia Radyk (UNRN/CONICET), 'The London Scene and Documentary Culture'**

The essays grouped in *The London Scene* by Virginia Woolf, originally published between 1931 and 1932 in *Good Housekeeping* magazine, appear as one perfect example of those 'less evidently experimental texts' by principal modernist figures mentioned by Douglas Mao and Rebecca Walkowitz in *Bad Modernisms*. I would like to suggest that these pieces seem to be closer to the 'documentary culture' as referred to by scholars such as Laura Marcus, who have examined the relations between literature and film in the 1930s. Not only because of the fact that the series paint a portrait of London – its history as well as the economic, cultural and

social life in the city – but also because in each essay Woolf also alludes to capital issues regarding social justice, democracy, and women’s place in society, among others. Indeed, the British documentary movement proposed to instruct the general public in social matters, and John Grierson affirms in his ‘First Principles of Documentary’ that ‘social responsibility’ is one of the fundamentals of documentary films. *The London Scene* texts, with no insightful characters nor stream of consciousness, reveal a different modernist aspect of the author.

Lucrecia Radyk received the PhD in Letters from the National University of Córdoba, Argentina, in November 2016, with the thesis ‘The Modernist Short Story and Painting. Study of a Literary Genre.’ Her research interests include European culture with special consideration of English and North American literature and art; particularly, literature, painting and cinema inter-art relations during Modernism. She has worked as research assistant in projects funded by CONICET (National Scientific and Technical Research Council of Argentina) and by the National Universities of Rosario and Río Negro. She is at present Postdoctoral Researcher (LabTIS - CONICET) at the National University of Río Negro.

## 4. Remodelling Communities

### **Peter Fifield (Birkbeck), ‘Enjoying Illness with Virginia Woolf and Winifred Holtby’**

This paper juxtaposes Woolf’s well-known essay ‘On Being Ill’ (1926) with two *Manchester Guardian* articles by Holtby, ‘First Catch Your Cold, and then Enjoy It’ (1927) and ‘Crumbs in the Bed: The Irritant as Stimulant’ (1929). Apparently emulating the work of Woolf, I argue that Holtby is altogether more innovative and unsettling. Where Woolf draws on a longstanding tradition that associates heightened bodily sensitivity with an artistic temperament, Holtby uses the conventions of popular women’s journalism to parody homespun wisdom and the moralizing advocacy of domestic fortitude. Playfully advocating performative malingering, her writing draws on the neighbouring registers of personal and fashion advice in order to mock the pretensions and absurdities of bourgeois housekeeping. Utilising the distinctive tones of the middlebrow writing that Woolf belittled as ‘betwixt and between’, Holtby finds the sources of creativity in the common forms and narrative voices of journalistic writing and collective female identity rather than isolated self-scrutiny.

Peter Fifield is Lecturer in Modern Literature at Birkbeck, University of London. His research has addressed the works of Samuel Beckett, Emmanuel Levinas, and E. M. Forster, and he is currently completing a monograph on modernism and physical illness, *Sick Books* (OUP, 2020).

### **Clara Jones (KCL), 'Trouble in the House: Virginia Woolf and Ellen Wilkinson Write the House of Commons'**

*'We are winning' Nelly said at tea. I was shocked to think that we both desire the Labour party to win - why? partly that I don't want to be ruled by Nelly. I think to be ruled by Nelly and Lottie would be a disaster.*

This passage from Woolf's diary is amongst her most troubling. Written during the 1929 'Flapper Election' it is easy to see why it has been read as evidence of her elitism. Taking Woolf's anxieties about what it would mean to be 'ruled' by Labour as its point of departure, this paper considers the representation of the House of Commons in journalism by Woolf and Labour MP Ellen Wilkinson. Woolf's article 'This is the House of Commons' for *Good Housekeeping* and Wilkinson's parliamentary whodunit *The Division Bell Mystery*, which was serialised in the *The Daily Express*, both appeared in 1932 and respond to recent electoral reform, the election of a minority Labour government and the onset of the Great Depression. I suggest that at a moment when Labour's parliamentary credentials were under attack, Woolf's and Wilkinson's attention to the party's efficiency and its appreciation of protocol is significant.

Clara Jones is a Lecturer in Modern Literature at King's College London. She is the author of *Virginia Woolf: Ambivalent Activist* (EUP 2016), which explores Woolf's involvement with organisations including the People's Suffrage Federation and the Women's Co-operative Guild. Her current research focuses on the politics of interwar women writers and activists including Sylvia Townsend Warner, Rosamond Lehmann and Ellen Wilkinson. With Natasha Periyar, she is co-editing a forthcoming special issue of *Women: A Cultural Review* on 'Interwar Women Writers: Politics, Citizenship, Style'.

### **Natasha Periyar (Kent), 'Naomi Mitchison and Eugenics in the 1930s'**

In 1933 Naomi Mitchison resigned from the Eugenics Society finding that 'I can't [...] feel it consistent with my position as one who wants to see the present state of society completely altered, and new sets of social and individual values substituted for the old ones, to continue as a member of your Society'. This paper explores Naomi Mitchison's involvement with the Eugenics Society to consider how her class and gender politics are formulated through her conversation, and indeed quarrel, with eugenic ideals as she sought to find a political forum that could accommodate her interest in the social possibilities promised by the new biological sciences. Drawing on Mitchison's 1930s works the paper explores how Mitchison's relationship to the movement was mediated by her desire to forge a community in which intelligence and birth control could reform society, offering a reading of her 1935 novel, *We Have Been Warned*, in the light of her interest in questions of heredity, intelligence and contraception.

Natasha Periyar is a Research Associate on an AHRC-funded project at the University of Kent entitled 'Literary Culture, Meritocracy and the Assessment of Intelligence in Britain and America, 1880-1920'. She is the author of *The Politics of 1930s British Literature: Education, Class, Gender* (Bloomsbury's Historicizing Modernism Series, 2018) and articles and book chapters on writers including Woolf, Lawrence and Orwell. With Clara Jones she is co-editing a special issue of *Women: A Cultural Review* on 'Interwar Women Writers: Politics, Citizenship, Style'.

**Erin Yanota (UT Austin), "'[B]ut the strength in it is American": Primitivist Rhetorics in the Transatlantic Literary Marketplace'**

In a series of unpublished letters to Harriet Monroe from the late 1910s and early 1920s, British poet Bryher articulates her project of developing a British market for poetry by American writers. For Bryher, one can locate an 'essentially American' poetry through the 'race-vitality' and 'strength' of this writing. Scholars often consign Bryher's critical and editorial influence on modernism to her contributions to *Close Up* in the late 1920s. In this paper, however, I examine how Bryher sought to solidify the position of American letters within the British avant-garde in her earlier professional correspondence. Moreover, by framing this paper with the scholarly work of Jayne Marek (1995), Jace Weaver (2008, 2014), Janet Lyon (2012), Kent Ono (2012), and Robin Schulze (2014), I argue that Bryher appeals to a primitivist ideal in her epistolary commentary on American writing. Through what might initially appear as fleeting and insignificant epistolary practices, Bryher participates in a larger historical - and colonizing - pattern of extracting resources from the Americas. While she ostensibly does so to revitalize what she considers to be a stultified British literary tradition, she also expunges the colonial subject from what she identifies as a regenerative American canon. Despite scholars' repeated identification of the early modernist transatlantic literary marketplace as cosmopolitan, and despite her own personal commitments to social justice, Bryher constructs figural borders in her letters to Monroe that afford writers from the US novelty and voyeuristic appeal in the British context by suffusing their work with a false indigeneity.

Erin Yanota is a PhD student in the Department of English at the University of Texas at Austin. Her research focuses on transatlantic women's modernisms and poetry and poetics.

## **5. Scottish Modernism**

### **Helena Roots (Edinburgh Napier), 'Spangin' and Stravaiging: Scottish Women Writers and the Nature of Rural Modernity'**

This paper will explore the aesthetics of a rural Scottish literary modernism and the power of woman as *stravaiger* in rural Scottish areas, and will suggest that Nan Shepherd, Willa Muir, and Lorna Moon highlighted the parallels between the ever-changing natural and social landscapes. Rural modernity was seen by these writers both as a troublesome intrusion - infecting the natural and casting uncertainty - but also as an opportunity to utilise waves of change. For example, in *A Pass in the Grampians* Nan Shepherd both explores rural landscapes as sites of solace and the possibility of harnessing the positive energy of social changes, but also as areas which are susceptible to the more harmful impacts of modernity. I argue that these conflicting feelings are exacerbated by the misconception of rural areas being separate from (or untouched by) modernism.

I argue that a central characteristic of rural modernism is the representation of their sense of claimed space as something which is consistently in flux, or endangered. The paper will therefore consider these writers' representations of rural landscapes in regards to the *flâneur* theory, but in a distinctly Scottish context that considers the journey towards possessing or seeking deeper knowledge of self and of landscape through the act of *stravaiging*, allowing these writers and their characters to navigate and (re)conquer spaces. I hope that this paper similarly contributes to the current process of navigating and (re)conquering the space of literary modernist studies, to consider the position of rural modernism within this field.

Helena Roots is studying part-time for her PhD at Edinburgh Napier University, where she is researching early twentieth-century Scottish women's writing and rural modernity in the writing of Willa Muir, Lorna Moon and Nan Shepherd. She also currently leads tutorials on two undergraduate English Literature modules at Edinburgh Napier.

### **Scott Lyall (Edinburgh Napier), 'Nan Shepherd, or the Troublesome Nature of Scottish Modernism'**

Critically neglected towards the end of her life, the posthumous status of Scottish novelist Nan Shepherd (1893-1981) continues to grow. An iconic profile of a young Shepherd adorns the Royal Bank of Scotland £5 note released in 2016, while a paving stone outside Edinburgh's Writers' Museum displays a memorable quotation from her first novel, *The Quarry Wood* (1928): 'It's a grand thing to get leave to live'. Shepherd wrote three novels and a volume of poetry, but her contemporary reputation is based almost wholly on the recent reception of *The Living Mountain*, written in the 1940s, but unpublished until 1977. Stimulated by Zen, its influence on contemporary nature writing has brought Shepherd to the attention of an environmentally aware generation of readers.

*The Living Mountain's* recent critical rediscovery contributes to the positioning of the early twentieth-century Scottish literary revival, of which Shepherd was part, as a small-nation rural modernism with a markedly spiritual dimension. This paper examines Shepherd's work, especially *The Living Mountain*, and locates this in relation to the nature of Scottish modernism as an essentially rural movement. The paper asks if the rurality of Scottish modernism is responsible for Scotland's troublesomely neglected position in the international domain of modernist studies, while suggesting that the Scottish revival's ruralism can productively trouble prevailing definitions of modernism. It also questions what this rural image - reflected in Shepherd's image on the £5 note - does to our political and cultural perceptions of Scotland as a place of urban modernity.

Scott Lyall is Lecturer in Modern Literature at Edinburgh Napier University, where he specialises in modern Scottish literature and is an expert on the Scottish revival of 1910-40s - the period from which emerged Nan Shepherd's work. He has published books on Hugh MacDiarmid (*Hugh MacDiarmid's Poetry and Politics of Place*, and co-ed., *The Edinburgh Companion to Hugh MacDiarmid*), Lewis Grassic Gibbon (ed., *The International Companion to Lewis Grassic Gibbon*), and is editor of *Community in Modern Scottish Literature*. He is writing a monograph on the spiritual dimension behind various small-nation modernist revivals, including Scotland.

### **Matti Ron (UEA), 'Lewis Grassic Gibbon: Troublesome Modernist and Troublesome Proletarian'**

Despite the field arguably being his most natural home, Lewis Grassic Gibbon is relatively little known within modernist studies, relegated instead to the implicitly devalued sub-categories of 'working-class' or 'socialist' writing (themselves often erroneously reduced to simple sub-categories of realism). The result, as Douglas McNeill explains, is that Gibbon remains 'under-read, under-discussed, under-theorised'. Simultaneously, however, Gibbon also unsettles traditional categorisation within working-class literature: a crofter's son from rural Scotland, he falls outside orthodox Marxist definitions of 'proletarian', resulting in his incorrect classification by some contemporaries as a 'bourgeois intellectual'. Moreover, though a self-described 'revolutionary writer', Gibbon nonetheless decried the prescriptive anti-modernism of other socialist writers and intellectuals as 'bolshevik blah'. Indeed, his most comprehensive critique of such 'blah' can arguably be read in the overt modernism of his trilogy, *A Scots Quair* (1932-34), wherein the aesthetic principles of early twentieth-century avant-gardists are fused with the political ambitions of the Marxist historical novel as his characters move from Scotland's declining semi-feudal croft economy to the metropolitan centre commonly associated with both archetypal modernist and proletarian subjects. Gibbon's aesthetic practice is thus fundamentally intertwined with his heterodox

revolutionary outlook; in combining the two, he confirms his status as both a troublesome modernist and a troublesome proletarian, differentiating himself from the vast majority within the left-wing and avant-garde literary milieus to produce a text whose modernism centres working-class subjectivity and locates collective agency not in the orthodoxies of any single ideology or organisation but rather as a capacity latent within the class itself.

Matti Ron is a department-funded postgraduate researcher at the University of East Anglia, focusing on intersectional approaches to class in twentieth-century British literature. He is author of 'A Vision of the Future: Race and Anti-Racism in 1950s British Fiction' (published in *The 1950s: A Decade of Modern British Fiction*, Bloomsbury 2018) and 'The Bakhtin Circle in Caribbean London: Race, Class and Narrative Strategy' (*Working-Class Writing: Theory and Practice*, Palgrave 2018). He is also the winner of the 2018 Raymond Williams Society essay prize.

### **Tara Thomson (Edinburgh Napier), 'Paganism and Witchcraft in Naomi Mitchison's Historical Fiction'**

Naomi Mitchison was arguably a troublesome modernist *par excellence*. A committed socialist and feminist activist, she was well known for her radical political activities. Her politics are reflected in the huge body of fiction she wrote across her lifetime, including countless books and articles, spanning nearly the whole of the twentieth century. She was a key figure in the Scottish Literary Renaissance, active in multiple modernist networks both across the UK and globally. Nonetheless, Mitchison's fiction is strikingly understudied, and only rarely gets even a mention in modernist studies beyond Scotland. One might suppose her fiction is troublesome for modernist studies because it spans multiple genres that are not always an easy fit with established narratives of modernist literary form, including science fiction, fantasy, and historical fiction. However, one might also argue that her critical reflections on British imperialism, and Scotland's place within that, articulate an uneasy nationalism.

This paper will discuss Mitchison's historical novel *The Corn King and the Spring Queen*, regarded by many as her most important work. While the novel is set in Sparta and situated in classical history, it features representations of archetypes, figures and rituals associated with the paganism of pre-Roman Britain, as well as some British medieval conceptions of witchcraft. I argue that figures of paganism and witchcraft in this work (and some of Mitchison's others) are deployed in this classical narrative to critique the patriarchal imperialisms of her own time, and to imagine a feminist socialist future for Scotland.

Tara Thomson is a Lecturer in English and Film at Edinburgh Napier University, and author of the forthcoming *Modernism, Feminism and Everyday Life* (Routledge). She co-edited two volumes of Dorothy Richardson's *Pilgrimage* for

Broadview Press, and has an article forthcoming in *Modernist Cultures* about modernist scholarly editing. Alongside research in modernism and women's writing, she has published several pieces on topics in the Digital Humanities, including data visualization and geo-location for literary studies. She is working on a new collaborative research project on modern Scottish women's writing, currently funded by the Royal Society of Edinburgh.

## **6. Sovereignty, Disorder and the Political: The Desire for Form**

'[Trump] is not a man of ideas – but he is a bundle of authoritarian and illiberal impulses and desires... he yearns for executive power unhindered by the checks and balances of a representative body.'

–Jeffrey Herf

Desire and devotion are integral to sovereignty. We desire form: the sovereign is absolute, exclusionary, indivisible, perpetual, legitimate, unhindered. We devote ourselves to agency: the sovereign is driven by decision, negation, domination, submission, order, disorder. Formal delineations and demarcations of sovereignty interact in complex ways with aesthetic and psychological cravings of the sovereign figure. These interactions complicate renderings of sovereignty that speak only to ultimate political authority or to the autonomous self. Modernist sovereignties are founded on the tension between order and disorder, on empty line drawings upon which aesthetic and political sensibilities are articulated. Through three case studies – concerning satire, photography and the novel – this panel offers selected modernisms so as to interrogate borders, the artist, and the nation. It considers the paradigms of modernism and antimodernism, incorporating cultural theories and texts as a means to destabilise and reconstitute renderings of sovereignty and the political.

This project is indebted to a particular historical context. Current trends in geopolitics are compared to that of the interwar period, these variously characterised as authoritarian, totalitarian, proto-fascist, fascist. For many scholars, modernist aesthetics and decisionist politics are inextricable. Modernism, traditionally understood, gives aesthetic consideration of political ruptures and crises, reinforcing the view that to predicate a thesis of disruption requires a turn to the aesthetic. Recent trends in scholarship have considered modernist aesthetics and decisionist politics as a continuum of forces, desires, cravings, and impulses. Modernisms negotiate the boundaries of order and disorder, as do articulations of sovereignty and the political from fraught intellectual figures such as Carl Schmitt, Walker Evans and Storm Jameson. By reading contemporaneous aesthetic diagnoses together we consider modernisms as indeed troublesome,

incorporating and exceeding scholarly discussions of sovereignty, disorder, the political, desire, and form.

### **Joseph Owen (Southampton), 'Details, Details, Details: Lines of Anticipation in Carl Schmitt's "The Buribunks"'**

In his cultural critique 'The Buribunks', published in 1918 and translated this year into English, Carl Schmitt satirises and ironizes the liberal tendency that accumulates details and anticipates events. His early literary works locate the problem of sovereign authority; his major political works intend to remedy it. For Schmitt, the literary approach constitutes an appropriate diagnostic method to seek out the problems of politics. He forgoes the process of accumulating details – that which he assigns to liberalism – in favour of an empty line drawing, that is, his theory of sovereignty. Meanwhile modernisms, as contemporary literary modes, offer the empty line drawing but obscure the lines, blurring them, rendering them down, fashioning them opaque. Buribunks have 'enormous intellect' that correlate with large mouths. They capture 'blinking rats' so as to thwart 'fearful anticipation of the future'. The 'dark body' of the future is precluded by an obsessive, anticipatory present. Schmitt's melancholy methodology, diagnosis of cultural failure and anxieties about the state of anticipation speak to an identifiable aesthetic modernism.

Joseph Owen is a doctoral researcher at the University of Southampton. He thinks about the aesthetic in the work of German political and legal theorist Carl Schmitt, arguing that sovereignty is a central concern of aesthetic modernism. He aims to bring modernist understandings of sovereignty into discussions of Schmitt's thought.

### **Will Carroll (Birmingham), "'An optics of depression": National and Artistic Sovereignty in Walker Evans' 1930s Photography'**

A canonical figure during the golden-era in American Photography, Walker Evans' documentation of the Great Depression eulogises the fall of a nation. Spartan interiors of tenant farmer's shacks; Victorian gothic architecture caught 'at the point of collapse' (Haran, 2010); uncanny 'Main Streets' left desolate and alone in America's countless small towns. These are the indices of Evans' 'straight, puritanical stare' (Curtis and Grannen, 1980), his photographs bleak reminders of a country caught in a dust storm. This paper will examine Evans' disconnected, austere compositions that drew both praise and criticism during his tenure as America's leading photographer, and will read in his scenes of small-town domesticity and rural decline a quiet celebration of American independence. This paper proposes that in Evans' visual lexis one can read the rhetoric of resistance and endurance in the wake of national devastation.

Will Carroll is a first-year PhD student at University of Birmingham researching small-town America in the early-to-mid twentieth century. Looking at regional idiosyncrasies and America's vast topography, he is interested in reconciling the differences in artistic representation of the American small town across media and culture, and proposing the generic model of the 'small-town narrative'.

**Jake O'Leary (Bristol), "'That inexplicably alarming figure": Fascism, Disorder and Modernity in Storm Jameson's *The Mirror in Darkness*'**

Like many modernist texts, Storm Jameson's trilogy of novels, *The Mirror in Darkness* (1934–36), is concerned with modernity's disorder. Set between the 1918 Armistice and 1926 General Strike, its many themes include London's de-individualising effects, the First World War's destruction of traditional values, and anxiety about the rise of mass-market publishing and cultural degradation. However, *Mirror*'s most acute moments of disorder centre on fascism. My paper will argue that fascism creates temporal, affective, social and physical disorder in the text, interrupting the lives of its characters as they struggle for meaning, stability and progression. By using her fascist characters to create heightened disorder, Jameson drew attention to the central role played by the political in the wider disorder of modernity. I will also argue that fascism's role in *Mirror* troubles High Modernism's privileged claim to representation of modernity's disorder. For Jameson, representations of the city and mass culture demanded close engagement with 1920s British politics. Asked his opinion of *The Waste Land*, one of Jameson's characters replies, '[Eliot] doesn't enjoy his Waste Land. He doesn't hate it either. He has never lived there.' By emphasising political developments underpinning her waste land, Jameson illuminated connections between aspects of modernity's disorder, which might have been missed by more experimental writers. By examining Jameson's historically and politically informed representation of modernity, I hope to offer a new perspective on our contemporary moment's disorders and their relation to politics.

Jake O'Leary is an AHRC-funded doctoral candidate at the University of Bristol. His research focuses on women writers, antifascism and modernist magazine culture. He is particularly interested in the work of Storm Jameson, Sylvia Townsend Warner and Virginia Woolf.

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**Thursday 20 June, 3.30-5 pm**

**7. The Troublesome Mid-century**

**Matthew Taunton (UEA), '1917 and the Mid-century: Doris Lessing and the Language of Communism'**

In Lessing's early fiction and in her letters from the 1940s, she vigorously interrogated the nature of Communist language: 'phrases like capitalist hyenas, social democratic treachery, running dogs of fascism, lackeys of the ruling class, and so on' (as she wrote later in her autobiography). These linguistic and attitudinal clichés appear across Lessing's work as a 'structure of repetition' (Koselleck), persisting for generations, but Lessing is fascinated by their emergence in moments of historical rupture (like 1917), before they became a routine. This paper uses Lessing's work to investigate what Arendt called the 'condensation of happenings into concepts'.

Matthew Taunton is a Senior Lecturer in Literature at the University of East Anglia. He is the author of *Fictions of the City: Class, Culture and Mass Housing in London and Paris* (2009), and *Red Britain: The Russian Revolution in English Literature* (2019), in the Oxford Mid-Century Series. He co-edited *A History of 1930s British Literature* (2019) with Benjamin Kohlmann, and is deputy editor of *Critical Quarterly*.

**Beryl Pong (Sheffield), 'Reading Wartime in the Anthropocene: Elizabeth Bowen's *The Little Girls* (1964)'**

'War was shown to operate both globally and simultaneously within the everyday'. Mary Favret's notion of 'wartime' has especial resonance in the age of drone warfare, and also in our era of environmental thinking. The anthropocene, too, is both everyday and momentous, a 'persistent mode of daily living' and a 'habit of mind'. This paper examines why the mid-century is a pivotal period for the mutual conceptualisation of 'wartime' and 'anthropocene' through Elizabeth Bowen. *The Little Girls* (1964) negotiates between the human and posthuman, between futurity, extinction, and untimeliness, to reflect on concerns about nuclear war's geopolitical and geological legacies.

Beryl Pong is a Vice-Chancellor's Fellow at the University of Sheffield. Her essays have appeared, or are forthcoming, in *Modernism/modernity*, *Journal of Modern Literature*, *Literature & History*, and elsewhere. Her book, *For the Duration: British Literature and Culture in Second World Wartime*, is under contract with the Oxford Mid-Century Studies series.

**Adam Piette (Sheffield), "'I wanted peace and reached out my hand for violence": Sylvia Townsend Warner and Storm Jameson Reflect on the Second World War'**

Townsend Warner's *The Corner that Held Them* (1948), about a nunnery during the Black Death, and Jameson's *The Journal Of Mary Hervey Russell* (1945), ponder the relations between peace and war, reflecting on female community and bonding at times of male/fascist violence and exploring the shift from pacifism to

support for anti-fascist. The talk will unpack the dialectic of war and peace in relation to what Maud Ellmann has described as the outward turn to collective choral consciousness in mid-century modernism. It will also examine the ways the War was being understood in the immediate postwar, in terms of attempts to establish a peace-focused internationalism.

Adam Piette is Professor at the University of Sheffield. He is the author of *Remembering and the Sound of Words: Mallarmé, Proust, Joyce, Beckett, Imagination at War: British Fiction and Poetry, 1939-1945* and *The Literary Cold War, 1939 to Vietnam*. He co-edited with Mark Rawlinson *The Edinburgh Companion to Twentieth-Century British and American War Literature* and co-edits the international poetry journal *Blackbox Manifold*, with Alex Houen. He co-edits the Oxford Mid-Century Studies series.

### **Allan Hepburn (McGill), 'Varieties of Extinction: Statehood in *The Day of the Triffids*'**

At mid-century, British novelists modelled statehood as competing forms of extinction, usually through futuristic fables of nuclear annihilation. In John Wyndham's *The Day of the Triffids* (1951), a meteor shower – or nuclear fallout – blinds almost everyone and reduces society to hooliganism. "There's ... no state, here—only chaos," William tells Josie. The novel offers multiple models of statehood: feudal seignury, Christian community, scavenger capitalism, military police state, agricultural autocracy. This paper draws upon ideas of statehood by Ian Baucom and James C. Scott to suggest that the Welfare State incited novelistic imaginings about alternative kinds of state, each in its time doomed to extinction.

Allan Hepburn is James McGill Professor of Twentieth-Century Literature at McGill University. Author of *Intrigue: Espionage and Culture* (2005), *Enchanted Objects* (2010), and *A Grain of Faith: Religion in Mid-Century British Literature* (2018), he has also edited six books and published forty articles. He co-edits the Oxford Mid-Century Studies series.

### **MSA panel**

## **8. Unsettling Modernism's Boundaries: Disruptive Categories of Belonging**

CHAIR: Marius Hentea (Gothenburg)

The Modernist Studies Association have sponsored this interdisciplinary panel, featuring two art and media historians alongside two literary scholars working in different traditions (theory of mind and postcolonial studies). The panel's focus is an examination of how certain disruptive and unsettled categories of belonging –

gender and the nation-state - shifted and challenged the boundaries of modernism.

**Elizabeth Evans (Notre Dame), 'Colonial London, Troubling Modernism'**

Elizabeth Evans's paper looks at the challenges to the 'locations of Englishness' within British modernism by a diverse group of writers: Duse Mohamed Ali (Egypt), Yoshio Markino (Japan), and CLR James (Trinidad). The paper will consider how these diverse writers foisted a critique of empire upon traditionally British physical sites, bringing us a greater sense of the physical and spatial imagination of the body of writing by immigrants of colour.

Elizabeth Evans teaches at the University of Notre Dame and is the author of *Threshold Modernism: New Public Women and the Literary Spaces of Imperial London* (Cambridge UP, 2019).

**Edit Tóth (Penn State-Altoona), 'Peter László Péri, Eastern European Activism and the Permanent Emigré Experience'**

The question of national belonging is extended in Edit Tóth's paper, which explores the restrictions - both formal, in terms of a reigning conservatism in art criticism, and national - that impinged on the visual artist Peter László Péri, a Hungarian Jewish artist who arrived in England in 1933. Péri's politically active art was underwritten by a spatial reorientation that emerged from his émigré experience.

Edit Tóth is an Adjunct Lecturer in Art History at Penn State-Altoona and the author of *Design and Visual Culture from the Bauhaus to Contemporary Art: Optical Deconstructions* (Routledge, 2018).

**Thalia Trigoni (Cyprus), 'The Ontology of Unconscious Androgyny: Unfixing Gender in Woolf's Orlando'**

The final paper of the panel looks at how Woolf invested certain cognitive reasoning processes to the unconscious and, in so doing, broke down the dualism of male/female. The overall aim of the panel is an integrated exploration of how traditional ideologies of social belonging came under strain in the modernist period.

Thalia Trigoni is a Postdoctoral Research Fellow at the University of Cyprus and is currently completing a monograph entitled *The Intelligent Unconscious in Modernist Literature and Science*.

## **9. Language Troubles**

### **Paul Jenner (Loughborough), 'Cavell, Ordinary Language Criticism and Modernism'**

My paper will consider the status of Stanley Cavell's modernism as in various ways troublesome. Developing two main strands, I focus first of all on the belatedness of Cavell's modernism, nurtured anachronistically in the 1960s and 1970s in works such as *Must We Mean What We Say?* and *The World Viewed*, and then repackaged in recent years by critics such as Toril Moi as a putatively transformative 'ordinary language criticism'. I aim to explore tensions between the capacity of Cavell's modernism to trouble disciplinary paradigms and attempts to codify his reception into a general critical method. The second main strand of my paper will focus on Cavell's reading of Ralph Waldo Emerson's 'Self Reliance'. I locate Cavell's modernism, somewhat against the grain, within the pragmatist tradition. Noting the emphasis placed in recent discussions of Cavell and modernism on passivity and impersonality, I trace the recuperation within his reading of Emerson of passivity and impersonality as power and agency.

Paul Jenner's most recent publication is 'Acknowledging a Numinous Ordinary', a book chapter on Cavell and Marilynne Robinson, forthcoming in an edited collection on Robinson with Manchester UP (2019). This will form a part of a wider project on subjectivity and the ordinary in Cavell, Robinson, and David Foster Wallace. He has published widely on Cavell, including an article on Cavell's *The World Viewed* for the inaugural edition of the *Journal of Contemporary Painting* (2015), and a chapter on Cavell and George Santayana in the edited collection *Stanley Cavell, Literature, and the Idea of America* (Routledge, 2012). He is the co-author, with Andrew Dix and Brian Jarvis, of *The American Novel in Context* (Continuum, 2011).

### **Nadira Wallace (RHUL), 'Exploiting Magnificence: Hart Crane's Diction and T. S. Eliot'**

Critics have long noted the fact that Hart Crane's *The Bridge* functions, in part, as a 'positive' response to the perceived 'pessimism' of T. S. Eliot's *The Waste Land*. As Langdon Hammer has persuasively argued, Crane's 'modernism' refutes the representation of early twentieth-century society as 'in decline or decay' by showing it to be 'in the process of ascent or becoming' instead. One of the ways *The Bridge* affirms certain aspects of (North American and European) modernity, contra *The Waste Land*, is by means of its diction. This paper intends to investigate Crane's diction by placing it in a mutually troubling relationship with Eliot's criticisms of 'magniloquence' in poetry, as such a relationship has yet to be explored by scholars. I shall draw from Eliot's second essay on Milton and the dichotomy established in that essay between magniloquence and those 'tenet[s]' Eliot advocated for modern poetry during the first decades of the twentieth

century. These tenets suggest Eliot saw as inseparable the need for a diction similar to 'cultivated contemporary speech' and the treatment of subjects and images 'non-poetic ... even refractory to transmutation into poetry'. The claim I wish to put forward is that Crane flouted Eliot's tenet regarding diction by writing magniloquently, while at the same time dealing with the 'refractory' materials of modernity. Thus, Crane's *The Bridge* can be read as a text which manages to do what Eliot, as both critic and poet, assumed impossible.

Nadira Wallace is a second-year, practice-based PhD candidate at Royal Holloway, University of London. Her thesis examines responses to T.S. Eliot in the poetry and poetics of Hart Crane.

### **Ken Hirschkop (Waterloo), 'The Trouble with Language'**

For modernist writers and critics, language was the cause of a lot of trouble. In the nineteenth century, each language had been distinguished by an orderly grammar, lawlike sound changes, and a peculiar genius. In the early decades of the twentieth century, by contrast, language was seen as internally riven, out of whack, containing potent forces of disorder. No longer coherent, it was torn between everyday, banal words and words that seemed to escape system altogether, acquiring a unique magical or mythical force that could sway the multitudes and arouse dangerous political and social passions. I want to explore this sense of a disordered, internally divided language by comparing the writings of C.K. Ogden and Viktor Shklovskii. Ogden believed that magical words, spoken by charismatic demagogues, were creating all kinds of political trouble; but he also believed that the 'analytic tendency' of the English language could be mobilized to defeat word magic and the demagoguery to which it gave rise. I explore his efforts to restore order in language, first through a new science of symbolism and then via the project of Basic. Shklovskii, a leading trouble-maker in his own right, thought word magic was language's saving grace and that its cultivation could save modern society from ruin. I interpret his arguments for a distinctive 'poetic language' as the germ of a campaign for a different kind of social order, based on improvisation, a new conception of courage, and the attitude that Walter Benjamin will christen *Geistesgegenwart* (quick-wittedness or alertness).

Ken Hirschkop is Professor of English at the University of Waterloo in Canada. He has written extensively on the work of Mikhail Bakhtin and on twentieth-century cultural politics in Europe. His book, *Linguistic Turns, 1890-1950: Writing on Language as Social Theory* has just been published with Oxford UP.

### **Luke McMullan (NYU), 'Troubling Mediation: Why did Philological Poetry Take Off as Philology Declined in the Academy?'**

Around 1920, philology, as a way of thinking the connections between literature and language, was in academic decline, and soon to be replaced by departments of classics, of English, and of modern mediaeval languages. One might thus expect the presence of philology in literary production to have diminished likewise. Yet it was in the 1920s and '30s that the foremost works of modernist philological poetry were produced. Among them, we can count work by Eliot, Pound, Joyce, and others. To fully reckon with this seeming paradox we need to understand how philological poetry was written not in mimicry of the philology of the academy, but in ways orthogonal to – sometimes oppositional to – its modes of knowledge production. By examining the philological mediation of these modernist poets – their educations and their explicit writings – this paper hypothesises that the most successful kind of modernist philological poetry can be characterised as counter-philological, propagating alternative ways of knowing language and literature, that break from the increasingly nationalistic tone of early-twentieth-century philology. The concept of philological poetry offers a nuanced, trans-period understanding of the role troubled mediation plays in literary production, as well as of how two adjacent modes of knowledge production – poetic and academic – can interrelate under varying historical conditions.

Luke McMullan is a PhD candidate at New York University. His dissertation is on the meanings, functions, and effects of philology in Britain between 1750 and 1925.

## 10. Medical and other Bodily Troubles

### **Cleo Hanaway-Oakley (Bristol), “so difficult to render in colourless words”: Modernism and Colour Vision’**

My title quotation, taken from Conrad’s *Lord Jim* (1900), expresses the trickiness involved in trying to faithfully represent, via textual means, the specificity of distinct (literal and figurative) shades of colour. In keeping with the conference theme, this paper considers the *trouble* of translating from the visual to the textual and the *trouble* inherent in representing variances in colour vision.

During the late-19th and early-to-mid-20th centuries, colour perception featured prominently in discussions on economics, public safety, employment, medicine, philosophy, anthropology, and genetics. Maynard Keynes analysed the patterns of heredity in red-green colour blindness and William Rivers published on colour perception within ‘primitive’ populations. In 1890, the Royal Society’s Committee on Colour-Vision reported that many shipping and railway accidents were caused by colour-blind drivers being unable to distinguish between red and green signals.

This multifaceted fascination with colour vision is reflected in literary texts, in works by Dickens, Conrad, Woolf, and Joyce. Dickens' and Conrad's texts engage, albeit indirectly, with debates about shipping and railway accidents - with Conrad also alluding to 'primitive' colour vision. Woolf's and Joyce's texts are more abstracted, though Woolf is known to have discussed colour blindness with Keynes, and Joyce regularly conversed with his own opticians.

By discussing canonical modernists alongside writers on the margins of modernism, as well as those usually labelled 'Victorian', this paper demonstrates how colour vision *troubled* different writers in different ways. As well as analysing texts, I draw upon collections-based research conducted as part of my fellowship at the Science Museum.

### **Laura Cushing-Harries (Birkbeck), 'Chronic Listeners: Hearing the Body through Samuel Beckett's Troublesome Patients'**

When asked to consider possible descriptions for their chronically ill and demanding patients, a group of GPs led by Simon Cooksedge posed the following possible terms: 'troublesome', 'chronic', 'not getting anywhere', and 'challenging'. These patients refused to meet their end of the bargain - they never got well. It was these qualities that proved so difficult for clinicians in the delivery of care, and moreover, made it impossible for them to listen. This paper argues for the troublesome nature of listening in modernist and contemporary clinical contexts.

For the late modernist Samuel Beckett, chronically troublesome bodies were central. Time wasters abound throughout his work. From May in *Footfalls* who insists on 'revolving it all'; to Maddy Rooney who drags her gelatinous body to and from Bog Hill station; to the audio archivist Krapp who returns to his repeated recollections spool by spool. Listening is a troublesome business, drawing us into cacophonous pasts, presents and futures that are folded into one another.

The interpretive acts required of the Beckettian listener provide us with particular insights into the difficulties clinicians and patients face when trying to listen to and represent experience. Through his use of audio technologies in theatre and radio drama, Beckett's works become a translational tool for staging and hearing the body in illness. With an insistence on audio work that was for 'voices not bodies', Beckett does not deny the body's presence, but instead emphasises its materiality through those intentional mutterings and unintentional pants that leak out of it.

Laura Cushing-Harries is a final year PhD student, at Birkbeck, University of London. Her research investigates representations of language disorder and voice hearing in the works of Samuel Beckett. Working in the field of Medical Humanities, she looks to uncover how Beckett's oeuvre offers answers to and

challenges the chaotic clinical encounter; posing an alternative view of impairment that calls into question traditional methodologies and discourses in contemporary clinical practice.

**Claire Class (Albert-Ludwigs-Universität Freiburg), "'Anesthesia Would Be Kinder": Anesthesia and Feminist Omission in Charlotte Perkins Gilman's *Herland*'**

A few years after receiving a diagnosis of incurable breast cancer, Charlotte Perkins Gilman (1860–1935) carefully committed suicide by propping a cone filled with chloroform over her mouth and nose. As her suicide letter indicates, using chloroform allowed Gilman to die precisely when, where, and how she wanted, and likely with very little discomfort. Focusing on 'The Yellow Wallpaper' (1892), critics have frequently addressed Gilman's life and works through a medical intervention that she rejected, the rest cure. By contrast, this talk considers a medical intervention Gilman embraced both personally and in her writings – the use of anesthesia. I argue that invoking anesthesia, a medical intervention that gained in use and popularity throughout the modernist period, enables Gilman to perform a series of deliberate sidesteppings in her utopian novel *Herland* (1915). While Gilman suggests that anesthesia gives her and her characters a form of painless control, I draw on the black feminist theory of Terri Kapsalis and Dorothy Roberts to show that it also exemplifies a form of white feminist elision. Even as the constraints of modernism made earnest or unselfconscious utopias increasingly untenable, anesthesia enabled Gilman to maintain her assertion that *Herland* depicts a benevolent society, while clinging to her feminist eugenicist social model. Ultimately, I consider how the utopian genre depends on intentional ignorings. I also reflect on ways that modernists used anesthesia as a tool for maneuvering out of troubling situations and ways anesthesia, in its covering up of pain and violence, unleashes troubling implications of its own.

Claire Class is a Volkswagen Foundation Postdoctoral Fellow at the Albert-Ludwigs-Universität Freiburg. She was formerly an Assistant Professor of English and the Director of the Campus Commons at the New York Institute of Technology campus in Nanjing, China. Her book project, 'Beyond the Chicago School: Literature, Gender, and Sociology in Modern America' traces the formation of a non-hegemonic sociology in the fiction and life writing of Jane Addams, Ida B. Wells, W. E. B. Du Bois, and Charlotte Perkins Gilman. She earned her Ph.D. in English and American Literature from Washington University in St. Louis in August 2017.

**Chao-Long Jin (Exeter), 'Mrs Dalloway and the Trouble with the Human Machine'**

This paper argues that Virginia Woolf's portrayal of wholeness in human experience in her 1925 novel *Mrs Dalloway* intellectually engages with the holism movement in early-twentieth-century neuroscience. Holistic neuroscience generally considers one's mental life and physical functions from humanistic and organismic perspectives, as opposed to a mechanistic view. There is a little evidence that Woolf was directly influenced by neurological scientific discourse. Nevertheless, she might have been aware of the methods of her attending doctors such as Henry Head and Sir Maurice Craig. In *Mrs Dalloway*, Woolf presents the difficulty of knowing one's mind with mere somatic explanation by treating oneself as a machine. Sir William Bradshaw, the novel's psychiatrist, concludes after seeing his shell-shocked patient Septimus Warren Smith that 'we know nothing about—the nervous system, the human brain' (84). Unable to understand Septimus' mental functioning as whole, Sir Bradshaw thus reduces Septimus' mental state to 'not having a sense of proportion' (82). To move beyond a scientific explanation, Woolf uses the novel to explore how words can represent the brain. The extensive use of free indirect speech in *Mrs Dalloway* represents each character's internal monologues and perception merged with Woolf's voice. In particular, the discourse of Septimus' neurotic experience persists in the process of communicating itself. Hence, *Mrs Dalloway* is not an adaptation of the conceptual and narrative structure of Woolf's case-history. On the contrary, the novel is Woolf's expression of pathology as well as the importance of understanding a person as a whole.

Chao-Long Jin, known as Umas, is a current PhD English candidate at the University of Exeter. His research interests are Virginia Woolf, medical humanities, modernist studies, psychoanalysis and holistic neuroscience. He currently teaches as a postgraduate teaching assistant in the English department of the University of Exeter.

## **11. Decorating Dissidence: Textiles as Modernist Legacy**

**(inc. Crafting/Thinking workshop)**

**NB 3.30-5.15 pm**

In addition to three papers, this panel will have an interactive element built in, as we will encourage participants to try their hand at embroidering a piece of felt in order to phenomenologically engage with the panel's topic through the embodied act of making. Crafting can centre people and help refocus the mind, while, at the same time, providing makers with the opportunity to 'break new ground, but internally' (Gauntlett 2011: 17). We conceptualize crafting as a form of knowledge-creation in which the process of making offers the opportunity to

'manoeuvre the mind inside or around an impasse [as] forms of agency that can take the form of literal movement and are thus more emotional or sensational or tactile' (Cvetkovich 2012: 21). Squares completed in the workshop will be displayed in the foyer of the St Bride Foundation. No prior needlework skills are required and all materials will be provided.

### **Lottie Whalen (QMUL), 'Hanging Fascism Out to Dry: Hannah Ryggen's Troublesome Tapestries'**

During the Nazi occupation of Norway, the artist Hannah Ryggen (1894–1970) would hang up her defiantly anti-Fascist tapestries on the washing line outside her farmhouse as troops led starving prisoners by. Over the course of a career that spanned the rise of Hitler and Mussolini to the Vietnam War, she continued to weave works that attacked authority and international atrocities. Ryggen's disavowal of modern art and the art market, combined with her use of a so-called feminine, folk-inspired mode of making, has resulted in her exclusion from the narrative of twentieth-century art. This paper argues, however, that Ryggen was a troublesome modernist: her tapestries both utilise and disrupt abstract styles, as Ryggen weaves the personal and the political, the modern with the traditional. Formally experimental, her tapestries are radical artworks that challenge cultural imperialism and society's capitalist, patriarchal frameworks.

This paper also demonstrates that Ryggen is an important artist for the contemporary moment. Her activist art provides a new perspective on critical and cultural resistance as we reassess modernism from a time when fascism is once again a rising force. Furthermore, her tapestries speak to resurgent modes of feminist ecocriticism; through a labour-intensive practice, which involved the use of hand-spun wool dyed naturally using local flora and fauna, Ryggen embeds her political critique in an art that is in dialogue with the natural world. In this way, Ryggen's troublesome tapestries tease out the potential of renewal and reconstruction from the man-made violence of the Western world.

Lottie Whalen is an early-career researcher who completed an AHRC-funded PhD at QMUL entitled 'Mina Loy's Designs for Modernism'. Her research interests include: visual culture, design and the decorative, and feminist aesthetics.

### **Jade French (QMUL), 'Layering Legacies, Ageing and Memory: Fabric Works by Louise Bourgeois and Betye Saar'**

This paper will examine fabric works by Betye Saar (1926–) and Louise Bourgeois (1911–2010) as examples of two older, female visual artists who turn to textile works in order to confront individual and collective memories of the past. Bourgeois's *Ode à l'Oubli (Ode to Forgetfulness)* (2002) is a book made out of fragments of fabrics from her parents' factory floor bound by monogrammed handtowels from her wedding. In Saar's 'glove series' (1970s), she creates

assemblage boxes from objects inherited by her great-aunt, Hattie Parson Keys, including lace, gloves, hankies and scraps of fabric. Using personal mementoes, both artists trace the affective nature of their familial legacies and place them into conversation with their older selves. Further, it is precisely the modernist techniques of collage and assemblage that heightens this psychological connection between young/old selfhoods and adds a complex temporal layer to their work. I will finish by suggesting that these layered works operate as a generational dialogue; grandmothers in conversation with mothers in conversations with daughters. In looking at these works as metaphors for a creative long life, I hope to suggest that something dissident occurs as they re-contextualise their familial fabrics and address their visibility as artists in old age.

Jade Elizabeth French is a PhD researcher at Queen Mary, University of London. Her work explores the poetics of female ageing in avant-garde texts and art, with a specific focus on the H.D., Mina Loy, and Djuna Barnes. She edited the book *Let's Start a Pussy Riot* (Rough Trade, 2013) and is also the founder of the London-based academic/arts collective Liminal Spaces, which tackles issues of mental health in academia.

### **Katja May (Kent), 'Making Quilts, Making Meaning: Womanist Legacies of Resistance'**

This paper explores how quiltmaking functions as a radical politics that centres around processes of meaning-making that recognize a multitude of experiences. According to David Gauntlett (2011, 2018), during the act of making materials, ideas or both are connected and turned into something new. This paper examines the quilts of contemporary African-American quilters Faith Ringgold and Chawne Kimber and places them within a radical black tradition of resistance. This tradition is grounded in everyday practices of making that emerge from the realm of the homeplace. In her quilts, Ringgold addresses this tradition and she frames it within wider explorations of African-American identity. In addition, she consciously engages with questions of the role of traditional women's crafts in relation to the dominant financial and institutionalised systems of the art world. Kimber's quilts consciously play with popular connotations that link quilts to femininity, domesticity and comfort as she juxtaposes them with topics such as police brutality, rape and racial discrimination. The mundane practice of quiltmaking becomes linked to social change and activism not only through the expressive character of the quilts but also through the performative act of making it.

Katja May is a third-year PhD candidate and Graduate Teaching Assistant at the University of Kent. Her interdisciplinary research project examines practices of needlework as a form of politics within feminist activism. This research aims to gain further insight into the relationship between personal

and social transformation, social movements, politics and the role of everyday practices on the level of affect, knowledge and the phenomenology of making. Katja is a passionate quilter and has organized multiple feminist craftivism workshops.

## 12. Anti-moderns and Marginal Moderns

### **Barbara Cooke (Loughborough), 'The Ordeal of Gilbert Pinfold: Accidental Modernism and the Problem of Overlapping Identities'**

In 1957 Evelyn Waugh, social conservative and arch anti-modernist, unexpectedly found himself in vogue. He was about to publish *The Ordeal of Gilbert Pinfold*, a novel closely based on his own experiences of auditory hallucination which also explored the distinctly postmodern questions of performed versus 'authentic' selfhood and indulged in rampant intra- and inter-textuality. As such, it chimed with three contemporary novels in particular: Antonia White's *Beyond the Glass* (1954), Nigel Dennis's *Cards of Identity* (1955) and especially Muriel Spark's debut *The Comforters* (1957). Commenting on the connections between his and Spark's narratives, Waugh speculated that '[the] hallucinated novelist [...] may be the topic for 1957'.

This paper asks if it is possible – even profitable – to reconcile the profoundly experimental *The Ordeal of Gilbert Pinfold* with its author's public denunciation of what he called 'experimentalism'. Does the novel's fixation with personae, for example, warn us that this denunciation is itself a pose? While accepting that it is always possible to approach a text based solely on its own merits, I suggest that this response will tell only half the story of *The Ordeal of Gilbert Pinfold*, which extends both before and beyond the printed narrative to involve the author and his protagonist in a constant, frequently-reversing game of overlapping identity which both referenced Waugh's existing back-catalogue of literary doppelgangers and put him in (accidental) dialogue with all that was new, fresh and troubling in modernist literature.

Barbara Cooke is Co-Investigator of the AHRC-funded Complete Works of Evelyn Waugh project, for which she has co-edited Waugh's autobiography *A Little Learning* and is currently at work on *The Ordeal of Gilbert Pinfold*. Her site-specific biography *Evelyn Waugh's Oxford* was published last year. Barbara is a lecturer at Loughborough University, where she teaches English and Creative Writing.

### **Wayne Bradshaw (James Cook), 'Fighting for the Soul of Fiction: Denial of the Inner Life in the Works of Wyndham Lewis and Ivy Compton-Burnett'**

In 1934, the painter, novelist, critic and eternal contrarian, Wyndham Lewis, jibed of *Mrs Dalloway*: 'Outside is terribly *dangerous* – in that great and coarse Without'

but 'this *dangerousness* does, after all, make it all very *thrilling*, when peeped-out at, from the security of the private mind' (*Men Without Art* 139). Across his vast body of criticism Lewis repeatedly assaulted the device of 'presenting the character from the inside' on multiple fronts (Lewis *The Art of Being Ruled* 348). He denounced its association with William James's psychology; he pilloried it as part of a Bloomsbury obsession with Henri Bergson; he derided it as a proliferation of Stein's 'picturesque dementia' (Lewis, *The Art of Being Ruled* 348); and he diagnosed it as a symptom of the pervasive 'time-cult' that he criticised at length in *Time and Western Man* (1927). This paper proposes that Lewis's observations about the stream of consciousness technique shed new light on the work of another oft-sidelined and troublesome modernist, Dame Ivy Compton-Burnett. While the two never met – and the combative Lewis would almost certainly have derided Compton-Burnett as an 'Amateur' who had 'adopted art either as a disguise or as a desultorily followed highbrow game' (Lewis, *The Art of Being Ruled* 344) – both writers eschewed depictions of inner life in their fiction in favour of preoccupations with rigid external appearances. In the work of both authors, the novel became a kind of stilted closet drama populated entirely by self-destructive automata set in motion by their seemingly indifferent creator.

Wayne Bradshaw is a PhD candidate at James Cook University in Australia. His research focuses on the influence of Max Stirner on the radical politics of avant-garde manifesto writers. He has served as an editorial assistant for the online journals *Literature in North Queensland* and *eTropic*, and is currently editor of a postgraduate journal, *Sūdō Journal*. His chapter, 'The Benefit of an Anarcho-Psychological Perspective of Terrorism,' is available in *Metaphysical Sociology: On the Work of John Carroll*, published by Routledge in May 2018.

### **Ksenia Shmydkaya (Tallinn), 'Crooked Mirror of Modernism(s): Stanisława Przybyszewska and the Creation of an Author'**

Creation of an authorial identity is arguably one of the key features of modernist literary culture. By evoking specific experiences and cultivating behavioural strategies, modernist writers produced mythic selves that defined their position both 'inside' the movement and 'outside' of it.

What can be said, then, about the authors outside of an established canon of modernism? How their authorial self-creation corresponds to and illuminates dominating trends of European artistic culture? Polish playwright Stanisława Przybyszewska (1901–1935), though not a complete outsider with regard to this culture, was never, during her lifetime, an active contributor. Being triply marginalised by her nationality, gender, and social situation, she is rarely read as part of the modernist movement.

In this paper, I propose to analyse how Przybyszewska's letters reflect an image of a model artist that she tried to create for herself and communicate to the

world; an image that only partially corresponds to the common modernist patterns while being in a constant dialogue with them. I would argue that a closer look at the strategies employed by Przybyszewska in constructing her authorial self could allow us not merely to discover the evolution of an individual image of a 'tortured artist', but also challenge the ways in which we interpret modernist authorial culture. Troubled as she was, Przybyszewska can surely be read as a 'trouble' to the traditional assumptions about modernism.

Ksenia Shmydkaya is a PhD student in Cultural Theory in Tallinn University's School of Humanities. Her current research focuses on the historical fiction created by women writers in interwar Europe. Among her scholarly interests are gender history, feminist literary criticism, Eastern European feminisms, and the relationship between literature and historiography.

### **Deborah Pike (Notre Dame Australia), 'Minor Moderns'**

This paper proposes to explore what it means to be a 'minor modern' in the field of literary modernism. It argues that going beyond the canon does not entail a rejection of canonical authors. Rather, it acknowledges that canon formation is an ongoing and competitive process, and that much exciting work is produced *outside* of the canon - work that has both influenced and has been influenced by canonised works and canonical authors. The rich array of modernist networks indicate energetic criss-crossings and influences across many different figures. This paper proposes to explore who these minor moderns might be, and to bring to light some of these intersections and dependencies. In addition to showcasing possible new areas and authors for study, this project aims to impact how both current canonical and non-canonical authors are viewed and positioned, calling for a reassessment of the contributions of 'minor moderns' to literary history.

Deborah Pike is a senior lecturer in English Literature at the University of Notre Dame, Sydney Campus, where she also co-ordinates the Bachelor of Arts. Her research interests include literary modernism, and the arts and wellbeing studies. She is author of *The Subversive Art of Zelda Fitzgerald* (University of Missouri Press) and editor of two interdisciplinary volumes, *On Happiness : New Ideas for the Twenty First Century* (UWAP) and *Multidisciplinary Perspectives on Play: From Birth to Beyond* (Springer.)

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**Friday 21 June, 9-10.25 am**

## **ROUNDTABLE**

### **13. Troublesome Monographs**

This roundtable will discuss a range of in-progress or recently published monographs in modernist studies that trouble the style, methodology, or boundaries of the scholarly book. The panellists will approach the book-length study as an object in transition, in relation to various forms of change and transformation that are shaping modernist scholars' labour. These include the integration of diverse disciplinary knowledges into modernist studies; the impact and opportunities of digital technologies; and, as the new modernist studies ages into (at least) its third decade – and as we face an uncertain future in the context of widespread precarity – new perspectives on the effects of modernist studies as an organising principle for our work and, indeed, as a marketing conceit.

A number of the panellists will share how their book projects derive their methods from the specific aesthetic practices they examine. **Jerome Boyd Maunsell** will explain how his experiment in pulling together biographical and critical modes in his recently-published second book, *Portraits from Life: Modernist Novelists and Autobiography* (Oxford UP, 2018), responds to the needs of writing about autobiography or life writing, even as it also pushes back on the modernist ideal of impersonality. Similarly, **Amy E. Elkins** and **Sophie Seita** will discuss how their scholarly approaches connect to the objects they study, putting pressure on the gap between theory and practice in interarts scholarship. Working on her 'Crafting Modernity: Disorientation and the Politics of Art-Making in Women's Literature, 1925-2017', Elkins has amassed a collection of physical objects in practicing the craft processes of the writers she examines and in shadowing artists and craftspeople. She will reflect on her efforts to incorporate these 'object-stories' into her book. Seita's first scholarly book, *Provisional Avant-Gardes: Little Magazine Communities from Dada to Digital* (forthcoming, Stanford UP, 2019), develops a new methodology for writing about avant-garde practice over time – one that is applicable to other artistic and non-artistic communities, and that addresses contemporary practitioners as much as scholars.

Likewise, **Alix Beeston's** *In and Out of Sight: Modernist Writing and the Photographic Unseen* (Oxford UP, 2018) is defined by a highly citational form of diction, which models the 'composite' form of the writing and photography the book explores. In keeping the book's intellectual debts on the table, this diction serves a feminist revaluation of the fantasy of the solitary, autonomous scholar – a version of the (modernist, masculinist) myth of solitary genius. Beeston will also speak to her attempts to trouble the monograph's form by extending it through her digital project *Object Women* ([www.instagram.com/objectwomen](http://www.instagram.com/objectwomen)). In this, she is joined by **Helen Saunders**, who will consider how digital technologies are shaping new work. Her contribution on open access scholarship is informed not only by her work as an editor at the Open Library of Humanities, but also by her experience as an early-career scholar working to develop her PhD dissertation on James Joyce into a book.

Our final panellist, **Natalia Cecire**, has recently completed her first book

manuscript, 'Experimental: American Literature and the Aesthetics of Knowledge'. This is slated for publication in the Johns Hopkins Studies in Modernism series, but Natalia will reflect on how her work sits uncomfortably within modernist studies. In questioning the logic of 'recovery' in relation to experimental U.S. writing, Natalia will trouble the limits of modernism as a category. For her, modernism as a controlling frame for understanding the early twentieth century can obfuscate certain writers' roles within other political or aesthetic projects.

Alix Beeston is a Lecturer in English at Cardiff University, specialising in modern and contemporary literature and visual culture, feminism and gender studies, and critical race studies. She is the author of *In and Out of Sight*, the first study to systematically apply to modernist writing the insights of new work in visual culture known as the still-moving field, as well as of the digital project *Object Women*. Her essays have appeared or are forthcoming in *PMLA*, *Modernism/modernity*, *Signs*, and *Arizona Quarterly*.

Natalia Cecire is a Lecturer in English and American Studies at the University of Sussex. Her research interests include American literature, history of science, poetics, and gender and sexuality studies.

Amy E. Elkins is an Assistant Professor of English at Macalester College in Saint Paul, Minnesota. Her research examines the significance of transmedia visual culture in contemporary feminist literature and art. She has published on H.D.'s needlework in *The Space Between* in addition to other publications and reviews on Virginia Woolf and a forthcoming Little Known Documents piece on Mina Loy in *PMLA*.

Jerome Boyd Maunsell is the author of two books, *Portraits from Life* and *Susan Sontag* (Reaktion, 2014), and his writing has also appeared in *frieze* and the *TLS*. He was a Research Fellow in the Centre for Life-Writing Research at King's before taking up a Leverhulme Early Career Fellowship in the Department of English and Creative Writing at Kingston University London. He is currently a Visiting Lecturer in the Department of English and Creative Writing at the University of Roehampton.

Helen Saunders is Editorial Officer at the Open Library of Humanities, having previously worked at Bloomsbury Academic. Helen completed her PhD at King's College London in 2017 and has articles published or forthcoming in *James Joyce Quarterly*, *Journal of Victorian Culture*, *Irish Studies Review* and *Dublin James Joyce Journal*, and has written for the *TLS*. She was a BAMS Postgraduate Representative from 2016–2018, and co-founded *The Modernist Review* with Stephanie Boland.

Sophie Seita is an artist and researcher who has shown and performed her work at the Royal Drawing School, Art Night 2018 (Oxo Tower, London), SAAS-Fee Summer Institute of Art, the Royal Academy, Bold Tendencies, the Arnolfini, La MaMa Galleria in New York, Cité Internationale des Arts in Paris, Parasol Unit, and elsewhere. She is the author of poetry, performance, and translation and the editor of a centenary reprint of *The Blind Man* (Ugly Duckling Presse, 2017). Her critical work includes the forthcoming *Provisional Avant-Gardes* and essays in *Journal of Modern Literature*, *Chicago Review*, and *Reading Experimental Writing* (forthcoming, EUP). She is currently a JRF at the University of Cambridge.

## **14. On the Edges of Nowhere: Women of the Post-war Avant-garde**

'Three words, three difficulties', Christine Brooke-Rose proposed when reflecting upon her career in 1989. 'To be a woman: vast and vastly written up. To be a woman writer: narrower but proportionately ditto'. To be an 'experimental woman writer', however, meant entering a pact with oblivion: she is 'difficult', 'wild', 'androgynous', 'double-voiced', an 'unknown', left to float 'in the sea between two continents'. For Brooke-Rose, this uncertain realm offered a necessary and sustaining location beyond the constraints of culture: 'it seems to me that the woman artist needs more withdrawal and less belonging'. Treading water between a number of binary oppositions - between the native and the foreign, male and female, realism and fantasy, the legible and the illegible - she should also sink such oppositions to craft new versions of experience that complicated the modes and forms of writing that had been accomplished by modernist forebears such as H.D., Djuna Barnes, Dorothy Richardson, and Gertrude Stein. But what to make of this tactic of withdrawal? What new perspectives or practices could it offer? How visible or legible is the work of women experimental writers of the post-war period?

This panel will explore the work and legacy of a number of female writers and artists that operated, voluntarily or involuntarily, not only at the edges of mainstream culture but also at the far reaches of modern selfhood. It will raise questions of origin, idiom, displacement, identity, expression, translation, secrecy, and transgression. How did these women, as emigrés, anarchists, artists, translators, codebreakers, as well as experimental writers, take ownership of their bold literary experiments and their unique lived experience?

**Bronać Ferran (Birkbeck), 'Foreign, Female ... Fragmented'**

*The Artist, at all times an outsider, is as a woman an outsider even among artists. She follows the path of her sense with little or no acceptance of predetermined moulds...she finds herself at the meeting point of opposites.* (Liliane Lijn)

Three words by Liliane Lijn, recalling her late 1960s 'self', provide the title of this paper, exploring disruption as a force in poetic language in Lijn's work and that of Lily Greenham (1924-2001). Both were known within the male-dominated areas of kinetic art and concrete poetry in the 1960s. For Lijn's first Poem Machine (1962-3) she 'cut-up' lines of a prose-poem by her friend Nazli Nour, combining it with motion to become 'pure vibration'. Her shift towards a more direct expressive voice in the 1980s is a focus of this presentation. Whilst Greenham's pioneering experiments of the 1970s with voice, using tape-loops and other early technological processes are recognised within the experimental sound domain, they have otherwise had little recognition. For years before her death in London, Greenham withdrew from involvement in art and poetry. Her little known, extended, text on being an OUTSIDER informs aspects of this presentation.

Brona Ferran is a former Director of Interdisciplinary Arts at Arts Council England. She is the author of *The Smell of Ink and Soil: The Story of Edition Hansjörg Mayer* (König books, 2017) and co-editor of *The Experimental Generation: Interdisciplinary Tendencies in Post-war British Culture* (Taylor & Francis; July 2017). She has recently curated exhibitions of post-war text and image works in Cambridge, Glasgow and London. She is also working on a PhD about Hansjörg Mayer's works of the 1960s.

### **Natalie Ferris (Edinburgh), 'The "Wireless Voice": Women, Creativity and Intelligence Work'**

*'I am just an echo-chamber myself'* (Christine Brooke-Rose, 1970)

There were ways of knowing that lay hidden for decades. Bletchley Park, a country estate on the outskirts of Milton Keynes, was at the centre of a web of intercept sites that received, recorded, decrypted and analysed signals intelligence during World War II. At the height of the hostilities, the German war machine was sending well over two thousand signals a day. The tickering of the teleprinters, the quavering of radio signals, the thundering of the Bombe machines, all formed a sonic barrage that did not halt at any moment, day or night, for the duration of the war. Of the thousands attending to these sounds, signals, symbols, more than 70% were female. This paper will explore the challenges of interception, the ways that visitations are made upon texts, and the ephemerality of knowledge. What new attitudes to language and knowledge were shaped by the experiences of women working in these intelligence centres? What new encoded structures and forms were made possible? It will look to the early poetry of the writer Christine Brooke-Rose and the short stories of Elizabeth

Bowen to explore a growing suspicion of language, record, and meaning in post-war Britain.

Natalie Ferris is a Leverhulme Trust Early Career Fellow in the School of Languages, Literatures & Cultures at the University of Edinburgh. She is currently researching dynamism and deception in twentieth-century art, design and letters, and finalising her monograph, *Abstraction in Post-War British Literature 1945–1980*, for publication.

### **Adam Guy (Oxford), 'Contacts, Landings: Eva Figes, Eva Tucker and the 1960s Avant-garde'**

From Sigmund Freud's family, and associates like Melanie Klein, to artists Frank Auerbach and Lucie Rie or publishers Marion Boyars and George Weidenfeld, many key figures in the postwar British cultural field were members of the Austrian-German diaspora that emerged in the wake of fascism. This paper will look to two literary members of this group: Eva Figes and Eva Tucker, both important members of the literary avant-garde that emerged in 1960s Britain. If recent scholarship on this avant-garde has begun to redress a disproportionate scholarly emphasis on certain totemic (and usually male) figures – B. S. Johnson and J. H. Prynne, for example – then a concomitant aim should be to decouple accounts of this avant-garde from the imaginary of the nation and all of its geographically bounded and ethnocentric associations. I will consider how novels like *Contact* (Tucker; 1966) and *Konek Landing* (Figes; 1969) process recent traumatic European histories.

Adam Guy is a College Lecturer in English at Wadham College, University of Oxford. His book *The nouveau roman and Writing in Britain after Modernism* will be published by OUP in late 2019.

## **15. Education and the State**

### **Stefano Rosignoli (Trinity College Dublin), 'From Heresy and Elitism to Statelessness: The Ethical Impetus towards a Libertarian Individualism in the Early James Joyce'**

A definition of James Joyce's ethics presents a number of challenges, beginning with the young Joyce's attacks to morality itself, either religious or secular. Awakened by a sense of sin induced by incontinence during the years at Belvedere College, Joyce's self-consciousness came to suffer the reiteration of promises and threats that prop up an ethics of divine command, and to perceive heresy as a cry of corporal and mental freedom. Giordano Bruno did not only provide an example of a similar heretical form of emancipation, but also inspired

that aloof elitism that pervades 'The Day of the Rabblement': a 'radical principle of artistic economy' that opposes the uncompromising artist to the 'commercialism and vulgarity' of the mob, 'placid and intensely moral' (OCPW 50-51). It was the same elitism that informed Friedrich Nietzsche's 'aristocratic radicalism', according to Georg Brandes, who also traced it in Renan's and Flaubert's 'valorization of the solitary great man who challenges the mendacity of hegemonic ascetic idealism' (Sam Slote). Taking the lead from Joyce's heretical and elitist standpoints, my research aims to address the formation of Joyce's uncompromising attitude towards the insularity of Ireland, with the purpose to justify Joyce's rebellion in the light of his desire for human knowledge and individual independence, which could be fulfilled only by embracing perennial statelessness.

Stefano Rosignoli worked in publishing while beginning his PhD in English, which he is completing at Trinity College Dublin. He has published and co-convoked seminars on Joyce and Beckett and serves as review editor for *Variants: The Journal of the European Society for Textual Scholarship*. In 2018, Stefano has been a James Joyce visiting fellow at State University of New York at Buffalo and a visiting research scholar at Cornell University.

### **Stanislava Dikova (Essex), 'Making the Law: Gender, Autonomy and Political Agency in Virginia Woolf's *Orlando*'**

Virginia Woolf's concerns about the nature of state power and forms of action needed to democratise it persist throughout her writing. In her social criticism, Woolf examines the mechanisms through which patriarchal state control of women's bodies and lives operates, emphasising the complicity of civic institutions – the university, the judicial system, and the church. Within these establishment structures, in legal and political terms, the formulation of what constitutes a person, endowed with a complete set of human and civic rights, invariably relies on a conception of personal autonomy. The rigid normative boundaries which delineate autonomous subjectivity in the context of the modern state, however, prioritise dominant conceptions of rational (masculine) agency and often suppress alternative modes of agential expression. Nonetheless, as Michel Foucault argues, it is still important to preserve the subject's capacity for developing individual forms of self-legislation as a mode of resistance to oppressive forms of disciplinary and biopolitical control. With reference to Woolf's 1928 experimental biography-novel *Orlando*, this paper examines the intersection between gender, autonomy and judicial power in relation to various epistemological and political conflicts that appear in the novel, tightly interwoven with the protagonist's transgressive identity. I will argue that Woolf's engagement with the issue extends beyond a critique of the social norms that severely threaten women's (and other non-privileged agents') capacity for individual and civic autonomy, to a troublesome

desire to cultivate alternative forms of law-making through non-patriarchal forms of self-governance.

Stanislava Dikova recently completed a PhD on Virginia Woolf and self-determination. She works on the relationship between literature, gender, and political action in modernist and post-war literature. Her writing has appeared in the *LSE Review of Books* and *The Modernist Review* and she has a forthcoming chapter on Woolf's everyday practices of radical hope.

### **Elizabeth Brunton (National Archives), 'Men Behaving Badly: Modernism and the State'**

Modernist writers did more than disrupt the literary conventions of the day; they were disruptive to the rule of law. The collections at The National Archives hold numerous files relating to the interactions of writers and the state, with army records, censorship, arrests, messy divorces and even charges of treason among the papers. Papers relating to *Ulysses*, *The Rainbow*, *The Well of Loneliness* and *Lady Chatterley's Lover*, however, reveal a great deal about the bad behaviour of the state, rather than the writers. It is well known that the jurors in the *Lady Chatterley* trial were asked if 'it [is] a book that you would even wish your wife or your servants to read', but the prosecutors at least took the time to read the work in question. One official submission on Joyce's work begins with the Director of Public Prosecutions stating that 'as might be supposed, I have not had the time, nor may I add, the inclination to read through this book', but this admission does not prevent him being entirely comfortable labelling the work 'indecent', and saying there is 'unmitigated filth and obscenity'. Another, while ultimately siding with Joyce, bases his professional opinion on whether he and two friends found the novel sexually arousing themselves. This paper will look at how the government approached their investigations into controversial works, to examine what 'troublesome' modernism reveals about the anxieties of state in early twentieth century Britain.

Elizabeth Brunton has published on gender and illness in Ford Madox Ford, H.D.'s narratives of stillbirth, and on May Sinclair's modernism. She is currently completing the manuscript of her first monograph, *An Unnatural Silence: Modernism and the Death of the Baby*, based on her PhD thesis. Elizabeth has taught English Literature at Queen Mary, University of London, and Media at Middlesex University. She currently works at The National Archives.

### **Charlie Pullen (QMUL), 'D. H. Lawrence's Bad Education'**

D.H. Lawrence is one of the great laureates of bad education. Across his work, and in different forms of writing, he offers a sustained critique of the values, aims, and practices of modern schooling. And it is in his fiction that we find some of the most

memorable images of education gone wrong: brutal schools, unhappy children, and adults whose schooldays have left them bitter and resentful.

This paper will consider two fictional treatments of bad education – in *The Rainbow* and ‘The Shades of Spring’ – in order to explore why and in what ways education was so troubling for Lawrence. One of the risks of education, in his view, is that it can force us to live in the service of something, or someone, else – the culture; the family; even a lover. He shows us that the scene of learning is not always a space of liberation and fulfilment, but one of alienation, violence, and coercion. Lawrence, I suggest, raises interesting, and perhaps timely, questions about the work that education is expected to do in modern life. But on education, as elsewhere, Lawrence is troubling: pessimistic; misogynistic; and extremist. Rather than overlook the strange and reactionary aspects of Lawrence’s critique, however, I propose that we focus in on them, for they reveal much about the nature of his anxieties. Overall, I suggest that Lawrence is a writer animated by a deep interest in education and its failings and that this leads him to some shrewd but also wildly off-kilter ideas.

Charlie Pullen is a PhD candidate in English at Queen Mary University of London, where he is working on the literary rise of progressive education in the early twentieth century. This research investigates how a range of literary writers, such as H.G. Wells, D.H. Lawrence, and Dorothy Richardson, contribute to and shape new discourses of education alongside figures like Rudolf Steiner, A.S. Neill, and Susan Isaacs.

## **16. *Mélange adultère de tout*: The Troublesome Emotional Languages of T. S. Eliot**

**Ruth Clemens (Utrecht/Leeds Trinity), ‘Eliot, Brexit and Die Einheit der Europäischen Kultur’**

**Juliette Taylor-Batty (Leeds Trinity), ‘The Trouble with Translation: T. S. Eliot and *Anabasis*’**

**Suzannah V. Evans (Durham), ‘“Philosophical obscenity rather like Laforgue”: Eliot’s *Poems 1920*’**

**Cécile Varry (Paris Diderot), ‘The Trouble with Feeling at Home: T. S. Eliot’s Conflicted Cosmopolite’?**

Few figures of the modernist canon are as troublesome as T. S. Eliot. The imposing image of the poet, critic, and intellectual, which Eliot himself constructed, gives

way to a more troubled reality than his calculated authority might suggest. Scholars must address the tensions in Eliot's work, including his balancing of cosmopolitan internationalism with political and cultural conservatism, not to mention occasions of bigotry. This panel responds to the wealth of recent developments in Eliot studies such as the publication of the *Complete Prose, Poems* (2015), and new volumes of letters. We will examine the trouble with Eliot's translation, transnationalism, multilingual influence, and poetics – from Eliot's emotional ambiguities to his internationalist aesthetics – and what they might mean to us in light of the current emotional landscape of cultural and political anxiety.

**Ruth Clemens** will read Eliot's post-war consideration of 'The Unity of European Culture' in light of the current 'crisis' of the EU and Britain's vote to leave the political union. Eliot makes a case for open borders, the international exchange of knowledge, and a European cultural 'unity' achieved through a multiplicity of differences. He also expresses anxiety regarding the idea of a centralized European 'Super-State' which would remove sovereignty and supersede local allegiances and differences. The tensions present in Eliot's argument are all too palpable for a contemporary audience – how can Eliot's idea of European unity help us think through these troubling times?

Translation troubles our notions of authorial 'originality', and is an oft-neglected aspect of modernist authors' oeuvres. In Eliot's case, it is, however, crucial, and **Juliette Taylor-Batty**'s paper demonstrates this by examining Eliot's translation of St-John Perse's *Anabase*. The textual history of *Anabasis* suggests a pervasive anxiety: it was subjected to more revisions than any of Eliot's other publications, each revised translation becoming more literal and more highly annotated than the previous. This paper examines the textual metamorphoses of this critically neglected text from the typescript to the 1959 edition, and argues that translation as a practice challenges and troubles Eliot's own poetic practice.

Eliot's *Poems 1920* were derided by early critics for their troublesome nature. **Suzannah V. Evans** will unravel the influences behind what Huxley called the 'obscenity' of the poems, probing Pound's 1932 contention that he and Eliot jointly prescribed Théophile Gautier's 1852 *Emaux et Camées* as a 'Remedy' to free verse. To what extent did Gautier actually inform Eliot's poems? Did Eliot, as scholars have suggested, so easily abandon the earlier influence of Jules Laforgue? This paper will argue that the narrative of Eliot's turn to Gautier, as constructed by Pound, is overly simplistic, and that Eliot's continued borrowings from Laforgue must be considered.

Finally, **Cécile Varry**'s paper opens with a reassessment of the troublesome imagery in Eliot's most canonical critical text, *Tradition and the Individual Talent*. For all its talk of order, *Tradition* presents creation as a troubled process, where the poet's ideal impersonality is haunted by the persistence of personal suffering. Cécile's paper looks at Eliot's middle poems as a dramatization of this process,

and of Eliot's emotional ambiguities, through the prism of two seemingly polarised emotional attitudes: 'holding tight' and 'letting go'.

Ruth Clemens is a lecturer in Literary Studies at Utrecht University, the Netherlands. She is in the final stages of her funded PhD at Leeds Trinity University, and her thesis focuses on the relationship between multilingualism and paratexts in modernist writing. From 2016–18 she was BAMS Postgraduate Representative and co-editor of *The Modernist Review*. She has published in *Feminist Modernist Studies* and is co-organiser of the 2019 Posthuman Summer School with Rosi Braidotti.

Juliette Taylor-Batty is Senior Lecturer in English at Leeds Trinity University. She is the author of *Multilingualism in Modernist Fiction* (Palgrave, 2013), and has published on Joyce, Beckett, Nabokov, Rushdie, with forthcoming articles on Jean Rhys and Eugene Jolas. She is co-author of *Samuel Beckett's Waiting for Godot* (2009). Her current book project examines the relationship between modernist writers' work as translators and their 'original' writing, with specific focus on the explicit use of translation for compositional purposes, unacknowledged use of sources, and deliberately appropriative forms of translation.

Suzannah V. Evans is an AHRC-funded PhD student at Durham University. Her thesis considers T. S. Eliot's prolonged engagement with the writing of the Franco-Uruguayan poet Jules Laforgue. She has published peer-reviewed work on modern poetry, and runs a weekly T. S. Eliot reading group in Durham.

Cécile Varry is a second-year doctoral student at Université Paris Diderot. Her research focuses on emotions in the poetry and criticism of T.S. Eliot – especially on themes of tension and release, relief, and the feeling of being at home. Her areas of interest include visual and literary modernism, modern and contemporary poetry, and emotional studies.

## **17. Deviant Origins in Modernism: Literature and Science Revisited**

The modernist period was rife with established and newly nascent scientific branches that recast the understanding of the origins of things. While archeology, for instance, slowly came to form a proper scientific discipline in Europe and increasingly transformed our understanding of the human past through the study of material remnants, the highly heterogeneous field of genetics (and the related discourse of eugenics) set out to redefine the origins and understanding of heredity in all living organisms. Meanwhile, the gradually budding field of

cosmology saw the advancement of new theories and technologies that would eventually change the understanding of the universe's birth. This panel studies modernist literature's engagement with insights from these disciplines. It aims to demonstrate some of the ways in which the widespread scientific concern with origins and ontologies (be it of the cosmos, humanity or art and culture) also sparked the imagination of writers and helped shape new or 'deviant' aesthetic views and forms. The panel is proposed by members of the MDRN project *Literary Knowledge, 1890-1950: Modernisms and the Sciences in Europe*, which researches the epistemic function of Western European literature in the modernist period within a wider economy of scientific knowledge production.

**Abigaël van Alst (MDRN/KU Leuven), 'Cosmological Time/Space Disruption in Cendrars' *La fin du monde filmée par l'ange N.D'***

At the beginning of the 20th century, the idea that the universe was created in a finite past was not seriously advocated in physics until George Lemaître's Big Bang theory. However, in literature, writers like Blaise Cendrars already experimented with the idea of a temporally delimited universe. In *La fin du monde filmée par l'ange N.D* (1917), Cendrars represented the beginning and the end of the world through the lens of a camera. With this (new) mechanical device it became possible to imagine going back to the universe's creation and to represent its original and final chaos. As a close reading of Cendrars' text aims to show here, by looping, accelerating and slowing down the linear time/space perception through the device of the camera, Cendrars not only ended up imagining a new physical reality but also equated the end of the cosmos with the breakdown of the machine.

Abigaël van Alst is pursuing a PhD at KU Leuven focusing on the interactions between cosmology and modernist literature.

**Fatima Borrmann (MDRN/KU Leuven), 'The Eugenic Burden in New Woman Narratives'**

Relying in part on new insights from genetics, eugenics sought to improve races by simulating the process of natural selection to ward off the perceived threat of 'degeneration'. This meant a direct interference with women's bodies which, in turn, was perceived as a threat by women writers in both Germany and Britain. In Mona Caird's *The Daughters of Danaus* (1894) and in Dolorosa's *Unfruchtbarkeit* (1919), the opposition to eugenic pronatalism is conspicuous. However, the eugenic formula of 'survival of the fittest' is reproduced within a new framework: the struggle for survival is placed between mothers and their offspring, who are unable to thrive at the same time. In this paper, I will analyze how the emergence of eugenics as a strongly science-inflected discourse is deployed in both novels to present a bleak perspective on motherhood which runs counter to the eugenic

ideal of natural maternity.

Fatima Borrmann is pursuing a PhD at KU Leuven focusing on the interactions between eugenics and literature.

### **Leanne Darnbrough (MDRN/KU Leuven), 'Temporal Concatenations in the Historical Avant-Garde: Two Egyptology-inspired Case Studies'**

Napoleonic 'archaeology' was little more than an obsession with Egyptian vanity collections. However, technical advances like geochronology and photography brought a new objectivity to the field in the 20th century. Wyndham Lewis' *Dithyrambic Spectator* (1931) and the collaborative work of Tristan Tzara and Etienne Sved, *L'Egypte: Face à Face* (1954), are two examples of the avant-garde attempting to mediate archaeology's material intrusion of the past into the present. While the Egyptologist Elliot Smith's embalming techniques inspired Lewis to posit the necessity of death in art, Tzara and Sved produced a photobook replete with resonances of ancient Egypt in its living iteration. Both works rely on a dead civilization to hypothesize a new aesthetic future.

Leanne Darnbrough is pursuing a PhD at KU Leuven focusing on interactions between the historical avant-garde and Egyptology.

## **18. 'Believing doesn't trouble her': William James, John Middleton Murry and Modernist Varieties of Supernatural and Religious Experience**

**Suzanne Hobson (QMUL), "'Professor James's Plea for Theism": William James and the Modernist Secular Sacred'**

**Graham Jensen (Victoria), 'William James, Mysticism, and the Modernist Epiphany'**

**Charlotte de Mille (Courtauld), "'Some curious stranger?... Some fearful madman": Varieties of Experience after the Brothers James'**

**Imogen Woodberry (Royal College of Art), 'John Middleton Murry: "Eccentric Christianity" and the Critic as Priest'**

Scholars have long recognised similarities between the work of William James and the treatment of religion and the supernatural in modernist literature (Lazenby, Lewis, Ferreter and Owen). They point in particular to James's privileging of 'religious experience' over theologies and organisations which he argued were

second-order phenomena tacked on to authentic religious feelings. James's example, these scholars suggest, offered a way of writing about 'discredited' beliefs while staying true to the tenets intellectuals ascribed to modernity at the time such as rationality and secularism. John Middleton Murry's writing on spirituality and religion has been less often discussed but his claim to be 'religious' without attachment to 'Christianity or any *form* of religion' echoes the emphasis on believing without belonging also seen in James as well as many modernist artists. This panel reconsiders the role of James and Murry in creating and contributing to a new way of thinking and imagining religion across a variety of media.

**Suzanne Hobson's** paper asks how and why James's work has been so pivotal to understanding the 'secular translation' of religious categories and practices in modernism. It follows Taylor and Asad in viewing secularity not as the zero degree of reality once religion has been dredged out of the world, but as a complex of interrelated practices, disciplines and sensibilities in the West. What if 'modernism' as a creative practice and critical institution is itself part of this complex and thus productive of the secular in the particular mode it is more usually said to instantiate? Hobson considers the role of James and what contemporary critics including Vernon Lee and H.G. Wells called his 'Plea for Theism' in the production of 'modernism' as a sacred-secular literature – a literature in which, to paraphrase Mary Butts, believing need not trouble us.

Suzanne Hobson is Senior Lecturer in Twentieth-Century Literature at Queen Mary University of London. She is the author of *Angels of Modernism: Religion, Culture and Aesthetics 1910-60* (2011) and co-editor of *The Salt Companion to Mina Loy* (2010). She is currently on Leverhulme-funded research leave to write a book titled *Unbelief: Cultures of Doubt in Interwar Fiction*.

**Graham Jensen's** paper argues that the language of religious experience is indistinguishable from the language of epiphanies so central to literary modernism. Against critics such as Robert Langbaum, who regard the Romantic epiphany as a secular form of revelation, it posits that modernist epiphanies cannot be fully understood in secular terms; they remind us, instead, of modernism's religious and Romantic inheritances. Indeed, the definitions of literary epiphanies supplied by critics, or writers such as Conrad and Joyce, are consistently framed using the kinds of mystical and transcendental discourse reproduced in William James's *The Varieties of Religious Experience* – even as they register modernism's obsession with the mundane. After highlighting parallels between literary and religious epiphanies, the paper explains how these correspondences cumulatively foreground modernists' ongoing – albeit highly varied and sometimes unorthodox – commitments to religious imaginaries and ideals.

Graham Jensen is a SSHRC Postdoctoral Fellow in English at the University of Victoria, where he is also PI of the *Canadian Modernist Magazines Project*. His work has appeared in *William James Studies*, *University of Toronto Quarterly*, and *Canadian Poetry*. He is currently completing a book titled *Unorthodox Modernisms: Varieties of Personal Religion in Twentieth-Century Canadian Poetry*.

**Charlotte De Mille's** paper considers how Henry James's interest in hallucinatory, uncanny, and supernatural subjects can be regarded as a foil to the work of his brother William, the inventor of 'stream of consciousness.'. From Henry's earliest story *The Ghostly Rental* where spirits inhabit the private as opposed to the public life of social convention, to *The Turn of the Screw* where there is no question regarding the malign nature of Peter Quint and Miss Jessel, spiritualism captivated Henry. The uncompromising depiction of events in *Screw* are given further voice through Myfanwy Piper's libretto for Benjamin Britten's operatic realisation of *The Turn of the Screw*. Britten's decision to link the sixteen scenes by variations on a single twelve-tone theme creates a vortex of intensity that puts the audience into the 'mind' of the narrator. De Mille considers the importance of this audience experience, asking whether Britten inadvertently appropriated William's thinking to his brother's story.

Charlotte de Mille curates the music programme for The Courtauld Institute. She is co-editor with John Mullarkey of *Bergson and the Art of Immanence* (2013) and editor of *Music and Modernism* (2011). She has published widely on the intersections of visual art, music and literature in European modernism and is currently writing a book, *Bergson in Britain*.

**Imogen Woodberry** examines the way in which John Middleton Murry's understanding of the role of literature troubled notions of religious orthodoxy. Murry's religious leanings were notoriously protean and shifting. He was drawn variously to Theosophical thought, Raja Yoga and a pantheistic belief in 'life', independent of any mystical or religious tradition. Although he lauded Christ as a spiritual exemplar he tended to criticise, at times with virulence, the institution of the Church. Most consistently he believed that the key repository of spiritual insight was contained within works of literature. Murry, it is argued, is symptomatic of the new cultural formations that characterised the increasingly post-Christian landscape of the interwar era, both in terms of the syncretism of its spirituality and an internalized thrust. This is traced, first, in terms of his priest-like understanding of the critic's role that was primarily directed towards the elucidation of the spiritual import of texts. Secondly, the paper examines how his approach intersected with the political domain. It investigates the way in which his reading of Blake fostered a commitment to a pacifism that, he believed, could only be

supported by the cultivation a new spiritualized consciousness. This is probed both in terms of his writings and his formation of the Adelphi Centre in 1934.

Imogen Woodberry is completing an AHRC-funded PhD at the Royal College of Art, tracing the intersection of alternative spirituality and internationalism in art and literature of the interwar era.

## 19. Vorticist Voices

**Francesca Bonafede (Westminster)**

**Jo Cottrell (Birkbeck)**

**James Hirst (Birmingham)**

**Nathan Waddell (Birmingham)**

The goal of this panel is to give new examples of how we can understand Vorticism not as a monolithic phenomenon, but as a network of competing styles, agendas, and personnel. Recent work on Vorticism has stressed how the movement can profitably be understood less in terms of an orbital model (with Lewis at the centre and the other Vorticists rotating around him) and more in terms of a constellation of relationships, some mutually respectful, others highly fractious – but all uniquely evocative of a key moment in the history of the British avant-garde. This panel will address these questions from four interrelated angles:

**Francesca Bonafede** will consider the role of phenomenological aesthetics and revolution in Lewis's externalist satire. In the spring of 1914, Lewis, then a young artist, resigned from the Omega Workshops to launch the Rebel Art Centre. In the summer of the same year, the Vorticist manifesto appeared, calling for a revolution led by new aesthetic principles. But despite Lewis being consistently singled out as a professional agitator, with revolutionary intents for revolution's sake at the core of his practice, he often dismissed revolution as a kind of faddishness. The purpose of this paper is twofold: to reassess Lewis's subversive voice as he raises the concept of revolution to aesthetic and phenomenological levels; and to propose Lewis's externalist satirical style as an aesthetic model for *coherent deformation*, by which revolution's ultimate aim is to bring ontological scrutiny into the lived world.

Francesca Bonafede is a doctoral researcher at the Department of English, Linguistics and Cultural Studies at the University of Westminster. Her research involves the exploration of the role of modernist art and literature in relation to the unsolved philosophical issue of mind and body. Francesca is also a poet and experiments with mixed media visual arts.

**Jo Cottrell** will look at Jessica Dismorr's central role in Vorticism. In early 1918 two of Dismorr's prose poems, 'Convalescent in the South' and 'Matinée', were published in *The Little Review* (though they were likely to have been written in 1915 when she was serving in France as a volunteer nurse). The texts allude both to an aesthetic and to a psychological conflict. This paper will consider these texts alongside Dismorr's only known surviving Vorticist painting – *Abstract Composition*, arguably executed in the same year – to suggest that Dismorr's preoccupation with the corporeal in all three works reveals an ongoing conflict between the desire for introspection as a route to catharsis, and a Vorticist detachment as a route to self-preservation.

Jo Cottrell is a PhD candidate in the History of Art at Birkbeck, working on women and Vorticism in the contexts of cosmopolitanism and nationalism.

**James Hirst** will propose, through a consideration of Lewis's correspondence and network research, a shift in perspective to reconsider Lewis less as the 'acerbic wit' whose close associations with left-leaning activists (such as Rebecca West, Iris Barry, and Naomi Mitchison) within the sphere of feminist publishing might appear counterintuitive, and more appropriately as a figure whose conscious management of social and professional associations positioned him as an important operator within the networks of modernism.

James Hirst is a PhD candidate in the Department of English Literature at the University of Birmingham. His work focuses on modernist magazines in the early twentieth century, with a particular interest in developing an understanding of the editorial negotiations relating to the agendas or manifestos of magazines and the short fiction carried by those magazines.

**Nathan Waddell** will offer a response to the above three papers in turn, outlining how the different Vorticisms they bring into focus can help us rethink the meta-critical assumptions we bring into play when discussing Vorticism as a 'coherent' movement, on the one hand, and when thinking about the shaping impact of the movement on the terms of Lewis's subsequent career, on the other.

Nathan Waddell is a Senior Lecturer in Early Twentieth-Century and Modernist Literature at the University of Birmingham, where he Co-Directs the Centre for Modernist Cultures. He is the author of several monographs, most recently *Moonlighting: Beethoven and Literary Modernism* (OUP, June 2019). He is currently editing *The Cambridge Companion to 'Nineteen Eighty-Four'* and an edition of Lewis's *Snooty Baronet*.

Friday 21 June, 10.45 am-12.15 pm

## 20. Troublesome Objects

This panel explores the potential of modernist objects to trouble representation and meaning-making. The papers trace the distorting, disturbing, and haunting effects of material culture and new technologies, both in the modernist era and in our own century.

### **Eric White (Oxford Brookes), 'Dazzling Objects: Dazzle Ships, *Intonarumori*, and the Vortoscope'**

In the First World War, a new form of technicity emerged that exploited enhancement and distortion effects generated by sensory augmentation technologies, such as weapons-sighting, amplification, and communications devices. One such technology was 'dazzle camouflage', which the British Admiralty applied to naval vessels and ocean liners to delay and confuse attacking U-boats. The English Vorticist Edward Wadsworth's work on dazzle ships is well known, but his work is only part of a broader avant-garde engagement with dazzle technologies. White's paper investigates how avant-gardes both collaborated with and critiqued military-industrial organisations in creating a series of dazzling objects, including Wadsworth's dazzle ships, Luigi Russolo's *intonarumori* ('noise intoners'), and Ezra Pound and Alvin Langdon Coburn's 'Vortoscopes'. It argues that these inventions opened a new front in the modernist conflict between representation and abstraction.

Eric White works on American modernism in the transatlantic context, and his research focuses on avant-garde writing, literary networks, and technology. His publications include *The Early Career of William Carlos Williams: A Critical Facsimile Edition of Uncollected Prose and Manuscripts* (Texas Tech UP, 2013) and *Transatlantic Avant-gardes: Little Magazines and Localist Modernism* (EUP, 2013).

### **Faye Hammill (Glasgow), 'The Ocean Liner in 1927: Modernity, Materiality, Monumentality'**

'The transatlantic liner is essentially an achievement of this age, and with all its absurdities, one of its greatest creations', wrote Osbert Sitwell. For Sitwell, liners embodied the triumph of materialism and technology over art, and he predicted that their 'rusty hulks, littering the shores of two quiescent continents, will one day seem the supreme monument which this age has left to itself.' Sitwell's 100-page essay was the preface to a play, *All at Sea*, co-authored with Sacheverell Sitwell and published in 1927. In the same year, Basil Woon offered a more celebratory account of the liner, as technology and as cultural force, in his eccentric

guidebook *The Frantic Atlantic*. Faye Hammill's paper explores the meanings invested in the liner in these two curious modern texts. It argues that the liner, as material object and as nostalgic or futuristic fantasy, illuminates 'modernism's troubled relationship with its own pasts, presents and futures' (CFP).

Faye Hammill is the author of six monographs, most recently *Modernism's Print Cultures* (2016) and including *Sophistication: A Literary and Cultural History* (2010) and *Women, Celebrity and Literary Culture Between the Wars* (2007). She set up the AHRC Middlebrow Network in 2008.

### **Jane Garrity (University of Colorado Boulder), 'Patti Smith, Vanessa Bell, and the Afterlives of Modernist Objects'**

Garrity examines Patti Smith's photographs of Monk's House and Charleston in order to illustrate how modernist objects persistently haunt the present moment. Smith's striking black and white photographs – depicting a series of iconic objects including images of Duncan Grant's paintbrushes and Virginia Woolf's bed – derive from Smith's residency at Charleston in the summer of 2003 and represent her personal response to the Bloomsbury legacy. Garrity's paper contends that despite the continued popularity of Bloomsbury, little consideration has been given to how these subtle and luminous depictions of material objects function as a kind of portraiture – powerfully conveying the animate spirit of the deceased. This paper will use the Dulwich Picture Gallery's exhibition 'Legacy: Photographs by Vanessa Bell and Patti Smith,' which includes 17 photographs by Smith and a selection of Bell's photo albums, in order to ask: how does this juxtaposition help us to understand the affective value and competing temporalities of the modernist object, and in what ways do these visual images 'trouble' our contemporary understanding of Bloomsbury?

Jane Garrity is the author of *Step-Daughters of England: British Women Modernists and the National Imaginary* (2003) and the co-editor of *Sapphic Modernities: Sexuality, Women, and National Culture* (2006). She has published articles on modernist women writers, queer modernism, empire and mass culture, early twentieth-century gay and lesbian literature, modernist magazines, and modernism and fashion.

### **Jessica Burstein (Washington), 'Prosthetic Skin and the Catsuit: Fashioning the Divide'**

Modernism is a troublesome turning point in the genealogy of skin, and accordingly the body's relation to the world, specifically the female form and its limits. Once understood as garment, skin morphs; the modernist catsuit, with its relation to artificial fabrics, is vital, shaping a new female form: decadent, criminal, fetishistic, racialized, and spectacular. It stages the question surrounding the

prosthetic, literalizing the relation of the body to the surround: where does she stop and what are the limits of her agency? I present a genealogy of skin: a) the pre-modern representation of skin as a dispensable garment; b) 'second skin,' with the catsuit as a provocation to the female form; and this silhouette's re-shaping into c) prosthetic skin. The paper moves – nay, pounces– from 1915 to the contemporary moment, examining skin through the lens of modernist fashion, synthetic fabrics, and modern technologies.

Touchstones are Musidora/Irma Vep's catsuit in early French silent cinema; Josephine Baker in the 1920s; Surrealist couturière Schiaparelli in the 1930s–40s; the 1960s couturier André Courrèges alongside Eartha Kitt as Catwoman; the African-American athlete Serena Williams and her catsuit design, manufactured by Puma (!) and banned at the 2018 French Open. Subverting the line between human and nonhuman, inorganic and organic, prosthetic skin finally morphs with the digital, announced via Björk's *Vulnicura* catsuit, and the contemporary designs of Eiko Ishioka and Iris van Herpen. We are amid a long history of modernist skin, one that still grips.

Jessica Burstein is author of *Cold Modernism*, the 'Visual Art' chapter in the *Cambridge Companion to Modernist Culture*, ed. Marshik; and on the editorial advisory boards of *Modernism/modernity*, *Journal of Modern Literature*, and *Modern Language Quarterly*.

## **21. Troubling Characters: Mid-century Experimental Women's Writing**

**Hannah Van Hove (Vrije Universiteit Brussels), 'Character, Interiority and Experiment in British Women's Fiction 1945-1960'**

**Victoria Walker (QMUL), 'Anna Kavan: The Metafiction and Metaphysics of Character'**

**Beatriz Lopez (Durham), 'Fabricating Deceptions: Plausibility in WWII British Black Propaganda and the Fiction of Muriel Spark'**

This panel will address how experimental women writers, many of whom have suffered what Kaye Mitchell calls 'a kind of double exclusion, from both masculinist and feminist canons', readdressed the writing of character in the mid-twentieth century. By considering how their diverse experimentalism engaged with, and responded to, earlier modernist preoccupations with interiority and changes in human relations such as those described by Virginia Woolf in 'Mr Bennett and Mrs Brown', it will examine ways in which their postwar writing of character also reflects

contemporary concerns with metafiction, life-writing and the authority of the author, and challenges critical assumptions about gender and creative authority that have plagued women's writing.

**Hannah Van Hove** will discuss a selection of innovative novels written by British women writers in the immediate post-war period in 'Character, interiority and experiment in British women's fiction 1945-1960', focusing in particular on the differing ways in which their subversions of conventional character portrayals responded to, explored and continued the modernist project to 'look within'. Drawing on works ranging from Storm Jameson's *The Journal of Mary Hervey Russell* (1945), Leonora Carrington's *The Stone Door* (written in 1946 but only published in 1978), Anna Kavan's *Sleep Has His House* (1947/48) to Stevie Smith's *The Holiday* (1949) and Rosamond Lehmann's *The Echoing Grove* (1953), she will put forward a reading of experimental women's fiction in the wake of WWII as a stark counter example to Cyril Connolly's assertion in 1947 that 'such a thing as avant-garde has ceased to exist'.

Anna Kavan's taking of her fictional protagonist's name, coupled with her distinctive writing of nameless and enigmatic protagonists, has troubled interpretations of both her life and texts. If fictional characters are, in John Frow's terms 'ontologically hybrid beings', 'clusters of words' that are 'in some way like persons', for many readers Anna Kavan's writing transgresses the boundary between person and character, amplifying the ontological ambivalence of the fictional 'Anna Kavan', and implicating her as a fitting subject for biofiction, creative literary biography, and discussions of 'literary authenticity'. In 'Anna Kavan: the metafiction and metaphysics of character', **Victoria Walker** will explore how gender, socio-political context and the experience of selfhood (or its lack) in profound clinical depression, shaped both Kavan's writing of character and the way we read her today.

From May to October 1944, Muriel Spark was employed by the Political Warfare Executive, a secret service created by Britain during the Second World War with the mission of spreading propaganda to enemy and enemy-occupied territories. This experience provided her with a valuable apprenticeship in authorship during which she became wary of literal truth and developed an interest in fabricating deceptions. Drawing on the methods of black propaganda work (Delmer 1962), Muriel Spark's biographical accounts (Spark 2009; Stannard 2009) and untapped archival documents from the Political Warfare Executive Papers (National Archives) and the Muriel Spark Archive (National Library of Scotland), **Beatriz Lopez** will analyse the creation of plausibility through mimicry in black propaganda and the fiction of Muriel Spark, supported by close readings from two novels which are preoccupied with fiction-making and deception, *The Comforters* (1957) and *Loitering with Intent* (1981). She will argue that the Political Warfare Executive and Muriel Spark employ similar methods to fabricate verisimilar characters, plots and rumours, as well as to provide the 'evidence' to

back up their fictions. She will also explore how historical and literary deceptions can become naturalized, as well as their potential dangerous proliferation as 'myths', a concern that has become more important than ever in our age of fake news. Bringing together history, biography and literary criticism, this will be the first systematic and archivally supported study to consider how Muriel Spark's involvement with the Political Warfare Executive opens up a fascinating way of rethinking her metafictional preoccupations.

Hannah Van Hove is an FWO postdoctoral researcher at the Vrije Universiteit Brussels where she is working on a research project focusing on British post-war experimental women writers. She completed her PhD on the neglected fiction of Anna Kavan, Alexander Trocchi and Ann Quin at the University of Glasgow in March 2017. She has published reviews and articles on mid-twentieth century avant-garde fiction and has translated some of Flemish modernist Paul van Ostaïjen's poetry. She is Secretary of the Anna Kavan Society and recently completed a Muriel Spark 100 project, funded by Creative Scotland, in collaboration with the National Library of Scotland, Glasgow Women's Library and MAP Magazine.

Victoria Walker teaches at Queen Mary, University of London. In 2017 she edited *Anna Kavan: New Readings* (a special edition of *Women: A Cultural Review*), and she has recently finished editing a collection of Kavan's short writing (forthcoming 2019, Peter Owen).

Beatriz Lopez is a Leverhulme-funded PhD student within the project 'The Political Warfare Executive, Covert Propaganda and British Culture', based in the Department of English Studies at Durham University. Her thesis explores how Muriel Spark's involvement in psychological warfare during the Second World War may have influenced the representation of rumours and deception in her literary work. Before coming to Durham, she worked on the History list at Bloomsbury Academic.

## **22. Nineteenth-century Legacies**

### **Atti Viragh (Berkeley), 'High Decadence and (Very) Low Modernism: Pater's *Imaginary Portraits* and Pound's *Imaginary Letters*'**

This paper examines Ezra Pound's neglected volume *Imaginary Letters*, whose title and main character (Walter Villerant) can be seen to parody Walter Pater's *Imaginary Portraits*. Pound mimics the decadent and symbolist movements with a shockingly offensive translation of an anti-semitic poem by Baudelaire. 'I spent the night with a Hebrew bitch,' Pound translates, interpolating that 'she stank like

bacon in the flich.’ The letters present a bizarre intersection between Pound’s anti-semitism and his diatribe against decadence. Pound’s aesthetic statements derive, I argue, from a selective, reductive formalization of Pater’s intervention in late-Victorian critical thought. Pater’s work, I suggest, shapes Pound’s heightened sense of the theoretical possibilities of artistic form, craft, and style, together with a dramatic emphasis on moments of aesthetic perception suggesting a new, ‘intuitional’ epistemology. Both situate these aesthetics within a revivalist historicism emphasizing ‘renaissance’ as a mobile category of art and culture. However, *Letters* exhibits Pound’s failure to develop this aesthetics into a larger ontological exploration of human experience – the core task for Pater and later continental philosophy. The need for such an inquiry does arise in Pound’s theories of *phantastikon* and *sagetrieb*, whose phenomenological demands jar uneasily with his earlier description of art in terms of ‘nodes,’ ‘clusters,’ ‘vortices,’ and the ‘ideogrammic method.’

Atti Viragh is a PhD candidate at Berkeley, working on ‘Poetic Touch: Aestheticism, Modernism, and the Tangible Self’. He has published in *ELT* and *Metamorphoses: A Journal of Literary Translation*.

### **James Cetkovski (Oxford), ‘Henry James, Ezra Pound and Influence: Two Aspects of Modernism’**

This paper attempts to trouble a received piece of modernist genealogy. Critics of literary modernism have long supposed the ‘modern sensibility’ to have originated with Henry James. Hugh Kenner and Ronald Bush, to name two of the most prominent, trace the most important development of this sensibility through the work of Ezra Pound, whose Cantos in their view would have been ‘unthinkable’ without the precedent of James’s fiction. This bulk of this paper offers close readings in support of the argument that such a genealogy mistakes a crucial stylistic difference between James and Pound, a difference that becomes especially clear through the structural linguist Roman Jakobson’s classic distinction between ‘two aspects of language’ (which correspond to his distinction between two types of aphasia). James creates his literary effects by manipulating the grammatical and syntactical resources of language (displaying all the characteristics of the aphasic type that Jakobson terms ‘similarity disorder’), whereas Pound eschews syntactical complexity in favour of a nominalist view of language (Jakobson’s ‘contiguity disorder’).

I show how postwar scholarship has preferred to discover a Jamesian Pound who embodies contemporary attitudes about the context-dependent, protean nature of linguistic meaning. Acknowledging the magnitude of the distance between James and Pound, I contend, demands serious questioning of the narrative that posits James as the fountainhead of an Anglo-American

modernism that inaugurated a twentieth-century-long deterioration of faith in the referential powers of language.

James Cetkovski is a stipendary lecturer at St Peter's College, University of Oxford.

### **Hannah Comer (Birmingham), 'The Myth of Arthur: David Jones and the Pre-Raphaelite Legacy'**

David Jones was hugely inspired by Arthurian Romance and legend, an inspiration which sustained him artistically throughout his life and work. As Paul Robichaud argues, Jones's 'markedly Pre-Raphaelite enthusiasm for medieval authors', particularly Sir Thomas Malory, 'was an important catalyst in the development of his unique Modernist style.' Malory's *Morte d'Arthur* was a profound influence for Jones and for second phase Pre-Raphaelitism, especially for Dante Gabriel Rossetti, William Morris and Sir Edward Burne-Jones. Malory's work appears throughout Jones's visual art including *Guinever* (1938) and *Trystan ac Essyllt* (1962) and through allusions in his literary works *In Parenthesis* (1937), *The Sleeping Lord* (1974) and essays such as 'The Myth of Arthur' (1959).

This paper considers the temporality of Jones's work, how it creatively disrupts or disorders our concepts of modernity and troubles our idea of modernism, through his use of Arthurian legends and Pre-Raphaelite traditions. Jones's poetry and artwork are considered both high Modernist and as part of a neo-romantic tradition. His work opens up discussion of the relationship between art, culture and modernity; a relationship which Jones himself continually wrote upon and was concerned with. His use of Arthurian legends brings the past into the present, creating what Jones terms as a 'now-ness'.

Hannah Comer is a PhD candidate at the University of Birmingham. Her research examines the Pre-Raphaelite Legacy in Modernism, focusing on Yeats, Lawrence and Jones.

### **Robyn Jakeman (Birkbeck), 'Wyndham Lewis, Vorticism, and the Legacy of Aestheticism'**

Much like other avant-garde movements of the early twentieth century, Vorticism challenged the cult of the past, positioning itself against the 'Victorian vampire', and declaring to 'curse with expletive of whirlwind the Britannic Æsthete'. Lewis claimed that the fin de siècle was a 'stagnant time after the full blast of Victorianism – surely one of the most hideous periods ever recorded'. In spite of this, however, Vorticism was never as far from the fin de siècle as it purported to be. Lewis maintained connections with a number of Aestheticist figures, such as John Lane, Robert Ross, and Herbert Horne, who had interests in guiding and promoting the fledgling movement. But it is particularly in its reactions against F. T. Marinetti's Futurism that Vorticism's link to Aestheticism is most forcefully

revealed. In *Blast*, Lewis claimed that Futurism came too close to an imitative, mimetic tendency in its artistic practice: what was required was instead an anti-mimetic tendency that preserved the autonomy of art and the role of the artist in the modern era. Seeking to assert Vorticism's claim to a more truly 'futurist' attitude than the Futurists themselves, Lewis links his movement to an older artistic tradition beginning with Leonardo da Vinci. In doing so, however, he places Vorticism in a line of artistic tradition whose direct ancestors are the aesthetes, most notably Walter Pater and Oscar Wilde. This paper seeks to demonstrate that closer attention to Vorticism's networks and pronouncements troubles the problematic historiographical tendency to define the years between 1910 and 1914 as a moment of absolute and sweeping cultural change, and in doing so considers the limits of modernist studies.

Robyn Jakeman is a PhD candidate at Birkbeck, University of London. Her research explores Italian Futurism and English literary modernism in the early twentieth century. She is a co-organiser of the Avant-Garde Studies group at Birkbeck, a producer at the Derek Jarman Lab, and has recently published an updated bibliography for the *Nineteenth-Century Serials Edition*.

## **23. Troubling Forms: Late Modernist Responses to World War II**

**William Davies (Reading/Oxford Brookes), 'Holding the Centre: Donald Davie, Geoffrey Hill, and the Problem with Modernist Poetics'**

**Hannah Simpson (Oxford), 'Staging the Holocaust: The (Necessary?) Erasure of Suffering'**

**James Brophy (Boston), 'Empson's Serious Jokes: Ambiguity, Complex Words, and the Second World War'**

World War II posed a troubling challenge to late modernist writers: what could possibly constitute an acceptable literary response to such intense mass violence? This panel explores how responses within prose, poetry, drama, and literary criticism troubled accepted formal practice across these separate mediums, with a particular focus on those responses widely deemed to have failed to respond appropriately.

**William Davies's** paper explores how high modernism's intertwined legacies of form-breaking poetics and dubious political commitments both nourish and hinder the work of Donald Davie and Geoffrey Hill in their attempts to ethically respond to the suffering and destruction of warfare. For Davie, the link between

imagism and fascism required a poetry 'of the centre' that 'reeks of humanity'. For Hill, a 'theology of language' that negotiates the relationship between suffering and silence was necessary to interrogate the Yeatsian dictum that 'passive suffering is not a theme for poetry', a sentiment Hill found equally abhorrent and compelling as a non-combatant response to war.

William Davies teaches at the University of Reading and Oxford Brookes University. His book *Samuel Beckett and the Second World War* is forthcoming with Bloomsbury.

**Hannah Simpson's** paper takes two controversial stagings of Holocaust texts as case studies in order to explore the reluctance to proffer graphic portrayals of physical suffering or death on the late modernist stage: Millard Lampell's 1960 adaptation of John Hersey's novel *The Wall* (1950), which elided much of the graphic violence in Hersey's original text, and Frances Goodrich and Albert Hackett's 1955 adaptation of Anne Frank's *The Diary of a Young Girl* (1947), which Lawrence Langer provocatively derided as an example of the 'upbeat' vision of the war which seemed 'de rigueur for the American imagination'.

Hannah Simpson is a DPhil candidate at the University of Oxford, researching representations of physical pain and disability on the post-World War II stage.

**James Brophy's** paper explores William Empson's critical and stylistic emphases and non-methodical method against the background of the war. Two of Empson's most revered studies, *Seven Types of Ambiguity* (1930) and *The Structure of Complex Words* (1952), operate around something like open jokes of which readers remain the (willing) butt. Between 1930 and 1952, this ambiguity of approach and unserious seriousness take on a new valence, as they offer a practical opposition to the public discourses of fascism and state propaganda.

James Brophy is a PhD candidate at Boston University, where he is completing a dissertation on Aesthetics and Determinism from Walter Pater to Samuel Beckett.

## 24. Mediating and Measuring

### **Elliott Mills (Trinity College Dublin), 'Myles na gCopaleen in the Digital Age'**

In their introduction to *Flann O'Brien and Modernism* (2014), Rónán McDonald and Julian Murphet invoke *Bad Modernisms* to suggest that the unstable status of Flann O'Brien as a modernist speaks to the productiveness of discussing his

writing within such a framework. O'Brien's instability in this regard is partly informed by the awkwardness of his *Irish Times* column *Cruiskeen Lawn*, which he wrote as Myles na gCopaleen. After being critically overlooked, as it sat outside conventional definitions of literature, *Cruiskeen Lawn* is now considered to be one of his major artistic achievements.

Although critics such as Joseph Brooker, Maebh Long, Steven Younge and Carol Taaffe have commented upon the tensions between the ephemerality of newspaper print and the convention of literature to transcend impermanence, only John Day has closely reflected on the distortion of the original text on being re-published in book-form. Day, however, leaves an unelaborated observation that, with the *Irish Times* digitising their back catalogue, though issues of re-contextualising are solved, many other conceptual problems are raised.

Proceeding from this prompt, I will explore how conceptual problems are provoked in relation to certain themes of *Cruiskeen Lawn* as Myles becomes a digital voice. This approach will encourage a re-thinking of O'Brien's relation to current digital humanist discourse and to contemporary modernist concerns. More widely, through this discussion, my paper will therefore examine how, in the digital age, modernist texts might be disrupted and re-imagined by the mediums through which they are accessed.

Elliot Mills is an English Literature PhD student at Trinity College Dublin, writing on Flann O'Brien and mediation.

### **Shouhei Tanaka (UCLA), 'Scale, Ecology and the Sciences of Form in *Ulysses*'**

At the turn of the twentieth century, scientific inquiries across the life and physical sciences radically recast and redefined the question of biological form, life, and the human. Diving into the realms of nonhuman smallness and bigness from the molecular to the geologic, these various scientific pursuits highlighted scale's import to the framing and reading of biological form. Jumping into the galaxies of the granular and gigantic that constellate the storyworld of James Joyce's *Ulysses* (1922), this paper demonstrates the centrality of scale to Joyce's environmental imagination. For Joyce, the sciences of biological form emerge as a powerful set of metaphors with which to apprehend nonhuman others. Through its 'scalar technic,' the novel spotlights multispecies coexistence and assembly by unmooring the boundaries of human terrestriality. In so doing, however, it also pronounces the dangers of taxonomic reductionism by illustrating the contradictions, erasures, and incommensurabilities that arise before an ontologically flat world. Joyce's scalar imagination encompasses this double configuration of ecological coexistence and disjunction in which human-nonhuman relations oscillate between modes of attachment and detachment; distance and proximity; sameness and difference. By excavating this inhuman modernism, this paper explores how the current challenges of scale in ecological

politics that have epitomized our so-called Anthropocene epoch find their earlier rehearsal in Joyce's vision of a more-than-human modernity.

Shouhei Tanaka is a PhD candidate at the University of Los Angeles, California.

### **Kelly Krumrie (Denver), 'Irresistible Arithmetics: Mathematical Metaphors and Gertrude Stein'**

Throughout her work, Gertrude Stein uses number, especially through repetition, but she also both employs and makes explicit reference to logic and patterns. In 'Are There Arithmetics,' she writes, 'In part there are arithmetics. There are in part, there are arithmetics in part. ... This makes. / Irresistible.' Her use of mathematical terminology such as 'Q.E.D.', abstractions, and complex linguistic systems have prompted scholars to discuss her work using mathematic descriptors such as fractal, geometric, analytic, serial, and precise. Aside from her explicit mention of words we could label mathematic (e.g., 'logic'), what is it about her writing that sends readers to mathematics for answers? Is her writing or the responses to it a search for proof or truth? Is there more certainty in counting? In this paper, I interrogate the scholarship using these metaphors for Stein's work. I investigate the mathematics behind these metaphors, especially addressing the notions of 'modernist mathematics' outlined in Jeremy Gray's *Plato's Ghost*, in order to determine which descriptors might match most closely, and most contemporaneously, to Stein's projects. Then, I consider the larger question of the irresistible metaphoric relationship between 'difficult' literary texts and 'difficult' fields of mathematics such as topology and calculus.

Kelly Krumrie is a PhD student in Creative Writing/Literature at the University of Denver. Her work has been published or is forthcoming in *Alterity Journal*, *Full Stop*, *Black Warrior Review*, *Burning House Press*. She is translations editor for the *Denver Quarterly*.

### **Annabel Williams (Oxford), 'Modernism's Far Cry: Literary Culture, and the Troublesome Technologies of the "black box"'**

In the 1920s, as modernist culture responded to proliferating media technology, the American Dr Albert Abrams claimed to have revolutionised medical practice by harnessing radio waves' healing power. Abrams' 'black box' required a drop of the patient's blood (in later versions a signature, or handwriting sample) to diagnose and cure disease. Though it was decisively discredited by 1924, the so-called radionics equipment never disappeared, and has notably surfaced in the novels of Evelyn Waugh and Muriel Spark, in which its profession to remote control powers triggers psychotic delusion and uncanny narrative force. The box is a far cry from science, but its false mediation of messages might nonetheless enact modernism's far cry across the decades.

This paper examines the impact of quack technology on modernist literary aesthetics, asking how we should read its falsifications. It sets pseudo-science alongside the period's genuine technoscientific advancements, whose multifaceted significance the new modernist studies increasingly demonstrates, and argues that troublesome, false technologies are no less a part of modernism's key contexts. Bruno Latour's theories offer a way of establishing the 'black box' as a powerful paradigm in modernist practice, particularly by framing the magical thinking that emerges, paradoxically, from modernist engagement with primitivism, and with advanced technology, whose complex inner-workings are overlooked in favour of its inputs and outputs. Abrams' radionics box was more 'primitive' fetish than technology. Placing modernist signatures into the black box of modernist studies, we might find new ways of reading distortion.

## **25. In/On Retreat: Religion, Reflection and the Public Sphere**

Modernism is often associated with the urban, its noise, restlessness, and variety: a fact registered not only in the metropolitan location of numerous texts and their authors but also in techniques of literary juxtaposition where the sheer abundance of city life seems to exert evermore contradictory demands upon the attention. Conversely, modernist writing is also often associated with the 'inward turn' and a focus on the life of the mind. Again, in contrast to metropolitan modernisms, the turn of the twentieth century also saw the development of a rural modernity recently explored in a collection bearing that name and the birth of a popular retreat movement, led by the Society for the Promotion of Retreats and associated in particular with the life and writings of Evelyn Underhill. The papers in this panel seek to locate this cultural discourse within the contradictory tendencies of modernism between urban and rural, internal and external, public and private. The retreat movement might well appear to play into the well-known secularization story by which religion was exiled from public life to become instead a matter of private choice. Yet the reflective mode of modernism examined over the course of this session challenges such formulations of the secular and in doing so complicates the relationship between the public and the private.

### **Elizabeth Anderson (Aberdeen), 'Dandelions and Roses: Urban Wilderness and Everyday Spirituality in the Work of Gwendolyn Brooks'**

bell hooks writes about domestic space as a place of Black resistance, empowerment and aesthetic learning and argues that objects themselves work to create these spaces. This paper uses hooks's notion of spirited objects as a framework for analysing the way dandelions and roses contribute to the formation of everyday spirituality in Gwendolyn Brooks's *Maud Martha* (1953) and 'In the

Mecca' (1968). In these texts, flowers contribute to the disruption of boundaries between nature and culture, inside and outside, wild and urban.

Elizabeth Anderson is Lecturer in English Studies at the University of Aberdeen. She is currently working on *Material Spirituality in Modernist Women's Writing*. She is the author of *H.D. and Modernist Religious Imagination* (Bloomsbury, 2013) and co-editor of *Modernist Women Writers and Spirituality: A Piercing Darkness* (Palgrave Macmillan, 2016). Her articles have appeared in *Modernist Cultures*, *Literature and Theology*, *Christianity and Literature* and *Women: A Cultural Review*. She serves on the editorial board of *Literature & Theology*.

### **Kristin Bluemel (Monmouth), 'Rural Retreat and Rural Modernity: Beatrix Potter in the Lake District'**

In 1905 Beatrix Potter purchased Hill Top Farm in Near Sawrey, Cumbria, the first of what was to become a collection of sixteen working farms amounting to over 4,000 acres of land, most of which she would bequeath to the National Trust upon her death. She was 39, an acclaimed artist, author, naturalist, and self-made business woman, recently bereaved due to the death of her fiancé and editor, Norman Warne. Proud of her north country family roots in the dissenting Unitarian community of Manchester, she had lived in London until the runaway best-sellerdom of *The Tale of Peter Rabbit* (1902) enabled her to fulfil a lifelong dream of moving to the Lake District. Like many 'new women' modernist writers active in the first decades of the century, her devotion to intellectual life (she was an amateur scientist and expert on fungi), publication and, by the interwar years, conservationism, put her at odds with the gendered institutions of her day. The impact of Potter's work on the people, economy, and geography of the Lake District during a time of massive rural development in England means that hers was never a real retreat from modern and urban living. Yet among modernist scholars, she and her books are lost somewhere in the realms of sentiment, nostalgia, kitsch, and cute, consigned to a place beyond the reach of history.

Within children's literary studies, Potter's animal books for children have supported a similar narrative about an ahistorical or antihistorical 'Golden Age' children's literature. In Humphrey Carpenter's classic account of the great fantasy texts of turn-of-the-century children's literature, agnostic and atheist authors including Potter created in their green fantasies secret gardens that replaced the Garden of Eden, substituting children's fantasy for a literature of faith. Foundational narratives about old, new, and late modernism (e.g., Bradbury, Kenner, Miller, Esty, North, Mao and Walkowitz, Nicholls, Trotter, Ayers, etc.) and modern children's literature (e.g., Grenby, Hunt, Mackey, Linder, Chester and Whalley) thus converge in idealized green spaces that negatively define the experience of modernity. This paper uses Potter's extraordinary investments in and impacts on children's books and rural England to trouble the genealogies and

geographies of modernism. Telling a scholarly tale of communication, connection, and exchange between typically opposed textual, social, and geographic constructs – between engagement and retreat; adults’ and children’s literatures; church and field; publishing and farming; development and preservation; books and sheep; flâneurs and rambles – this paper changes our conversations ‘In/On Retreat’ by situating Beatrix Potter and her art at the centre of studies of modernity and modernity at the centre of early twentieth-century rural history.

Kristin Bluemel is Wayne D. McMurray Endowed Chair in the Humanities at Monmouth. She is the author or editor of books on modernist and what she calls intermodernist writers, including Richardson, Orwell, Woolf, Mulk Raj Anand, Flora Thompson, documentary writer of the London Blitz, Inez Holden, and wood engraver Gwen Raverat. Her most recent book is a co-edited volume called *Rural Modernity in Britain: A Critical Intervention* (EUP, 2018).

**Jamie Callison (Nord University), ‘Bearing with Reality: Making Retreats with T. S. Eliot’**

This paper outlines the significance to modernist studies of an intersubjective understanding of religion. It focuses on T.S. Eliot’s account of what he took to be the spiritual crisis facing Europe in the 1930s and to which he felt communism was best placed to respond, far more so than liberal democracy. This argument rehearsed in *The Idea of a Christian Society* and numerous occasional pieces through the 1930s clearly draws – as scholars from Kenneth Asher to Ronald Schuchard have pointed out – on long-held conservative political-religious ideas of Original Sin. More difficult to articulate, however, is the relationship of this cultural criticism to the various crises Eliot himself experienced over his life and which he described in his correspondence in religious terms. Are we to read the cultural criticism as an outgrowth of these personal religious challenges? Or is the religious terminology Eliot himself used inferior to the language of political critique? Is his cultural criticism principally concerned with the felt absence of God or with putting forth a politically conservative agenda? I suggest that an exploration of Eliot’s practice of making retreats at the Society of the Sacred Mission in Kelham through the 1930s – the period in which he developed the cultural criticism outlined above – serves as a basis for a third way of looking at the issue insofar as Eliot’s decision to leave the city and travel to Kelham combined spiritual, social and political concerns. I go on to argue that *Four Quartets* can be productively read as a poem of retreat and explore how in treating it as such one can write about this combination of concerns without displacing the religious in favour of the political or vice versa.

Jamie Callison is Associate Professor of British and American Literature at Nord University, Norway. His articles on T.S. Eliot, David Jones and twentieth-century

religious culture have appeared in *ELH, Literature and Theology* and *Modernist Cultures*. He has recently published a co-edited critical edition of a previously unpublished book-length poem by David Jones entitled *The Grail Mass* (Bloomsbury Academic, 2018). His monograph *Modernism and Religion: Poetry and the Rise of Mysticism* is under contract with EUP.

### **Jane De Gay (Leeds Trinity), 'Virginia Woolf, "Religious Retreat", and the Spirituality of the Everyday'**

Despite her scepticism about organized religion, Virginia Woolf recognized the spiritual potential of her home at Monk's House: 'Often down here I have entered into a sanctuary; a nunnery; had a religious retreat.' This paper will explore the significance of 'religious retreat' as a seemingly incongruous concept for Woolf. It will argue that rather than undervaluing the home (as the retreat movement was often accused of doing), Woolf's idea of retreat is located in the home. Equally, rather than seeking to escape modernity, Woolf problematized the concept of 'home' and the 'domestic': it was not an enclosed private space but one that had affinities with the wider world and enabled her to engage with public life, not least through writing.

The paper will explore unexpected congruities between Woolf and Evelyn Underhill, pioneer of the retreat movement, not least their common interest in the spiritual potential of ordinary life. Underhill wrote in her poem 'Immanence' (1912), that 'I come in the little things, saith the Lord,' while Woolf wrote in 'Modern Novels' (1919) that life, truth, reality were to be found by examining 'an ordinary mind on an ordinary day.' Using Underhill's *Mystic Way* as an analogue, the paper will explore Woolf's representations of characters (Clarissa Dalloway and Mrs Ramsay) having spiritual experiences within the home. It will show how Woolf performs spatial disruption by reconfiguring the private sacred as a springboard for imaginative explorations of the public sphere through images such as towers, churches and sanctuaries, promoting a spirituality that was both modernist and feminist.

Jane de Gay is Professor of English Literature at Leeds Trinity University and an Anglican priest. She is author of *Virginia Woolf's Novels and the Literary Past* (Edinburgh University Press, 2006) and *Virginia Woolf and Christian Culture* (EUP, 2018). She is co-editor of *Virginia Woolf and Heritage* (Liverpool UP, 2017) and *Voyages Out, Voyages Home: Proceedings of the Eleventh Annual Virginia Woolf Conference* (2010).

## **26. Family Trouble**

### **Jenni Råback (QMUL), 'Writing as Sisters Do: Virginia Woolf's Kinship Trouble'**

Virginia Woolf's relationship with her sister Vanessa Bell has been the subject of ample commentary, which has often idealised their renowned synergy and artistic collaborations. Using Judith Butler's perspectives on the social and political organisation of kinship, and Juliet Mitchell's analysis of sibling relationships, this paper pursues a more troubled reading which emphasises both excessive love and the violent, disruptive element we often ignore. I am particularly interested in how, in this context, intemperate desirousness may be written about in the present and in posterity; Woolf wrote of her 'incestuous feeling' and speculated that she was 'more nearly attached to [Bell] than sisters should be'. The incest taboo for siblings may be weaker than for cross-generational relationships; nevertheless, dealing with the complete spectrum of Woolf's sororal feelings requires addressing troubling desire in a consanguineous context. Furthermore, as Mitchell proposes, on the turn-side of sibling love is hate '*for the same person*'. Accepting Butler's argument that definitive of kinship is the possibility of rupture, I will also discuss the most disruptive episode in the sisters' relationship: Virginia Stephen's flirtation with Vanessa's husband Clive Bell and its emotional, and literary, consequences, and so map out the various troublesome elements in sistering.

Jenni Råback is a PhD candidate at Queen Mary University of London.

### **Stephanie Boland (Birkbeck), 'Imagined Patriarchs: Lawrence, Ford and the Presence of Modernism's Absent Fathers'**

This paper will consider an under-researched subject in modernist studies: fatherhood. Recent work by Laura King and others has highlighted (and begun to address) a paucity of sociological research on twentieth-century fathers. Similarly, Richard J Quinones has asserted that fathers in literary modernism are 'mainly passive'.

My reading of Ford Madox Ford's *The Good Soldier* and DH Lawrence's *Sons and Lovers* will offer an alternative narrative, suggesting that even modernism's absent fathers have an active role. Contextualised by other modernist depictions of absent fathers, including Rudolph Bloom, I will show how such figures mould the moral and psychological world of their children from 'off stage'. In this way, my paper will argue, Lawrence and Ford's works constitute fictional (although biographically informed) responses to the troubling sociological upheavals of the early twentieth-century, challenging heavily constructed and sometimes policed structures of domestic intimacy. By opening up our study of literary modernism to include such narratives, I will suggest, we can not only challenge literary accounts of 'passive' fathers but also add crucial nuance to the developing understanding of fatherhood in early twentieth-century society.

Stephanie Boland recently completed a PhD on modernism and non-fiction, with a focus on everyday genres and the politics of form. Her work has been published in the *JJQ*, *Cambridge Quarterly* and elsewhere, and she was formerly a postgraduate representative in BAMS.

### **Jess Cotton (UCL), 'Modernism's Unfinished Business: Motherhood's Literary Forms'**

This paper is concerned with the representation of motherhood in several modernist literary texts and, in particular, with the ambivalence that surrounds maternal desire. It argues that modernism is both driven by and suppresses its reliance on the maternal body. It looks, in particular, at texts by J.M. Barrie, Sylvia Townsend Warner and Dorothy Richardson to tease out the relationship between maternal desire and closure in modernist texts. It argues that modernism is both driven by and suppresses its reliance on the maternal body. In this way, it seeks to make a case for motherhood as a troublesome idea for modernist thinkers that is bound up with a host of other troublesome aspects of literary texts.

It seeks to grapple with the paradox that mothers are at once everywhere and nowhere in literature at the beginning of the twentieth century. The paper looks, in particular, at the relationship between disorder, revolution, sexuality and maternity in Townsend Warner's *Summer Will Show* - where maternity is the question that is often sidelined in this discussion. It relates these questions to the representation of maternal depression in the work of Nella Larsen, analyzing how depression (as maternal knowledge) pulls against, and informs, the modernist plot. It seeks to argue that maternal depression is not only a central concern of modernist texts but that it inflects a variety of literary strategies. It considers the uneasy relationship between social reproduction and literary production - and argues for the re-centring of motherhood in this conversation.

Jess Cotton received her PhD in English Literature from UCL in 2018 and has since taught at Queen Mary, University of London. Her research focuses on ideas of childhood and sexuality. Her *Childish Poetics: The American Lyric, The Child, Queer Theory* is currently under review.

### **Virginia Richter (Bern), 'Bad Behaviour on the Beach'**

One of the most troublesome locations of modernism is the beach. Defined by recent scholarship as a topographically shifting, culturally contested and ambiguous space, the beach functions in modernist literature as a site on which, and from which, the temporal and social orders of modernity - efficiency, competition, rationality - are disrupted and fundamentally questioned. As a site of leisure and pleasure, the beach invites aimless activities, such as digging in the sand, which in turn engender states of mind that can be aligned with modernist

aesthetics as well as with modernism's critical potential: idleness, wonder, daydreaming, loss of direction, childishness. In my paper, I want to use the concept of 'bad behaviour' as one of the hallmarks of modernism, to explore the critical potential of littoral settings in selected modernist texts. Taking two classic short stories as my point of departure, Virginia Woolf's 'Solid Objects' and Katherine Mansfield's 'At the Bay', I will analyse the beach as a site that facilitates the transmutation of values and aesthetic sensibilities. In both stories, what could be termed 'energetic masculinity' is negatively juxtaposed to self-absorbed pursuits associated with childhood. Various kinds of bad behaviour - ranging from a young politician's dereliction of duty to ambivalent erotic encounters - result in a soft disorder that subtly undermines established gender, family and social regimes.

Virginia Richter is Full Professor of Modern English Literature at the University of Bern. Her most recent publications include *The Beach in Anglophone Literatures and Cultures: Reading Littoral Space*, ed. with Ursula Kluwick (Ashgate 2015), and a special issue of the *European Journal of English Studies (EJES)* on 'Modern Creatures', ed. with Pieter Vermeulen (2015). In spring 2018, she was a Visiting Research Fellow at the IASH, University of Edinburgh, where she worked on a monograph about the beach in modernist literature. She is also preparing a research project on the beach in the long twentieth century.

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**Friday 21 June, 1.15-2.40 pm**

## **27. Breakfast After Ghosts: Unruly Times of the Avant-gardes**

This session explores how avant-garde works reconfigure the metrics by which public and everyday forms of time are established and experienced. In three cases, the presenters consider how avant-garde works hold in tension two temporal elements: a 'chrono-utopic' elsewhere in time and an insistent 'uchronic' claim on the present, presenting themselves as the effective mediator between these temporal modes. These works, we suggest, encompass in their artistic structures both alter-temporal chronotopes and project their effective application into emerging everyday social and political realities.

### **Tyrus Miller (UC Irvine), 'Merzing Metrics: Ordinality, Intermittence, Consequence in Kurt Schwitters'**

This paper explores three metaphors of temporal order that Schwitters 'unrules,' offering divergent measures of time. First, Schwitters invests sequentiality with singular metrical differences, explores illogical successions within sequences, and illustrates the disruptive workings of the desiring body on sequence. Second,

Schwitters also disrupts time through intermittence and unexpected recurrence, especially in his prose works. Lastly, he revises the idea of artistic 'consequence,' as it is used, for instance, in narrative or in musical form. Schwitters replaces 'consequentiality,' as realization in successive time intervals of an anticipated effect, with an alternative notion of consequence as determined by relevance, the metrics of which are multiple, qualitative, and overdetermined (as in his Merz-collages).

Tyrus Miller is dean of the School of Humanities at University of California, Irvine.

### **Andreas Kramer (Goldsmiths), 'Cutting through Time: Temporalities of Revolution in Dada Montage'**

This paper explores models of 'unruly' avant-garde temporality in Dada Berlin's montage, considering the practice and theories of George Grosz and John Heartfield on the one hand, and Hannah Höch and Raoul Hausmann on the other. Focussing on temporalities of revolution, the paper suggests that each model is more complex and intertwined than the habitual association of Grosz and Heartfield with the 'chrono-utopia' of revolutionary Marxism, and Höch and Hausmann with the 'uchronia' of anarchist vitalism suggests. The artistic structure and arrangement of everyday materials of Dada Berlin's montages make simultaneity visible/legible as a series of temporal movements that add to the tension between uchronic present and utopian futurity. The paper identifies revolutionary temporalities inherent in Dada's montage as 'revolving time', 'kinetic time', and 'agentive time', thus reframing Dada Berlin's artistic and political project.

Andreas Kramer teaches German and comparative literature at Goldsmiths, University of London.

### **Sascha Bru (Leuven), 'The Avant-garde Monument and the Démontage of Time and History'**

The classic avant-gardes seemingly invested little effort in the design of monuments – whether as sculptures, architectural memorials or mausoleums. This paper returns to some of the few monuments designed by avant-gardists, including those of Walter Gropius, Mies van der Rohe, El Lissitzky, Vladimir Tatlin, and Johannes Baader. Focussing especially on the latter's *Grosse Plasto-Dio-Dada-Drama: Deutschlands Grösse und Untergang oder Die phantastische Lebensgeschichte des Oberdada* (*The Great Plasto-Dio-Dada-Drama: Germany's Greatness and Decline or the Fantastic Life of the Superdada*, 1920), the paper demonstrates how the avant-gardes exploited and bent the temporally ambiguous monument form to their own chrono-utopian and uchronic aims.

Sascha Bru teaches in the literary studies and art history programmes of the University of Leuven.

## **28. Strong Institutions: Weak Modernism?**

**Keegan Finberg (Maryland), 'Yoko Ono, Philosopher of Modernism'**

**Stephen Pasqualina (Nevada), 'Zora Neale Hurston, Weak Modernism and the Afterlife of Slavery'**

**Andy Hines (Independent), 'Black Against Criticism: Ishmael Reed's *Japanese By Spring*'**

**Naomi Milthorpe (Tasmania) and Eliza Murphy (Tasmania), 'Modernism-adjacent'**

The first part of this panel examines a tension between an engagement with strong, structural critique of a Marxian variety and the affectively animated 'postcritique' within the recent turn to 'weak modernism.' In defining this turn, Paul K. Saint-Amour generatively acknowledges this tension reflecting that the risk of a weakening modernism may indicate 'that we're travelers trying to warm our hands at a fire that's gone out, as fires do, and that we'd all be better off moving on.' We explore three writers – Yoko Ono, Ishmael Reed, and Zora Neale Hurston – who have, effectively, left the fire while it was still burning, in large part due to their frustration with the critical preoccupations that made modernism strong for so long. For the first three papers, this raises important questions: by rendering modernism 'weak,' do scholars disrupt – or even depoliticize – the politically motivated critiques of past writers? Is it possible to circulate 'weak' formations through 'strong' institutions of modernism, like the university or 'the profession,' to which scholars of modernism are inheritors?

In her paper, **Keegan Finberg** argues that in 1966 Yoko Ono uses the racialized word 'assimilation' to counter Greenbergian fears of a 'confusion in the arts' and his championing of media purity. With her diction, Ono recalls the political backdrop of her cultural project as an immigrant and the U.S. intervention and internment of Japanese and Japanese Americans during and after World War II. As such, Ono contests the modernist chestnut that multimedia artwork degrades individual media, an aesthetic idea that flattens her vision of various hybrid identities; Finberg argues that Ono's *Grapefruit* (1966) heralds a philosophy of media that critiques assimilationist global capitalism.

**Stephen Pasqualina** interrogates the weakening of both authorial agency and the underlying structures that condition such agents in his examination of the

work of Zora Neale Hurston. Hurston's frequent disavowals of slavery's afterlife provide good reason to view her fiction as an assertion of the individual in the present writing over and above the structures of history. This paper will demonstrate how Hurston's first completed book project – the recently published *Barracoon* (1931/2018) – complicates this account through both its weakening of slavery's afterlife and of the book's subject, Cudjo Lewis, the last survivor of the transatlantic slave trade.

**Andy Hines's** paper argues that Ishmael Reed's satirical novel, *Japanese By Spring* (1993), highlights how the New Criticism modulates the relationship between black critics and the official antiracisms of the academy. The novel's black protagonist, Professor Puttbutt, adopts the New Criticism as a conservative disguise for the purpose of gaining tenure from his predominantly white colleagues. When Puttbutt's scheme fails, the novel becomes an object lesson in how the politics of the New Criticism have left the university susceptible to a takeover by capital and a racist state.

"'Modernism'", write Sean Latham and Gayle Rogers 'has now become an almost unintelligible concept unless it is modified by prefixes or qualifiers' (151). In the second part of this panel, **Naomi Milthorpe** and **Eliza Murphy** debate the critical potential of the qualifier 'modernism-adjacent'. Mostly as a joke, we have been calling ourselves 'modernism-adjacent' to characterise our research as well as our antipodean relationship to dominant centres of scholarship. Then the phrase appeared in print, in passing, in Matthew Levay's 2018 review of Latham and Rogers's *New Modernisms* series, describing the contingency and indeterminacy of 21st-century modernist studies.

Why another hyphenated qualifier? As opposed to new modernist and inter/modernist projects of smashing the canon and broadening the boundaries, or bad modernist recovery of authentic subversiveness from layers of canonisation and institutionalisation, we propose 'modernism-adjacent' as a way of describing the loose professional relations with modernist studies of those working on its outskirts. Modernism's definitional indeterminacy has paradoxically helped modernist studies reassert itself as a dominant critical paradigm, drawing previously unaligned twentieth-century scholars into its orbit – what Thomas S. Davis and Nathan K. Hensley describe as a kind of 'intellectual colonization: all literary activity [...] might conceivably be subsumed under the sign of modernism.'

Being 'modernism-adjacent' offers a means to engage with a field that, for those on the fringes, sometimes produces uneasy feelings. The jokiness of 'modernism-adjacent' is ideal for describing forms of provisional, pragmatic, and tactical allegiance to the colonial metropole, driven by scholars seeking institutional support and scholarly recognition in a precarious era for higher education.

Keegan Finberg is an Assistant Professor of English at University of Maryland, Baltimore County. Her current book project traces the expansion of the category of poetry in relation to the privatization of the U.S. welfare state in the second half of the twentieth century. Her academic essays about poetry, urban space, and queer practice have been published in *Textual Practice* and *Canada and Beyond*.

Stephen Pasqualina is a Postdoctoral Fellow in the Core Humanities program at the University of Nevada, Reno. His current book project examines the relationship between second-stage industrialization and the US modernist historical imaginary from 1880–1945. His work has appeared or is forthcoming in *Modernism/modernity*, *J19: The Journal of Nineteenth-Century Americanists*, and *Public Books*.

Andy Hines is an independent scholar. His first book recounts how mid-twentieth century black writers defined black literature through and against the institutionalization of literary studies in predominantly white universities. His writing can be found in *American Quarterly*, *Criticism*, *Blind Field*, and *Public Books*.

Naomi Milthorpe is Senior Lecturer in English at the University of Tasmania. Her research centres on modernist, interwar, and mid-century British literary culture. Naomi is the author of *Evelyn Waugh's Satire: Texts and Contexts* (FDUP, 2016) and is currently editing Waugh's *Black Mischief* for the Oxford University Press Complete Works of Evelyn Waugh.

Eliza Murphy is a PhD candidate in English at the University of Tasmania. Her doctoral research explores the representation of parties in comic novels of the interwar period, with a focus on the works of E. F. Benson, Stella Gibbons, Nancy Mitford, and Evelyn Waugh.

## **Modernist Studies in Asia Network**

### **29. Troubling 'Late' Woolf**

**Motonori Sato (Keio), 'Late Style Revisited: Virginia Woolf's *The Waves*'**

**Emily Ridge (Education University of Hong Kong), 'Late Avant-gardism: Virginia Woolf's *The Years*'**

**Nan Zhang (Fudan), "'The Tiny Interval" *Between the Acts*: Virginia Woolf's Restaging of Civilisation'**

Focusing on the last three novels by Virginia Woolf, this panel seeks to reconsider Woolf's late writings in terms of her style, her aesthetic versatility, and her delicate dramatization of history and civilization. Where can we locate the beginning, manifestations, and influences of Woolf's late style? What aesthetic moves and considerations does such a style signify? And how does Woolf combine her social imagining and aesthetic engagement towards the end of her life? In response to these significant questions surrounding Woolf's late works, the panel opens up new avenues for rethinking 'late' Woolf and her legacies, particularly the degree to which these works trouble and are troubled by social, cultural, and literary histories.

**Motonori Sato** will explore Woolf's *The Waves*, a text often regarded as the apex of high modernism as well as that of her writing, in terms of 'late' Woolf. His proposal may sound counterfactual given that the novel appears to belong to the experimental work of 'middle' Woolf. Taking a cue from Edward Said's and Adorno's concept of 'late style' he argues that Woolf's late style, as is often seen in the unfinished novel *Between the Acts*, began much earlier, in the early 1930s when Woolf was in the prime of her writing career.

Motonori Sato is a Professor of English at Keio University, Japan.

**Emily Ridge** will interpret Woolf's subsequent turn to a kind of factual aesthetic in *The Years* (1937) as prefiguring a post-war distrust of emotion in line with a return to a form of realism that is 'written self-consciously "after" modernism' (McKay and Stonebridge, 2007: 7). The novel thus 'troubles' the trajectory of Woolf's own writing as well as a neat chronology of pre- and post-war literary developments. 'Late' Woolf is avant-garde here, not due to any high modernist pyrotechnics, but in her anticipation of certain formal and stylistic tendencies that would emerge more prominently after the Second World War.

Emily Ridge is an Assistant Professor of English Literature at the Education University of Hong Kong.

**Nan Zhang** will analyze how Virginia Woolf troubles various conceptions of history and human society in *Between the Acts*. Interweaving progressive and propagandist accounts of civilization with cultural and cosmic worldviews, the novel lays bare problematic and animating forces of historical development. The paper argues that *Between the Acts* locates value in the rare and profound 'halt' in such forces through depictions of fleeting intersubjective moments. Woolf's delineation of 'the tiny interval' between the acts, in this light, resonates with the singular understanding of civilization articulated by her contemporaries including E. M. Forster and Simone Weil.

Nan Zhang is an Associate Professor of English Literature at Fudan University, Shanghai.

### 30. Intermedial Modernism

#### **Adrienne Janus (Université François Rabelais, Tours), 'Resisting Modernist Movement: Stillness in the Midst of Revolutionary Storms, 1848-1968'**

Modernist revolutions, whether aesthetic or political, avant-garde or high-modernist, have long been identified with radical temporalities of momentariness: Benjamin's 'instant', Marjorie Perloff's *The Futurist Moment*, Karl-Heinz Bohrer's analysis of 'suddenness' in the prose of Woolf, Joyce, and the French Surrealists. Little attention, however, has been paid to modernist efforts to linger in the perception of stillness in the midst of these revolutionary storms [1] - in the perception of an uneventful eventfulness or an 'enduring passing away' (Seel). Whether identified as a 'residue of uncontained romanticism' (Adorno) that, in the wake of the failed revolutions of 1848, crossed the threshold of modernity, or as an after-effect and prophylactic against the repeated shocks of modernity (Benjamin), or as a mode of resistance against modernist claims to revolutionary authority (Sloterdijk), phenomena producing this perceptual experience recur across different spaces and media: from the enduring passing away of murmuring forests and flickering flames in Wagnerian opera to the shuffling crowds, trembling airplanes and flickering flames of Italian Futurism; from the trance-inducing stillness in movement of Dada performances to the immobile vibrations of water-falls and 'gaseous perception' in the avant-garde cinema of Rene Claire and Dziga Vertov; and from the fractal patterns of Joyce's *Finnegans Wake*, Woolf's *The Waves*, and the paintings of Jackson Pollock to the modulations of white noise in the compositions of Samuel Beckett and Karl-Heinz Stockhausen on and around 1968. In tracing the transnational transmutations of these phenomena across different spaces and media, I explore how their production is both instrumental in encountering the de-stabilisation of identifiable fields of reference occasioned by environmental degradation, cultural dislocation, war and revolution, and a strategic means of challenging the boundaries of previously fixed aesthetic, cultural and conceptual forms, including that of modernism itself.

[1] cf. Louise Hornby, *Still Modernism* (OUP, 2017).

Adrienne Janus is currently associate professor at the Université François Rabelais, Tours, working across the areas of theatre and performance studies, English and Comparative Literature.

### **Imola Nagy-Seres (Exeter), 'D. H. Lawrence: The Troublesome Path Towards "complete vision"'**

Modernism has often been associated with clarity, rationality and order. Ezra Pound, for example, famously claimed that modern poetry should be 'hard and clear, never blurred nor indefinite'. The aim of this paper is to present a different kind of modernism, rooted in haziness and softness – attributes of a sensuous rather than a purely intellectual experience of the world.

This paper will provide a comparative analysis of D. H. Lawrence's essays on Paul Cézanne's art, written in the 1920s, and his posthumously published *Sketches of Etruscan Places*. Lawrence's description of Cézanne's paintings and the Etruscan cave frescoes in Tarquinia suggests his preoccupation with semi-luminosity and plasticity as important prerequisites of artistic experience. He was partly fascinated with Cézanne's portraits because they expressed the harmonious coexistence of figure and background: the borders between the two became blurred and flexible. Similarly, the faded Etruscan cave frescoes, gently illuminated by the flickering acetylene lamp of the tour guide, suggested for Lawrence the 'paleness of time', a form of blurred sight that facilitated 'complete vision': a whole-body reaction to art objects. This blurred vision allowed for the emergence of a form of sensuous-sensual intimacy that Lawrence set against Roman art (and the emerging Fascist regime in Italy), associated with clear vision, rationality and military violence. At the same time, Lawrence's celebration of certain aspects of Cézanne's and Etruscan art is troublesome. By emphasising the instinctual nature of Cézanne's techniques, Lawrence presented a biased and incomplete version of the French painter's works, failing to account for the latter's technical skills and interest in form.

Imola Nagy-Seres has recently completed her doctoral studies at the University of Exeter. Her research focused on embodied feeling in the modernist and contemporary British novel. She has published in the *Hungarian Journal of English and American Studies*, the *Elizabeth Bowen Review* and the *Journal of Modern Literature*.

### **Jack Quin (Trinity College Dublin), 'Sculpture in H.D.: Classical Statues, Modernist Forms'**

From Ezra Pound's inter-arts manifestoes for the Vorticists, to Herbert Read's promotion of the 'Geometry of Fear' group by quoting *The Waste Land*; from Mina Loy's extended meditations on sculptural materials, to H.D.'s writing on classical statuary, modernist poetry was profoundly intertwined with the art of sculpture, and vice versa. This paper explores the fascination with classical sculpture in modernist poetry and art writing, with particular attention to H.D.'s *Red Roses for Bronze* (1931) and later works. I will propose an expanded definition of art writing, and particularly sculpture writing, that encompasses contemporary periodicals,

exhibition reviews, correspondence as well as lyric and ekphrastic poems in the period.

By examining the overlapping contributions of Ezra Pound, Mina Loy and Hilda Doolittle, I will contend that writing about sculpture characterises and creates a very different thing to the material object in stone or steel. The art historian Alex Potts notes that sculpture 'exists both as a distinct art form and as a set of ideas or phantasies about sculpture'. These ideas and phantasies offer 'an alternative to the traditional sculptural object', nuancing its traditional association with monumentality, solidity and durability. Sculpture is rendered as a curiously fluid medium, which is metaphoric and metamorphic in the hands of the modernist poet. For H.D. sculptural bodies, both real and fictional, trouble the confines of academic art criticism and even ideas of sexual desire and identity by setting up transgressive myths wherein classical statues are non-static, seemingly organic and tactile forms. Written accounts of various sculptures oscillate between the materials and the things they represent, whether animals, landscapes, historical figures or gods.

Jack Quin is an Irish Research Council (IRC) postdoctoral fellow in the School of English and Department of Art History at Trinity College Dublin. His two-year postdoctoral project explores the relationship between modernist poetry and the art of sculpture. He received his PhD from the University of York last year, and he is currently revising his thesis into a monograph on W.B. Yeats, Irish poetry and sculpture.

### **31. Singularity and (Un)originality**

#### **Sophie Cavey (Southampton), "'I Belong to no Coterie": Re-interpreting the Inconvenient Singularity of Olive Moore'**

The writer Olive Moore has consistently sat uncomfortably within any attempt to categorize her. She herself stated 'I belong to no coterie', whilst reviews of her novels – *Celestial Seraglio* (1929), *Spleen* (1930), *Fugue* (1932) – are littered with perplexed adjectives, ranging from 'curious' to 'mutinous' and 'discordant'. 'She might be compared with Mrs Virginia Woolf or Miss Dorothy Richardson' one admits, 'were it not that she is quite unlike either of them, being entirely individual'. Readers of Moore's work have consistently struggled with its singularity and this has led to the absence of any academic work placing her within a canonized reading of the modernist period. This fate is compounded by her unrelentingly essentialist and sexist view of female artists – quite simply 'Art is a masculine prerogative'. The inevitable difficulty in attempting to reconcile an unapologetically non-feminist author into feminist projects of recovery has meant that Moore has been omitted from contemporary accounts of women's

modernism. As Jane Garrity states, 'there has been a simultaneous and persistent marginalization of non-canonical writing by female modernists since the institutionalization of feminist criticism in the 1980s'. Prior to now, contemporary academia has defined Moore solely as an obscure, experimental writer who wrote four books between 1929 and 1934 and then simply disappeared. But in fact, from 1942 to 1959 Moore was the guiding force behind *Scope: Magazine for Industry*, using it to promote a revolutionary manifesto of scientific progress and social regeneration. This expansive and previously undiscovered period of her career has up until now been completely overlooked. This paper argues that Moore's prior absence from academic discussion can no longer be justified by her 'mysteriousness' or 'discordance'. The name Olive Moore has come to signify an inconvenient and indeed, troublesome degree of singularity. Yet the name Olive Moore should signify a determined and ambitious creative force, whose experimental fiction was a small, early component of a prolific and resourceful career in which she would hone her craft as a writer and journalist. This paper aims to move our understanding forward into new territory, identifying how and why Olive Moore came to be so unjustly overlooked and positioning Moore as a vital modernist voice in spite of, and with open acknowledgement of, her more 'troublesome' limitations.

Sophie Cavey lectures in Modernist literature at the University of Southampton. In 2018 she completed her PhD thesis, "'Fire From Olympus, Apples From Eden": Creativity and Dissent in the Work of Olive Moore'. Her current research focuses upon Olive Moore's career post-1934 using new archival material discovered during her PhD.

**Caroline Knighton (Independent), "'America's Comfort - Sanitation": Baroness Elsa von Freytag-Loringhoven, Marcel Duchamp and the Richard Mutt Case'**

The refusal of a porcelain urinal signed R. Mutt by the Society of Independent Artists in New York for their inaugural 1917 exhibition is now well established as art historical legend. An exemplary Dada object, the submission of *Fountain* was designed to test the avant-garde credentials of the hanging committee promoting New York as the site for modern art to flourish. Marcel Duchamp, himself a director of the organisation, was later credited with the ruse, and thus with the production of one of the most iconic and irreverent art objects of the twentieth century. Clearly fitting within the visual vocabulary of the Duchampian Readymade, the urinal has contributed to the centrality of Duchamp and of the anti-art attitude of the industrial Readymade in critical histories of modernism and twentieth century avant-garde activity, a 'shock of the new' moment which fundamentally altered the creative landscape of the period.

However, more recent research has established grounds for a challenge of the authorship of *Fountain*, and with it generative lines of inquiry for a 'troubling' of the categories of modernist and avant-garde production perpetuated through such masculinist and, at times, explicitly misogynistic critical histories. This paper will explore the question of authorship surrounding *Fountain*, and will develop suggestions that the Baroness Elsa von Freytag-Loringhoven was instrumental in the selection and presentation of the urinal. Further than the obviously troublesome interruption into the critical histories of modern art that such claims make, I will go further in considering some of the ways in which attention to the Baroness's own waste-based art practice confounds both aesthetic and industrial rationalism, and deeply troubles assumptions around *Fountain*, the Duchampian Readymade, and the anti-establishment attitudes of the avant-garde.

Caroline Knighton is an independent researcher and holds a PhD from Birkbeck, University of London. Her research is broadly interested in questions of gender and canonicity across modernist literary and visual cultures, and her book *Modernist Wastes: Recovery, Re-Use and Auto/biography in Djuna Barnes and the Baroness Elsa von Freytag-Loringhoven* is forthcoming with Bloomsbury.

**Aaren Pastor (Penn State), 'Bad Women Writing: Plagiarism and Influence in Katherine Mansfield's "The Child Who Was Tired" and Nella Larsen's "Sanctuary"'**

This paper is interested in extending the 'bad' modernism of Heather Love's etymological and affective history of the word in her contribution to *Bad Modernisms* (2006) to think through plagiarism. Is it the sign of a morally bankrupt, ethically suspect subject, or something else?

Katherine Mansfield's 1910 'The Child Who Was Tired' appeared in the first edition of *In a German Pension* but was cut from later editions as Mansfield ascended to social and literary prominence (and notoriety). Why? The story plagiarized Anton Chekhov's 1888 *Spat'khochetsia*. In 1930, Nella Larsen's 'Sanctuary' was accused of plagiarizing British author Sheila Kaye-Smith's 'Mrs. Adis' (1919). After an ugly controversy, Larsen never published another literary work during her lifetime.

I argue not only that the lines demarcating plagiarism and influence are murky at best, but that the plagiarism controversies surrounding Mansfield and Larsen constitute a gendered challenge to the masculine High Canon's fetishization of Pound's precept to 'make it new.' How are the distinctions between 'bad' plagiarism and 'good' formal techniques such as bricolage, recycling, layering, allusion and intertextuality made - and by whom?

The plagiarism of Mansfield and Larsen, then, in its striking unoriginality is affectively troubling because it reveals the perversely unreliable and fugitive nature of the fiction of the author. Finally, in rethinking plagiarism in Mansfield and

Larsen, what do we make of the ever more elaborate surveilling of our own student's essays, frantic to prove or disprove their 'bad' behavior?

Aaren Pastor is a dual-title PhD candidate in English and Women's, Gender, and Sexuality Studies at The Pennsylvania State University, with interests in queer and feminist theory, and the influence of mysticism, the occult and religion in the work of modernist women writers.

### **Andrew Battaglia (Rice), 'Quiescence or Quietism? Superannuated Modernity in Sackville-West's *All Passions Spent*'**

Had Ezra Pound translated M.G. Pauthier's French translation of Ta Hio's *Da Xue* more literally, 'Make it new' could have been 'Do it again' (North 2013). The contender lacks the panache and iconoclasm of the champ, yet it more accurately heralds Vita Sackville-West's *All Passion Spent*. Following as quickly upon the heels of Clarissa Dalloway (1925) as an octogenarian widow can, the novel's Lady Slane appears in 1931 not to traverse the metropolis and renew her lease on life before an upstairs window, but simply to outlive her political husband and troubling the conventions of British high society and defying her children's expectations by retiring to the suburbs. In her cross-town move, Lady Slane must contend with the brutal truth: modernity is made for the young. She is the geriatric hero of bad modernism; she knows to sidestep what she cannot forcefully oppose. In its hermetic refusal of modernized London, *All Passion Spent* is the novel of an anachronistic quiescence that transforms into revolutionary quietism. Life alone is the triumph; she has outlived the modern world, so to speak, so long as she stays at home. In this reading, the novel refuses Pound's clarion call and the données of contemporary modernist criticism, which reads Sackville-West predominantly for her relationship with Virginia Woolf. Making Sackville-West constitutive of literary modernism and not derivative of it, gives the lie to the expectation of modernity that one must make it new to justify the work of doing it again; it is, in fact, enough to be there.

Andrew Battaglia is a fourth-year student in the English PhD program at Rice University. He focuses on temporalities in literature, the competing modernisms of modernist literature, and exilic German writers in the Anglophone world. He has presented papers on Friedrich Dürrenmatt, Olaf Stapledon, Jean Rhys, and Patricia Highsmith.

## **32. Modernism, Christianity and Conservatism Between the Wars**

### **Erik Tønning (Bergen), 'Christianity Redux? Troubling Modernist "Secularities"'**

This paper will assess the recent trend within Modernism Studies towards probing the instability of modernist versions of 'secularity'. Scholars such as Pericles Lewis, Vincent Pecora and Matthew Mutter have argued that modernist authors find themselves reproducing variations on the very religious themes that their 'secular', disenchanting starting-points were supposed to have already passed beyond. However, these studies do not fully take on board the genealogical critique, pioneered in different directions by John Milbank and Charles Taylor, of modern secularity itself as intrinsically rooted in theological and cultural developments within historical Christianity. A key insight here is that 'the secular' is not simply a late-modern 'fact', neutral condition or state of affairs that modernism responds to: the secular is an invention, a complex and shifting artefact that each writer has to inherit and imagine anew. In this active re-invention, modernist writers do not start from a point 'beyond' Christianity, but are locked in a fundamental and formative tension with it from the outset. To illustrate the difference this approach can make to critical practice, the paper concludes with a comparative glance at the topic of 'nothingness' and its links to Christian mysticism in Virginia Woolf and Samuel Beckett.

Erik Tønning is Professor of British Literature and Culture in the University of Bergen, and currently on secondment as Director of the Norwegian Study Centre in the University of York. He is the author of *Samuel Beckett's Abstract Drama* (2007) and *Modernism and Christianity* (2014) as well as the editor of several other volumes on modernism. He is a Senior Editor of Bloomsbury's 'Historicizing Modernism' and 'Modernist Archives' book series.

### **Henry Mead (Tallinn), 'Modernists Between the Times: Heresy and Orthodoxy in Interwar Europe'**

This paper offers a comparative view of a reaction against liberalism in interwar German theology, and tensions in British modernism between notions of 'orthodoxy' and 'heresy'. Karl Barth's and Friedrich Gogarten's 'Between the Times' group is known for rejecting liberal theology and historiography. Their attitudes resonate with the conservatism of T.S. Eliot and T.E. Hulme, key figures in early British modernism. Paradoxically, vitalist and pantheist tendencies remained influential within this movement, strongly marking work by Ezra Pound, for example. Drawing on recent studies of Eliot's affinities with Barth, and his discussions with European intellectuals in the Moot group, this paper explores wider echoes of liberal and conservative theology within modernist networks. Scholars have shown how the 'modernist controversy' in Catholic and Anglican churches informed the French and British avant-garde. The German analogue represented by Barth and Gogarten, though shaped by a different cultural climate, drew on a similar impulse to separate the temporal from the transcendent. The paper explores related accounts of 'a crisis of historicism', a term used in Germany

to criticise a range of practices, including a reductive positivism in pursuit of historical objectivity. This debate again echoes British conservative modernists' attacks on liberal historiography as either an accumulation of data or as a providential narrative, both legacies of theological debate and heretical in complex ways. The paper asks if this conservative wish to sharply distinguish between the secular and the divine leads to 'troublesome' politics, or might act as a bulwark against 'political religion'.

**Henry Mead's** research interests lie in modernist ideology, its roots in theological and political debate, and its legacy in current political thought. He has published book chapters and articles on forms of 'political religion' on the left and right, and analogous features of fin-de-siecle literature and art. His first monograph, *T.E. Hulme and the Ideological Politics of Early Modernism* (Bloomsbury Academic 2015, pbk 2017) looks at anti-liberal currents in the Edwardian political and cultural avant-garde, tracing strands of libertarian and guild socialism, conservatism, and emergent fascism. He co-edited the 2014 collection *Broadcasting in the Modernist Era* (Bloomsbury Academic, 2014), has recently published on Ezra Pound's Canto 4 and Dora Marsden's anarchism, and is working on a new book dealing the motif of Original Sin in modernist writing. He is currently a Research Fellow with Tallinn University's ERC 'Between the Times' project.

**Kazuki Inoue (York), 'T. S. Eliot, Spiritualism and the Church of England'**

My paper will explore T. S. Eliot's complex negotiations with spiritualism, focusing in particular on the period after his conversion to the Anglican Church in 1927/28. While critics have discussed Eliot's religious beliefs in relationship to both Anglo-Catholicism and 'mysticism', this paper rather tries to relocate him in the context of the complex attitude of the Anglican Church itself towards spiritualism. I suggest how Eliot's religious stance runs closely parallel with that of the Church, an ambivalent stance dealing with 'dangers' of spiritualism in particular.

The paper has three major priorities: (1) to examine the documents of the 1920 Lambeth Conference, including resolutions about 'dangers' of spiritualism; (2) to investigate the affinity in terminology about 'the living and the dead' between articles of newspapers focusing on spiritualism and the Church that emphasize the 'dangers of insanity' and Eliot's works such as *Sweeney Agonistes*; (3) to explore Eliot's definite predilection for spiritual and mental 'dangers' in his account of mystical states, comparable to that of spirit medium, in his essays.

The paper reveals the essential affinity between Eliot's Anglican views and that of the Church of England in their ambivalent attitudes towards spiritualism despite its inherent 'dangers'. It will argue that Eliot's representations of spiritual and spiritualist experiences are best understood in terms of debates within the Anglican Church surrounding spiritualism.

Kazuki Inoue is currently a third-year PhD student at the University of York. His interest is in modernist poets, T. S. Eliot and W. B. Yeats in particular. He is working on a PhD dissertation which attempts to explore Eliot's conception of impersonality and Yeats's occult self in the context of debates in their contemporary mysticism.

### **Qiang Huang (Beijing Foreign Studies University), 'T. S. Eliot's *Criterion* and Its "War of Cultures"'**

In February 1928, T. S. Eliot insightfully predicted the European political situation in the coming years when he was reviewing Julien Benda's *La Trahison des clercs*. He wrote that '[w]ar, whatever economic or practical interests may tend to bring it about, is sustained by the pretence of a war of cultures, by the pretence that one form of civilization is being maintained against another.' This 'war' constitutes the *Criterion's* involvement with the debate on war and peace in the interwar period, and this paper will focus on two major wars of cultures in the *Criterion* in the 1920s and the early 1930s. In Eliot's *Criterion*, the first 'war of cultures' centres on the cultural conflict between the west and the east, while the other focuses on the debate on fascism, communism and religion. In this paper, I will specifically explore the ways in which Eliot sought intelligent debates on political theories as responses to the feverish political climate of the time in a series of cultural conversations that Eliot participated or formed in the *Criterion*, and argue that the *Criterion's* involvement in the discussion of the post-war European cultural politics shows not only the War's impact on the ensuing intellectual debates in interwar Britain, but also how modernist little magazines responded to their 'troubled' socio-historical context.

Qiang Huang is Lecturer in English at the School of English and International Studies, Beijing Foreign Studies University, China. In 2017, he completed his PhD in English Literature at Lancaster University, writing his dissertation on the relationship between T. S. Eliot's writings and the theme of war. His articles have appeared in *The Journal of T. S. Eliot Society*, *Guangming Daily* (China), and *World Literature Studies* (China).

## **33. Looking for Trouble: Women Writers and the Spanish Civil War**

### **Mercedes Aguirre (British Library), 'Abroad among our Kind: Sylvia Townsend Warner Spanish Civil War Love Poems'**

### **Laura Hartmann-Villalta (Georgetown), "'Intimations of Possible Miracles":**

## Josephine Herbst in Spain'

### Rowena Kennedy-Epstein (Bristol), 'Modernism Interrupted: Muriel Rukeyser's *Savage Coast* and the "fifties thirties"'

Borrowing its title from American journalist Virginia Cowles's memoir (1941) about the Spanish Civil War, this panel takes as its organizing premises two assumptions involving 'troublesome modernisms:' first, the place of Spanish Civil War literature in the modernist canon as a continued troubled, uneasy category. Second, how women's writing from the war, which is still being recovered and reassessed, continues to disrupt critical conventions about the political literature of the 1930s. This transatlantic panel will examine three radical writers - Sylvia Townsend Warner, Josephine Herbst, and Muriel Rukeyser - whose works were inspired by the war in Spain.

The first paper is entitled 'Abroad among our Kind: Sylvia Townsend Warner Spanish Civil War Love Poems' by **Mercedes Aguirre**. Sylvia Townsend Warner and her partner Valentine Ackland travelled to Barcelona in autumn 1936, two months after the outbreak of the war, to support the Republican cause. This visit was the beginning of Warner's long engagement with the cause of the Spanish left. Warner explored this subject in different literary genres, from newspaper articles to her political allegory *After the Death of Don Juan* (1938). But the Spanish conflict also had an important personal significance. This paper explores a sequence of Spanish Civil War poems Warner wrote in 1936 and dedicated to Ackland. These love poems demonstrate the deep personal meaning the conflict had for Warner, and are unique in the English canon of Spanish Civil War poetry in exploring the intersection of radical politics and queer relationships.

The second paper, "'Intimations of Possible Miracles": Josephine Herbst in Spain' by **Laura Hartmann-Villalta**, addresses the experiences of the American novelist, journalist, and essayist who went to Spain to support the Republican cause. Published in 1960, her memoir of the war is recounted in the essay, 'The Starched Blue Sky of Spain.' Much of the memoir focuses on unresolvable questions about Madrid during the war - remembering her involvement and others' - and attempting to reconcile her 'appallingly diffuse' inaction with her spirit of activism and solidarity. Herbst wrestled with her experience of Spain for decades, and opted for silence much of time. In her essay, we see a woman, a radical political writer and feminist, confronting the limits of the literary and the political through her memory-writing. This paper will focus on the complexity of Herbst's witnessing, even years after the war ended.

The last paper, 'Modernism Interrupted: Muriel Rukeyser's *Savage Coast* and the "fifties thirties,"' examines Rukeyser's novel and its resonances as a modernist text beyond 1937, the year it was drafted and rejected for publication.

**Rowena Kennedy-Epstein** traces the proliferating life of *Savage Coast* through the Cold War period, thinking especially about the ways in which the radical-avant garde modernism Rukeyser was most closely aligned with (and that is reflected in the novel) became increasingly marginalised in the postwar years. The original rejection of the novel was a harbinger for the kind of gender and aesthetic ideology that would define the Cold War period and that would revise the 1930s to reflect new aims – what Al Filreis describes as the 'fifties thirties' – thereby excising from the 20th-century canon the feminist and radical modernism with which Rukeyser, and many women writers, were aligned.

Mercedes Aguirre is Lead Curator of the Americas Collections at the British Library. Her work explores the relationship between literature and politics in the 1930s, and she is currently writing a book about the Spanish Civil War in English Literature. She has recently published a study of Nancy Cunard's Hours Press, included in Lise Jaillant's edited collection *Publishing Modernist Fiction and Poetry* (Edinburgh: Edinburgh University Press, 2019).

Laura Hartmann-Villalta teaches at Georgetown University. Her current book manuscript is a literary history of the Spanish Civil War focused on forgotten female writers and photographers of the war entitled *Gendered Witnessing: Photography, Anglophone Women's Writing, and the Spanish Civil War*. She is the President of the Women's and Gender Caucus of the Northeast Modern Language Association.

Rowena Kennedy-Epstein is a Lecturer in Gender and 20th/21st-C. Women's Writing at the University of Bristol. She recovered and edited Muriel Rukeyser's only novel, *Savage Coast* (Feminist Press, 2013), and has published widely on Rukeyser and on the work of other women writers in *Modern Fiction Studies*, *JNT*, *Textual Practice*, *Literature and History*, and *Modernism/Modernity*.

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**Friday 21 June, 3-4.15/4.30 pm**

## **34. The New Modernist Studies at Twenty**

**David James (Birmingham), 'Amnesties for Close Reading'**

**Sara Crangle (Sussex), 'Rebellious Archives'**

**Douglas Mao (Johns Hopkins), 'Context's Perfume'**

While the inauguration of the new modernist studies cannot be dated to one moment or subsumed by one event, the first conference of the Modernist Studies Association was undeniably a milestone. Convened in October 1999 at

Pennsylvania State University, 'The New Modernisms' registered the emergence of a fresh movement in scholarship, generating conversations, annual gatherings, and networks – foremost among them, BAMS – that would prove crucial to the study of modernism in the years that followed. This panel proposes to take stock of 'the new modernist studies' on the twentieth anniversary of the Penn State meeting. Its panelists, all contributors to a forthcoming collection on the new modernist studies edited by Douglas Mao, will consider future directions of the field while taking account of its history over the past two decades.

Although studying modernism has, for countless students, meant studying close reading, the rapport between close reading and the proliferating objects, elastic timeframes, analytical scales, and planetary desires of modernist studies no longer feels guaranteed. In 'Amnesties for Close Reading,' **David James**, will examine close reading's troublesome history within modernist studies by way of illuminating its status at present, when modernist scholars seem to be spending less time talking about form than their colleagues in other quarters of literary study. James will suggest that at this moment of global dilation and temporal elongation in modernist studies, close reading's future may be best discerned where its generative possibilities are disarticulated from the politically fraught legacies of New Critical pedagogy.

The clamour for the restitution of women's writing and experience remains vociferous, and evidently unmet, within the new modernist studies. Within this archival turn, the marginalised body is increasingly conflated with the archival corpus; witness, for instance, Sara Ahmed's claim that a feminist life is 'an archive of rebellion.' In "Rebellious Archives," **Sara Crangle** will explore what it has meant and means to inhabit the archive in modernist studies. What are the political and critical repercussions of submitting quotidian ephemerality – action, involvement, intimacy – to taxonomy? Through a feminist lens, her paper will grapple with the relationship between salvage and posterity, neglect and attention, classification and fantasy.

According centrality to 'the study of the arts in their social, political, cultural, and intellectual contexts,' the MSA's mission statement arguably captures quite accurately the character of modernist studies from the 1990s to today. But it also stands in tension with recent critiques of contextual scholarship by Rita Felski, Joseph North, the V21 Collective, and others. In 'Context's Perfume,' **Douglas Mao** will argue that whatever their theoretical merits, these critiques furnish useful invitations to scholars of modernism in 2019 – invitations to be bolder in conceiving relations between historical discoveries and contemporary predicaments; to be more attuned to contexts taking the form of networks and atmospheres; and to devote fresh attention to the technical features that make texts work while worrying less about the metaphysics of aesthetic autonomy.

Sara Crangle is Professor of Modernism & the Avant-Garde at the University of Sussex. Her books include *Prosaic Desires: Modernist Knowledge, Boredom, Laughter, and Anticipation* (Edinburgh UP) and *Stories and Essays of Mina Loy* (Dalkey Archive). She is currently completing a monograph entitled *Mina Loy: Anatomy of a Sacrificial Satirist* and editing the poetry and prose of Anna Mendelssohn, whose archive she brought to Sussex Special Collections in 2010.

David James is a Professorial Research Fellow at the University of Birmingham, before which he was Reader in Modern and Contemporary Literature at Queen Mary, University of London. The range of his work in modernist studies is represented by such books as *Modernist Futures* (Cambridge UP, 2012), along with edited volumes such as *The Legacies of Modernism* (Cambridge UP, 2012), *Modernism's Contemporary Affects* (*Modernism/modernity* Print-Plus, 2018) and *Modernism and Close Reading* (Oxford UP, 2020). For Columbia University Press, he co-edits the book series 'Literature Now'. His latest book, *Discrepant Solace: Contemporary Literature and the Work of Consolation*, is now out from Oxford University Press.

Douglas Mao is Russ Professor in the Humanities at Johns Hopkins University. He is the author of *Solid Objects: Modernism and the Test of Production* (Princeton, 1998) and *Fateful Beauty: Aesthetic Environments, Juvenile Development, and Literature 1860-1960* (Princeton, 2008). He is also the co-editor, with Rebecca Walkowitz, of *Bad Modernisms* (Duke, 2006) and the editor of the Longman Cultural Edition of E. M. Forster's *Howards End* (2009). A former president of the Modernist Studies Association, he currently serves as Series Editor of Hopkins Studies in Modernism, as Senior Editor of *ELH*, and as a member of the editorial boards of *Modernism/modernity*, *Textual Practice*, *English: The Journal of the English Association*, and *The Journal of Wyndham Lewis Studies*. His current projects – a study of utopia and justice and a collection on modernist studies – should see print in 2020.

### **35. Reading War and Justice at Mid-century**

Drawing on the strands of the Troublesome Modernisms CFP focused on war, on law and on violence, this panel interrogates mid-century responses to conflict. The panel represents a snapshot of the recent work of the University of Sheffield's Mid-Century Modernisms research cluster, where all the speakers are based. The chosen papers will address a period from 1937-1960, using a range of historicist and theoretical approaches to answer a specific question about how the concept of a war-time state of exception shapes late modernist responses to concepts of crime and punishment. Ideas of loyalty and disloyalty and retribution and

rehabilitation are reformed in mid-century: these papers will offer a 'troublesome' narrative of dissent and ruptured consensus in neglected late modernist writings.

**Katherine Ebury, 'Shell Shock, Murder and the Death Penalty in Sayers's Late Interwar Fiction'**

Anxieties about shell shock, the death penalty and retributive justice are a central feature of Dorothy L. Sayers's late fictions, culminating in *Busman's Honeymoon* (1937) and 'The Wimsey Papers' (1939–1940) – the texts for this paper. By the final works of her series, as Sayers enters a mid-century mind-set shaped by the sense that the interwar period 'had been indeed a period of armistice – not peace at all but only an armed truce with evil', I will argue that she experiences a crisis in her understanding of psychology, the death penalty and detective fiction which tests her middlebrow modernism to destruction.

Katherine Ebury is Senior Lecturer at the University of Sheffield, currently working on an AHRC-funded project about modern literature, psychoanalysis and the death penalty. Her previous publications include *Modernism and Cosmology* and *Joyce's Non-Fiction Writings*, as well as a range of articles and chapters on modernism and science.

**Samraghni Bonnerjee, "'You will be court-martialed if you don't behave!": Court-martial, Imperial Language, and Means of Dissent in Mulk Raj Anand's Across the Black Waters'**

Mulk Raj Anand's *Across the Black Waters* (1940) charts the encounter of the colonised (Indian soldiers) with the coloniser in the Western Front during the First World War. This paper will focus on the novel's preoccupation with court-martial, arguing that the Indian soldiers' use of court-martial is not colonial mimicry, but rather, within the larger milieu of 'necropolitics' (Mbembe), an expression of subversion. Using postcolonial theory, I will argue that the Indian modernist writer's adaptation of the English language, is symbolic of the plot's adaptation of the coloniser's violent form of punishment (court-martial), and are both subtle and effective forms of dissent against the coloniser.

Samraghni Bonnerjee is a Research Associate in the AHRC-funded project 'Literature, Psychoanalysis and the Death Penalty 1900–1950', at the University of Sheffield. Formerly, she was a Vice-Chancellor's Scholar at the University of Sheffield, where she read for a PhD in English Literature. Her peer-reviewed journal articles have been published (or are forthcoming) in *Australian Journal of Politics and History*, *Studies in Travel Writing*, *Women's History Review*, and *Endeavour*; and her book chapters have been published in edited collections by Palgrave Macmillan and University of North Georgia Press.

### **Adam Piette, 'Rebecca West and the Double Agent: Treachery and the Subject at Mid-century'**

The paper will look at the figure of the double agent as testing notions of citizenship mid-century, specifically the clash/fusion of (inter)nationalist definitions of citizen loyalty, in the construction of the traitor 'revolutionary' citizen. I will be looking at Kaminsky in Rebecca West's 1966 historical novel *The Birds Fall Down* as staging a late rewrite of the double agent which West had theorized through analysis of William Joyce in *The Meaning of Treason* (1949) and Stephen Ward in the Profumo Affair (cf. *The New Meaning of Treason* of 1964). I will explore how West's thinking draws on Hannah Arendt's writings on the double agent in *Origins of Totalitarianism* (1951).

Adam Piette is Professor of Modern Literature at the University of Sheffield. He is the author of *Remembering and the Sound of Words, Imagination at War, The Literary Cold War: 1945 to Vietnam* and *The Edinburgh Companion to Twentieth-Century British and American War Literature*.

## **36. Troubled Boundaries: Virginia Woolf and Her Contemporaries**

The papers in this panel all explore the troubled boundaries of different categories of knowledge in modernism through reading Virginia Woolf alongside her (in some cases lesser known, or less canonical) contemporaries. The boundaries our panel addresses are those of historical narratives, of war narratives, and, finally, of fiction-making itself. We begin our explorations with Woolf because she is known for what Mark Hussey calls her 'lack of respect for boundaries,' something that has both frustrated and thrilled her readers; her work offers instead hybrid forms of expression, ambivalence, and models of relationality. Yet the papers also complicate and contextualise Woolf as the go-to modernist woman writer by highlighting correspondences and debates with other writers' work. We read Woolf's 'highbrow' writing alongside 'middlebrow' authors such as Vera Brittain and Stella Gibbons; and Woolf the quintessential English novelist alongside the Anglo-Caribbean 'outsider' Jean Rhys. In our comparative approach, we are not looking just for argument or disagreement between these women writers, but rather for overlaps, intersections and debates. In this way we are interested also in troubling the canonical boundaries of modernism.

**Eret Talviste's** paper considers ways in which Virginia Woolf and Jean Rhys construct historical narratives that both offer alternatives to 'official' versions of history and question the boundaries of English national identity (as constituted through history). Looking at *Between the Acts* (1941) and *Wide Sargasso Sea* (1966), Talviste explores how both writers focus on literature, the non-human, and

the everyday, and on embodied belonging to a specific environment, in constructing an affective version of Englishness and questioning the adequacy of any 'official' narrative about ethnic and national belonging.

Eret Talviste is a final-year PhD candidate in English Literature at Northumbria University Newcastle, working with Dr Julie Taylor on her thesis on modernist intimacies and affect.

**Ann-Marie Einhaus** explores the nexus of modernism, war writing and women's writing in inter-war Britain and troubles the boundaries between the modernist canon and the canon of First World War literature. Her paper reads Woolf's *Jacob's Room* (1922) alongside Mary Borden's *The Forbidden Zone* (1929) and Brittain's *Testament of Youth* (1933), locating these texts in the problematic opposition between a position that champions masculine notions of knowledge as opposed to one that draws power from the absence of such knowledge, from the acknowledgement of ambiguity and uncertainty.

Ann-Marie Einhaus is Senior Lecturer in Modern and Contemporary Literature at Northumbria University Newcastle. She is the author of *The Short Story and the First World War* (CUP, 2013) and editor of *The Edinburgh Companion to the First World War and the Arts* (EUP, 2017, with Katherine Isobel Baxter).

**Alexandra Peat's** paper turns to Woolf's attitudes towards fiction-making itself as it explores Woolf's own, often vexed, engagement with writing as a craft, vocation, or profession for women. The paper considers Woolf's ambivalence about commercial women's writing - what she calls in *Three Guineas* (1938) 'the brain selling trade' - alongside depictions of female novelists in modernist fiction written by women, focussing particularly on the aspiring novelist Flora Poste in Stella Gibbons' *Cold Comfort Farm* (1932). Both Woolf and Gibbons were keenly aware of both the potential loss of imaginative freedom that came from tying writing to earning a living, and the connection between financial security and imaginative autonomy.

Alexandra Peat is Associate Professor in Literature at Franklin University Switzerland. She is the author of *Travel and Modernist Literature: Sacred and Ethical Journeys* (Routledge, 2010) and of *Modernism: Keywords* (Wiley-Blackwell, 2014, with Melba Cuddy-Keane and Adam Hammond).

## **37. The Trouble with Photography: A Conversation in Images**

Building on recent work about the critical purchase of photography in modernism, this conversation seeks to understand photography as itself a troubling medium in the late nineteenth and early twentieth centuries. Photography is suspended between documentation and illusion, between automation and artistry. Its imbrication of visual truths and visual pleasures generates allusive and contingent forms of knowledge. The moderns, of course, were well aware of this; photography presented a particular problem for Henri Bergson, who saw it as limited in its capacity to represent real time and experience. More contemporary discussions of photography have theorised its 'expanded field' – the way in which photography exists in tension with other media and aesthetic forms, including the cinema, performance, painting, and literature.

This session asks: How does the complex, contradictory medium of photography trouble the way we think about the modernist media ecology in which it is embedded? How might we understand photography's negotiation of scale, of limits and expansion in modernism? And what other definitional boundaries are broached by photography, as it looks in ways the human eye doesn't or can't – fragmenting and reconstituting human bodies, for instance, or collapsing diverse moments and spaces?

These questions draw on and complicate the findings of two major new studies of photography and modernism by the panellists: **Louise Hornby's** *Still Modernism: Photography, Literature, Film* (Oxford UP, 2017) and **Alix Beeston's** *In and Out of Sight: Modernist Writing and the Photographic Unseen* (Oxford UP, 2018). Moderated by **Lorraine Sim**, author of *Ordinary Matters: Modernist Women's Literature and Photography* (Bloomsbury, 2016), this conversation will be organised around specific photographs from the late nineteenth and early twentieth century, by Julia Margaret Cameron, Gertrude Käsebier, Alfred Stieglitz, Claude Cahun, and others. It will therefore negotiate its own politics of scale, moving between close analysis of images and broader theoretical discussion of the troubling affordances of photography in modernism.

Alix Beeston is a Lecturer in English at Cardiff University, specialising in modern and contemporary literature and visual culture, feminism and gender studies, and critical race studies. She is the author of *In and Out of Sight* (Oxford UP, 2018), the first study to systematically apply to modernist writing the insights of new work in visual culture known as the still-moving field, as well as of the digital project *Object Women: A History of Women in Photography* ([www.instagram.com/objectwomen](http://www.instagram.com/objectwomen)). Her essays have appeared or are forthcoming in *PMLA*, *Modernism/modernity*, *Signs*, and *Arizona Quarterly*.

Louise Hornby is Associate Professor of English at the University of California Los Angeles, where she teaches courses on modernism, photography, and film. Her first book, *Still Modernism* (Oxford UP, 2017), looks at the critical valence of

stillness in and against modernism's accelerative culture. Her recent work has appeared in the *James Joyce Quarterly*, *Grey Room*, *Environmental Humanities*, and *Modern Fiction Studies*.

Lorraine Sim is a Senior Lecturer in Modern English Literature at Western Sydney University. Her research interests include modernist literature and visual culture, women's studies, cultures of modernity, and theories of the everyday. She is the author of *Ordinary Matters* (Bloomsbury, 2016) and *Virginia Woolf: The Patterns of Ordinary Experience* (Ashgate, 2010). She is co-founder and Chair of the Australasian Modernist Studies Network and serves on the editorial boards of the journals *Feminist Modernist Studies* and *Australian Feminist Studies*.

### **38. Displacement and Disorientation**

#### **Katherine Kruger (Sussex), 'The Pastime and Its Objects in Elizabeth Bowen's *Eva Trout*'**

*"No bicycles are allowed. Tricycles are allowed on the paths only." - That would never suit you, Eva, you reckless tricyclist. - "Ball games and dangerous pastimes not permitted." Dangerous pastimes? No place for any of us.'* (Bowen, *Eva Trout*)

The eponymous heroine of Bowen's final novel *Eva Trout* (1968) is in perpetual flight: constantly speeding off in her Jaguar or disappearing overseas without a trace. The moral dangers that other characters associate with Eva's otiose life of leisure are mocked here by Constantine, Eva's closest ally, as he wryly yet affectionately repeats the ambiguous veto of 'dangerous pastimes'.

*Eva Trout* raises questions about what it means to pass time in a world where 'nothing stood still'; does any pastime become dangerous in this context? For Bowen the 'dangerous pastime' represents an aesthetic mode for experiencing a precarious, transitory present. Stilling or paradoxically accelerating time, the pastime eludes the present and in so doing situates the player beyond or outside of time.

In moments like this the novel draws attention to itself as a 'dangerous pastime' and to the work of writing as childlike play. This paper will analyse representations of toys in *Eva Trout* to consider the ways in which Bowen experiments with the roles of writer and reader and in so doing unsettles our reading practices, entering volatility into mundane routine. The shocking climax of the novel mocks the reader for engaging in a reading practice that resembles Eva's reckless tricycling; a reading practice that anticipates the plot, hopes for surprise while taking comfort in identifying patterns within the narrative, and embraces narrative dangers while all the time trusting in a position of readerly distance.

Katherine Kruger recently passed her viva with a thesis supervised by Dr Pamela Thurschwell at the University of Sussex. The thesis is entitled 'Child's Play, Toys and Pure Games: Revising the Romantic Child in Henry James, Elizabeth Bowen and Don DeLillo'.

### **David Vichnar (Charles University Prague), 'Troubles in the City of Thresholds: Prague's International Avant-gardism, 1920-1950'**

The paper wishes to address the CfP's emphasis on examining 'what can be drawn for the present from modernism's troubled relationship with its own pasts, presents and futures,' by examining four figures of 1920s-30s Central European avant-gardism. The four authors under scrutiny are:

- Melchior Vischer (obscure author of the first Dada novel, *Second through Brain*; an avant-gardist-turned popular-story writer; a pacifist-turned-NSDAP member);
- John Heartfield (the glorious, yet ultimately also peripheral Dada-monteur, flee from the Nazis, first to Prague then to New York; discoverer of the politically targeted photomontage);
- Karel Teige (co-founder and chief theorist of poetism; co-founder of the Czechoslovak Surrealist Group; after WWII, one of the first victims of the cultural purges of the communist regime);
- and Vítězslav Nezval (co-founder and chief practitioner of poetism, co-founder of the Czechoslovak Surrealist Group; after WWII, one of the communist regime's poet laureates)

This particular central-European constellation of four modernists working across different media and genres, and with highly different political agendas, allows the paper to address two topical concerns of the conference. Both Vischer and Heartfield are figures marginalised and silenced precisely due to their in-between, marginal positions vis-à-vis nations and their difficult relations with Nazism. With Teige and Nezval, the paper addresses the ways in which their modernisms embodied negativity, interruption, and insurgency - especially as regards the disruptions to their careers caused by WWII and the post-1948 instalment of communist totalitarianism. In general, the paper wishes to address 'troublesome modernism' via focus on its periodisation, and the national(ist) underpinnings of so much of its cultural historiography, and the sinuous paths by which ideological commitments to aesthetic radicalism get translated into political affiliations.

David Vichnar is senior lecturer at Charles University Prague. He is the author of *Subtexts* (2015), former editor of *VLAK* magazine (2010-2015), and co-translator of Philippe Sollers' *H* (2015) and Melchior Vischer's *Second through Brain* (2015).

**John Greaney (University College Dublin and Maynooth), 'Troubling Irish Modernism: Elizabeth Bowen's *The Last September*'**

This paper questions the idea that Irish literary modernism is defined by Irish monumental history. The continued influence of historicist and postcolonial approaches in literary studies have inspired an understanding of Irish modernism as determined by material base. An oversight of such approaches, however, is that much of the respective fiction which constitutes Irish modernism resists representing the cultural circumstances from which it emerges. Particular to this predicament is Elizabeth Bowen's *The Last September* given that is the novel which is often read as representing Ireland's transition from colonial to postcolonial status. Situating *The Last September* in terms of new critical paradigms in modernist studies, this paper contrasts the untranslatable gap between modernist literature and national history (world literature, translation studies) with materialist approaches to modernism (affect theory, new materialism), in turn demonstrating how modernist fictions are engaged with, but different to, the cultural memories they supposedly transmit. As such, this paper articulates, and the addresses the implications of, the aporia through which Irish modernist fictions becomes both a breeding ground for phenomenological presence, as well as a mode of world literature.

John Greaney lectures and tutors in University College Dublin and Maynooth University. His research interests include modernist studies, Irish studies, memory studies, critical theory and continental philosophy. His work has been featured in *Textual Practice* and *Irish Studies Review*, and his monograph - *The Distance of Irish Modernism* - is forthcoming with Bloomsbury Academic.

**Sara Ceroni (UMass Amherst) and M. G. Sanchez (writer, Gibraltar), 'Disorienting Modernism: James Joyce and the Andalusian/Gibraltarian Cosmopolis'**

**PART I**

**Sara Ceroni**

Michael Valdez Moses has argued that Europe's encounter with its African 'other' – the experience of its geographical and temporal disorientation – produces a typically modernist aesthetics of 'uncertainty and alienation, radical skepticism, and intense critical self-examination.' In this first part of the presentation, I will consider the presence of Andalusia and Gibraltar in James Joyce's *Ulysses* as a special case of spatial and temporal dislocation, one in which an internal colony of Europe (Ireland) encounters Europe's internal 'other' (Spain). Joyce's portrayal of Southern Spain makes a special case for an examination of Ireland's 'troubled' relationship with both English-language modernism and Eurocentric models of modernism based on a center/periphery and metropole/colony dichotomy.

Joyce's representation of Andalusia and Gibraltar, particularly via Molly Bloom, aligns with the cosmopolitan world of coexisting cultures, people, and religions that was medieval Muslim Iberia. By joining Ireland and Spain in a shared Andalusian past, Joyce sought to establish a proto-historical model of tolerance, connectivity, and cross-cultural exchanges that would function as an alternative and a corrective to the worlds of contemporary Dublin and Europe, increasingly divided by tightened institutional borders, escalating conflicts, and ethnic, racial, and cultural tensions. The Irish encounter with the Andalusian cosmopolis generates a disorienting, off-focus, and blurry 'other' within Europe that, relieved of much of its historical weight, sabotages the political and epistemological projects of European empires.

## **PART II**

### **M. G. Sanchez**

In Gibraltar's Alameda Gardens (scene of *Ulysses*'s most famous soliloquy) there is a statue of Molly Bloom. Though only unveiled in 2001, it has already acquired a thick Verdigris patina and the painted lettering on its marble base is starting to fade. The statue sits in a circular paved clearing, surrounded on three sides by billowing dragon trees and a stone's throw from the crumbling graves of eighteenth-century British soldiers. In this second part of the presentation, I will be talking about Joyce's relationship with Gibraltar and how *Ulysses* articulates that sense of cultural hybridity and linguistic variability which I have strived to capture over the years in my own work as Gibraltarian writer. I will argue that Joyce's vision of Gibraltar as a cosmopolitan melting pot not only interrogates the monolithic hierarchies and racial compartmentalisations of Empire, but is still relevant in 2018, running counter as it does to the cliché-ridden view of the Rock as 'a bastion of Britishness' embraced by the British tabloids. I will also be looking at the location of the Molly Bloom monologue - the Alameda Gardens themselves - and exploring their history as a site of transgressive, anti-establishment behaviour, a tradition that Joyce probably wasn't aware of, but which finds its perfect literary complement in his portrayal of Molly's semi-clandestine sexual encounter.

Sara Ceroni is a PhD Candidate in Comparative Literature at the University of Massachusetts Amherst. She is currently a Visiting Lecturer in English at the University of Granada, Spain. Her primary research interests lie at the intersection of global modernist studies, postcolonial studies, world literature and translation studies. Her doctoral dissertation, titled 'Rome for Rental: Modernism and the Discursive Legacy of Rome,' explores how Rome is integrated in modernist writing as a physical or mythologized site to address the reenactment of the Roman Empire in the late imperial era and in the postcolonial moment. Sara has published on the figures of flâneur and tourist in Antonio Tabucchi and Wim Wenders (University of Algarve, 2016), and has an article on Annie Vivanti and

Italian colonialism in *Annie Chartres Vivanti: Transnational Politics, Identity, and Culture* (Fairleigh Dickinson University Press, 2016).

M. G. Sanchez holds a PhD degree in English Literature from the University of Leeds. He is the author of eight Gibraltar-themed books – three novels, two short-story collections, two autobiographical memoirs and a book of essays – and has also edited two anthologies of Gibraltar-related documents. Articles about his writing have been published in various European scholarly journals, and he has talked about Gibraltarian culture and identity at universities in Gibraltar, Spain, Italy, Switzerland, France and in the UK. He writes a fortnightly column for the *Gibraltar Chronicle*, the Rock's leading daily. More information on his writing can be found on his website – [www.mgsanchez.net](http://www.mgsanchez.net) – and on his Facebook page: [www.facebook.com/mgsanchezwriter/](https://www.facebook.com/mgsanchezwriter/). He occasionally tweets under the handle @MGSanchez/.

### **39. Nationalisms/Transnationalisms**

#### **Ahmed Honeini (RHUL), 'An American Trait: "Pantaloons in Black", Lynching and William Faulkner's Troublesome Letter of 1931'**

In Faulkner's 'Pantaloons in Black', the African-American protagonist Rider is lynched for his murder of Birdsong, a white night-watchman. Faulkner's narration reveals that Rider's death is pronounced as having occurred 'at the hands of a person or persons unknown.' This paper reads Rider's death alongside a letter, purportedly written by Faulkner in 1931, which is characterised by Neil R. McMillen and Noel Polk as a 'virtual defence of lynching as an instrument of justice.' In this letter, Faulkner states that 'the people who get lynched are not representative of the black race, just as the people who lynch them are not representative of the white race.' Instead, Faulkner opines that 'Lynching is an American trait', and though 'it is the black man's misfortune that he suffers' lynching, 'There is one curious thing about mobs. Like our juries, they have a way of being right.'

Seen in the context of this letter, the paper argues that Rider's lynching not only reflects the predominant socio-historical reality that African-Americans faced in the South throughout the twentieth-century. As McMillen writes, 'victims met "death at the hands of unknown parties"' and that 'those who took the law into their own hands had little to fear from local authorities.' Instead, the paper explores the horrifying, troublesome implications within Faulkner's statement that lynch mobs, 'like our juries... have a way of being right.' In other words, Rider's death implies that, to Faulkner, he and all the African-Americans who suffer lynching in his works justifiably faced vigilante punishment.

Ahmed Honeini has just completed his doctorate, which examines the representation of death in selected fictions of William Faulkner. He is currently a Visiting Tutor in the Department of English at Royal Holloway, University of London, his home department. His research interests include Faulkner, literary modernism, and the American novel, 1900–present.

### **Matt Martin (Birkbeck), "'it doan sounn like briggflatts": Basil Bunting as a Caribbean Poet'**

Northumbrian modernist poet Basil Bunting's interactions with Caribbean culture were limited, yet in his articulation of a decentred, regional English identity it is possible to locate common cause with decolonial literatures overseas. Notably, Barbadian poet Kamau Brathwaite, in his book *X/Self* (1987), glosses Bunting's masterpiece *Briggflatts* (1966) as a 'nation language (*jordie*) long poem' [sic]. 'Nation language' is Brathwaite's term for distinctively Caribbean speech-forms, fundamental to his own poetry. The implication is that his Caribbean poetics have found an equivalent in Bunting's deployment of Northumbrian voices.

The connection might seem far-fetched. The UK's history of colonialism in the Caribbean, the infrequency with which Bunting actually uses Northumbrian vocabulary, and his troublesome ambivalence about questions of race and empire that are crucial for Brathwaite, all militate against *Briggflatts* as a model for nation language poetry. The present paper probes these contradictions, exploring Brathwaite's provocation through comparisons between his and Bunting's use of their respective regions' linguistic, cultural and political histories.

In fact, parallels between the two poets' homelands recur in *X/Self*, and in Brathwaite's later work from a 1992 residency in the North-East. Throughout, Brathwaite troubles Bunting's Northumbrian tradition, appropriating it into Caribbean narratives of creolisation and decolonisation. Bunting's poetry, asserting North-Eastern distinctiveness from 'southron' hegemony, becomes a resource for developing cultural autonomy in nations recently independent from the British Empire, joining Caribbean poetry like Brathwaite's in a new, global canon of nation language literature.

Matt Martin is Stuart Hall Research Scholar in the Contemporary Poetics Research Centre at Birkbeck, University of London.

### **John Lowney (St John's, New York), 'Langston Hughes and 1940s Black Transnationalism'**

Readers of Langston Hughes have long disagreed on his political and literary response to 1940s anticommunism. The question of national loyalty challenged his radical internationalist vision as it threatened his career. Like other African American leftists, Hughes emphasized the dual threat of fascism and Jim Crow racism, appealing to democratic ideals to make the case for fighting white

supremacy in Europe and the U.S. His writing seems to appeal more often to American democratic values than to the revolutionary internationalism that informs his 1930s writing. When the question of Hughes's audiences is expanded to its international dimensions, his 1940s writing takes on a different resonance, however. In this paper I will suggest that there is both continuity in Hughes's Popular Front social consciousness through the 1940s and a renewed interest in developing a black transnationalist literary public. I will concentrate generally on Hughes's role as an editor for *Common Ground* and co-editor of *The Poetry of the Negro, 1746-1949* in fostering dialogue – and collaboration – between African American and Anglophone, Francophone, and Hispanic Caribbean writers. My purpose in this paper, which is based on archival work at the Beinecke Library, is to underscore the challenge – as well as the accomplishments – of constructing a transnationalist framework for African diasporic cultural production in the late 1940s. I will conclude by discussing several poems that respond to this challenge, from *Montage of a Dream Deferred* and, more extensively, 'Let America Be America Again.'

John Lowney is a professor of English at St. John's University in New York, and the author of *Jazz Internationalism: Literary Afro-Modernism and the Cultural Politics of Black Music* (2017).

### **Kiron Ward (Sussex), "'Eternal gratitude": G. V. Desani, Nirad Chaudhuri and *Encyclopaedia Britannica*'**

The 1911 *Encyclopaedia Britannica* was one of the key texts of modernist popular culture. As the first mass-marketed *Britannica*, it was extremely well-known, and, perhaps unsurprisingly, was used by numerous modernist writers, including, for example, Dorothy Richardson, James Joyce, Samuel Beckett, and Jorge Luis Borges. Indeed, references to it found their way into such seminal texts as Ford Madox Ford's *Parade's End*, Virginia Woolf's *Between the Acts*, and José Lezama Lima's *Paradiso*, and it even attracted as contributors a handful of modernist writers, including James Weldon Johnson and W.E.B. Du Bois. There is a story about modernism's relationship to the 1911 *Encyclopaedia Britannica* that remains to be told.

This presentation seeks to start putting together that story by looking at modernist writing not from the *Britannica*'s Anglo-American imperial centre, but from one of its colonial peripheries – in this case, India. It is suggestive, I think, that references to the *Britannica* occur in two of the foundational texts of Anglophone Indian writing: G.V. Desani's *All About H. Hatterr* (1948) and Nirad Chaudhuri's *Autobiography of an Unknown Indian* (1951). To what end do both Desani and Chaudhuri invoke the *Britannica*? If the *Britannica* is a commonality of modernist writing, how can we use its appearance in these two radically different texts to understand the relationship between modernism and the development of

Anglophone Indian writing, and the emerging post-Independence idiom therein? What is the significance of the *Britannica* to modernist studies, and what might it tell us about modernism globally?

Kiron Ward (University of Sussex) is a Teaching Fellow in Postcolonial Literature. His research focuses on modern and contemporary writers who engage with the history and practice of encyclopaedic thought, such as James Joyce, Virginia Woolf, W.E.B. Du Bois, G.V. Desani, Leslie Marmon Silko, Don DeLillo, and Roberto Bolaño. His publications include *Don DeLillo: Contemporary Critical Perspectives* (2018), edited with Katherine Da Cunha Lewin, and *Encyclopedia Joyce* (2019), a special issue of the *JJQ* co-edited with James Blackwell Phelan and published this spring. He is currently beginning a project on the literary impact of the 1911 *Encyclopaedia Britannica*.

#### **40. 'Fed up on gynocracy': Historicising Feminist Modernisms**

**Clare Hutton (Loughborough), 'Behind the Scenes at the *Little Review*, 1918-1920'**

**Scott McCracken (QMUL), 'Jean Rhys's Strange Defeat: *Good Morning, Midnight* and the Shadow of Fascism'**

**Chris Mourant (Birmingham), '"The Cabaret bit": Colette and Katherine Mansfield'**

**Helen Saunders (Independent), 'James Joyce and Katherine Mansfield'**

Writing to John Quinn in August 1915, Ezra Pound declared himself to be 'fed up on gynocracy', and suggested that Quinn might like to fund an 'all male review', which 'could completely support Joyce, Eliot, Myself'. By publicly declaring that 'no woman shall be allowed to write for this magazine', this might 'cause outcry' which is exactly what Pound intended.

The plans for the 'male review' did not materialise, but why did Pound ever even think they were necessary? What was it that women writers and editors of the era were doing that made Pound feel so enfeebled? What did the women of the era achieve? And why do we continue to read those achievements against the rather jaded narrative of the 'men of 1914'? What is troubling about this legacy and how can literary history and critical endeavour revise Pound's bluster?

This panel will attempt to historicise the multiple instantiations of a feminist modernism, by:

(1) looking at what was happening behind the scenes at the *Little Review* between 1918–1920 (Clare Hutton)

(2) examining the intertextual relationship between Jean Rhys's *Good Morning Midnight* (1939) and Marc Bloch's *L'étrange défaite* (1946) (Scott McCracken)

(3) examining the intertextual relationships between Katherine Mansfield and Colette, Mansfield's French contemporary and the writer whom she found 'to be more real than anyone I've ever known' (Chris Mourant)

(4) examining the wider implications of the relationship between James Joyce and Katherine Mansfield by close reading the intertexts between 'The Dead' (1914) and 'The Stranger' (1921) (Helen Saunders).

From Pound to Joyce to Rhys to Mansfield: what is on offer here is a rich and dissonant kind of literary historical and critical probing which moves from questions of material modernism (in the history of the *Little Review*); to questions of comparative contextual close reading (in the discussion of Rhys vs Bloch); to questions of influence, legacy and reception (in the papers on Mansfield, Colette and Joyce). For 'Troublesome Modernisms' legacy and influence are perhaps the most important issues of all those on offer: with this in mind, the panel certainly promises to address Pound's 'virile readers', and will at least attempt to redress the gynocracy.

Clare Hutton is Senior Lecturer in English at Loughborough University, and the author of *Serial Encounters: Ulysses and the Little Review* (Oxford University Press, 2019). Earlier work has included essays on Yeats and Joyce, and (as editor) volume 5 of *The Oxford History of the Irish Book (The Irish Book in English, 1891–2000)* (2011). She has developed a BA in English with Digital Humanities at Loughborough, and teaches on both digital and traditional literature modules. Her next research project is a book on Yeats (*et al*) entitled *The Textual Culture of the Irish Literary Revival*.

Scott McCracken is Professor of Twentieth-Century Literature at Queen Mary, University of London. He is PI of the AHRC-funded *Dorothy Richardson Scholarly Editions Project* and General Editor of the Oxford Edition of Dorothy Richardson. His books include *Masculinities, Modernist Fiction, and the Urban Public Sphere* (Manchester University Press, 2007), *Pulp: Reading Popular Fiction* (Manchester, 1998) and, as co-author, *Benjamin's Arcades: An Unguided Tour* (Manchester 2006). He is co-editor with David Glover of *The Cambridge Companion to Popular Fiction* (2012). He is currently working on a new monograph, *Thinking Through Defeat: Literary Responses to Political Failure from the Paris Commune to the Berlin Wall*.

Chris Mourant is a Lecturer in Early Twentieth-Century English Literature and Co-Director of the Centre for Modernist Cultures at the University of Birmingham. He

is the author of *Katherine Mansfield and Periodical Culture* (Edinburgh University Press, 2019) and co-editor of a forthcoming collection of essays, *The Modern Short Story and Magazine Culture: Britain and Ireland, 1880-1950*.

Helen Saunders completed her PhD, on James Joyce and fashion, at King's College London in 2017. She co-wrote a chapter for *English: Shared Futures* (Boydell & Brewer, 2018) and has peer-reviewed articles either forthcoming or published in *Journal of Victorian Culture*, *James Joyce Quarterly*, *Dublin James Joyce Journal* and *Irish Studies Review*. She has also written for *The Modernist Review*, *The Times Literary Supplement*, *The Conversation* and *James Joyce Broadsheet*.

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**Friday 21 June, 3.15-4.30 pm**

### **FILM SCREENINGS: Bauhaus at 100**

Curated and introduced by Inga Fraser (Royal College of Art/Tate)

This programme explores how certain principles of Bauhaus teaching found expression in, or with reference to, film over the period the school existed in Germany from 1919 to 1933 and beyond. It comprises films by Bauhaus students Werner Gräff, Heinrich Brocksieper and Kurt Kranz, and highlights the key collaborative roles played by Ré Soupault and Lore Leudesdorff in the making of canonical works of the avant-garde by Viking Eggeling and Walter Ruttmann, as well as featuring productions by artists associated with the school including Hans Richter, Ella Bergmann-Michel and László Moholy-Nagy. A special feature will be the showing of the newly rediscovered optical sound film by László Moholy-Nagy, *Tönendes ABC* (1933), a film considered lost until earlier this year when it was found at the end of a reel of another film in the BFI archive. (All films will be shown digitally. Runtime approx. 66 minutes. Accompanied by a soundtrack of music of Bauhaus-associated and other modernist composers.)

See conference pack for hard copy of full programme.

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**Saturday 22 June, 9-10.25 am**

### **41. What Kinds of Trouble Does D. H. Lawrence Cause?**

This panel will mark a moment in the continuing reassessment of Lawrence's position within an always-fluid definition of modernism. We are familiar with Lawrence's counter-intuitive role within the high modernist tradition, for example

in his refusal of formalist and stream-of-consciousness aesthetics, and with the critical troubles caused by his positions on feminism, on gender equality, on authoritarian politics, and on cultural difference and ethnicity. Are these the same kinds of trouble that Lawrence causes today? Can Lawrence's troublesomeness do anything for us?

**Fiona Becket, 'D. H. Lawrence and the ecological turn'**

Lawrence's relation to metropolitan modernism is uncomfortable, but does it follow, amidst conflicting contemporary ways of constructing climate change, that Lawrence can, without difficulty, be recruited into a green camp? This paper asks to what extent Lawrence's poetry, in particular, implicates the non-human world in his developing thought on consciousness, only to replicate the kind of de-centring of non-human nature that troubles us today? Or, does Lawrence re-shape the familiar 'stream-of consciousness' into something more satisfyingly ecological?

Fiona Becket is Head of English at the University of Leeds. She has written widely on D. H. Lawrence and 'green' Modernism, most recently in *D. H. Lawrence: Technology & Modernity*, ed. Indrek Männiste (2019).

**Beatrice Monaco, 'The D. H. Lawrence in Us: Masculinity, Personality and Populism in the 21st Century'**

Using Brian Massumi's work on affective politics, this paper will ask how the personality-based politics and charismatic masculinity that Lawrence was trying to formulate compares with the recent upsurge in reactivist and masculinist political sentiments and movements. Can we now look back on Lawrence's demagogic formulations as more than simply a reaction to a specific set of historical circumstances, or as a clarion call by a creative visionary about the disquieting future of leadership in an era of representational inauthenticity?

Beatrice Monaco teaches for the Open University. Her book *Machinic Modernism: the Deleuzian Literary Machines of Woolf, Lawrence and Joyce* was published in 2008.

**Laura Ryan: "'[A] polarized connection": (Re)Reading D. H. Lawrence and Zora Neale Hurston'**

Little is more troublesome for today's readers of Lawrence than his positions on race; yet Lawrence was a strong influence upon several prominent 20th-century black writers including Langston Hughes, Richard Wright and Claude McKay. This paper connects, as troublesome modernists, Lawrence with another unlikely interlocutor: Zora Neale Hurston. Reading Hurston's *Their Eyes Were Watching God* (1937) with Lawrence's *The Rainbow* (1915), they emerge as committed individualists with a common vitalist belief in the connectedness of all things.

Reading these writers together today both disrupts the contexts in which they have routinely been interpreted and demonstrates how artists separated by race, nationality and gender worked in a linked and formative relationship with modernism.

Laura Ryan is a third-year PhD student at the University of Manchester. Her work has appeared in *The Manchester Review* and *U.S. Studies Online*.

**Jeff Wallace: “(T)he great mass of humanity should never learn to read and write - never”**

This paper examines Lawrence’s writings on education, and the dismaying proposition made in *Fantasia of the Unconscious* (1922), from the perspectives of the contemporary work of Bernard Stiegler on technics and his critique of ‘industrial populism’. It shifts attention towards the task of caring for younger generations, and the related importance of an understanding of technics, in each writer.

Jeff Wallace is Emeritus Professor at Cardiff Metropolitan University. His most recent work on Lawrence is published in *D. H. Lawrence: Technology & Modernity*, ed. Indrek Männiste (2019).

## **42. Art under Siege: World World II**

**Zachary Hope (Chicago), ‘Interrupted Literacies, or How to Read a Book Under Bombing’**

Taking the English common reader as a point of departure, my paper sets this figure in altered, unsettled, and often inhospitable scenes of reading in Blitz-time London in order to describe precisely what these aberrant forms of readerly experience do to the history that these readers inherit. Described by Virginia Woolf as ‘worse educated’ than the critic or scholar, reading ‘for his own pleasure rather than to impart knowledge,’ these readers together constitute the reading public that emerges in the 18th century and expands with the rising middle classes throughout the next 150 years of English social history. Situating this reader at the end of their historical life, I begin with brief selections from Woolf’s essays and Elizabeth Bowen’s wartime fiction in order to show how such readers compensate for this futurelessness by attempting to return (through books) to the ostensibly peacetime structures of their prior reading lives. Looking at how devices like the booby-trap, the time bomb, and the ubiquitous modernist blast operate in wartime works by Graham Greene and Norah Hoult – and seem consistently to do so through a curious proximity to books – I then argue for a form of reader-response specific to a phenomenology of Blitz-reading. By

continuously rerouting their experiences of the emergency of the Blitz through the literary history that informs them, the common reader incorporates and volatilizes the content of this history, of their reading's matter, in such a way that it becomes impossible to tell when and where the blast is coming from.

Zachary Hope is a PhD student, Fulbright Scholar, and SSHRC Doctoral Fellow in English Literature at the University of Chicago. He is currently thinking about the volatilities and vulnerabilities produced by certain late modernist, wartime, and postwar forms of literary-historical containment, or how characters come to be in novels like readers are in houses like cats are in boxes.

### **Andrew Gaedtke (Illinois, Urbana-Champaign), 'Provisional Networks and Eccentric Forms in Blitz Fiction'**

Modernism and the literature of war have long been associated with representations of trauma. However, fictional accounts of London during the second world war such as *The Slaves of Solitude* by Patrick Hamilton, *Caught* by Henry Green, *Girls of Slender Means* by Muriel Spark, and *Human Voices* by Penelope Fitzgerald show surprisingly little interest in traumatic experiences or their psychic aftermaths. Bombings rarely occur in these works, and when they do they are often mentioned in passing, parenthetically, or in the service of other narrative developments. The possibility of an aerial attack often serves as a plot device to move characters around the chessboard of a London restructured by evacuation and a cultural logic of contingency. Far more narrative energy is spent representing the ad hoc networks of care and the social frictions that emerge from improvised living arrangements and provisional work assignments. Evacuation, destroyed homes, and temporary wartime posts resulted in provisional domestic arrangements, unexpected intimacies, and shifting networks of care that scrambled long-standing divisions. The fictional representation of these unusual social structures often produced unconventional narrative structures that generate little forward development but instead branch laterally across networks of characters who abruptly appear and disappear into the bureaucratic labyrinth of wartime London. This paper will examine the rather surprising ways that fiction of wartime London departs from the conventional association of modernism with trauma in order to explore the strange forms of intimacy and enjoyment that were made possible by the provisional forms of life during the Blitz.

Andrew Gaedtke is an associate professor of English at the University of Illinois, Urbana-Champaign. His areas of research include modernism and contemporary fiction, the history of the mind sciences, disability studies, and medical humanities. His publications include *Modernism and the Machinery of Madness: Psychosis, Technology, and Narrative Worlds* (Cambridge University Press, 2017) and articles in *Modern Fiction Studies*, *Contemporary Literature*, *Modernist*

*Cultures, NOVEL: A Forum on Fiction, and Journal of Modern Literature.*

**Robin Styles (Leicester), 'Wars I Have Seen: Gertrude Stein in Vichy France'**

The Met's 2012 exhibition, 'The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde' prompted critics to pose the question: How did such an essential (and valuable) collection of modern art remain untouched in Gertrude Stein's apartment on the Rue de Fleurus throughout the Nazi occupation of Paris? In the years since the exhibition debates have raged concerning Stein's wartime experiences and potentially troublesome collaborations. This paper will consider Stein's autobiographical war writings alongside paintings from the exhibition in order to grapple with questions about her artistic and personal choices during wartime. In choosing to pursue her objective aesthetic in the midst of war does this leave Stein vulnerable to claims of passivity or even wilful ignorance as to the true nature of the conflict surrounding her? Or, conversely, does her commitment to abstraction allow her to produce a truly modernist work that reframes our ideas of both war and history?

Robin Alexander Styles is a postgraduate researcher and tutor at the University of Leicester. His thesis focuses on Gertrude Stein's methods of making, the philosophies that underpin her work, the environments she was a part of, and her processes of composition.

**Michael Williamson (Indiana University of Pennsylvania), 'Troubling the Holocaust: Interwar Yiddish Literature and Literary Theory'**

Yiddish literature is either performed in academic papers as a form of high art - celebrated in postmodernist novels or in (often expensive) cultural discovery workshops for its earthiness and kitschy authenticity - or simply overlooked in Modernist Studies. Our understanding of the intersection between Modernist Studies and Holocaust literature is troubled by this inattentiveness to Yiddish literary antecedents. How can we know what we have lost unless we know where we have been?

In this paper, I focus on representations of nineteenth century Jewish culture written during the Holocaust. I consider how the Soviet writer, *der Nister* (the Hidden One), uses the guise of popular realist historical fiction to compose a series of performances of nineteenth century Jewish literary and religious culture between 1941 and 1948. During this period, Jewish religious life was not only destroyed in Nazi occupied Europe, it was also heavily censored, if not banned outright, in the Soviet Union. Combining knowledge of nineteenth century religious literature, especially the literary performance of belief that defines Bratslaver Hasidism, with knowledge of the Yiddish stage gained from his wife, Lena Singalowska, *der Nister* - the hidden one - conceals volatile imaginative performances of nineteenth century Jewish life within an ethnographic historical

cover. I conclude by arguing that the appropriate critical tradition from which critics should draw as they study *der Nister* is African Literary Studies, particularly Henry Louis Gates, Jr.'s *Signifying Monkey*.

Michael T. Williamson is Associate Professor of English and Director of the MA in Literature Program and the MA in Composition and Literature Program at Indiana University of Pennsylvania. He has published essays on Yiddish poetry, Romantic women writers, and middlebrow fiction.

### **43. Travel and Travelogues**

#### **Aidan Tynan (Cardiff), 'T. E. Lawrence, Isabelle Eberhardt and the Modernist Desert'**

The desert is a major modernist landscape: we find it in *The Waste Land* and throughout T. S. Eliot's work generally, in Pound's *Cantos*, in Yeats' 'The Second Coming', in the later novels of D. H. Lawrence, and in Carlos Williams' 'The Desert Music'. This paper reassesses the modernist desert in relation to T. E. Lawrence and Isabelle Eberhardt, authors whose status as modernists is far less certain or acknowledged than the figures mentioned above. Lawrence's *Seven Pillars of Wisdom* (1926), his famous account of the Arab Revolt during World War One, earned him the name 'Lawrence of Arabia'. Edward Said regarded Lawrence, and the myths surrounding him, as something of a culminating point in British Orientalism, the point where the Englishman becomes more Arab than the Arabs themselves. While acknowledging Said's critique, I seek to go beyond this reading by suggesting that the desert ordeal described in *Seven Pillars* involved a dismantling of the metaphysics of European selfhood. Eberhardt was another legendary desert traveller, but of a very different kind. Born in Geneva to Russian anarchist parents, she travelled in North Africa as a man, became embroiled in politics, converted to Islam, and drowned in a desert flash flood in 1904 at the age of 27. Her posthumously published short stories, travelogues, and diaries record a life that defied convention. I contrast Lawrence's depiction of an exhausted English Imperial identity with Eberhardt's nomadic subjectivity, showing how in each case the desert features as an aesthetic and libidinal environment.

Aidan Tynan is a lecturer in English literature at Cardiff University. He is the author of *Deleuze's Literary Clinic: Criticism and the Politics of Symptoms* (Edinburgh, 2012) and *The Desert in Modern Literature and Philosophy: Wasteland Aesthetics* (Edinburgh, forthcoming 2020).

#### **Stephen Hills (UCL), 'The Discriminating Reader in Rebecca West's *Black Lamb and Grey Falcon*'**

Rebecca West devoted almost a decade to the exploration of Yugoslavia, making three trips in successive years from 1936, and 'grappling with the mass' of its 'long and complicated history' for the following four years to produce *Black Lamb and Grey Falcon* (1942), a work that examines the West's predicament in the late 1930s and early 40s - along with the author's relationship to that moment - through the lens of the tyrannized and bloody past of one of the new nations on the edge of Europe. Anticipating later work by Benedict Anderson, West adapts the science of Ivan Pavlov to argue that nation states are 'imagined communities' in which citizens are conditioned by their shared culture. Like her contemporary I. A. Richards, she wanted to raise her readers' awareness of the ways in which texts cause physiological alterations to the brain, developing through the travel book a literary form that could both illustrate and participate in processes of readerly transformation. Her intervention in the debates around pacifism and nationalism in the thirties promoted a more discriminating reading practice, but such a project easily slipped into forms of cultural and racial discrimination. This paper will consider how the use of supposedly empirical psychological metaphors to understand the self is inevitably implicated with the intention to predict and control human behaviour.

Stephen Hills is in the second year of his AHRC-funded PhD at UCL. His dissertation - 'Pavlov's Dogs in the Press, Literature and Cybernetics' - explores the popular and intellectual responses to Ivan Pavlov's science during the twentieth century. Focusing on, Rebecca West, Aldous Huxley, Samuel Beckett, William Burroughs, Anthony Burgess, Ngũgĩ wa Thiong'o, and a coterie of British cyberneticists, the project argues that Pavlov's work - in part by implying that words, like test-tubes of canine saliva, were measurable units of behaviour - prompted new literary and narrative forms.

### **Helen Rydstrand (New South Wales), 'Troublesome Travelogues: Warburg, Lawrence and West in Mexico'**

The idiosyncratic Hamburg 'cultural scientist' Aby Warburg, and two prolific British authors, the trouble-making D. H. Lawrence, and the one-time 'world's number one woman writer' Rebecca West, all visited and wrote about Mexico and its indigenous culture. Why did this country, its people and their artistic practices become a point of fascination for such diverse European writers in the early twentieth century? How were their representations of their experiences in and ideas about this place influenced by the discourses of ethnographic scholarship and modernist cultures? Focusing on connections between each writer's interests in ethnography and their affiliations with modernist formal experiments and political concerns, this paper compares Warburg's 'Lecture on Serpent Ritual' (1923), selections from Lawrence's *Mornings in Mexico* and West's unfinished *Survivors in Mexico* (1967-70, posthumously published 2004) in light of both their

attention to indigenous mimetic creative practices and their own formal approaches to representation and questions of the real. Examining these divergent authors in light of their engagements with the colonial history and culture of one complex nation, this paper proposes that such essayistic yet aestheticised records of encounters with the 'Other' offer opportunity to interrogate the tangled and problematic politics shared by the discourses of anthropology and modernism.

Helen Rydstrand holds a PhD from the University of New South Wales, Australia, and is author of *Rhythmic Modernism: Mimesis and the Short Story* (Bloomsbury 2019), and co-editor, with Dr John Attridge, of *Modernist Work: Labor, Aesthetics, and the Work of Art* (Bloomsbury July 2019).

### **Michael Molan (Independent), "'Out of Europe": Allen Upward, Modernist Travel Writing and European Thinking'**

Allen Upward has, despite Ezra Pound's advocacy, remained a peripheral figure in modernist studies. His disparate output of imagist poetry, genre fiction, political pamphlets, and philosophical speculation has proved resistant to assimilation by either traditional or revisionist formulations of literary modernism. At the same time, *The East End of Europe*, his 1908 'report of an unofficial mission to the European provinces of Turkey on the eve of the revolution', has persisted into the twenty-first century as a common point of reference for historians of Eastern Europe and the conceptualization of the Balkans. In a text that functions as both travelogue and war dispatches, Upward moves swiftly between eyewitness accounts, high political gossip, and grand observations about the cultural centres of gravity on the European continent. In this paper, I propose reading Upward's journey as a modernist travel narrative, one which shadows forth the disorder and friction inherent in the 'European mind' that energized the modernist experiments of contemporaries such as Eliot and Pound. While it purports to offer a disinterested document of immediate geopolitical relevance, *The East End of Europe* is a fraught history of attempts to imagine cultural integrity on the cusp of the 'age of extremes'. By placing Upward's account alongside some of the central texts of canonical modernism, such as *The Waste Land* and the early *Cantos*, we can examine the limits of early modernism's European thinking at the troubled margins of the continent.

Michael Molan has taught modern and early modern literature at the University of Oxford and the University of East Anglia, and is currently teaching at the Department for Continuing Education at Oxford. His research focuses on literary influence and modernism. His doctoral thesis was a study of the influence of John Milton on twentieth-century poet-critics. Recent work includes a published chapter on the influence of John Milton on the poetry and criticism of F. T. Prince and a

forthcoming article on the influence of Ezra Pound on the epistolary and poetic style of Christopher Logue.

## **Italian Thought Network**

### **44. Modernism/Italian Theory**

The aim of our panel is to bring into conversation Italian Theory and Modernist Studies. We explore Italian Theory in its emphasis on life, considered as always in relation with history and politics, and its attention to practices that elude socio-political commands, to propose that it marks the exit from a dynamics of humanization which consists in the struggle 'to be human and make the other desire us' (Esposito, *Third Person*). The exit consigns us to a plane of separate singularities that ask to be connected (Agamben, *Coming Community; What is Philosophy*), and our panel situates Italian Theory among other critical forces in the current Anglophone debate, arguing that, while it bears affinities with new ontologies (Latour; Harman), it neither rejects modernism (Felski and postcritique) nor fights the spectral returns of the past (intellectual/masses divide) with the critic's suspended 'sovereignty' (Weak Theory). Our authors – Beckett, Blanchot, Russian writer and journalist Vassily Grossman – amplify the exit, and take modernism outside its own name, so to speak, foregrounding the notion of forms of life necessarily in relation and tension with their context as a founding paradigm of the field (Poggioli), thus indispensable to any theorization, especially after the most advanced planetary expansions.

In 'Beckett and Blanchot: Rewriting Nihilism – at the Treshold of an Affirmative Poetology of Life,' **Vittoria Borsò** reads Samuel Beckett's *The Unnamable* (1953) and Maurice Blanchot's *The Writing of the Disaster* (1980) against the grain, as prime examples of modernist aesthetics understood as the performance of an ontological condition that has inspired a philosophy of life as relationality (Simondon, Deleuze). She then proceeds to argue for the displacement of this philosophy through the reception of Italian Thought in terms of affirmative biopolitics, and outlines the points of contact between the latter and recent 'New Ontologies' which conceive life beyond the authority of humans.

In 'Bare Life's Redemptive Potential from Agamben to Grossman,' **Tim Christiaens** draws on Vassily Grossman's 'The Road,' the story of a mule degraded to the status of bare life during the Second World War, which is also an allegory of the situation of concentration camp inmates, to further Agamben's notion of resistance by developing the redemptive potential of care (in Grossman's story, by a fellow animal). Christiaens builds on Grossman's paradigm of care, the maternal care of the Madonna for her child in 'The Sistine Madonna,' illuminating it through Massimo Cacciari's and Adriana Cavarero's writings.

**Mena Mitrano's** contribution, 'Re-reading Poggioli,' follows up on the consequence of Esposito's redefinition of European philosophies as a series of geographical-conceptual displacements, and that is to say, the convergence of critique with a diasporic plane of ideas, to approach the troublesome modernism at the core of Renato Poggioli's foundational *Theory of the Avant-garde* (1962). Discussion revolves around Poggioli's dismissal of modernism as an 'anodyne' term in his attempt to name the relation to a type of text – 'difficult to find, to understand, and to defend' – which simultaneously corresponds to a type of sociality: 'an unforeseen diaspora of isolated singularities.'

Vittoria Borsò is Full Professor of Romance Literatures at the University of Heinrich Heine, Duesseldorf (Germany). Her research fields are Biopolitics, Ontology and poetics of life; Theory of memory and media; Visual Cultures, Theory of 'World Literature', French, Italian, Spanish and Latin American Literatures. Recent publications include: *Lateinamerika anders denken. Literatur - Macht - Raum* (The 'other' Thinking of Latin America: Literature, Power, Space, 2015) and *Bio-Poetics: Wissen und Leben - Wissen für das Leben: Herausforderungen einer affirmativen Biopolitik* (Ed.) ('Bio-Poetics': Knowledge and Life - Knowledge for the Living: Challenges of an affirmative Biopolitics, 2014).

Tim Christiaens is a PhD-researcher at the Institute of Philosophy, KU Leuven, Belgium. His research focuses on contemporary critical theory in France and Italy with a PhD in progress about neoliberal governmentality in the works of Michel Foucault and Giorgio Agamben. He has published in, a.o., *Theory, Culture & Society*, *Philosophy & Social Criticism*, and *Rethinking Marxism*.

Mena Mitrano is Adjunct Professor of Literature at the John Felice Rome Center of Loyola University Chicago. She is the author of *In the Archive of Longing: Susan Sontag's Critical Modernism* (Edinburgh University Press 2016; paperback edition 2017), *Gertrude Stein: Woman Without Qualities* (Ashgate 2005), *Language and Public Culture* (Edizioni Q 2009). The ideas she presents here are part of a new book project on postcritique. At the John Felice Rome Center, she founded and convenes the Discourses of Modernity Seminar.

## **45. The Troublesome Popular**

This panel takes up the longstanding, ever troublesome question of the place of the popular in modernist studies and modernist texts. As contemporary modernist criticism, benchmarked by Doug Mao and Rebecca Walkowitz's *Bad Modernisms*, focuses increasingly on its own boundaries – including boundaries of nation, language, genre, medium, and method – this panel asks how the shifting terrain of modernism might reorient critical understandings of the popular, and how

reoriented understandings of the popular might reimagine modernism.

**Mollie Eisenberg (Princeton), 'The Case of the Self-conscious Detective Novel: Detection, Metafiction and the Terms of Literary Value in and around Transatlantic Modernism'**

Dorothy L. Sayers's Lord Peter Wimsey dismisses Henry James as 'the refined self-examinations of the infinitely sophisticated,' and Raymond Chandler's Philip Marlowe calls Hemingway 'a guy that keeps saying the same thing over and over until you begin to believe it must be good.' And yet detection, modernism's signature popular genre, lives in close quarters, and close dialogue, with 'high' literary modernism, serving formally, institutionally, and ideologically as a liminal space between pulp and literature and sometimes seeming to keep the faith in literature in ways that the literary abandons. This paper pursues detection's pervasive and ambivalent metafictional self-consciousness towards an understanding of the role it plays in the seismic modernist renegotiation of the terms of literary value in both aesthetic and sociological senses – a renegotiation that resonates in contemporary socioaesthetics and that both undergirds and, I argue, threatens to hamstring critical practice.

Mollie Eisenberg is a doctoral candidate in the English Department at Princeton. Her dissertation explores the epistemic and material meanings of metafiction in the detective genre and the modernist literary milieu and situates detective fiction as a crucial lens for understanding the enduring stakes and legacies of transatlantic modernism. She supports the completion of this project as an adjunct lecturer at Lehman College cross-appointed in English and the Freshman Year Instruction program.

**Rae Gaubinger (Connecticut College), 'Modernism's Embarrassing Uncles: The Uncertain Legacies of Edwardian Family Fictions'**

It's tempting to take at face value Virginia Woolf's cheeky dismissals of Edwardian realists in 'Mr. Bennet and Mrs. Brown'; accounts of the high modernist project often do. But this paper seeks a more nuanced appreciation of the legacy of popular family fictions from the turn of the twentieth century. Taking as a case text Woolf's underappreciated novel *The Years*, I trace the shifting parameters of Woolf's invocation of the realist 'novel of fact' over the long course of revisions. What emerges is a reworking marked by an unexpected ambivalence and sense of loss, as the novel tests the limits of inherited forms of family and fiction alike. In this, *The Years* offers a paradigm for a modernist response to popular fictions that is neither playful nor dismissive, but that manifests instead a set of affects more characteristic of uneasy family ties: attachment and nostalgia emerge as counterparts to impatience and disavowal.

Rae Gaubinger is an Assistant Professor of English at Connecticut College, where she studies and teaches Victorian and modernist literature. She is currently at work on her first book project, tentatively titled *Sibling Plots: Form and Family in the Modernist Novel*. The paper presented here is a short extract of that work.

**Francisco Robles (Notre Dame), 'Edna St. Vincent Millay is Better than Ezra Pound, and Anzia Yeziarska is Better than F. Scott Fitzgerald: Or, How Modernism Taught Us to Hate Popular Women'**

Although the argument has long been made that the process of canonizing American Modernism was exclusionary from the start, I take up two particular authors to outline the continuing critical animus against popular women writers from the early twentieth century: Edna St. Vincent Millay and Anzia Yeziarska. Both were best-selling writers, and both explosively voiced the emergent and continuing socio-cultural and political ruptures that we now consider characteristic of Modernism. However, the process of canonization has too often taken up the case of the initially spurned male author. I argue that in doing so, our literary critical institutions have established a series of theoretical apparatuses that not only devalue the popular, but go even further: they specifically set up the popular woman as a troublesome and outspoken problem, one whose voice crowds out the misunderstood man.

Francisco E. Robles is an Assistant Professor of English at the University of Notre Dame, where is also a faculty affiliate in the Institute for Latino Studies and a concurrent faculty member in the Gender Studies Program.

**Ann Rea (Pitt-Johnstown), 'The Vulgarity of Spiritualism amidst Privileged Discourses in Rachel Ferguson's *The Brontës Went to Woolworths*'**

Rachel Ferguson's eccentric 1931 novel *The Brontës Went to Woolworths* troubles many assumptions about modernism and the middlebrow, and its meaning emerges only alongside examinations of interest in early twentieth-century spiritualism and the occult. Haunted by the Brontë sisters' ghosts, a common trope for early twentieth-century middlebrow women writers, this self-referentially parodies middlebrow fiction's indebtedness to nineteenth-century realist fiction, while portraying characteristics of modernists' unease with the past. Oddly, the novel's strange difficulty deterred the usual readership of the middlebrow novel: it offers no promise of reading pleasure in an accessible form. Readers and reviewers found it puzzling. In other ways it is typically middlebrow: it delineates the minute gradations within the middle class; it shows discomfort with the lowbrow while making fun of highbrows; it is securely domestic fiction; and it was written by a woman. And yet in spite of the evocation of the Brontës, we would struggle to call *The Brontës Went to Woolworths* 'realist' in its techniques of representation, and its publication history of going out of print several times surely

results from this uneasy position within the 'highbrow'-'middlebrow' binary, and points, furthermore, to the difficulties inherent in the use of those terms. Its portrayal of spiritualism evokes 'the kitchenmaid of the psychic world' instead of highbrow varieties of the occult that modernists embraced. The crisis of evidence produced by the rage for spiritualism, may appear compatible with modernism, but the practice instead reeked of disparaged, domestic, feminine bad taste. Vulgar spiritualism depended on materiality. Ferguson's novel then serves as a troublesome reminder of a variety of incompatible discourses and orthodoxies.

Ann Rea is an Associate Professor at University of Pittsburgh at Johnstown, teaching 20th-century British and Irish literature. Her recent publications include the article-length version of this paper, an article about Irish outsiders in spy fiction, and a piece about orphans in Elizabeth Bowen's novels.

## **46. Troublesome Monuments: The Poetic Legacy of the Spanish Civil War**

**Eleanor Careless (Sussex), 'Reading me through Guernica: The Spanish Civil War Poetry of Anna Mendelssohn and Nancy Cunard'**

**Matthew J. Holman (UCL), 'A Little Elegy for Antonio Machado: Frank O'Hara, Robert Motherwell and the Spanish Republic'**

'[M]emorial of bittersweet' is how Nancy Cunard remembered the Spanish Civil War. Yet Cunard was writing in 1937, well before that war was over. The impulse to memorialise marked Spanish Civil War poetry from the outset. Modernist poets from Muriel Rukeyser to W. H. Auden, Harold Rosenberg to Anna Mendelssohn have sought to navigate the contentious memorialization of Spain. Plaques and monuments were erected across Spain by Franco's Comisión de Estilo en las Conmemoraciones de la Patria following the war, but these monuments solely commemorated those who fell fighting for the Nationalist side. The monumental obsession of postwar Spain, then, perpetuated deep national divides between conservatives and progressives, Nationalists and Republicans, the old and the new. This panel will ask: how might an impulse to memorialise resist historical amnesia, and aid remembrance?

As Eric Hobsbawm reminds us, the history of the 'two Spains' - a phrase coined by poet Antonio Machado - is remarkable in that it was written not by the victors, but by modernist artists, writers and intellectuals. The new form of trouble brought about by the Spanish Civil War - the advent of fascism in Europe - shaped the history of modernism. But modernist poets and writers have similarly shaped

the history of that war. This panel responds to the conference theme by calling for renewed attention to the troublesome monuments that have long commemorated the Spanish Civil War, and which are only now beginning to undergo radical revision by the state itself. A modernist poetic commitment to such revision is traceable from the poetry of Nancy Cunard to that of Frank O'Hara, whose 'Little Elegy to Antonio Machado' promises that 'we shall continue to correct all classical revisions.'

The panel's two academic contributions will be informed by recent archive and collections-based research at a number of institutions, including the Modern Records Centre at the University of Warwick; the Marx Memorial Library, London; the Museum of Modern Art Archives, New York; the Archives of American Art, Washington D.C. The transnational reach of these sources on Anglo-American poetic memorialization will be enriched by an archivist paper on the challenges and opportunities for collections on the Spanish Civil War at a time of renewed international interest and debate.

**Eleanor Careless** is a lecturer at the University of Sussex. Her paper, entitled 'Reading me through Guernica: The Spanish Civil War Poetry of Anna Mendelssohn and Nancy Cunard', explores a shared poetic resistance to the melancholic legacy of that war in the work of these two activist-poets.

**Matthew J. Holman** is a PhD candidate at University College London. His paper, entitled 'A Little Elegy for Antonio Machado: Frank O'Hara, Robert Motherwell and the Spanish Republic', uses a 1965 Spanish Refugee Action fundraiser as a case study to address how these two American figures addressed elegiac solidarity with the Spanish Republican movement.

## **47. Modernists, Artists, Activists**

### **Patricia Novillo-Corvalan (Kent), 'Mistral and Woolf: Transnational Pacifist Networks'**

In April 1938, one year after the aerial bombardment of the Basque city of Guernica by the German Luftwaffe, the Chilean writer, diplomat, and educationalist Gabriela Mistral published a poetry collection entitled *Tala*, under the imprint of the Buenos Aires-based Sur publishing house. Utilising a single Spanish noun for its apocalyptic title, the staccato *Tala* (derived from the verb *talar*, meaning 'logging') is linked to warfare and ecology, denoting the action of deforestation and military invasion, a destructive image intended as a sharp political statement against fascist violence in Spain. In the book's 'Epilogue', Mistral foregrounded her solidarity with the Spanish Republican cause by stating

that proceeds raised from the sale of the book would be donated to Basque children orphaned or made homeless by the war.

In June 1938, two months after the publication of *Tala*, Virginia Woolf published *Three Guineas*, a meticulously researched anti-war condemnation that complexly intertwines her feminist and pacifist agenda in order to expose the profound connections between fascism and the patriarchal subjugation of women. Written as a semi-fictional, epistolary response to the framing question: 'How can women prevent war?', *Three Guineas* stands as one of Woolf's most politically engaged works that constitutes a multi-layered response to the Spanish Civil War (1936-39) and the rise of militarism in Europe, as well as a way to cope with the death of her nephew, Julian Bell, who died in the Spanish conflict supporting the Republican side. Woolf, too, donated the book as a gesture of solidarity to raise funds for the Refugees Society.

The paper traces the cultural linkages that arose out of Mistral's and Woolf's humanitarian commitments, particularly through their aesthetic responses to the Spanish Civil War. While I am aware that the literary relationship between Mistral and Woolf is complicated by the different socio-economic backgrounds to which they belonged - Mistral's mixed-race origins and poor upbringing in rural Chile contrast with Woolf's privileged upper-class milieu and Bloomsbury connections - I argue that the two women were part of a web of transnational cultural communities within metropolitan centres such as Madrid, London, and Buenos Aires that were crucial in the development of an international network of women writers preoccupied with the rise of fascism in Europe and the rest of the world.

Patricia Novillo-Corvalán is Senior Lecturer in Comparative Literature at the University of Kent. Her latest monograph, *Modernism and Latin America: Transnational Networks of Literary Exchange* was published by Routledge in 2018. She is currently working on her third monograph provisionally entitled, *Modernism, World Literature, and the Global South*.

### **Steph Brown (Arizona), 'Troubled Masculinity'**

The public disruption caused by the militant members of the British women's suffrage movement between 1906 and 1914 fall neatly within the period we identify as 'modernist,' and in recent decades, a number of scholars have situated suffrage radicalism and literature within discussions of modernism in a variety of ways. My own work, which considers the expansion of the British surveillance state in the modernist period in tandem with women's activism, asks why the institutional histories of the surveillance state have tended to minimize the role women's activism played in this expansion. One of my conclusions has been that telling the story of women's activism, and in particular suffrage activism, as a driver of institutional history requires grappling with a troublesome figure: the humiliated man. Stories of suffrage activism often include men who represent

state power – the policeman, the cabinet minister, the King, the prison doctor – and who metaphorically but also physically grapple with female activists. These narratives, some of which were produced at the time by men and women involved, and some of which appear in memoirs and novels from later decades, contained incidents that threatened to radically undermine the dignity of the state in whose name these men acted. They also threaten the (male) historian's sense of what constituted a 'proper' historical agent, action, or event. My talk will discuss the ways in which suffrage radicalism registered across different modernist genres, and map the formal affordances of these genres to trouble institutional narratives of masculine power.

Steph Brown is Assistant Professor of English at the University of Arizona. Her current book project is a history of the origins of the British surveillance state and feminist resistance to surveillance in the early twentieth century. She is also the editor of a scholarly edition of Edith Ayrton Zangwill's 1924 suffrage novel *The Call*, forthcoming from Bloomsbury Academic in the Modernist Archives series this September. Her recent work has appeared in *Literature and History*, *Journal of Modern Periodical Studies*, and *Tulsa Studies in Women's Literature*.

**Rehnuma Sazzad (Institute of Commonwealth Studies), 'Writing as Witness: Native Canadian Poetry as a Pathfinder for the Modernist Art and Activism'**

Following Göran Therbom (1995), I argue that modernity designates a matrix that offers an improved vision of the present and the future. Modernity's effectiveness as a cultural force becomes visible through the progress of existent knowledge, and its inadequacy through the lack of positive social actions. Against this backdrop, I propose to examine if native Canadian poets like Rita Joe, Jeannette Armstrong, and Beth Brant (2001) contribute significantly towards cultivating modernist concepts like freedom, growth, and enlightenment. I will examine if their poetry constructs a path towards a sustainable future for aboriginals and disprivileged minorities by shunning the pre-modern nostalgia for a knowable past, and the postmodern style of viewing the past and the future as compound simultaneities, which is displayed by architecture. I will investigate the writers' poetics for discovering how their choice of a prototypical modernist genre advances aspirations for the possibilities and nuances of humanity's common future, rather than harping on the unpredictability of events related to the phenomenon. Especially, the writers' upholding of the oral tradition in their poetry highlights the combination of contemporary artistry with the historical sense of indigenous identity. Native writers as modern storytellers, therefore, should be understood as ardent activists with decisive political aims of (re)asserting the continuity of long-standing cultural heritages. I will probe whether their poetry is thus part of a socio-cultural negotiation that Douglas Mao and Rebecca Walkowitz

(2006) call 'the new-old appeal of modernism,' both the exultation and disruption created by which nurture human 'intelligence, complexity, and curiosity.'

Rehnuma Sazzad is an Associate Fellow at the Institute of Commonwealth Studies, School of Advanced Study, University of London, and an Associate Tutor at the School of Literature, Drama and Creative Writing, University of East Anglia. Her first monograph, *Edward Said's Concept of Exile: Identity and Cultural Migration in the Middle East* (2017), creates a portrait of redoubtable intellectual practice in today's world by adding new depths to discourses of resistance, home and identity. She has published various pieces on postcolonial and world literatures (e.g. *Interventions: International Journal of Postcolonial Studies* 2016, *Interdisciplinary Literary Studies* 2015, and *Middle Eastern Studies* 2012); and is currently working on her second monograph reflecting on linguistic nationalism in decolonized South Asia.

### **Kitty Gurnos-Davies (Oxford), 'Troubling the Divide: Spatial Experimentation and Women's Social Criticism in the Repertoire of the Pioneer Players'**

Founded in 1911 by Edith Craig and operating until 1925, the Pioneer Players was a stage subscription society championing women's participation across a variety of roles in the theatre. This paper considers how spatial experimentations in women's playwriting produced by the Pioneer Players trouble interrelationships between gender and domestic space in performance. I consider two manifestations of this theme; first, how the ideological and theatrical conventions of gendered domestic space are reconfigured as a site of women's agency. Second, how such destabilisation of spatial conventions generates imaginative, utopic visions of space for gender play unconstrained by societal expectations. I focus particularly on Christopher St. John and Cicely Hamilton's politically-minded suffrage drama placed in dialogue with American playwright Susan Glaspell's expressionist piece, *The Verge* (1921).

Scholarship concerned with these plays (and the activities of the Pioneer Players more broadly) seldom places them in dialogue despite their shared thematic concerns. An explanation of this lies partly in the self-declared shift in the society's objectives in 1914. The Pioneer Players moved from performing plays concerned primarily with contemporary social and political issues (such as suffrage drama) to formally innovative avant-garde work (such as *The Verge*). An objective of this paper is to *trouble* the scholarly divisions that deal with these plays in isolation. It finds that by treating the entire repertoire of the Pioneer Players as the product of Craig's (and her colleagues') sustained concern with contemporary social, artistic, and political issues relating to women, thematic connections can be forged across categories of genre, activism, and art; in this case, spatial dramaturgy as a form of women's social criticism.

Kitty Gurnos-Davies is a doctoral candidate in English at Merton College, University of Oxford. She works on the interrelationships between women's activities, objects, and the question of agency in the material culture of regional theatre. Her research is facilitated by an AHRC-funded Collaborative Doctoral Award (CDA) designed to foster knowledge exchange between academia and external institutes. The project is partnered with The Theatre Chipping Norton and the Royal & Derngate in Northampton. Her research builds upon eight years of experience working in costume and wig departments. Kitty is a co-convenor of The Oxford Research Centre in the Humanities (TORCH) Theatre and Performance Network.

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**Saturday 22 June, 10.45 am-12.15 pm**

## **ROUNDTABLE**

### **48. Staying with the Trouble: A Roundtable on Editing Global Modernism**

Little has troubled modernist studies more in recent years than the claim that modernism is a global phenomenon: not only that British, American, and European modernists exhibited connections to one another and to the rest of the world, but also and more controversially, that non-Western locations themselves produced literary and artistic movements that should be understood as modernist. As scholars like Susan Stanford Friedman have called for modernist studies to reorient itself around a geographically and historically expanded account of modernism, others have pushed back, insisting on the historical and geographical specificity of the term.

This roundtable arises from a large editorial project that has sought to engage and mediate the troublesome nature of global modernism. It will feature five contributors to *Global Modernists on Modernism*, a new anthology of source texts which is due for publication in September. *Global Modernists on Modernism* has experimented with a new approach to global modernist studies, one which emphasises large-scale collaborations that acknowledge linguistic and regional expertise. It has sought to develop an 'inductive' account of global modernism derived from the particular instances the anthology assembles, rather than coming at the field with a pre-determined account of modernism that we impose globally.

This roundtable will offer conference attendees an insight into the operations of this method. It brings together experts in Russian and Georgian modernism (Ram), Turkish modernism (Staudt), and Latin American modernism (Sutherland) with the volume's general editors, who will speak to modernism in sub-Saharan Africa (Moody), and China (Ross). The roundtable seeks to stage a

conversation about how global modernism troubles the existing assumptions of modernist studies, and what the project of translating, editing, and circulating primary sources can contribute to this conversation. To this end, each speaker will be given three minutes in which to explain how the modernism of their specific region troubles existing understandings of modernism and/or global modernism. Speakers will be asked to draw briefly on an example selected from the anthology to illustrate their claim. These short presentations will be followed by 20-30 minutes of discussion, guided by Moody and Ross, where speakers will draw connections between their disparate locations of modernism and to reflect on the kinds of connections and disjunctures made visible by a volume such as this. The remainder of the session will be given over to discussion with the audience. We hope roundtable attendees will offer other localized examples; we see this roundtable as the beginning of a set of conversations about the ways in which global modernism's troubling of modernist studies can be thought more rigorously through more attention to local specificity and comparative methods.

All the contributors to this roundtable were general and/or section editors for the forthcoming anthology, *Global Modernists on Modernism*, which is due to be published by Bloomsbury in September 2019.

**Harsha Ram** is an Associate Professor in the Department of Slavic Languages and Literatures at UC Berkeley. He is the author of *The Imperial Sublime: A Russian Poetics of Empire*, and is currently completing his second book, *The Scale of Culture: City, Nation, Empire and the Russian-Georgian Encounter*. Harsha edited the section on modernism in the Caucasus.

**Kaitlin Staudt** recently completed her DPhil in Turkish literature at the University of Oxford, and is currently writing a book looking comparatively at Turkish and British modernisms. She edited the Turkish modernism section of this anthology.

**Camilla Sutherland** is Assistant Professor of Spanish and Latin American Studies at the University of Groningen, Netherlands. She is a contributor to the forthcoming *Oxford Critical and Cultural History of Global Modernist Magazines* and is currently working on a monograph entitled *The Space of Latin American Women Modernists*. Camilla edited the Latin American section of this anthology.

**Alys Moody** is Senior Lecturer in English at Macquarie University in Sydney, Australia, and the 2018-19 Early Career Fellow in the Humanities Center at the University of Pittsburgh. She is the author of *The Art of Hunger: Aesthetic Autonomy and the Afterlives of Modernism* (OUP, 2018). Her current monograph project is *The Literature of World Hunger: Poverty, Global Modernism, and the Emergence of a World Literary System*. She is one of the general editors of *Global Modernists on Modernism*, and section editor or co-editor of the sections on

modernism in Sub-Saharan Africa, the Caribbean, the Arab world, Japan, and the South Pacific.

**Stephen J. Ross** is Assistant Professor of English at Concordia University. He is the author of *Invisible Terrain: John Ashbery and the Aesthetics of Nature* (OUP, 2017). He is one of the general editors of the anthology, and was section editor or co-editor of the sections on modernism in the Caribbean, the Arab world, and greater China.

## 49. Troubled Form

### **Benjamin Robbins (Innsbruck), "A cannibalistic public": The Negotiation of Scandal through Modernist Form in Norman Douglas's *South Wind* (1917)**

The British writer Norman Douglas has been treated as a marginal figure within modernist literature despite his considerable connections within modernist networks. For example, through his work on *The English Review* he met D. H. Lawrence, who would later base a character on Douglas in *Aaron's Rod* (1922). Douglas was also close friends with both H.D. and Bryher, whom he accompanied to Vienna to meet Freud in 1933. I attribute the marginalization of Douglas's writing to its nonconformity with standards of modernist formal experimentalism, specifically its distinct modes of addressing plural audiences.

Douglas exiled himself to Capri after being charged with the indecent assault of a sixteen-year-old boy in 1916. In Douglas's 1917 novel *South Wind*, he describes a modern phenomenon through which such scandals are consumed by 'a cannibalistic public' (169). Although the novel depicts Capri's nonfictional queer exiles, to avoid such cannibalism the novel encodes their identities and sexualities. In this paper I will show how these narrative strategies of encoding, typical of the 'ambiguous critical space' (Latham 13) occupied by the roman-à-clef, resist neat categorization within modernist aesthetics. Douglas's codes rely on excessive allusiveness, ellipsis, and the esoteric use of foreign languages in keeping with modernist style. However, to occlude the protagonists' non-normative desires, character is principally established through extensive philosophical dialogues, consciously eschewing the narrative representation of consciousness. To manage scandal, therefore, Douglas produces a modernist work that both revels in its own difficulty and rejects psychological depth.

Ben Robbins is a Postdoctoral Researcher and Lecturer in the Department of American Studies at the University of Innsbruck. Robbins received his PhD from the John F. Kennedy Institute for North American Studies at Freie Universität

Berlin. His work on Faulkner, modernism, popular culture, and gender studies has appeared in the *Journal of Screenwriting*, the *Faulkner Journal*, and *Genre*. He is also a Senior Collaborating Editor on the Digital Yoknapatawpha Project (a collaboration between an international team of Faulkner scholars and technologists at the University of Virginia), which is adapting Faulkner's fiction into online network visualizations, interactive maps, and timelines. His piece on Faulkner and the digital humanities, which was published in *Studies in American Culture*, received the Jerome Stern Award for the best article in the journal in 2016. He has been a visiting fellow at both the University of Virginia (2012) and l'École des Hautes Études en Sciences Sociales (EHESS) in Paris (2018). His current research focuses on twentieth-century queer exile literature in its transnational contexts.

### **Claire Drewery (Sheffield Hallam), 'Abject Epiphanies in Joyce, Lewis and Sinclair'**

Since its original inception in James Joyce's draft novel *Stephen Hero* (c. 1901–1906), the literary term 'epiphany' has continually troubled definitions of modernism. Traditionally synonymous with the moment of transcendent insight, intensity of experience or revelation, the epiphany has become an increasingly interdisciplinary concept which epitomizes the Modernist endeavour to capture, however fleetingly, the 'truth' of subjective experience. The notion of the epiphany as an aesthetic of *disunity* is, however, gaining in critical currency. The critic Dominic Head identifies a 'non-epiphany principle' in Joyce's stories (37–8) and José María Díaz similarly notes that canonical modernism 'abounds in failed, missed or truncated epiphanies' (47–8). In Joyce's own work, it is noteworthy that the original definition was dropped from the later published novel *A Portrait of the Artist as a Young Man*.

This paper will suggest an alternative interpretation of the epiphany as either yielding or obscuring transcendent insight. Embodied within this aesthetic is, I argue, a continual tension between 'spiritual' consciousness and corporeal sexuality which frequently renders this an abject experience. I use the examples of May Sinclair's 'Where Their Fire is not Quenched' and Wyndham Lewis's 'Bestre' to explore how these ideas manifest in the works of two very different writers. Ultimately, I conclude that the fragmented, elliptical language of the anti-epiphany conveyed in the work of both writers enabled them to experiment with subversive depictions of social and sexual identity, resist the constraints of contemporary literary censorship, and challenge rigid and exclusionary subjective, cultural and aesthetic categories.

### **Tamara Radak (Vienna), 'Troublesome Endings: Modernist Aporias of Closure'**

The notion that modernist novels lack closure as a rule has become something of a critical staple. In the proposed paper, I want to trouble this commonplace by arguing that modernist novels do not display a lack of closure so much as an irresolvable yet productive tension, or *aporia*, between openness and closedness. By taking a closer look at individual representative examples from the works of James Joyce (*Ulysses*, *Finnegans Wake*) and Virginia Woolf (*Orlando*), this talk will demonstrate the often-neglected, complex interplay between closure and 'anti-closure' in modernist novels.

The example *par excellence* is Joyce's *Finnegans Wake*, which famously stops in mid-sentence, yet contains a large number of what Barbara Korte would call 'closing events' in its final section, Anna Livia Plurabelle's soliloquy. The soliloquy also displays some characteristics of a 'retrospective ending' and a 'state of quiescence', the latter of which D.A. Miller identifies as a typical indicator of narrative closure. At the same time, the text remains equivocal on many levels, not least on account of its linguistic instability.

Drawing on recent work in new modernist studies by Rebecca Walkowitz and Douglas Mao, Sean Latham and Gayle Rogers and others, I will investigate how thinking through modernist 'aporias of closure' – a phrase coined by J. Hillis Miller in a more general context – can help us to critically re-investigate modernism's troubling of the critical binaries of openness and resolution.

Tamara Radak is a lecturer at the University of Vienna and an editor and translator at the University of Applied Arts Vienna. She is currently preparing a monograph on the topic of *Modernist Aporias of Closure* in the works of James Joyce, Virginia Woolf, Elizabeth Bowen and Flann O'Brien as well as an edited collection titled *Irish Modernisms: Gaps, Conjectures, Possibilities* with Paul Fagan and John Greaney. Her work has appeared in the *James Joyce Quarterly*, *European Joyce Studies*, *Irish Studies in Europe*, *The Review of Irish Studies in Europe* and in *Flann O'Brien: Problems with Authority* (Cork UP, 2017).

### **Brooke Clark (Rice), "'Yet I carry a whole waste-paper basket of ideas": Waste in Modernist Narrative Practices'**

Modernisms and waste are their own impossible heaps: each term is diffusive, ubiquitous, amorphous, and yet contained in the particular images they evoke. Despite their vast material and metaphorical proportions, waste and modernisms intermix with one another in generative and potentially troublesome ways. While many scholars have attended to representational wastes and the wastes of textual revision in Joyce's *Ulysses*, Eliot's *The Waste Land*, Moore's 'Poetry,' and several others, modernist writers' criticisms of their own narrative practices continuously define their methodologies through and against waste. From James's musings on the novel's future to Lawrence's search for art's inceptive moment, waste circuits within modernist writers' vigorous interests in narrating modernism itself and

critiquing modernist literary practices. For instance, in her November 28, 1928, Woolf writes, 'I mean to eliminate all waste, deadness, superfluity: to give the moment whole; whatever it includes... Waste, deadness, come from the inclusion of things that don't belong to the moment.' Here, Woolf desires her writing to erase waste while containing an entire momentary experience; however, the 'moment' must carry waste for it to be 'whole.' Waste oscillates among various registers in authors' self-narration of modernisms and their own writing philosophies, as an undesirable but necessary aesthetic feature, a completely avoidable stylistic bent, a wholistic characterization of past art, and the origin of authorial inspiration. Among these uneasy distinctions and overlaps, waste marks a place in modernist literary style and criticism which points toward a confusing inevitability that is unconsciously there but difficult to consciously remove.

Brooke Clark is a PhD student in the English Department at Rice.

## **50. Modernism Outdoors, from Landscapes to Lawns**

### **Iida Pöllänen (Oregon), 'Rural Resistance: Modernist Narratives of Migration and the Countryside'**

Scholarship in modernist literary and cultural studies tends to privilege urban spaces while excluding rural regions from mappings of world literature. Regionalist writing that focuses on the countryside has been both effeminized as a genre and seen as contrary to the transnational nature of modernism, leaving little consideration for the role of the countryside in modernity. In this talk, I propose a broadening of the spatial scope of modernist studies by showing how the countryside functioned as a place for marginalized authors in peripheral locations of the world to both critique the uneven development of modernity as well as to provide alternative visions of future communities. Though regionalism has gained some scholarly traction in recent years (Herring, Duvall, Alexander & Moran, see also Bluemel & McCluskey), these accounts tend to focus on white male authors, such as those of the Revolt from the Village tradition. In contrast, I will look at American and Nordic female authors such as Nella Larsen, Willa Cather, and Hagar Olsson, who wrote about linguistic and ethnic minorities located on the countryside in the first four decades of the twentieth century. Far from being antagonistic to modernity and cosmopolitanism, as often represented in the white and masculine canon of modernism, these regional authors employ the countryside instead as a means for transnational literary activism and intersectional critique. Not only do the rural regions of their texts disrupt the urban focus of modernism, they also function as sites for considering political questions of immigration, (trans)nationality, and community.

Iida Pöllänen is a Ph.D. candidate and Fulbright scholar in Comparative Literature at

the University of Oregon, where she also teaches for the Departments of Comparative Literature, English, and Scandinavian. In her dissertation, funded by the Oregon Humanities Center Dissertation Fellowship, she works on the intersections of American and Finnish 20th-century prose with an emphasis on regional modernism. She is a Visiting Scholar at Ohio State University's Project Narrative in Winter 2019.

### **Hattie Walters (Birmingham), 'Tell-tale Shapes: The Arts and Crafts Garden and Modernist Historical Narrative'**

As artificially structured landscape, the garden implies converging differences: between the wilds and cultivation, between fenced-in plots and boundless space, and between art and nature. For the Edwardian Arts and Crafts gardeners, working with space allowed the material performance of distinct scenarios: imagining lost forms of Old England, and attempting to manufacture the natural. Furthermore, the gardens are feted as historical reimaginings able to immortalise rural custom through a specific 'historic sense'.

The Arts and Crafts garden designer presents a newly self-conscious awareness of their manipulation of the above themes, and of their recognition of the garden as intertextual historical narrative. However, despite constant work, garden schemes are ultimately unsatisfactory; described by one Arts and Crafts theorist as 'gaudy' 'counterfeit' (cf. Sedding 1898). Consequently these gardens read instead as commentaries upon representation and historiography. Formal explorations of the garden plot indicate modernist sentiment and frustrations about how we might represent 'the pastness of the past'. Within my paper, I explore these ideas, providing insight into how these gardens prefigure later examples of 'high modernism', how gardeners struggle with textual, visual, and material historical representation, how they perform a type of fictionalised historiography, and how they struggle with a sense of loss that infiltrates into even their greatest creations, as the gardens become tales defined by not being able to tell stories about the past. Interrogating how figures like Henry James and Ford Madox Ford similarly negotiate historical narrative, I show how modernist historical concern is found in horticultural discourse.

### **Matthew Griffiths (Independent), 'Unnatural Pastoral: The Persistence of an Anti-modern Mode in the Era of Modernism'**

Terry Gifford argues in *Pastoral* that 'The contemporary sense of pastoral as a pejorative term perhaps resides in the Georgian poets' lasting effect upon English culture. [...] Following the horrors of the First World War, these poets sought refuge in rural images that did not disturb a sense of comfortable reassurance' (1999; 71). Nonetheless, the form survives the interwar era and continues to propagate a troubling myth of untainted nature into the present, far beyond the point at which it is tenable or helpful, as for instance Timothy Morton argues in *Ecology Without Nature* (2007).

This paper will reflect on the way pastoral was sustained by poets both central and peripheral to British modernism, and argue that the strategies employed by these poets, in intention or effect, trouble what is 'natural' in its various senses. It will focus on the work of three poets in particular to indicate how the experience of the World Wars bastardises the mode, whether in the arch pastiche of Djuna Barnes' 'Pastoral' (1923), the contortions and archaisms of Vita Sackville-West's *The Garden* (1946) – itself explicitly troubled by T.S. Eliot's *The Waste Land* – and the abstract philosophical nationalism of Eliot's own *Four Quartets* (1944). With reference to Morton's notion of dark ecology, this paper aims to demonstrate why the pastoral mode cannot, and yet must, problematically, persist in parallel with modernism and modernity.

Matthew Griffiths is the author of *The New Poetics of Climate Change: Modernist Aesthetics for a Warming World* (Bloomsbury, 2017) and the poetry collection *Natural Economy* (Red Squirrel, 2016).

### **Noreen Masud (Durham), 'D. H. Lawrence's Flat Landscapes'**

In 1908, D. H. Lawrence wrote facetiously to Blanche Jennings, 'I am like a bit of hummocky ground, with many little amusing eminences – but Alpine – Oh dear No!' His self-deprecating remark emphasises his predilection for flatter expanses: humble 'hummocky ground' features in his work as often as grand mountain ranges. Flattened spaces have received far less critical attention than mountainous ones, though B. W. Higman's *Flatness* (2017) represents an exciting recent exception. However, flat landscapes (and the metaphors which attach to them) raise important questions about affect, interpretation, and perception. Flat landscapes elicit a particular intense but unsettled fascination from their viewers, demanding attentiveness without offering substantial landmarks on which to fix attention. Obstinate in their refusal to offer meaningful focal points, they trouble the capacity of viewers to process what they see.

This paper traces Lawrence's use of flatness as both a motif and a style in *The Lost Girl* (1920) and *Kangaroo* (1923). Circling closely, even monotonously, around descriptions of people and landscapes alike as 'flat', the narrative seems always about to lift into revelations which never materialise, even as its insistent, repetitive style suggests that revelation has already been fully, even exhaustively, delivered. The style mirrors a flat landscape, in other words, which yields nothing tangible but claims implicitly to have made everything necessary available to the viewer. By attending to Lawrence's troublesome flatness, as it both repels and demands readerly attention, I offer an interpretative route into his management of narrative and affect.

Noreen Masud is a Leverhulme Early Career Fellow at Durham University, working on flat landscapes, affects and styles in the work of D. H. Lawrence, Gertrude Stein and Willa Cather.

## **51. Modernism's Afterlives/After Modernism**

### **Alexander Bell (UEA), 'Intermedial Strategies in Anne Carson's *Autobiography of Red*'**

Anne Carson is often received as a paragon of postmodern hybridity: genre-bending and exhibiting a wilful disregard for the high modernist proprieties of medium. As such she is supposed to have succeeded the alleged orthodoxies of the modernist paradigm or taken them to their apotheosis. Yet often she calls upon the repertoire of modernism in order to complicate its possibilities. This paper considers the ways in which her verse novel *Autobiography of Red* (1998) approaches the multiple and competing affordances of poetry's temporal medium, making time the object as well as the vehicle of the narrative. Attending to medium, *Autobiography of Red* presents a case for thinking about Carson as reinvigorating a modernist conversation around medium-specificity, drawing on the innovations of Stein, Imagism and post-impressionism, as well as the technology of the photograph; and therefore thinking on points of contact between media. These resources provide means for conceptualizing the multifarious possibilities of the medium: the compression of the image – subjective impression or record of history; the multiple space-times of abstraction – capturing both the fleeting moment and the process of duration; and the rhythms involved in the texturing of linguistic material, oscillating between local differences and cumulative repetitions. *Autobiography* shows poetry's time-bound medium to be the site of multiple, competing and overlapping temporalities; intermedial intersections in time which configure the emergence of narrative subjectivity in textures that far exceed both the ahistorical time of the postmodern and the discontinuous time by which modernity is so often theorized.

Al Bell is a postgraduate researcher in literature at the University of East Anglia. His focus is on constraint in contemporary poetry, with attention to the work of the philosopher Jacques Rancière.

### **Tiana Fischer (NUI Galway), 'Modernisms' Troublesome Revisionaries: Moore's Real Toad in Riley's Lyric Garden'**

Modernist revisionaries have caused themselves, their editors, and readers endless textual trouble. Their often-obsessive revising practices did away with the idea of textual fixity, leaving us often with, as well as in, restless textual flux. The modernists' frenzy of rewriting led Hannah Sullivan to suggest that 'revision may

not only be considered a figure for modernism, but a textual process tied to modernity itself'. Yet, the implications of revision in its modern context and its motivations are still a dark horse in many respects. It is this dark horse – in the guise of a 're-visited' toad – that this paper aims to illumine. For Sullivan's theory, in its mapping out three 'types' of revision – 'shorter', 'longer', and 'substituting' – is problematic in that it elides the possibility of particular, meaningful acts of revision. These are found in Marianne Moore's 'Poetry' and its 're-visioning' in Denise Riley's poetic-philosophical practice. Riley's adaptation of Moore's radical revisionism, I argue, expounds the implications of how revision comes to matter – and to life – when marshalled as a feminist, inherently political cultural technique, imbued with philosophical and social relevance. Reviewing Moore's radical revisions to 'Poetry' with its (later elided) image of 'genuine' poetry as an 'imaginary garden with real toads in it', this paper traces Riley's lyric enactment and political charge of Moore's revisionary poetics in two of her poems. The first is a literal 're-vision', recasting Moore's 'real toad' as a lyric 'tourist toad', who, in search of her true voice, tries on various guises of lyric selves in doing the toad in different voices. The second unravels Riley's 'deliberately degenerate' take on and of Moore's radical lyric revisionism in the only poem she published in revised form: a re-creative act which the poem itself embodies, thematises, and politicises.

Tiana M. Fischer is an Irish Research Council Government of Ireland scholar at NUI Galway, Ireland. Her doctoral research investigates theories of mediation and 'revisionary' aesthetics in *sui generis* literary artworks by WB Yeats, James Joyce, and Walter Benjamin, employing a media-philosophical, cultural-historical, and phenomenological perspective. Tiana has published book chapters and journal articles on late romantic and modernist aesthetics, the most recent one due to appear in *European Joyce Studies'* forthcoming Special Issue *Joyce & the Arts*. Tiana is a founding member of Modernist Studies Ireland and its monthly seminar series, *Works in Progress*.

**Xiaofan Xu (Beijing Foreign Studies University), 'Modernist Afterlife in Troubled Times: T. S. Eliot and the Politics of Contemporary Poetry in China'**

'The lengthened shadow of a man | Is history', so T. S. Eliot parodies Emerson in 'Sweeney Agonistes'. In choosing 'history' over the 'institution' in Emerson's text, Eliot sabotages the stronghold of history by introducing the more disruptive modernist temporality. As one major target of the 'mimetic desire' often criticised of twentieth-century Chinese writing, Eliot is revered among contemporary Chinese poets as the paradoxical embodiment of literary history and its discontents [1]. That Eliot's canonical influence powerfully holds sway in contemporary China cannot be explained away with the belatedness of global modernisms. Rather, with the socialist narrative of the 1949-1979 period superseded by the discourse of economic growth and globalisation, the

modernist maxim 'make it new' becomes such an ever-renewing reality in China that the imperative to constantly reorient oneself and to wrestle with the misalignment of history and language becomes never so pertinent. Taking stock of these observations, this paper focuses on two generations of post-1979 poets, represented respectively by Mang Ke (1951- ) and Wang Wei (1975- ). It investigates how, in Mang Ke's collection *Sunflower in the Sun* (1983), Eliot's distilled, timeless imagery in 'Ash-Wednesday' and *Four Quartets* is transformed into violent subversion of dominant political symbols, and how, in a no less resistant manner, Wang Wei in his poetry, criticism and poetic drama seeks an alternative reconciliation with the nation's troubled past by appropriating Eliot's notion of the intersection between time and timelessness.

[1] Eric Hayot, 'Chinese Modernism, Mimetic Desire, and European Time', in *The Oxford Handbook of Global Modernisms*, ed. by Mark Wallaeger and Matt Eatough (Oxford: Oxford University Press, 2012).

Xiaofan Xu is lecturer in English language and literature in the School of English, Beijing Foreign Studies University. She completed her PhD from the University of Nottingham in 2018, with her dissertation focusing on T. S. Eliot's landscape and nationhood. She is the Chinese translator of Lyndall Gordon's *T. S. Eliot: An Imperfect Life* (London: Virago, 2012; Shanghai: Shanghai Literature and Art Publishing House, 2019), and has translated, in collaboration with Dr. Leon Burnett, poetry collections by Lofu, Yang Lian and Ma Li into English (New York: C. N. Times, 2019).

## **52. Disobedient Women: The Transgressive Writings of Nella Larsen, Jane Bowles and Iris Tree**

Scholars have struggled to confine Nella Larsen within any definition of either the Harlem Renaissance or modernism. Jane Bowles appeared to be destined for greatness, but she is relatively unknown today. Iris Tree is most commonly remembered as a muse for other artists, but her own work reveals a talent which deserves to be recognised in her own right. This panel brings together three female artists to consider the challenge their work presents to, and through, modernism, and how they engaged with the disruptive elements of the field whilst simultaneously provoking transgression within it.

### **Hannah Huxley (Kent), 'Indulgent Evasiveness and Non-Conformity in Nella Larsen's *Passing*'**

Nella Larsen's fiction addressed aspects of racial marginalisation, and the social (non)conformity of black middle-class women. This paper will consider the theme

of 'evasiveness' in the context of *Passing* (1929), and the extent to which racial passing indicates the rejection of comfort and the risk of indecency identified by Rebecca L. Walkowitz as modernist tropes. I will examine Larsen's use of 'passing' as an indulgent strategy for commenting on social conformism. The paper will conclude by considering this conservatism as a direct reflection of Larsen's own prudishness, and the 'risks' of writing a novel that simultaneously sought to challenge and uphold aspects of racial and social conformity.

Hannah Huxley recently completed her PhD at the University of Kent. Her research considered representations of sound in Harlem Renaissance literature.

### **Deborah Snow Molloy (Glasgow), 'Disorderly Conduct in Jane Bowles's *Two Serious Ladies*'**

Jane Bowles' only novel, *Two Serious Ladies*, created something of a stir when it was released in 1943. Stylistically challenging and unconventionally feminine, Bowles's modernist masterpiece has fallen into relative obscurity today. I will reflect on Bowles' embrace of female mysticism, sexual precocity and drunkenness as protest against interwar New York society. I will consider the plot motifs of female disobedience, female agency and the true cost of self-expression as both serious ladies grapple with their own attempts to escape, and the resonance the plot has for the messiness of Bowles's own life. In conclusion I will consider the value to modernist scholars of re-engaging with this troublesome text.

Deborah Snow Molloy is a second year part-time PhD candidate at the University of Glasgow, looking at female mental illness in New York fiction.

### **Sarah Parker (Loughborough), 'Iris Tree: Troublesome Modernist Muse'**

Despite being a frequent contributor to the modernist journal *Wheels*, Tree is today remembered as a muse for other artists, rather than as a modernist poet in her own right. I will suggest this is because Tree's poetry employs aesthetics that radically unsettle the reader trained to look for Imagist 'restraint'. Instead, her poems are verbose, flashy, explicitly allusive and draw on multiple performative identities. Her work plays on this tension between the personal and the performative, troubling both the lyric 'I' and the rules of modernist poetics. I will propose that a more expansive version of modernism would embrace poetics like Tree's, as well as 'hard and dry' (and implicitly masculinist) lyrics.

Sarah Parker is Lecturer in English at Loughborough University and author of *The Lesbian Muse and Poetic Identity, 1889-1930* (Routledge, 2015).

## **53. Labour and the Working Class**

**Ameya Tripathi (Columbia), 'Class Impostor: Working-class Volunteers, Instrumental Affect and the Spanish Civil War'**

George Orwell dressed down for his journeys to the working-class. However, many working-class individuals had to dress up to defy government bans on travelling to Spain. They pretended to be wealthy tourists down for a weekend in Paris in order to fight alongside the Spanish working class.

Developing on work by Jonathan Rose and Beverley Skeggs, I argue that documentary texts, such as *The Road to Wigan Pier* (1937) and *Homage to Catalonia* (1938) and films, such as Catalan director Mateo Santos's *Reportaje* (1936), which shows the Barcelona working and middle classes uniting for the Republican side, show how class affects can become instrumental, political tactics rather than objects to be exhibited by documentary media. Since Huyssen's *After the Great Divide* (1986), many critics, such as David Chinitz, have advocated for modernisms that trouble our categories of both literature and class. My readings show how impostor procedures instrumentalise affect, not only for European writers, but also in cases of mistaken identity in the memoirs of black Republican volunteers confronted by their comrades for being 'Moors' when they were on the same side.

Beyond being a way of survival in war, these impostor procedures have implications for class and modernism. What happens when affect is operationalized by proletarian protagonists? How does the bourgeois writer or filmmaker position their authorial personae in these impostor moments? And how do modernist techniques, such as stream of consciousness and polyvocality, adapt to subjects who are already performing?

Ameya Tripathi is a graduate student from London studying at the Department of English Literature and the Institute for Comparative Literature and Society at Columbia. He works on documentary across media in the 1930s, specifically focusing on how intellectuals aimed to reach international working-class publics during the Spanish Civil War, reading film, poetry and memoir. Ameya has also interviewed Ivan Vladislavić for a discussion series at Columbia on world literature, and has written in *The Daily Beast* reporting on Colombia's recent referendum.

**Nadine Attewell (McMaster), 'Claude McKay's Marseille: Labouring Lives, Queer Black Possibility and the Limits of the Archive'**

In this talk, I take Claude McKay's Marseille fictions, *Banjo* (1929) and the unpublished *Romance in Marseille*, as the starting points for a set of reflections about the queerness and modernism of early-twentieth-century proletarian diasporic cultural formations. In his writings from the late 1920s and early 1930s, McKay, like Langston Hughes, William Attaway, Ann Petry, and others, attends to the new spaces of encounter – cafés, boarding houses, ships, laundries, cinemas,

work camps, factory towns – in which brown and black migrant labourers on both sides of the Atlantic experimented with new forms of labour, intimacy, identity, sociality, and politics, mobilizing ‘wayward and queer resources’ for ‘collective survival’ (Hartman). McKay’s Haitian avatar, Ray, pursues his vocation as a poet alongside the more quotidian, performance-based practices of conversation, fashion, hospitality, music, eating, dance, violence, care, and sex through which black diasporic community is imagined and (on occasion) enacted in dockside Marseille. In this way, McKay brings into focus questions about the place of (modernist) writing in working-class histories of migration and struggle as a form of labour that at once embeds writers in and detaches them from community. However, among the consequences of this detachment, as *Banjo*’s conclusion suggests, is an inability to fully reckon with the specificities of brown and black women’s experiences of mobility, as well as their labouring and intimate lives. If the interwar literary archive, published and unpublished, bears witness, as Roderick Ferguson puts it, ‘to the critical gender and sexual heterogeneity that comprises minority cultures’ (*Aberrations in Black* 24), still, something is left out. How might literary critics make use of other kinds of archives – vernacular, institutional, journalistic – to make sense of such exclusions and the possibilities they delimit?

Nadine Attewell is Associate Professor of English and Cultural Studies at McMaster University. Her first book, *Better Britons: Reproduction, National Identity, and the Afterlife of Empire*, was published in 2014; she is currently at work on a second book entitled *Archives of Intimacy: Racial Mixing and Asian Lives in the Colonial Port City*.

### **Conrad Steel (Cambridge), ‘Free Verse, Office Work and Giving Up: The Poetry of F. S. Flint’**

At least since Joyce Wexler’s *Who Paid for Modernism?* (1997), critics and scholars have been coming to terms with the troubling fact that British literary modernism, in its most traditional canonised aspect, was inherently entangled with a specific accumulation of economic and cultural capital in London and the South East at the start of the twentieth century. But, of course, the resultant pressures, legible at every point of the modernist archive, were far from uniform from writer to writer. In this paper, I will discuss the exemplary and under-studied case of the working-class poet F.S. Flint, whose output in the 1910s was crucial to Imagism (later identified by T.S. Eliot as ‘the starting-point of modern poetry’), but whose financial hardships – almost unique among his peers – led to the curtailment of his literary career in 1920, in favour of his work as a Civil Service statistician. To Flint himself, the pressure placed on literary form by economic necessity was obvious: ‘O Verhaeren’, he concludes a 1910 review of one of the French-language *vers-libristes* whose innovations he so influentially brought into English, ‘is there no fear

that in the struggle for and conquest of Bread the Rhythm will be lost?' The vindication of that fear ten years later, I will argue, ought to modify our understanding of the formal aesthetics of Imagism and its many successors, while Flint's focus on 'the Rhythm' in particular might return us to the troublesome question of what, exactly, free verse is supposed to be free *from*.

Conrad Steel is a PhD student at King's College, Cambridge, working on a thesis on poetry, the social imaginary and ideas of ambience from Guillaume Apollinaire to Alice Notley. His writing has appeared in the *Burlington Magazine*, *Cambridge Humanities Review* and elsewhere.

## 54. Modernist Trouble: Queering Censorship

In the 1990 'Preface' to *Gender Trouble*, Judith Butler describes an early critical insight into the double sense of 'trouble' and the 'subtle ruse of power' it reflects: 'the prevailing law threatened one with trouble, even put one in trouble, all to keep one out of trouble'. Her conclusion? Trouble 'is inevitable and the task, how best to make it, what best way to be in it.'

A cursory glance at modernism's track record with censorship might suggest a very similar attitude. Few of the canonical works of Anglo-European modernism appear to have escaped the mechanisms of state publication control entirely unscathed. Nowhere is this more apparent than in the case of texts which troubled normative constructions of gender and sexuality.

However, traditional narratives of the iconoclastic (almost invariably white, able-bodied, cis-hetero, male) modernist facing down a monolithic 'censor' are apt to distort and occlude the queerer realities of the relationships modernists and modernisms enjoyed with the mechanisms of censorship, and the kinds of trouble to which they gave rise.

The papers that compose this panel aim to recover a sense of this trouble by interrogating the grounds upon which modernist texts were censored, the criticism censored modernist texts drew, and the institutional spaces in which censored texts were sequestered and preserved, through a queer theoretical and historiographical lens.

In doing so, they uncover concealed narratives of misogyny and homophobia and queer self-censorship at the heart of well-known obscenity scandals. They trace early skirmishes in the debate between homonormative assimilation and queer separatism. They also highlight the ways in which apparently closeted 'restricted' library collections queer the formal and generic boundaries within which modernist texts were situated.

Together, they trouble traditional understandings of the relationship between modernism and censorship, and suggest that modernist trouble was not only inevitable, but queer.

### **Rio Matchett (Liverpool), 'The Lesbian Trials of James Joyce's *Ulysses*'**

'I don't mind the aberrations of a woman who has some openness and elasticity of mind...in whose excretions there may occasionally be cream; but, by God! I don't like the thought of women who seem to exude as well as bathe in piss, if not drink it, or each other's.'

As these remarks by the *Little Review's* defense lawyer, John Quinn, to Ezra Pound suggest, the '*Ulysses* trials', were not merely trials about obscenity. They were trials about gender, and about sexuality - the crux of the trouble was women - and lesbians at that. Women publishing work in which a woman is sexually knowledgeable in circumstances void of reproductive potential, and sending it to a readership that included women. Whilst the *Ulysses* trials have received significant attention, this aspect of the proceedings has not. The 'Nausicaa' episode of *Ulysses* that brought the obscenity trials to a head is a perfect storm of the sexually self-actualising woman. In 'Nausicaa', Gerty displays herself to Bloom in a sexual act implicitly beyond the socially sanctioned purposes of reproduction. It is not merely the sexual, but the non-reproductively inclined, which is obscene. This paper will re-read the *Ulysses* trials, and the 'Nausicaa' episode which provoked them, in the light of these insights, as a trial in which two women were convicted of attempting to corrupt the mind of another woman by printing the thoughts of a fictional woman, reframing them as a battle between two lesbians and the heteropatriarchal establishment. Through this queer re-examination, this paper seeks to trouble received notions of the relationship between modernism and obscenity in arguably modernism's most troublesome work.

Rio Matchett is a PhD candidate at the University of Liverpool. Her research bridges the fields of modernism, periodical studies, and feminist/queer theory. She serves on the committee for the European Society of Periodical Studies, and the organising committee of the *Queer Modernism(s) Conference*.

### **Holly James Johnston (Independent), 'Despised and Rejected and Palatable Censorship'**

In 1918, A. T. Fitzroy (A.K.A. Rose Allatini) published *Despised and Rejected*, a novel that was soon banned for its propagation of pacifist sentiment. Officially, *Despised and Rejected* was censored under the D.O.R.A. (Defense of the Realm Act) as a novel 'likely to prejudice the training, recruitment and discipline of his Majesty's forces', yet the book's explicit depictions of queer identity undoubtedly made the decision to ban it an easy one. Assessing how censorship is deployed through both the novel's press coverage and prosecution trial, this paper explores

the role that palatability plays in the novel's expurgating. The *London Opinion* writes 'Of [the novel's] hideous immoralities the less said the better', whilst the *Manchester Guardian* states that it has 'no intention of disclosing in what constitutes [the novel's] abnormality'. Analysing the ways in which pacifism is censored explicitly, and queerness implicitly, I argue that a mode of meta-censorship is at work in regards to the novel's suppression. Examining how palatability is a reflection of widespread social attitudes, this paper explores how censorship is bound to these same ideas of acceptability. This pattern is reflected in *Despised and Rejected* itself: Dennis, the book's protagonist, whilst overtly pacifist, desperately tries to keep his homosexuality a secret. Therefore, considering Dennis's self-censoring alongside the novel's own suppression, I seek to analyse the conditions upon which censorship is dependent, and examine the extent to which censorship becomes trapped by a making of its own.

Holly James Johnston recently graduated from University College, London with a degree in English Literature. Their research explores queer identity in the work of twentieth-century female novelists, with a particular focus on the ways in which previous understandings of selfhood both challenge and succumb to contemporary categorisations of self-identification. Alongside their academic work, they also perform as a drag king/queen/in-between under the name 'Orlando'. They use drag to explore the intersections of literature, performativity, and identity.

**Isabella MacPherson (The University of Law, London), 'Troubling the Waters: Sapphism, Squibs, and *Well of Loneliness*'**

'Acknowledge us, oh God, before the whole world. Give us also the right to our existence!' At the end of Radclyffe Hall's *The Well of Loneliness* (1928), Stephen Gordon begs God to acknowledge the existence of her fellow 'inverts'. This paper looks at how the recognition Stephen craves was granted, twisted and denied by lampoons of *The Well*, and argues that these contemporaneous literary works should not be read as either uncomplicatedly erasing or condemning the invert. While often casually cited by its critics, the plethora of satirical literature *The Well of Loneliness* inspired has rarely been thoroughly examined for the valuable insight it offers into how members of the educated elite or cultural avant-garde treated the subject of lesbianism, and the complex strategies of erasure they enacted. Applying the ideas of Terry Castle, Talia Bettcher, and Viviane Namaste to a case study of five texts, this paper demonstrates how both these lampoons and their historians have contributed to queer erasure. By historically contextualising these satires, I trouble the received image of these responses as univocal to reveal how many, in fact, gave voice to other queer identities. Finally, this paper offers a queer re-reading of *The Well of Loneliness*' most frequently cited lampoon - *The Sink of Solitude* - where I suggest that Radclyffe Hall's

conceptualisation of inversion is more faithfully represented by image than through written language.

Isabella MacPherson is a Women's Studies MSt graduate from the University of Oxford. Her thesis examined obscenity, queer erasure, and silence in modernist literature, including Radclyffe Hall's *The Well of Loneliness*. Other research interests include the formation of queer kinships and the political uses of pornography. Isabella was one of the representatives for the Women's Studies MSt cohort and arranged seminar series, round tables, conferences and talks on topics such as women's education, feminist thinking and period poverty activism. She is currently studying for a law degree in London.

### **Lloyd (Meadhbh) Houston (Oxford), 'Keeping Queer Company: Oxford's Phi Collection'**

Conceived in 1882 as a literary 'Siberia' in which 'improper books' could be kept out of the hands of impressionable undergraduates, in the first decades of the twentieth-century the Bodleian's 'Φ' (Phi) collection served as an ark within which queer texts, sexological studies, and avant-garde publications could weather the storms of obscenity prosecutions and Customs seizures.

Despite having held in its time around 3,100 'obscene', libellous, or otherwise 'troublesome' works - including a veritable who's who of Anglo-European modernism (Joyce, Lawrence, Hall) - the Phi collection does not feature in any of the major published histories of the Bodleian.

In this paper, I address this lacuna by tracing the history of the Phi collection, charting how a range of key modernist and queer texts joined its ranks, and examining what this can tell us about the troubled history of literary modernism. In particular, I explore the Phi as a resource for queer people and queer scholarship, past and present, and illustrate the ways in which its holdings trouble traditional understandings of the boundary between modernism and sexology and establish queer affinities between and among modernist texts.

Lloyd (Meadhbh) Houston is Hertford College - Faculty of English DPhil Scholar in Irish Literature in English at the University of Oxford. Their thesis explores Irish modernism and the politics of sexual health. Other research interests include literature and the law, queer modernisms, and the institutional construction of obscenity. Their work has appeared in the *Review of English Studies*, *The Library*, and the *Irish Studies Review*, where they were awarded the 2017 British Association of Irish Studies Essay Prize, and has been featured in *The Times*, *The Guardian*, and on the Modernist Podcast. Lloyd (Meadhbh) is Postgraduate Representative and Communications Officer for the British Association for Irish Studies, sits on the Oxford Critical Theory Network council, and convenes

the University of Oxford Modern and Contemporary Literature Research Seminar. They also co-organise the *Queer Modernism(s)* conference series.

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**Saturday 22 June, 1.15-2.40 pm**

## **ROUNDTABLE**

### **55. Troublesome Archives**

Chair: Jamie Callison (Nord University)

Respondent: Erik Tønning (Bergen)

Archival work, broadly defined, has become integral to modernist studies. The survey of networks that have grown up around little magazines has defined the field; emerging critical editions of major modernists – both print and digital – have drawn on the archive to reshape our understandings of specific authors; and interest in how modernism was mediated has sent scholars to institutional archives: the BBC, Hogarth Press, and the Civil Service among them. The emergence of the new modernist studies with its focus on cultural materiality, has ensured that recent monographs, whether single or multi-author studies, have taken root in the archive – research that has been nurtured by the editors of numerous high-profile publishing series. This roundtable aims to take stock of the change various kinds of archival research has wrought on the field in recent years and to explore how new conceptions of the archive might enable work in this area to retain its surprising and troubling character. The panellists are being asked to focus their comments on one or two instances where a received critical or historical narrative about modernism has been directly challenged by a surprising archival discovery. This leads on to a consideration of the fresh future research potential for modernism within the particular archival area they specialise in.

**Faith Binckes (Bath Spa)** will focus on the future of periodical studies within modernist scholarship.

**Santanu Das (Oxford)** will investigate the relationship between modernist studies, colonial history and archival recovery. What do we, as literary scholars, bring to the conceptualisation and study of the archive? Does the global turn in modernist studies necessitate a redefinition of what constitutes the 'archive', which in turn puts further pressure on the already porous boundaries of modernism? And finally, how does emotion reside in the archive?

**Emily Ridge (Education University of Hong Kong)** will mainly focus on the archival object I discussed in my recent article – a postcard addressed to Stefan Zweig by Salvador Dalí – but will draw on other examples too. I will use these

artefacts to sketch out an alternative approach to the use of the archive within modernist scholarship. Rather than using archival artefacts to lend support to our critical engagements with literary texts, I will talk about the potential for drawing on literary texts to lend support to our interpretations of archival objects.

**Scott McCracken (QMUL)** will talk about three aspects of the Dorothy Richardson archive: 1) What we have learnt about her life. 2) What the newly discovered letters tell us. And 3) How working on Richardson's manuscripts have allowed us to rethink Richardson's compositional practice and the relationship between the first editions of her long novel *Pilgrimage* and the collected 1938 edition. This final aspect of the Richardson archive offers a new opportunity to rethink women's contribution to modernist fiction.

**Nicola Wilson (Reading)** will discuss her experience of institutional archive, namely Modernist publishers, and the Digital Humanities project The Modernist Archives Publishing Project (MAPP).

## 56. Print Cultures

### **Eleni Loukopoulou (Kent), 'James Joyce and the Modern Scots'**

The aim of this paper is to examine the literary networks and historical contexts surrounding the reception of James Joyce's work by the pre-eminent Scottish journal *The Modern Scot* (1930-36), 'The Organ of the Scottish Renaissance,' as its subtitle proclaimed. In October 1931, the journal published the article 'On Hearing James Joyce' by A. T. Cunninghame (pseudonym of the Scottish art critic John Tonge, who became well known for his study *The Arts of Scotland*, 1938). This was a crucial assessment of Joyce's oeuvre from a Scottish nationalist perspective because the most prominent journal of Scottish cultural nationalism paid tribute to Joyce who had long been regarded as a key influence for many Scottish writers. The significance of the reception of Joyce by the milieu of *The Modern Scot* needs to be reassessed for two reasons: first, the journal played a major role in establishing Joyce's reputation in Scotland. Secondly, the promotion of Joyce's cultural nationalist project had repercussions in Scotland, especially as its most illustrious poet, Hugh MacDiarmid, who had already addressed and would continue to engage with the Joycean oeuvre throughout his career both in his poetry and in his articles, held it as a model to be emulated. Joyce's Scottish reception is important because of the consistencies and exchanges between Scottish and Irish independence movements, their cultural politics and their troublesome relationship towards England's central role in the British Empire.

Eleni Loukopoulou completed her PhD at the University of Kent, Canterbury, under the supervision of Prof David Ayers. Her monograph *Up to Maughey London: Joyce's Cultural Capital in the Imperial Metropolis* appeared in the Florida James Joyce Series, UP of Florida in 2017. She is currently researching on the reception of James Joyce in Scotland.

**Andrew Thacker (Nottingham Trent), 'Modernist Magazines: Where Next?'**

This paper starts by discussing some of the troubling questions that arose during the editing of the original three volumes of *The Oxford Critical and Cultural History of Modernist Magazines*, particularly around the selection of magazines, questions of methodology, periodization, scope, and organization. The paper will then move on to discuss the question of 'where next' for the study of modern periodicals by considering the second series of volumes, *The Oxford Critical and Cultural History of Global Modernist Magazines* (the work for the first volume of which, on magazines in South America and the Caribbean is nearing completion). The paper will briefly discuss magazines such as *BIM* (Barbados), *Black Orpheus* (Nigeria), *Transition* (Uganda), and *Légitime Défense* (Paris/Martinique). By extending the location of the modernist magazine beyond the Anglo-European framework the paper suggests that a revised understanding of the 'Global Modernist Magazine' will necessarily 'trouble' our understanding of how magazines contributed to the formation and diffusion of modernism and, indeed, to our overall understanding of modernism.

Andrew Thacker is Professor of Twentieth Century Literature at Nottingham Trent University. He is the author or editor of several books on modernism, including the three volumes of *The Oxford Critical and Cultural History of Modernist Magazines* (2009-13), *Geographies of Modernism* (2005), *Moving Through Modernity: Space and Geography in Modernism* (2003), and, most recently, *Modernism, Space and the City* (2019). He was a founder member and the first Chair of the British Association for Modernist Studies and is an editor of the long-running interdisciplinary journal, *Literature & History*. He is currently working on two projects: a cultural history of the modern bookshop, and a new series of volumes for OUP on global modernist magazines.

**Marius Hentea (Gothenburg), 'Pound's Four Pages: Propaganda from the Bughouse'**

This paper looks at Ezra Pound's troublesome modernism while he was a patient at St Elizabeths, a federal psychiatric institution in Washington, D.C. Indicted for treason in 1943, Pound was declared mentally unfit to stand trial in February 1946 and spent the next twelve years of his life in a mental hospital. Relatively little scholarship has looked at Pound's literary writings from this period, and most of it has focussed on his continuation of the *Cantos* while inside. This paper seeks to

redress the balance by looking at the role Pound played in *Four Pages*, a little review which ran for ten issues from 1948 to 1950. Edited and produced out of Galveston, Texas (save for its final number, which came out of England) by Dallam Simpson, a larger-than-life Pound imitator (down to the red beard and bohemian dress), *Four Pages* was an important vehicle for Pound to spread his aesthetic and social messages. As part of the Cleaners Press imprint, *Four Pages* was paired with the publication of Basil Bunting's *Complete Poems* and the site for the Cleaners Manifesto, which in many ways recalls the 1913 Imagist manifesto. A number of important modernist writers, including William Carlos Williams and Marianne Moore, contributed to this little review. This paper, based upon archival sources at a number of American archives, looks at how Pound guided and effectively edited *Four Pages*, and in so doing contributes not only a history of a forgotten little review but shows the active hand Pound played while he was in what he called the 'bughouse' that was St Elizabeths.

Marius Hentea is professor of English Literature at the University of Gothenburg (Sweden). Currently serving as Chair of International Relations on the MSA Executive Board, Hentea is the author of *Henry Green at the Limits of Modernism* (Sussex Academic, 2014) and *TaTa Dada: The Real Life and Celestial Adventures of Tristan Tzara* (MIT Press, 2014), which has been translated into German and Romanian. His essays on modernist literature and culture have appeared in *Modernist Cultures*, *Modernism/Modernity*, and *PMLA*. He is currently working on a monograph about treason and postwar authorship.

### **Lise Jaillant (Loughborough), 'Publishing Modernist Poetry: From Faber to Carcanet Press'**

In the past twenty years, the field of modernist studies has been transformed by an increasing emphasis on materiality and economics. We now know a lot about the material format in which 'modernism' first appeared, and about the institutions that made the new literature available. Yet, book publishers remain largely neglected. There is no history of Random House, no history of Harcourt Brace, and no history of Faber & Faber. This is all the more surprising given that T. S. Eliot worked as an editor for Faber for 40 years, from 1925 to his death in 1965.

This talk will focus on modernist poetry publishers in Britain, starting with Faber and ending with Carcanet. Created by Michael Schmidt and Peter Jones in 1969, Carcanet revived the reputation of neglected modernist poets such as H.D. In its negotiations to acquire rights from American agents and publishers, it often competed directly with Faber. The two firms issued modernist poetry in paperbacks, making it available to new audiences and shaping the literary canon.

The 1970s saw a second, little-noticed turning point: the moment when Carcanet began to actively record its own history. Schmidt was not yet 30 years old when he started negotiating with university libraries to sell his firm's archive.

The papers eventually joined the John Rylands Library in Manchester, and new materials continue to be added every year. This archive gives a rare opportunity to understand the long history of a firm that has played a major role in the British and European literary landscape. The talk will conclude with an overview of methodological changes following the transition from print to digital, from paper documents to born-digital records in archival repositories.

Lise Jaillant is an AHRC Leader Fellow. She teaches in the School of the Arts, English and Drama at Loughborough University, and serves as the Treasurer of BAMS. She specialises in twentieth-century literary institutions, with a special interest in publishers and creative writing programmes. Her first monograph was *Modernism, Middlebrow and the Literary Canon: The Modern Library Series, 1917-1955* (Routledge, 2014). She then wrote *Cheap Modernism: Expanding Markets, Publishers' Series and the Avant-Garde* (EUP, 2017) and she edited *Publishing Modernist Fiction and Poetry* (EUP, 2019). Taken together, these three books offer a broad overview of Anglo-American publishers in the early twentieth century, and their influence on the diffusion of modern literature.

## **57. Trouble at the Border: Modernist Interventions in Interwar Discourses of Nationalism and Internationalism**

### **David Ayers (Kent), 'De-imperialisation, Nationalism and Supra-National Governance'**

This paper examines some of the cultural effect of the process of de-imperialisation given impetus by the First World War. This period was characterised both by the creation of new nations and by the ideal of supra-national governance represented by the formation of the League of Nations. Against this background, cultural figures asked questions about the future role of Europe as an example to the world and a bulwark against Russia. Ayers draws together some of the pronouncements which highlight the ways these contrasting and conflicting ideals were given form, under the time pressure of the period after 1917 in which Europe sought to end war and refound stability, with reference to Paul Valéry, H.G. Wells, and other literary writers who had, or sought, a prominent public platform.

David Ayers is Professor of Modernism and Critical Theory at the University of Kent. His most recent book is *Modernism, Internationalism and the Russian Revolution* (EUP, 2018). He is currently preparing a monograph on the topic of Utopia.

**Asiya Bulatova (Warsaw), "'Charlie is ours": Chaplin as Russian Modernism's International Proletarian'**

This paper focuses on an unlikely by-product of early film theory: Russian Formalist Viktor Shklovsky's adventure novel featuring Chaplin as an anti-capitalist hero capable of saving cinema from high-brow literary culture. Chaplin had been presented as an exemplary anti-bourgeois 'cinema worker' by Russian avant-garde practitioners and film theorists since the publication of the 1922 'Chaplin' issue of *Kinofot* and the 1923 collection of articles on Chaplin edited by Shklovsky. In Shklovsky's dystopian 1925 novel *Iprit: Mustard Gas*, war-devastated civilians celebrate the spread of world revolution with the screening of 'Charlie and the Communist Youth League', a film produced by the State Committee for Cinematography after they have 'bought' Chaplin. Bulatova suggests that Shklovsky justifies this troubling consumerist transaction by claiming that only by collaborating with the world's best-known 'worker' can the Soviet Union create an international proletarian art.

Asiya Bulatova is a research fellow at the University of Warsaw within the Marie Skłodowska-Curie programme POLONEZ. Her work has been published in *Transcultural Studies*, *Comparative Critical Studies*, and *Poetics Today*. She is currently finishing her monograph *Science of the Self: Human Agency in Formalist Theories of Literature and Biomedical Research*.

**Isabelle Parkinson (QMUL), 'The Trouble with Woodrow Wilson: Everyday Questions of Democracy and Gertrude Stein's Popular Nationalism'**

This paper explores the way Stein's 'Three Leagues' (1919) and 'Woodrow Wilson' (1920) mediate popular scepticism about the League of Nations in the American weeklies *The Literary Digest* and *Life*. In her short pieces, Stein writes as a reader of the American periodicals she took during her 43 years as a Parisian expat. Parkinson argues that *The Literary Digest* and *Life* form part of a discourse constructing a new American nationalism for the mass-democratic state expressed in their resistance to the League's internationalist agenda that influences Stein's ideas about national identity in this period. These texts reflect the intimacy of Stein's engagement with her American reading and reveal the power of the popular press in constructing the reading subject as a national subject.

Isabelle Parkinson is a Teaching Fellow at QMUL. Her doctoral thesis, 'Whose Gertrude Stein?' examined Stein's place in histories of the avant-garde. She has published work on Stein and on the avant-garde anthology. She is currently working on her monograph *Democracy, Human Rights and Gertrude Stein's Contested Authorship*.

## 58. New Trajectories of Modernism

### **Sophia Sherry (Chicago), 'Ethnography of Loss, 1951: Global Genealogies for Fumiko Hayashi's "Modernist" Ukigumo'**

This paper positions itself at the intersection of global modernist study and postcolonial critique. Transnational imperatives driving new conceptions of cultural modernism may encompass not just the ethical and political demands of postcolonial emancipation but also, I am wagering, merely alternative epistemes and methodologies which are differently inflected by the violent histories of global imperialism. Modern Japan, which Shu-mei Shih has called a member of the 'honorary West,' is one case of the latter in point. Meiji Japan is a late-born empire, an 'alternative' and mostly simultaneous, if accelerated, modernity, and yet still, as part of the global East, it lurks as one piece of the West's projected Other – a modern Orient of reformed despotism whose essential difference serves, in Said's classic analysis, to consolidate a foreclosed narrative of Western exceptionalism. Specifically, this paper reads Fumiko Hayashi's 'modernist' postwar novel *Ukigumo* (*Floating Clouds*; 1951) in a late-imperial globalist context. (Hayashi's title references Shimei Futabatei's famously 'plotless' Japanese novel of the 1880s.) A resolute yet tragic love story set in postwar Tokyo and wartime French Indochina, Hayashi's social-realist modernism is behaviorist in its rendering of diverse human subjects engaged in the business of war: deploying a phenomenology of revolutionary inversion (*tentô*), or more simply of a de-naturalizing of naturalized categories of understanding, Hayashi's modernist genre deconstructs naturalized distinctions altogether cultural, political, and semiotic. Broadly, this paper situates its analysis of Hayashi's 'troubling' modernist contribution within a global context of humanitarian crisis and powerful transnational reevaluation around the World War II period.

Sophia Sherry is a doctoral candidate in English Language and Literature at the University of Chicago. Her research centres on Euro-American and Japanese modernism of the mid-twentieth century period. Her dissertation is situated at the intersection of English and East Asian studies.

### **Maebh Long (Waikato), 'Modernist Archipelagos and Pacific Islands Literature'**

Modernist studies, these days, is on the move. Global, planetary, transnational, postcolonial, and geomodernist rubrics map new routes of aesthetic interconnection and change as the geographical and temporal reaches of modernism are extended. Much current work in modernism strives for a conceptual vocabulary that facilitates engagement with the disjunctions, conjunctions, fluidity, and change that such an extension of scales requires. In response to current sea-changes this paper presents the archipelago as a form

through which to cognise the kaleidoscopic relationality of a decentring, weak modernism. It brings the aquatic to a modernism too often land-based, and stresses the connections and unpredictable interactions essential to a global modernist approach.

Using the archipelagic to map the distortions and disruptions of a modernist field that is increasingly varied and productively troubled provides a new way to read Pacific Literature. This body of work, which hit its first peak between the 1960s and late 1980s, was a rejection of European narratives of the Pacific as a place of Edenic or cannibalistic pre-history. It presented instead a writing of the Pacific Islands as a place in which modernity and the traditional were in difficult, dynamic interplay, as authors drew upon a wide range of sources: Victorian literary realism; canonical modernisms from Europe and North America; postcolonial modernisms from Africa and the Caribbean; Western and Bollywood film; Hindi legends; local oral traditions; and the wealth of cultural forms such as weaving, dance, and tattooing. By bringing modernism, the archipelagic, and Pacific literature together we can move towards a more fluid conceptualisation of the troubles with the new modernist studies.

Maebh Long is a Senior Lecturer at the University of Waikato, New Zealand. Her areas of interest include modernist and contemporary literature and culture in Ireland, Britain, and Oceania, as well as literary theory and continental philosophy. Her work has been published in journals such as *Textual Practice*, *Parallax*, *Symploke*, *Australian Humanities Review*, and *Pacific Dynamics*, as well as in numerous collected editions. She is the author of *Assembling Flann O'Brien* (Bloomsbury, 2014), and her edited edition of the letters of Brian O'Nolan has just been published by Dalkey Archive Press as *The Collected Letters of Flann O'Brien* (2018). She is the co-investigator of the Oceanic Modernism project, which reads post-1960s independence and indigenous rights literature from the Pacific as a modernism.

### **Mark Byron (Sydney), 'Steppe Modernism: The Grassland as Spatio-Temporal Dislocation'**

One key dimension of the New Modernism Studies has been the evaluation of cosmopolitanism in Modernist practice, evident in the work of Jessica Berman, Rebecca Walkowitz, Ihor Junyk, and others. This co-location of aesthetics and urban modernity arises alongside other refinements of Modernism in its temporal and spatial contexts: the New Regionalism, Oceanic Modernism, as well as intersections with Postcolonial and Anthropocene considerations (keeping to conceptual formations based firmly in geographical terms). Modernism yields plenty of inspiration beyond the urban milieu, from mountains, the sea, deserts, and littoral ecologies. But what of the vast grasslands of Eurasia, the prairies of North America, the Karoo of South Africa, and the Wimmera of South-Eastern

Australia? Literary treatment of steppe ecologies traverses the temporal and geographical modes of Modernism: from Olive Schreiner's *Story of an African Farm* and Anton Chekhov's *The Steppe*, to Willa Cather's prairie novels, Dino Buzzatti's *Tartar Steppe*, and finally to Gerald Murnane's late-Modernist novels *The Plains* and *Inland*. This paper will examine how the steppe functions in these varied prose texts, whether there are stylistic or thematic threads linking them as 'steppe literature,' and how historically belated texts, such as Murnane's, deploy modes of anachronism and geographical improbability in a gesture toward a Modernist steppe chronotope. As a zone of dislocation - from settled civilization, from codified legal and trading customs, and from the very idea of mapping surveys - the steppe offers Modernist writers a compelling means to disrupt notions of civil society and the literature to which it gives rise.

Mark Bryon is an Associate Professor in the Department of English at the University of Sydney and an Australian Research Council Future Fellow. His current project, *Modernism and the Early Middle Ages*, has thus far produced the monograph *Ezra Pound's Eriugena* (Bloomsbury, 2014) and a dossier co-edited with Stefano Rosignoli on Samuel Beckett and the Middle Ages in the *Journal of Beckett Studies* 25.1 (2016). Mark has edited *Ezra Pound's and Olga Rudge's The Blue Spill* with Sophia Barnes (Bloomsbury, 2019), and the forthcoming essay collection *The New Ezra Pound Studies* (Cambridge UP, 2019). He is the current President of the Ezra Pound Society.

**Samitha Senanake (Wisconsin Madison), 'The Possibility of a Modern Indifference to Individuality: A Reading of Martin Wickramasinghe's Novel *Viragaya*'**

Theories of modernities have enacted a scalar expansion of the meaning of 'modernity,' provocatively threatening to let slip its definitional utility. In this paper, I argue that approaching a modernity through its qualifier, such as the *Buddhist* of Buddhist modernity, not only serves to produce knowledge of a new modernity, but also enables a study of 'modernity' as a framing device. Instead of only the frame shedding light on the object of study, the object of study exposes characteristics of the frame.

Scholars such as Gananath Obeyesekere have examined Buddhist modernity in Sri Lanka as a product of both colonial influence and anticolonial resistance. Beginning in the late 19th C., Buddhism was fashioned as a scientific religion for the individual. This process of a cross-cultural production of a new form of individuality seems to warrant the use of modernity as an analytical framework. However, Buddhist thought transforms how the individual is understood and experienced to a degree of almost its negation. We encounter individuals disinterested in their individuality, who do not, as individuals, experience

individuality, or at least strive not to. The term 'individuality,' therefore, becomes troubled along with modernity as a frame.

Through a reading of the Sinhala novel *Viragaya* (1956) by Sri Lankan author Martin Wickramasinghe, I will argue that *Buddhist* modernity only sits restlessly within the definition of modernity, as a result of its complex relationship to individuality, thereby rendering the production of individuality visible as a core component of current scholarly understandings of modernity.

Samitha Senanayake is a second-year PhD student in literary studies at the University of Wisconsin Madison. Her research interests are in South Asian Literature and intersections between literary critical theory and Buddhist thought.

## 59. Postwar Interrelations

### **Nicholas Beck (Southern California), 'Jane Bowles, Coterie Aesthetics and the Trouble with Goony Friends in Postwar American Modernism'**

'There's no point writing a play for your five hundred goony friends,' the writer Jane Bowles lamented at the closure of her 1953 production *In the Summer House* just three weeks into its run. 'You have to reach more people.' Bowles's complaint articulates the limits of a coterie aesthetics commonly attached to the high modernist project in a new postwar era of expanded possibilities for commercial success and popular appeal. In this period, when the modernist template of the 'milieu' no longer acted as guarantor of artistic prestige, what do the troubles in Bowles's career - whose work was acclaimed by her peers but sidelined by the larger public - suggest about the place of the social in postwar intellectual communities? While Paul Saint-Amour's recent call for a 'weak theorization' of modernity that reflects 'the proximate, the provisional, and the probabilistic' relations of modernist networks argues for a move beyond the study of 'coterie modernisms,' how do we handle writers who hold this ambivalence towards 'strong' social ties in their lives and work - who recognize the weak aesthetic value of the coterie while their work simultaneously pinballs within this intimate form of social network? Through a reading of the complicated reception of Bowles and her literary output in midcentury intellectual culture, I seek to produce a broader assessment of American modernism that considers its 'jabbering' aesthetic position among the audiences of midcentury.

Nicholas Beck is a PhD candidate in the Department of English at the University of Southern California. He is currently working on a dissertation on social networks and sexual non-normativity in the literary communities of midcentury America, with a particular focus on how these subjects better our understanding of

changing conceptions of commercial audiences and popular appeal in the role of postwar aesthetic production.

**Tymek Woodham (UCL), 'Personne! mais des bruits, des vagues particulières': Frank O'Hara and the Radio'**

Intermediality – or, the ways in which one medium troubles and is troubled by another medium through a process of mutual interference – has historically been a crucial framework for critical discussions surrounding the life and work of Frank O'Hara. 'Media,' John Peters reminds us, 'are vessels and environments, containers of possibility that anchor our existence and make what we are doing possible' (*Marvelous Clouds*, 2015). O'Hara's ability to juggle different medial approaches to his art thus speaks to an ethos of re-potentiating one's world – working at the interstices of different 'infrastructures of being' (*Ibid*) to broaden the ways in which one might affect and be affected by the affordances of one's surroundings. However, it is fair to say that, within the current critical topography of academic work on O'Hara's intermedial alliances, some media provide more affordance than others. There is no shortage of work approaching O'Hara as a 'poet among painters' or, as in more recent criticism, O'Hara as a poet who thinks through the medial idiom of film. In my own research, I try to consider O'Hara's poetry through the prism of media that are generally overlooked when considering the poet's role as an intermedial author. Specifically, I'm interested in the O'Hara who reads newspapers, listens to the radio and watches TV.

This paper is an attempt both to trouble the general consensus of what constitutes an intermedial poet, and to account for the ways in which the radio specifically troubles O'Hara's notions of what a poem can or should do. By considering how broadcast media like radio appear in O'Hara's poetry, I will argue that figures such as frequency and static allow O'Hara to think through the porous border between interiority and exteriority and the ways in which the two perennially threaten to fold into one another.

Tymek Woodham's PhD thesis is provisionally titled 'Writing for Agency: Mapping the Material Imaginations of Charles Olson, Langston Hughes and Frank O'Hara'. The thesis explores how these poets use material processes as inspirations for experimental poetic form, and how this linkage of material process and form contributes to anxieties surrounding individual and collective agency in the politically fraught topographies of post-war US culture.

**Sam Ladkin (Sussex), 'The New York School Agon: the "energy of contradictory actions"'**

Pertinent to the conference themes of 'argumentation, contestation and dissent', and to the productive use of 'friction' and 'disorder', is the Greek concept of the agon, meaning contest or gathering. The Greek agon was significant for

Nietzsche's development of the genealogical method and to the 'agonistic community of taste' of H.W. Siemens, both of which prove productive ways of glossing the social energies and spirit of contestation at work in the New York School. This paper discusses the 'agon' as a contest of cultural values, a framework of sociability encouraging difference, and a form of argumentation in artworks. It can also help us to undertake comparative work across art mediums (painting, dance, poetry). This paper argues for the New York School as itself an agon by focusing on a number of seminal works that also engage with the term conceptually, or display an agonistic sensibility in their aesthetics. This includes the Balanchine/Stravinsky collaboration *Agon* (1957), the poet Edwin Denby's dance criticism of *Agon*, and a number of poems by Frank O'Hara inspired by these works.

Sam Ladkin is a Senior Lecturer in the School of English at the University of Sussex, having taught previously at the University of Sheffield and University College Cork. His forthcoming monograph *Perfectly Disgraceful: Frank O'Hara's New York School and Mid-century Mannerism* makes a claim of periodicity for the arts of post-war New York based on an interdisciplinary study of poetry, dance, and art. With Robin Purves he co-edited *Complicities: British Poetry, 1945-2007* (2007), the 'British Poetry Issue' of *Chicago Review* (2007), and "'The Darkness Surrounds Us': American Poetry,' special issue of *Edinburgh Review* (2004). His most recent edited collection is *Against Value in the Arts & Education* (Rowman & Littlefield, 2016). His articles have appeared in *Word & Image*, *Angelaki*, *Textual Practice*, *Glossator*, *Blackbox Manifold*, *Forum for Modern Language Studies*, *World Picture*, *Chicago Review*, and *Edinburgh Review*.

**Alexander Jones (Trinity College Dublin), "'Enemy and image of ourselves": Re-evaluating Modernist Inheritance in the War Poetry of Eliot and MacNeice'**

According to a common understanding of literary history, the 'pylon poets' of the 1930s, including Louis MacNeice, W. H. Auden, Stephen Spender, and Cecil Day-Lewis, were heavily influenced by the earlier High Modernists, particularly T. S. Eliot, but moved along a different trajectory as they sought to constitute a more socially embedded poetry. As such, criticism has positioned Eliot as a figure who influenced and shaped the careers of his literary successors, particularly in his editorial role at Faber and Faber, but was nevertheless separated from them artistically. The proposed paper seeks to challenge this view by considering the World War II poetry of both Eliot and MacNeice as an example of how these two figures, often considered generationally distinct, reacted in a similar manner to the same historical crisis point. Examination of Eliot's *Four Quartets* and MacNeice's collection *Springboard* will reveal that both utilise imagery of fire and faith, drawn from Heraclitan philosophy and Christian theology, to describe the destruction of war and imagine the possibility of renewal through carnage. It will be argued that

both poets use similar poetic material to explicate the complex psychological character of the Home Front during the Blitz, and that this confluence offers an opportunity to reframe conventional ideas about modernist inheritance. The paper then seeks to interrogate the possibilities and boundaries of considering Eliot and MacNeice as contemporaries, and the implications that this has for current models of periodisation.

Alexander Jones is a third-year PhD student in the School of English at Trinity College Dublin, where he is writing a thesis on Louis MacNeice and his poetics of mind. His research is supported by an Ussher fellowship, and he has an Early Career Researcher residency at the Trinity Long Room Hub. He has reviewed for *Irish Studies Review*, and was the Editor-in-Chief of *Trinity Postgraduate Review* for their seventeenth volume.

## **60. After History, Beyond the Human**

### **Aaron Jaffe (Florida State), 'Administrating Modernism Against Humans: J. G. Ballard's Ecoplexy'**

This talk examines the anti-humanist aesthetics of risk in J.G. Ballard's first four novels, *The Wind from Nowhere* (1961), *The Drowned World* (1962), *The Burning World* (1964) and *The Crystal World* (1966). Ballard's connections between risk and inhuman representations of space and time take formal and thematic shape through catastrophic reception horizons and deep-time periodicity. Combining materialist cultural critique in a cultural studies vein, theoretical work concerning cultural transmission and authorship – the ways a cultural product's audience structures and generational dynamics are structured by its orientation to scales of valuation – and more straight-ahead literary interpretation, it argues that for a modernist horizons of reception conceived amidst variously unworkable audience structures in Ballard's quartet of ecocatastrophe. The talk develops a particular interpretive framework about the role of management and administration in defining the narratives of the quartet; the role of the traffic of information, the legacies of modernist literary culture, in the circulation of other commodities. In view of cues and clues from these texts and from scenes of mutual regard, publication, and promotional history, it argues that Ballard is essentially remapping the modernist novella with the auto-administration of critical environmental hazards replacing colonial administration in the narrative machinery.

### **Max Saunders (KCL), 'Future Trouble: The To-Day and To-Morrow series (1923-31)'**

The To-Day and To-Morrow series (1923–31) troubles modernism from various angles. It originated from J. B. S. Haldane's talk to the Cambridge 'Heretics', and gathered together unorthodox and mainly progressive writers, including liminal modernists (Robert Graves, Vernon Lee, John Rodker, Hugh MacDiarmid, etc.) and significant contemporary commentary on modernism. The format of the series was temporal disruption: to start with the present state of the subject in question – there were eventually 110 volumes – and then to project its future.

The paper will focus on three areas where the series is most troubling. First, it expresses a stark inter-war ambivalence about future wars – the utopian pacifist hopes of many contributors braced against the imagination of future warfare. The series includes visionary anticipations of chemical and biological weapons, devastation from aerial bombardment, fire-bombing, atomic weapons, even drones. Second, the series is arguably where the post-human imaginary begins: its bio-re-engineering of humanity including artificial wombs; brains transferred to machine hosts to extend life and power; the resulting cyborgs in direct radio contact with each other across the universe; thus effectively imagining the internet. Third, such visions, disturbing in themselves, also trouble received literary-historical assumptions. Most of the writers are ones normally thought 'modern' rather than *modernist*. The books don't have the fragmentation, stylistic difficulty, or obscure allusiveness of classicising modernism. They are expository, witty, forward-facing. Yet they often display a formal and stylistic ingenuity and play which situates them in relation to modernism. The series was read by major modernists.

### **Louis Armand (Charles University Prague), 'The Ends of Modernity: After "History", the Anthropocene'**

If it appears that the question of Modernity acquires a certain spectral character in its tendency to haunt contemporary thought and return wherever the problems of technicity and futurity rear their heads, this is not simply because of the seductions of dialectical schematisation, which might pose the present cultural state of affairs as a sort of *synthesis* arising from a postmodernist *antithesis* to a modernist *thesis*, historicised over the period of the long twentieth century. In a vexed anticipation of this movement of reaction and counterreformation within the emergent *tradition* of Modernism, Habermas maintained that the avantgarde 'spirit' of Modernity consisted in the revolt against a 'false normativity in history' that was, in the debates surrounding postmodernism, *only beginning to come into view*. Habermas' position was widely contrasted with that of Peter Bürger, whose pronouncements about the end of the avantgarde have since taken on a sinister echo in Fukuyama's pronouncements of an 'End-of-History' (marked by the triumph of neo-liberalism). For Fukuyama, the neutralization of the modernist revolt was postmodernism's (i.e. capitalism's) masterstroke – what Habermas called a 'false negation of culture' under the appearance of an impossible

'emancipation' from ideology or ideological antagonism. This manoeuvre of 'false negation' has precipitated a conflation of Fukuyama's End-of-History with the No Futurism threatened by a commodity capitalism *still bound to modernist revolt*. What for Habermas was 'incomplete' in the project of modernity, here describes what Derrida names the 'dangerous supplement' – the recuperation of the modernist discontinuity of history for the totalisation of History; from open-ended 'revolt' to 'Apocalypse,' or what recently Irmgard Emmelhainz called 'the Highest Stage of Modernism': the Anthropocene. This in turn raises the troublesome question of the Anthropocene's status, not as a neutral geological register of human impact on the biosphere (i.e. industrial capitalism), but as the modernist 'art object *par excellence*.'

Louis Armand is the author of *Techne: James Joyce, Hypertext & Technology* (1997), *Literate Technologies* (2006), *The Organ Grinder's Monkey: Culture after the Avant-Garde* (2013) and *Helixtrolysis: Cyberology & the Joycean Machine* (2014). He is also the editor of *Mind Factory* (2005), *Technicity* (2007) and *Hypermedia Joyce* (with David Vichnar; 2010), and was founding editor of the journal *Hypermedia Joyce Studies* in 1995. He directs the Centre for Critical and Cultural Theory at Charles University, Prague.

### **Yu Nagashima (KCL), 'Spiritual and Supernatural Voices in BBC Radio Features during the Second World War'**

The British state during the Second World War, unlike during the First World War, provoked a battle against spirits and ghosts. In 1942, for instance, a number of spiritualists and mediums were prosecuted in a new campaign of police to exorcise the mediums, ghosts, and spirits that attempted to deceive people under the Witchcraft Act of 1735. However, the police's effort did little to blunt people's interest in spiritualism, and the authorities did not hesitate to take advantage of their preoccupation with it. It was therefore reasonable that radio during the Second World War, which honoured the requests from the officials while reflecting the feelings of the civilians and combatants, sometimes transmitted spiritual and supernatural voices for propagandistic purposes.

Based on the sources of the BBC Written Archives Centre, this paper discusses the functions in the British war effort of the diverse spiritual and supernatural voices displayed in the BBC radio features during the Second World War, such as *The Stones Cry Out* series (1941), *Black Gallery* series (1942), *Japan Wants the Earth* series (1942), and *Britain to America* series (1942–43). The voices are intended to be narrowcast to the listener's consciousness – Louis MacNeice compares such subjective elements of radio drama/feature to those of Virginia Woolf's *The Waves* (1931) – but they are often neglected by critics. Analysing unattended modernistic voices in wartime BBC radio features, my study aims to

reconsider the relationship of modernism to radio, spiritualism, propaganda, censorship, etc.

Yu Nagashima is a PhD candidate at King's College London, carrying out archival research on radio features, radio drama and literature during the Second World War, with an emphasis on the official/unofficial war cultures and various concepts of camouflage.

## **61. Between Words and Music: Ambience, Tone, Identity**

### **Sue Reid (Independent researcher), "'Between speech and music": Ezra Pound, Rachel Annand Taylor and D. H. Lawrence'**

Pound regarded the troubadour as 'the ideal poet ... simultaneously writer and composer'. His early translations of Provençal troubadour songs were undertaken with reference to their musical scores, and later he composed his opera *Le Testament de Villon* (1919-21) to words by Villon as an attempt to create 'an art that takes place in the limbo between speech and music'. Pound's intermedial modernism was rooted in art forms that were far from new and translated from other cultures, in a project that overlapped with other poets in his London circle around 1910: how these cross-currents troubled the boundaries between words and music, between old and new forms and between cultures is the subject of my paper.

Rachel Annand Taylor was (then) a well-known poet, with four critically acclaimed collections to her name. Her poetry was admired by Pound and Lawrence, although Lawrence's 1910 essay about her contains much of what constitutes the current record. Her taste ran to the music of the Italian Renaissance, of which she sang in the tradition of the nineteenth-century singer-poet while paving the way for her modernist successors.

In 1912, Lawrence turned his attention to the Lieder of the German Minnesingers, of which he wrote that: 'A bookful of courtly, medieval love-song soon cloy ... So the inclusion of coarse, harsh folksong among so much sugar-cream of sentiment is welcome'. Like Pound, he sought out the rhythms of the everyday, but in different parts of the world. His relatively neglected works of the 1920s often cast the writer as composer, culminating in the composition of ten pieces of music for his play *David* (1926) - a quintessentially intermedial modernist work that bears comparison with Pound's opera.

Susan Reid is an independent scholar based in the UK and the Editor of the *Journal of D. H. Lawrence Studies* (since 2013). She is the author of *D. H. Lawrence, Music and Modernism* (Palgrave Macmillan, 2019) and more than twenty articles and book chapters on Lawrence and other modernist writers, most recently in *D.H.*

*Lawrence in Context* (Cambridge UP, 2018) and the forthcoming *Edinburgh Companion to Literature and Music* (2019). She is a Co-editor of the essay collection *Katherine Mansfield and Literary Modernism* (Bloomsbury, 2011) and of the forthcoming *Edinburgh Companion to D.H. Lawrence and the Arts* (under contract, 2020).

**Justin Griffin (Penn State), 'Slow Modernity: John Cage and the Ambient Speeds of the Soundscape'**

In the context of a modernity often characterized by ceaseless acceleration, what disruptive or troubling potential does 'aesthetic slowness' introduce? Sparked by the widespread success of the 'slow food' movement in Italy and beyond, aesthetic and critical interest in slowness has steadily grown in recent years. Norway's 'slow TV' (whose first episode was a single shot of a seven-hour train journey) boasts unprecedented national ratings, while academics like Barbara Seeber and Maggie Berg argue that perhaps 'slow scholarship' – hesitation, reflection, and pleasure in discovery and pedagogy – is the best antidote to the corporatization of the university. How, then, might this concept of slowness help us rethink the velocities, durations, and temporalities of modernity? From the Italian Futurists' glorification of industrial and military speed, to the Frankfurt School's critical theoretical engagements with the rapid expansion of the technologies of the 'culture industry' and its concomitant 'shock effects,' acceleration remains a dominant thematic across theories of modernity. We might, however, discern an alternate sense of modern velocity, namely in the sonic thought experiments of John Cage. I focus on Cage's concept of 'ambience,' wherein composers and listeners relinquish their aesthetic intentions, and instead open towards the sounds all around them. The ambient soundscape brings forth a notion of slowness beyond any facile or nostalgic reversal of speed. Disrupting the narrative of modern acceleration, Cagean ambience rethinks relations of motion and rest, speed and slowness, as forces of composition beyond any human intention.

Justin Griffin is currently at work on a PhD at Pennsylvania State University, and his research inhabits the nexus of sound studies and biopolitics. His thesis is titled 'Ambient Technologies: Biopolitics, Listening, and Attention.'

**Brendan Gillott (Cambridge), 'The Trouble with "Tone": Reading John Cage's I-VI'**

The importance of 'tone' in reading and writing is both undoubted and broadly unaccounted for in modern scholarship. Though every competent reader recognises and registers 'tone' in given texts (often understood as its 'attitude to its materials'), criticism has generally shied away from attempting to analyse, classify or define what this most familiar of literary phenomena is and how it works. This paper will address methodological questions surrounding 'tone' via an

examination of the writing and compositional practices of John Cage. Famously committed to compositional protocols which recontextualise musical form in such a way that traditional conceptions of 'consonance' and 'dissonance' no longer apply, it might seem that Cage's post-tonal proclivities extend to his poetic writing, which readers have often found maximally fragmented and asemantic, 'noisy' and 'random'. If it is far from clear that a *musical tone* is at all like a *poem's tone*, it is equally unclear whether literary criticism has learnt all the lessons it might from musicology, in this as in other questions. Considering Cage's long, late lecture-poem *I-VI*, this paper will address questions of 'tone' in poetry-reading as they trouble both the theory and practice of historical New Criticisms and of more recent developments in affect theory (as recently discussed by Sianne Ngai). In doing so it will investigate modernist and late-modernist operations of 'automatic writing' and the cut-up, looking thereby to parse these literary-critical problematics via an encounter with recent musicological discourse around 'tone'.

#### **D. Mortimer (Roehampton), "'I have the feeling of becoming a Bruce Springsteen": Trans Mythologies of Becoming in Springsteen, Woolf and Hyacinths'**

*The blunt hyacinth is the grease boy the not-bloomed the promise of blue*

The process of becoming, like the process of writing, is one that necessitates lying. I will incorporate trans mythologies and metaphors of 'becoming' to talk about the troublesome character of desire, that seems to encompass fraudulence, when we take pains to 'become' someone else in life and in writing.

In this way my talk falls into the category misrepresentation, manipulation and unreliability. My talk will be autobiographical in character and take in a number of cultural references to illuminate my thesis. I will be specifically honing in on the music and mythology of Bruce Springsteen and his cultural importance to a transmasculine identity as well as ideas of becoming and fraudulence pertaining to the American Dream and Springsteen's own narrative.

I will splice Springsteen audio with images of hyacinths and myself lip-synching. I will talk specifically about Woolf's *Orlando* as a trans narrative and how transformation in writing and physical becoming hold dialogue in the novel; a dialogue that is self-consciously deceptive.

Hyacinths (the God Hyacinth was gay) can re-grow from the same frozen bulb year upon year. In this way the flower reflects the concept of 'becoming who you always were to begin with'. It is recognised communion with your roots, its Springsteen playing to a home crowd in Jersey or Orlando planting her life's work in the ground like a bulb.

And the vertical desire of the blooming stem I will compare to the hyphen and its horizontal reaching behaviour – each bear similar relationships with desire.

The hyphen shares a root with hyacinth and hybrid. What can these words and images teach us about queer desire and the troublesome politics of becoming?

My paper engages with Deleuze's theories on becoming and reaches toward a way of writing/mode of becoming that can hopefully circumvent the egoism and fraudulence of the first person narrative and start to workshop a community-centric mode of desire.

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**Saturday 22 June, 3-4.15 pm**

## **62. Editing Woolf**

### **Jane Goldman (Glasgow), 'Jacob's Troubling Textual Paternity: David Bradshaw and the Troubling of Modernist Literary Onomastics'**

This paper draws on my work for the forthcoming Cambridge UP Edition of Virginia Woolf's *Jacob's Room* in following the late David Bradshaw's pioneering approach to modernist textual editing and the art of scholarly annotation. In asking questions about the avant-garde innuendo regarding the paternity of the protagonist and his brothers in Woolf's first novel published by her own press, Bradshaw superbly demonstrates his own axiom that 'a reader of *Jacob's Room* who is not asking questions from the beginning of the novel is not really reading *Jacob's Room*' (Bradshaw, 'Winking and Buzzing' 2003 p.7): 'Jacob conjectures that "old Barfoot is talking to my mother. That's an odd affair to be sure". To be sure it is. The Captain's weekly visits to Mrs Flanders create disquiet in the mind of Ellen Barfoot and they should also give the reader much food for thought.' (12) How does an editor attempting to supply Explanatory Notes 'tune in to this innuendo'? Bradshaw alerts us to the perils of 'turn[ing] an entirely deaf ear to it' and to the rewards of paying close attention to the historical, political and cultural valences of every passing name in a novel teeming with them. Most readers and editors recognise Jacob Flanders' surname as proleptic of his fate in the Great War. But we also need to 'tune in' to the literary onomastics at play in all the other names in the work, not least of the two men presented as contenders for his and his brothers' paternity: Seabrook Flanders and Captain Barfoot. My paper shows multiple valences for both, and how the former points forward to the military procurement of vehicles driven at the front in the Great War, and the latter back to a scandalous philanderer in a novel by George Gissing. Jacob's troubling textual paternity in turn troubles any attempt to legitimise the novel itself with annotations that encourage the reader to sleep walk through *Jacob's Room* without being alert to Woolf's avant-garde onomastics.

### **Josh Phillips (Glasgow), 'Narrative Hauntologies: Transcribing the Holograph Drafts of *The Years*'**

What does it mean to recover an unpublished draft of a novel? How does this recovery change the ways in which we encounter this novel? How does this act of recovery, to quote Derrida quoting Shakespeare, put time 'out of joint'? And what does Bill Gates have to do with it all? The 'textual turn' in modernist studies has the potential to unsettle the texts that we read; and in this paper I argue that we must embrace this trouble. This paper introduces my new transcription of Berg MS 42-5, the holograph manuscript draft of the 1917 dinner party scene in Woolf's *The Years* (1937), which I believe can be read as a newly uncovered *avant-texte* for *Three Guineas* (1938). Focusing on the hermeneutics both of transcription and of genetic criticism more broadly, this paper discusses the process by which I made this transcription and why it proved more troublesome than I thought. It then asks what value this trouble has, interrogating the status of the document that I transcribed, and the transcription which I produced, as well as its uncertain relation to both the published *Years* and *Three Guineas*. This paper asks how reading this newly recovered draft complicates our reading of Woolf's more well-known texts, how reading this draft establishes a hauntology of reading. It argues that recovering this draft opens the door to a text replete with Derridean revenants that haunt the aporia between manuscript and transcript, between *avant-texte* and published text: ghosts that cannot be conjured away.

Josh Phillips is a first-year doctoral candidate at the University of Glasgow. His work attempts to theorise institutional power in Virginia Woolf's late works through the critical lexis established by Deleuze and Guattari. Prior to that, he sold till systems and wrote reviews of hotels he'd never been to.

**Bryony Randall (Glasgow), 'The Butcher, the Spinster and the Naval Officer: The Trouble with Editing Woolf's "Ode"'**

This paper will enter into dialogue with recent scholarship both on Virginia Woolf's troubled relationship with class, and on the challenges involved in handling unpublished Woolfian typescripts. It will focus on a short fiction by Woolf entitled 'Ode Written Partly in Prose on Seeing the Name of Cutbush Above a Butcher's Shop in Pentonville'. Only one document exists of this text, a typescript hand-annotated by Woolf and dated 28<sup>th</sup> October 1934. The subject of minimal scrutiny by Woolf scholars, the dominant tone of 'Ode' is one of characteristically Woolfian satire; but the text also clearly wishes to present itself as an authentic homage to the working-class John Cutbush. This ambiguity of tone is compounded by the text's explicit ambiguity of genre - if an 'Ode' and written only 'partly' in prose, then some of it must be poetry. However, the typescript makes no clear distinctions between the genres in which it claims to participate, and the standard published edition of this text makes an editorial decision about how to handle this ambiguity which, I will argue, takes insufficient account of the physical appearance of other of Woolf's typescripts dating from this period. Drawing on the work

involved in producing an interactive digital edition of this text (<https://nme-digital-ode.glasgow.ac.uk/>), this paper will explore the opportunities such an edition might offer to address, extend, or further trouble, the question of the relationship between Woolf's attempt in this text to 'salute' the working classes, and her experimentation with blended genres.

Bryony Randall is Senior Lecturer in English Literature at the University of Glasgow. She is co-General Editor with Jane Goldman and Susan Sellers of the Cambridge edition of the works of Virginia Woolf, as well as volume editor of Woolf's short fiction for that edition. She is a volume editor on the Dorothy Richardson Scholarly Editions Project, and led the New Modernist Editing Network. Key publications include *Modernism, Daily Time and Everyday Life* (CUP 2007), and as co-editor with Jane Goldman, *Virginia Woolf in Context* (CUP 2013).

## **63. Pop-up Modernism**

### **Beci Carver (Exeter), 'Wyndham Lewis Evaporating'**

This paper will consider the role of short-lived humour in *BLAST* – for instance, in the visual joke: 'WE WHISPER IN YOUR EAR A GREAT SECRET.' The conceit of the paper will be that Lewis evaporates as he writes, in a kind of laboratory experiment designed to produce 'the ferocious chemistry of laughter.' In *Caliph's Design*, Lewis wonders whether any readerly climate will be conducive to the 'thriv[ing]' of experimental art. In this paper, Carver will present Lewisian evaporating as an alternative to 'thriv[ing]', with its own way of being robust.

Beci Carver is a lecturer at Exeter. Her monograph, *Granular Modernism*, was published in 2014 by Oxford UP, and she is currently finishing a new book, entitled *High Flats: Modernism and the Surface*.

### **Matthew Chambers (Warsaw), 'A Good Bookshop is Being Opened This Month by a Promethean'**

This paper will discuss David Archer's Parton Street bookshop as an example of an under-examined element of distribution in modernist periodical networks. Archer's bookshop was first announced in the pages of *Twentieth Century* (1931–1935), the monthly periodical of the Promethean Society, and the shop's existence is so intertwined with the Prometheans that it appears its main function was to act as a distribution center for the Society's print transmissions. This paper will approach the modernist bookshop as site of mediation, a provisional space where community formation and exchange was enabled and given shape.

Matthew Chambers is assistant professor at the University of Warsaw. His monograph – *Modernism, Periodicals, and Cultural Poetics* – was published by Palgrave Macmillan in 2015. He is under contract with Cambridge UP for the forthcoming monograph *London and the Modernist Bookshop*.

### **Michael McCluskey (York), 'The Charnaux Venus: "Art and Commerce" and the Modernist Intervention'**

This paper takes a shop-window display designed for the Charnaux Patent Corset Company to consider connections between art and industry and avant-garde edits of the everyday. Modernist art popped up in many unlikely places in the 1930s including Tube posters, on the sides of buildings, and in advertisements for unlikely allies like Charnaux. The Charnaux Venus by sculptor Frank Dobson is a fascinating case study in the immediacy and disposability of modernist marketing and the idea of disruption as creative intervention.

Michael McCluskey is Lecturer in English and Film Studies at the University of York. He is co-editor of *Rural Modernity in Britain* (Edinburgh UP, 2018) and *Aviation in Interwar Britain* (under contract with Palgrave Macmillan) and currently working on the monograph *Projecting Modernism: The Future of Britain in 1930s Documentary Film*.

## **64. Taste and Reception**

### **Iain Bailey (Manchester), 'H.D., Connoisseurship, Catastrophe'**

Early in *Tribute to Freud*, H.D. conflates the experience of psychoanalysis with the connoisseurship of artefacts surrounding her in the Professor's rooms. In doing so she echoes Freud's remarks in *The Moses of Michelangelo* about the affinity of his method with the techniques of 'modern' (Morellian) art connoisseurship. H.D.'s judgments are framed in objective terms (breadth, thickness) and have to do with the difference between false and true, 'faithful' and 'spurious' representations. This is, ostensibly, the connoisseurship of technical attribution rather than the generic application of elite taste. My paper establishes the historical background for these two notions of connoisseurship and the way they bear on H.D.'s significance as a modernist. It concentrates on *Tribute to Freud* and on Robert Duncan's *The H.D. Book*, which is more explicit about the function of elite taste as an element of social reproduction, and which tries to place H.D.'s work to one side of these class dynamics. The problem that connoisseurship poses in *Tribute to Freud* is whether it tends to obfuscate or make sense of catastrophe, and Duncan works through a similar tension in *The H.D. Book*: poetry and poetic appreciation in the face of 'scars', 'threat', 'a scene of war'. Literary modernism is inseparable from the history and sociology of connoisseurship, the paper finally argues, and a distinctive

aspect of H.D.'s work from at least the 1930s is to ask how this sits with the urgency of remembered or anticipated catastrophe.

Iain Bailey is a Teacher of English and an Honorary Research Fellow of the University of Manchester. From 2013–2016 he was a Leverhulme Early Career Fellow in Manchester. His recent publications include essays on modernism and the city, language poetry, and Laura (Riding) Jackson. His first book, *Samuel Beckett and the Bible*, was published in 2014.

### **Lillian Hingley (Oxford), 'Adorno's Troublesome Modernisms: The Failure to Read Beckett Therapeutically'**

In the last two decades, scholars such as James Harding, David Cunningham and Nathan Ross have argued that literature is of central importance to Theodor Adorno's theory. In a similar vein, my research broadly argues that *modernist* literature plays a crucial role in the development of Adorno's writings, especially where he draws upon Ibsen, Joyce, Beckett and Huxley to develop specific concepts of his own. For example, his statement that Beckett's work provides the 'only fitting reaction to the [...] concentration camps' reveals his general conceptualisation of modernist literature as a tool that can be used for bibliotherapeutic ends ('bibliotherapeutic' is a phrase I invoke to describe his use of Beckett's work as a privileged site for voicing the trauma of the Second World War). However, I contend that to do justice to Adorno's interpretative approach here, we must also acknowledge the moments where modernist literature proves a troublesome refuge for Adorno – for instance, where Beckett refuses to execute a psychoanalytic project. By analysing the limitations of Adorno's therapeutic reading of *The Unnamable* and *Endgame* (limitations that Adorno himself often acknowledges), I argue that it is precisely in modernism's troublesome character that Adorno glimpses its critical, therapeutic potential; in short, he sees modernist literature as that which resists, disrupts and exposes a sick society. Through this, I hope to offer a new perspective to Adorno's famous interpretation of Beckett by conceptualising *and* problematising his theory's methodological deference to literature.

Lillian Hingley is a second-year doctoral student and Irish Literature Scholar at Oxford University. She is currently writing a thesis on how Theodor Adorno's theory draws upon the modernist writers Ibsen, Joyce, Beckett and Huxley. She convenes the Oxford Critical Theory Network and Oxford's Modern and Contemporary Literature Seminar.

### **Len Diepeveen (Dalhousie), 'When Good Modernism Goes Bad: Picasso's Portrait of Daniel-Henry Kahnweiler'**

Did high modernism have the seeds of its own badness within it? This paper looks at an odd moment of excess within high modernism, and what that moment has to say about the larger modernist context. Picasso's 1910 *Portrait of Daniel-Henry Kahnweiler* exemplifies the clichéd narrative of modernism as restrained, impersonal, theoretical, under control. Its austere palette, clinical straight lines set against clunky and basic, repeated shading and repeated simple geometric shapes: all these help strip the work of an emotional response to its subject matter, allowing theory to proceed with its work. Good modernism, in effect. And yet – the painting is a bit much, not so much in its distortions as in the frenzy with which those distortions are pursued. The system behind the fracturing can be understood, at times, at a local level, but one can't follow it forever; every system disintegrates under the burdens of its excesses. The excesses lead to a frenetic distraction, an inability to focus. Granted, the Portrait's instabilities are not exactly the excesses of bad modernism: say, of Sitwell's camp, or of surrealism, or of celebrity culture. But, as they do in these other contexts, Picasso's excesses all have a semiotic function, and the painting is an examination of those semiotics. Excess always makes the thing it is in excess of its subject matter, and, by working against what is expected in a given context, troubles those things that have helped form and enforce the normative.

Len Diepeveen is the George Munro Professor of Literature and Rhetoric at Dalhousie University. He is the author of *Modernist Fraud: Hoax, Parody, Deception* (Oxford, 2019), *The Difficulties of Modernism* (Routledge, 2003) and *Mock Modernism: An Anthology of Parodies, Travesties, Frauds, 1910-1935* (Toronto 2014). As well, he is co-author, with Timothy van Laar, of *Artworld Prestige: Arguing Cultural Value* (Oxford, 2013). His edition of Gertrude Stein's *Tender Buttons* was published by Broadview Press in 2018.

## **65. The Longest Journey: Towards a 'New Modernist' E. M. Forster**

This panel participates in efforts to trouble how Forster is still often seen. Just as there are neglected writers who can be used to unsettle existing accounts of modernism, so there are canonical authors that have been assumed to be tame and known entities who are in fact anything but untroublesome. As we approach the fiftieth anniversary of E.M. Forster's death next year, views of Forster rooted in older positions and prejudices remain in place. These underpinnings include, for example, negative views of homosexuality; hierarchies of genre that prioritize the novel; or the suggestion that Forster's interest in the 'margins' – the rural, the South of Europe or then British colonies – make him less of a modernist than those who focus on the metropolis.

**Howard J. Booth (Manchester), 'Re-viewing E.M. Forster: Forster the Liberal'**

This framing paper for the panel develops the issues set out above, before moving to address liberalism; Forster has often been quickly fixed as a liberal writer. Which form of liberalism is being invoked, though? Liberalism has changed over time, and the New Liberalism that informed early Forster differs from its post-First World War forms, with Helena Rosenblatt, in her recent *The Lost History of Liberalism: From Ancient Rome to the Twenty-First Century* (Princeton UP, 2018), claiming that the word underwent a further radical shift in its meaning after the Second World War. And there is a further key question: what has approaching Forster through liberalism left out?

Howard J. Booth is a Senior Lecturer in English Literature at the University of Manchester. He has written widely on E.M. Forster, and is the General Editor of *The Cambridge Edition of the Fiction of E.M. Forster*, for which he will edit *Maurice*.

**Gemma Moss (Birmingham City), 'Women In and Out: E. M. Forster's *Maurice* and Social Purity'**

The novel's apparent exclusion of women in *Maurice* has been read as evidence of Forster's misogyny. Rather than discussing the issue in terms of innocence or guilt, this paper takes a contextual approach and examines the novel's response to the sexual conservatism of the social purity movement, which was exerting a considerable influence at the time *Maurice* was first drafted in 1913-14. What results are new ways of reading male and female characters in *Maurice*, and the novel's effort to maintain the possibility of positive, pure male-male relationships. Women are sometimes the agents of social purity in *Maurice*, and sometimes the victims of an environment in which sex and sexuality is intensively policed.

Gemma Moss is a Lecturer in English Literature at Birmingham City University, has published on Forster in *English Literature in Transition* and is the editor of *Where Angels Fear to Tread* in *The Cambridge Edition of the Fiction of E.M. Forster*.

**Bárbara Gallego Larrarte (Oxford), "'Young people keep me young": Homosocial Networks and E. M. Forster's Public Turn'**

During the mid-1920s and early 1930s, Forster's friendship circles went through a significant change as he started to form close ties with a group of gay men a generation younger than himself, notably J. R. Ackerley, William Plomer and Christopher Isherwood. These intergenerational friendships helped shape Forster's public turn in the second half of the 1930s, for these years marked a shift in Forster's public contributions which consolidated his position as a spokesman for liberal and humanist values. This paper argues that these young friends gave

Forster a sense of purpose and that sharing homosocial affinities with this new circle stimulated his response to the changing socio-political landscape.

Bárbara Gallego Larrarte is a DPhil candidate at Wolfson College, University of Oxford. Her dissertation explores intergenerational relationships between writers during the interwar period in Britain, with a focus on the social circles of Virginia Woolf, T. S. Eliot and E. M. Forster.

## **66. Troubled Legacies: Modernisms after 'Modernism'**

**Eleanor Green (Manchester), "'Banal, desirous states": Queer Boredom in Beckett's Late Prose'**

**Liam Harrison (Birmingham), 'Two Paths for the Novel? Modernist Legacies in Tom McCarthy and Claire-Louise Bennett'**

**Martin Schauss (Warwick), 'After Kafka, After Beckett: Unmaking Modernisms in László Krasznahorkai's Fiction'**

This panel interrogates the alleged paralysing legacy of modernism, as critics cite the dead-end of postmodernist metafictionality, the impotence of the European post-war avant-garde, or announce yet another death of the novel. If Mao and Walkowitz's *Bad Modernisms* reframed modernism's commitment to 'badness' as political refusal, this panel seeks to test the awkward terms signalling the aesthetic, socio-cultural posteriority of modernism's supposed 'heirs.' The panel has a shared interest in Samuel Beckett (often labelled the 'last modernist') whose work has been described as the apotheosis of 'negation' and 'finality' in the face of the 'end of history.' If the recent historicizing turn in Beckett studies has shown anything, it is that these denominations prove inadequate; his work's latent political possibilities are inevitably bound up with the inclination towards 'going on.' Negation and continuation exist in a state of co-constitutive inadequation, encapsulated in the notion of 'lateness': 'Understood as the opposite of progress – as the sense of an ending, rather than of a beginning – lateness emerges as a constituent element of European modernity as it struggles to demarcate itself from the past in order to define itself on its own terms.[1] Thus 'lateness' ties modernism's 'heirs' to the impotence and pessimism that an emphasis political latency might seek to expel, as they become trapped in their own antagonism towards pre-war cultural optimism. Our panel grapples with this circular determination of European post-war modernisms and considers potentially new pathways for theorising modernist legacies and inheritance.

[1.] Ben Hutchinson, *Lateness and Modern European Literature* (Oxford: OUP, 2016), 1

Eleanor Green is a PhD candidate at the University of Manchester. She is researching queer sexuality in Beckett's late prose, focusing on visual art and Parisian culture in the 1960s and 70s. Her work is undergirded by queer theory, and her paper "'Banal, desirous states": Queer Boredom in Beckett's Late Prose' interrogates the contradictory or static affects typified by what have become Beckettian 'vox pops' such as, 'I can't go on, I'll go on.' Recontextualising aspects of Beckett's work that are often removed from their embeddedness in the rhizomatic, intratextual structure of late prose works such as *Imagination Dead Imagine*, *All Strange Away*, *Ping* and *Lessness*, the paper untangles lateness as it affects sexuality and its relation to binary ideas of production/reproduction in 1960s culture.

Liam Harrison is a PhD candidate at the University of Birmingham. His work focuses on modernist legacy, late styles and contemporary fiction following Samuel Beckett. His paper 'Two Paths for the Novel? Modernist Legacies in Tom McCarthy and Claire-Louise Bennett' explores two works which have fruitful yet fractious relationships with modernist and Beckettian inheritance. This paper considers how McCarthy's *Remainder* and Bennett's *Pond* can be seen as written in a formally late style, understanding this 'lateness' not as Bloomian anxiety, Saidian proximity to death, or postmodernist 'too lateness,' but as a paradoxically productive concept which engages with modernist legacies and finds ways to strive beyond them.

Martin Schauss completed his PhD at the University of Warwick on Beckett, Sebald, and the politics of materiality. His paper 'After Kafka, After Beckett: Unmaking Modernisms in László Krasznahorkai's Fiction' shows how the notion of modernist 'lateness' itself can be appropriated through humour, hyperbole, and excess, without falling into pastiche. In the collapsed, de-Stalinized economies of Krasznahorkai's *Satantango* and *Melancholy of Resistance*, myth, tradition, and messianism enter deceptively and pre-emptively, leaving a sparse literary wasteland that registers the work's residual political time.

## **67. Shanghai's Unobtrusive Modernism of the Revolutionary Times**

**Linda Johnson (Independent researcher), 'From Skyline to Mass Line: Shanghai in Mao Period Posters'**

**Susie Gordon (Liverpool), 'Mao's Green Utopia: Shanghai as Urban Palimpsest post-1949'**

**Karolina Pawlik (Institute of Cultural and Creative Industry, Shanghai), "'Hide and Seek" - Looking for Modernism in post-1949 Shanghai'**

1949 is often perceived as a watershed for Shanghai. Beyond its vast human tragedy, the Mao Period is associated in Shanghai with a systematic erasure of the cosmopolitan legacy of the Republican era (1912-1949), persecution of modernist artists, and the adornment of Art Deco architecture with propaganda slogans. It is certainly true that the role of Art Deco changed in the Mao Period, but what is often overlooked is the complexity of that role. In our dialogue, accompanied by the presentation of selected visual materials, we will seek to reconsider this issue and reflect on the dichotomy between modernist architecture as built form and as graphic subject/symbol in Maoist China. What relationship between Shanghai's problematic past and anticipated communist future can be revealed through a closer study of the various visual sources that contained elements of Shanghai's modernist skyline (including posters, photographs, sample books for designers and houseware)? Does modernism disappear, lose visibility or change in significance in the new political context? Is the new political narrative supported or undermined by the incorporation of modernist aesthetics? How did depictions of modern buildings contrast with their actual physical treatment? How noticeable is visual continuity, as well as the various disruptions and troublesome inconsistencies in the use and representation of Shanghai's modernist architecture? How far does this inform or challenge our understanding of Shanghai's modernist legacy and of Maoist China itself?

**Linda Johnson** trained as an academic lawyer; she holds a PhD in Social Sciences from Brunel University. After 12 years as an academic mainly in Hong Kong, she opened a design store in Shanghai in 2000 specializing in Mao Period propaganda. As an independent scholar her research interests are wide-ranging within visual culture in Shanghai and include design in the Mao Period, Republican era film and approaches to museum display.

**Susie Gordon** is a current PhD candidate in Comparative Literature at the University of Liverpool. Her doctoral thesis (Representations of an 'Exotic' China in Anglophone Historical Fiction 1978-2008) investigates the persistence and development of stereotypes of China in contemporary literature. Susie spent 10 years working as a journalist, author, and researcher in Shanghai, where she co-founded Literary Shanghai (a publishing and events organisation) in 2016, and worked as programme director and journal editor for the Royal Asiatic Society between 2012 and 2016.

**Karolina Pawlik** is Postdoctoral Fellow at the University of Southern California's and Jiaotong University's joint Institute of Cultural and Creative Industry in Shanghai. She holds a PhD in Cultural Studies from the University of Silesia (Poland). Her main research projects evolve around visual modernism in Shanghai, modernist typography studied in a broad transcultural perspective across Europe and Asia, and evolution of Chinese design throughout the 20th century.

## **68. Toil, Trouble and Taboo: Writing the First World War**

### **Andrew Frayn (Edinburgh Napier), "'Without sexual intercourse, frequent and pleasant": Expurgating Richard Aldington's *Death of a Hero*'**

Richard Aldington treads a delicate line in his *Death of a Hero*, between 'writing in all the buggers and bitches' and his need to be published and to live by the pen; he borrows from Djuna Barnes the method of asterisking expurgated sections, the visible scars to the text drawing attention to its mutilation. In the case of Aldington and his 'obscene' contemporaries (Rose Laure Allatini, Radclyffe Hall, D.H. Lawrence and others), it was not military experience which was taboo after the war, but sexuality and criticism of British social mores. The removal of sections on or allusions to sexual awakening, wedding-night sex, sexual pleasure and homosexuality radically skew readings of the novel towards restrictive, patriarchal norms which are critical, even fearful of change and liberation.

Andrew Frayn is Lecturer in Twentieth-Century Literature and Culture at Edinburgh Napier University. He is the author of *Writing Disenchantment: British First World War Prose, 1914-30* (Manchester UP, 2014) and editor of recent special issues of *Modernist Cultures* (12.1, 2017) and the *Journal of War and Culture Studies* (11.3, 2018).

### **Rebecca Bowler (Keele), 'Funk, Spunk and Exaltation: May Sinclair's War'**

May Sinclair's war writings each return, as if by compulsion, to a question of the nature of cowardice. She posits alternately that cowardice can be overcome by performative bravery; that cowardice is an unconscious mechanism which can be sublimated into affirmative action; and that this sublimation can lead to a loss of individuated self and a communion with the Absolute. In her manuscripts, Sinclair's anxiety about this issue and its possible solutions is made apparent in her crossings-out and re-workings of key passages. This paper will look at key instances of this across Sinclair's papers and in her published works as she works through and troubles these affective boundaries.

Rebecca Bowler is Lecturer in Twentieth-Century English Literature at Keele University and is the author of *Literary Impressionism: Vision and Memory in Dorothy Richardson, Ford Madox Ford, H.D. and May Sinclair*. She is General Editor on the Edinburgh Critical Editions of the Works of May Sinclair and co-edited, with Claire Drewery, *May Sinclair: Re-Thinking Bodies and Minds* (EUP). She is currently editing Sinclair's philosophy and some of her philosophical fiction for the EUP editions, and is thinking forward to a monograph project on 'modernist wellness'.

### **Katherine Cooper (UEA), 'Troubling Women: Storm Jameson and Breaking the Rules of War Writing'**

Taking the case of Margaret Storm Jameson, this paper explores the ways in which women writers push the boundaries of what is acceptable in war writing by presenting challenges to assumptions about authority, experience and gender. Drawing on Jameson's own notes, drafts and letters, alongside novels such as *Company Parade* and *Europe to Let*, it shows how she pursued her own uneasiness about presenting male experiences of war within her novels, as well as her reasons for striving to do so. Jameson's repeated traversing of the boundaries of war and gender informed contemporary responses to her novels as well as later critical neglect of her work. As a result of her repeated breaking of rules around war and representation, Jameson constituted and continues to constitute a troublesome figure both within and beyond the bounds of war writing.

Katherine Cooper is Senior Research Associate at the University of East Anglia. A BBC/AHRC New Generation Thinker, her first book, a critical study of the novels of British novelist Margaret Storm Jameson is forthcoming with Bloomsbury (2020). She is currently working on a monograph which explores how British writers worked such as Jameson and H.G. Wells worked together to help refugee writers to flee Europe during World War Two.

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**Saturday 22 June, 4.30-6 pm**

### **69. Overloaded, Numbed and Suffocated: Troubled Senses in Post-WWI British Fiction**

Often functioning as immediate points of reference, our senses provide us with the input needed to shape our relationship to both the material and psychic worlds we inhabit. However, how do we access and represent our distorted, overwhelmed, symptomatised, or impaired senses? This panel explores how modernist literary texts capture such 'troubled' sensory experiences in post-WWI Britain. If the turn of the twentieth century featured various Futuristic celebrations

of energy, force, and speed, the papers at this panel demonstrate that post-WWI British fiction reconsidered the violence of war, industrialisation, and technology upon human senses.

### **Anna Snaith, 'High Decibel Modernism: Writing Industrial Noise in Interwar Britain'**

This panel begins with Anna Snaith's paper attending to the troubling representation of high decibel, industrial noise in interwar, British fiction. Snaith argues that the texts of 1930s writers such as Walter Greenwood, John Summerfield, Storm Jameson, and James Hanley are punctuated by scenes of aural overload in factories as part of a wider engagement with the sensory regimes of industry. Snaith explores these scenes of excessive sound in the context of wider interwar discourses about noise, showing that extreme sound takes us not only to a reconfiguration of the senses, but to altered modes of communication and human/machine relations. This 'high decibel modernism' has implications for a long history of injurious sound: noise-induced hearing loss, acoustic shock and other non-auditory physiological and psychological effects. The literary text, then, becomes a place of 'ear witness', and these phono-graphic renderings of extreme noise complicate associations of working-class writing in this period with documentary realism.

Anna Snaith is Professor of Twentieth-Century Literature at King's College London. Her recent publications include *Modernist Voyages* (CUP, 2014) and editions of Virginia Woolf's *The Years* (CUP Edition of Virginia Woolf, 2012) and *A Room of One's Own* and *Three Guineas* (Oxford, 2015). She is currently editing a volume on *Literature and Sound* (CUP) and working on a monograph on noise in interwar British writing.

### **Kevin Tunnicliffe (Victoria), '(An)aesthetic Narrative Form in Malcolm Lowry's *Under the Volcano* and Virginia Woolf's *The Waves*'**

Kevin Tunnicliffe's paper examines the counterpart to the aural overload discussed by Snaith: numbness and insensibility in post WWI modernist fiction. Forwarding what he calls 'anaesthetic modernism' – a current of thought that runs counter to the dominant aesthetics of shock, speed, and relentless innovation, Tunnicliffe focuses on (an)aesthetics of defamiliarization, difficulty, and disorientation that not only result from 'troubled' senses but also disrupt our readings and complicate our critical lens. Using Malcolm Lowry's *Under the Volcano* and Virginia Woolf's *The Waves* as case studies, Kevin examines the causes (trauma, intoxication, language) and formal manifestations of (an)aesthetic narratives before approaching the problematics of reading these narratives.

Kevin Tunnicliffe is a PhD candidate in English at the University of Victoria, Canada. He studies twentieth-century British and Irish literature, literary modernism, formalism and aesthetics, and the medical humanities. His research focuses on representations of insensibility and numbness in post-WWI novels, considering especially how biopolitics and affect are shaped by difficult, disorienting, or otherwise sensorily disconnected narratives. He is currently Assistant Editor at *KULA: Knowledge Creation, Dissemination, and Preservation Studies*.

### **Amy Tang, 'The Technology of Air: Interwar Aesthetics of Suffocation in British Fiction'**

The relationship between technology, industrialisation, and troubled senses remains essential in Amy Tang's paper on aesthetic and social experiences of suffocation in interwar Britain. Breathing not only became the fundamental technology of human self-destruction in WWI gas warfare but also continually succumbed to postwar atmospheric violence: the formation of global petromodernity, the heyday of manufactured coal gas, and increasing anxieties about German gas attacks in Britain. The interwar respiratory experience, then, was no longer idyllic but often associated with symptomatic senses of contamination, suffocation, and technological mediation. Reading Virginia Woolf's *Mrs Dalloway*, Samuel Beckett's *Murphy*, and Patrick Hamilton's *Hangover Square* together, Tang argues that these texts use syntactic rhythms and imageries to render visceral and psychological feelings of suffocation caused by technological manipulation of air, from the domestic use of coal gas, the military use of chlorine gas, and 'the gas mask suicide' in the late 1930s, to war trauma and social anxieties about circumventing future gas warfare.

Amy Tang is a PhD candidate in English at the University of Victoria, Canada. Her research areas include twentieth-century British literature, international modernism, affect studies, and biopolitics. Her dissertation looks at the relationship between aesthetic feelings and literary forms in modernist novel series, especially works by Ford Madox Ford, Lewis Grassic Gibbon, and Lawrence Durrell. Her works have appeared or are forthcoming in *LIT: Literature Interpretation Theory, Modernism/modernity* print plus, and the *Routledge Encyclopedia of Modernism* online.

## **ROUNDTABLE**

### **70. Joyce's Non-Fiction: Modernism's Abject Texts**

**J. T. Welsch (York)**

**James Alexander Fraser (NUI Maynooth)**

**Katherine Ebury (Sheffield)**

## Helen Saunders (Independent researcher)

Attempts to define and categorise modernist literary practice have habitually turned to Joyce's major prose works. Indeed, *A Portrait of the Artist as a Young Man*, *Ulysses*, and *Finnegans Wake* appear to trace the staged development of modernism itself, from attempts to capture a fragmenting consciousness through the radical extension of free indirect discourse to the increasing insistence on the primacy of textual play. Yet the positioning of Joyce as modernist artist *par excellence* required the effective abjection of a modest but significant body of other Joycean writings. This is notably true of Joyce's poetry, which has never enjoyed sustained critical attention, and his only extant play, *Exiles*. This despite Ezra Pound including 'I Hear an Army Marching' in his first Imagist anthology, and the championing of *Exiles* by prominent writers like Harold Pinter and Edna O'Brien. As the Joyce Industry developed alongside New Critical institutions (particularly in the US), other 'troublesome' Joycean texts emerged to disrupt the finished picture of Joyce's exemplary modernist practice: the draft of *Stephen Hero* (the precursor to *A Portrait of the Artist as a Young Man*); the 'autobiographical essay' 'A Portrait of the Artist'; a large (though incomplete) body of 'Epiphanies'; an autobiographical prose-poem subsequently named *Giacomo Joyce*; book reviews completed in Dublin; and, perhaps most troublesome of all, a body of Triestine journalism and scholarship on a range of Irish political and historical issues. These latter – vitriolic, opinionated, mono-vocal – have particularly represented a problem to scholars keen to isolate Joyce from any form of 'simplistic' political affiliations.

As editors and contributors to the recent collection *Joyce's Non-Fiction Writings: Outside his Jurisdiction* (Palgrave, 2018), the panelists on this roundtable will discuss, not only the status and value of the abjected Joycean writings, but also the processes by which various generic and critical designations – fiction/non-fiction; acheve/inacheve; experimental/traditional – have enforced and maintained a range of unexamined positions on modernism. The roundtable will extend work carried out in that collection to ask whether the value of Joyce's troublesome texts lies in their capacity to reinforce and clarify the 'legitimately' modernist achievement of Joyce's other writings; or precisely in *troubling* this distinction in favour of a more cohesive conception of Joyce's writings. This in turn will provide the basis for a broader conversation regarding the status of similarly troublesome texts within the modernist *oeuvre*. In the wake of copyright cessation in many major territories, readers and scholars alike now have access to digital versions of Virginia Woolf's 'complete' writings, for example for only a few pounds. As the hard boundaries of modernist publishing dissolve, we are left to reconsider the processes that underpinned these distinctions and to contend, across the modernist canon, with the disruptions these changes will bring.

## 71. Feeling Otherwise

### **Anna Lindhé (Independent), 'Excess of Otherness, Troubled Affects and the Ethics of the (Modernist) Novel: The Case of Henry James and Joseph Conrad'**

... *The study, while it exhibits Mr. James's genius in a powerful light, affects the reader with a disgust that is not to be expressed* (*The Independent* LI January 5 1899)

In recent years, scholars have started to pay attention to the troubling forms of empathy in modernism. Marie Meagan Hammond argues that ambivalence about empathy is a 'constitutional element of literary modernism' [1] and suggests that whereas the realist novel sustains a distance between minds through the encouragement of readerly sympathy, the modernist novel attempts to bridge that distance and obliterate otherness.

Two writers who don't seem to fit into either category are Henry James and Joseph Conrad, at least if we consider their most famous novellas, *The Turn of the Screw* and *Heart of Darkness*, both written at the turn of the last century. Populated with ghostly and unknowable others, these two novellas do not attempt to obliterate otherness, but rather produce it. Through the immersion in the first-person perspective, the reader participates in the process of othering these characters. I suggest that, paradoxically as it may sound, there is an important ethical-affective function in the othering of characters [2]. The lack of access to the inner lives of these 'Others' gives readers an opportunity to access parts of themselves – or get in touch with those darker and conflicting emotions and affects that are activated in relation to the 'Others' in these novellas. This paper will discuss the implications of these complex emotional effects for the ethics of literary modernism as well as for pedagogy.

[1.] Marie Meghan Hammond, *Empathy and the Psychology of Literary Modernism* (Edinburgh: Edinburgh University Press, 2014), 34.

[2.] Anna Lindhé, 'The Paradox of Narrative Empathy and the Form of the Novel, or What George Eliot Knew'. *Studies in the Novel* 48:1 (2016): 19-42

Anna Lindhé has a PhD in English Literature from Lund University, Sweden. She has published articles on Margaret Atwood, George Eliot, and Henry James as well as on literature pedagogy and digital reading. She is currently working on a book project, titled 'The Paradox of Narrative Empathy in George Eliot, Henry James, and Virginia Woolf: Towards a New Ethics of Reading'.

### **Ellen Ricketts (Hull), "'Feeling Sideways": Structuring the Lesbian Love Triangle in Gertrude Stein's Q.E.D.'**

This paper considers the strange effects which take place in a text when narrative structure meets unrequited lesbian desire. In the early twentieth century, writers sought to explore same-sex love to different degrees of explicitness within this cultural climate, even if their attempts to do so were only published posthumously. One such attempt was made in 1903 by Gertrude Stein in the form of her semi-autobiographical novella, *Q.E.D.*; and while it was never published during her lifetime, only appearing in 1950, this so-called novel in three parts remains a remarkable expression of love and unrequited desire between three women, informed by a unique balance of raw emotion and mathematical precision in its plot structure, leading critics to comment on its almost geometric form. However, in reading spatially as well as temporally, this paper suggests both sites become queerly disrupted. Taking these formal and sexual antagonisms as its starting point, this paper will investigate this relationship between queer emotion and the structuring of the triangulation plot between three young women, showing how desire is both intensified and curtailed by Stein's modernist narrative arrangement. By reading this text for its fraught negotiation of desire and its energies that keep its protagonists entangled in one another's lives and affairs, this paper suggests we turn from the sexual nature of narrative to consider, too, the narrative nature of sexuality, and the trouble they cause one another

Ellen Ricketts is a lecturer at the University of Hull, where she also studied for her PhD, and has also taught at the University of Lincoln. She achieved her PhD entitled 'The Rise of the Lesbian *Bildungsroman*, 1915-1928' in 2016. From 2014-2016 she held the position of Postgraduate Representative on the executive committee for the British Association of Modernist Studies, and has published on queer and lesbian modernism in the work of Christopher St John, Bryher and Rose Allatini. Her work currently expands on that advanced in her PhD thesis on the uses of narratives of development in lesbian modernist fiction.

### **Aleksandr Prigozhin (Denver), 'Troubled Matter: Media, Affect and the Politics of Modernist Form'**

In the last decade, scholars have suggested that modernist form is seeking to adapt or overtake the new technical media's world-shaping potential (Goble 2010; Trotter 2013); at the same time, a number of studies has shown that modernist form performs a politics of the common (Nickels 2012; Steven 2017). What both these currents occlude is the matter-minded way in which modernism engages with both the new media and the politics of the common. This talk addresses this gap by analyzing the modernist interplay of matter and media as indices of common life. Specifically, I will examine the troubling instability of matter (buildings, bodies, and writing) in Virginia Woolf's *Jacob's Room*, attending to the stylistic, affective, and political consequences of this instability. In Woolf's novel, matter including paper, sand, rock, 'human sweat' and 'human dirt' permeating an

old residential building, acts as the vehicle for multiple destabilizations of narrative voice, location, and consciousness, shaping the possibilities of communication and connection beyond intersubjectivity. I will argue that Woolf's writing addresses the difficult task of mediating a common life by entangling itself with common matter. Attending to this fact will lead to a reevaluation of the politics of modernist form.

Aleksandr Prigozhin is an Assistant Professor of English at the University of Denver, where he teaches courses on modernism, media, and politics of the common. He is at work on a book analyzing modernist uses of media as ways of thinking materially, impersonally, and politically about collective coexistence in an information age.

### **Lorraine Sim (Western Sydney), 'Happy Modernisms'**

Can modernism be happy? In troubled times, this paper reflects on the striking absence of critical accounts of happiness in modernist studies, possible reasons for this eschewal, and some of its implications. In spite of the myriad forms of revisionist scholarship that has energized the field in recent decades – including discussions of modernist affect and feeling – modernist studies has remained markedly silent on the topic of happiness. This paper asks the perhaps troublesome question: why? Far from being alien to modernism, happiness is a theme that figures in the work of many modernist writers and artists. But it is, I suggest, one that has been consistently overlooked in the field due to dominant conceptions of modernity which emphasize negativity, crisis, ennui, trauma and so forth. Drawing on recent critical interventions in feminist, inter- and weak modernisms, this paper reflects upon what a critical account of happiness in modernism might tell us about, and add to, the current state of the field. My discussion engages with illustrative examples from the work of Jean Rhys and Virginia Woolf, photographers Helen Levitt and Margaret Monck, and the Australian graphic artist Ethel Spowers.

Lorraine Sim is a Senior Lecturer in Modern English Literature at Western Sydney University and Chair and co-founder of the Australasian Modernist Studies Network. She is the author of two monographs, *Virginia Woolf: The Patterns of Ordinary Experience* (Ashgate, 2010) and *Ordinary Matters: Modernist Women's Literature and Photography* (Bloomsbury Academic, 2016). Her research has appeared in journals including *Journal of Modern Literature*, *Modernist Cultures* and *Australian Feminist Studies*. She has several book chapters and articles forthcoming on the topics of Woolf and spirituality, Woolf and integrity, and the linocuts of Ethel Spowers.

## 72. Modernism on the Markets

### **Jana Baró González (Barcelona), 'A Reception in the Hall of Fame: Literary Celebrity in Interwar British *Vogue*'**

Dorothy Todd's editorship (1922–6) is probably British *Vogue*'s most researched period, as she is a figure of interest to literary and queer historians. She developed links with the 'Bloomsbury Omnibus' and turned *Vogue* into a vehicle for their celebrity, publishing their creative and critical essays and promoting them through reviews and portraits: contributors included Richard Aldington, David Garnett, Mary Hutchinson ('Polly Flinders'), Aldous Huxley, the Sitwells and Virginia Woolf. Their voices were often contradictory and ironic; engaging with such a commercial enterprise caused discomfort in some, like Woolf, who saw it as a compromise to their integrity. But for *Vogue*'s intended readership, the editorials hinted, modernist artists and writers were the people to know; being smart meant not only being well-dressed, but also well-read and culturally up-to-date.

When Todd was fired, the argument was that her highbrow tendencies had alienated the readers. Under her successor, Alison Settle (1926–35), literary content decreased and took a more middlebrow perspective; however, I would argue that their function and strategies as cultural agents and as mediators of modernity for a specific set of readers – upper-class women with spendable income and leisure – were not that different. My paper will analyse the material and emotional aspects of Todd's and Settle's editorial practices, discussing their use of aesthetic and affective labour – hosting parties, describing and displaying material objects such as dress or decor, facilitating correspondence and mutual reviewing – to gain access to elite cultural networks and to act as mediators for their readers through the language of smartness – the 'fashions of the mind.'

Jana Baró González is a predoctoral researcher at ADHUC–Research Center for Theory, Gender, Sexuality at the University of Barcelona, and her thesis project focuses on the articulation of literary celebrity in British *Vogue* during the interwar period. Her research interests include twentieth-century literary cultures, costume and dress and popular culture.

### **Alice Wood (De Montfort), 'Modernism, Celebrity and Domesticity: The Autobiography of Alice B. Toklas in *Harper's Bazaar* (UK)'**

In the Summer of 1933, three instalments of Gertrude Stein's *The Autobiography of Alice B. Toklas* were printed in the British edition of *Harper's Bazaar*. While the publication and reception history of the book version of Stein's *Autobiography* and its serialisation in *Atlantic Monthly* have been traced by numerous critics, the text's unsigned appearance in this glossy fashion magazine has largely passed unnoticed. This paper asks how encountering Stein's *Autobiography* in *Harper's Bazaar* troubles or enriches existing perceptions of this canonical work, and,

picking up terms drawn by the conference organisers from Mao and Walkowitz, what effects of 'synergy' and 'friction' result from locating it here 'against texts that seem neither to be art or about art' (*Bad Modernisms* (2006), p. 2). My analysis builds on previous critical work on the *Autobiography's* subversive participation in discourses of celebrity, gossip, and domesticity, and demonstrates how these aspects of the work are amplified in this print context. I argue that reading Stein's *Autobiography* among the routine textual and visual content of early 1930s *Harper's Bazaar* (from fashion photographs and furnishing features to gossip columns and advertisements) highlights this work's disruptive fusion of modernist culture and women's culture, which, paradoxically, fits neatly within a magazine that defies contemporary critical classifications by regarding these fields as complementary.

Alice Wood is a senior lecturer in English Literature at De Montfort University. She is the author of *Virginia Woolf's Late Cultural Criticism* (Bloomsbury, 2013) and articles on Woolf and interwar women's periodicals in *Modernist Cultures, Literature & History* and *Prose Studies*. Her next monograph, *Modernism and Modernity in British Women's Magazines*, will be published by Routledge in late 2019.

### **Rod Rosenquist (Northampton), 'The Trouble with Prestige: American Literature, Advertising and Post-Truth'**

Helen Woodward, probably the first female advertising executive in the world, spent the first half of her career in copywriting – at the forefront of her profession in fashioning lyrical or narrative phrases solely with the intent of raising inflationary value and creating demand for material goods or services. In fact, the discourses of modernist literature and modern advertising both sought, in the early 1910s and 20s, to divorce material or mimetic truth from truth by affect and artifice, thus establishing inflationary cultural values and forms of prestige. As this paper will reveal, each provoked scepticism from their respective modern audiences, who were wary of being overly credulous.

Advertisers, facing audiences who (in the words of Raymond Williams) 'knew all the arguments', increasingly sought the 'magic' of fictional techniques and sometimes fraudulent prestige marketing for convincing their audiences – an early version of 'post-truth' – whilst critics respond by adopting new terms to sort through fact from fiction. This included the verb 'to debunk', newly coined in 1923 by Helen Woodward's advertising-executive husband, William, to describe the need to counter the inflationary values associated with both modern art and modern advertising. Through an examination of the works by these married copywriters turned literary authors – including Helen Woodward's critique of the 'Truth in Advertising' movement and their shared appreciation of modernist writers – this paper will identify the parallels between advertising culture early in

twentieth-century America and the American modernist dual preoccupation with the inflationary creation of cultural value and the need to debunk the falsely created values of others.

With reference to works by Gertrude Stein, Ezra Pound, Sherwood Anderson and Man Ray, I will argue that modern American audiences were both willing and unwilling partners in post-truth prestige, but that the art of debunking provided a corrective to the inflationary values modernists and advertisers were responsible for.

Rod Rosenquist is Senior Lecturer in English at the University of Northampton. He is the author of *Modernism, the Market and the Institution of the New* (Cambridge 2009) and editor of *Incredible Modernism: Literature Trust and Deception* (Ashgate 2013), and has written recent articles on American celebrity, autobiography and advertising culture in *Modernist Cultures, Genre, Critical Survey* and *Comparative American Literature*.

### **Sam Waterman (Pennsylvania), 'Schlegel Capitalism: Modernist Adventure and the Female Professional in *Howards End*'**

This paper troubles our account of the relationship between modernist literature and romances of professionalism. While several studies (Jameson, 1981; Daly, 1999; Trotter, 2001) have narrated the rise of modernism as coeval with crises in professional expertise, I begin by noting the male universalism of these accounts before re-narrating the rise of modern professional ethics from a woman-oriented perspective. Turning to E.M. Forster's nascent modernist novel, *Howards End* (1910), I ask what it would mean to read Margaret as a proto-professional worker. Almost all readings of Forster's novel have recapitulated a guilty-liberal account of how Schlegelian leisure is premised on Wilcoxonian commerce - indeed, this being Margaret's own view in most cases. But Forster's heroine also figures aesthetic and affective competencies that are far in excess of the domestic sphere to which she is finally (and reluctantly) consigned. This romantic excess - often narrated via the tropes of adventure - figures the emergence of a creative-professional worker whose 'soft skills' would become indispensable to post-industrial regimes of accumulation and to the work ethic of what we today call the 'creative class' (Brouillette, 2014). In this woman-oriented account of professionalism, Margaret's outsider-status, her distance from the stultifying routines of male work, is precisely what allows her to dream of different vocational worlds with potentially utopian dimensions. As such - and against all odds - she allows us to think how the course of twentieth century labour politics might have been otherwise.

Sam Waterman is a PhD candidate at the University of Pennsylvania. He is working towards completing a dissertation entitled *After Men: Modernist Adventure in the Age of Post-Patriarchal Work*.

## 73. Russian Encounters

### **James Reay Williams (Exeter), 'Alekhine's Defence: Vladimir Nabokov and the Grandmaster Mystery'**

Alexander Alekhine, Russian exile, reputed Nazi collaborator and reigning World Chess Champion, was found dead in his room at the Parque Hotel in Estoril on 24 March, 1946. Estoril, a cosmopolitan resort on the Portuguese Riviera, had played host throughout the war to exiled monarchs, refugees seeking passage to America, and contingents of Allied and Axis intelligence which counted a young Ian Fleming among their number. Little wonder, then, that chess historians and enthusiasts continue to insist that there was more to Alekhine's supposedly accidental death than met the eye.

The conspiracy theories entered the imagination of Vladimir Nabokov; Hugh Person, protagonist of his penultimate novel *Transparent Things*, speculates that 'a gypsy predicted to the chessplayer Alyokhin that he would be killed in Spain by a dead bull.' This came almost half a century after the only meeting between the two men, which took place across a chessboard in a Berlin café in 1923.

While Nabokov's interest in chess problems has been widely considered, his relationship with Alekhine allows for a parallel reading of modernist tendencies in literature and competitive chess. Each figure's experiences reveal a search for formal innovation against the backdrops of exile and the rise of fascism, culminating in Nabokov's escape to America and accession to literary fame, and Alekhine's failure to secure safe passage from Europe and subsequent Nazi collaboration. This paper reads the branching narratives of Nabokov and Alekhine – both Russian exiles, virtuosic stylists and fixtures of Europe's émigré circuit – as two troubled geneses of inter-war modernism.

James Reay Williams is a Lecturer in Twentieth and Twenty-First Century Literature at the University of Exeter. His research is concerned with the intersections of literary modernism, postcolonial and global literatures, and his first monograph, *Multilingualism and the Twentieth-Century Novel*, was published this summer with Palgrave Macmillan.

### **Aurelia Cojocaru (Berkeley), 'Andrei Bely's Petersburg: "Bad" Symbolism or Modernist "Method"?'**

'Bely is a cadaver, and under no circumstances will he resurrect,' wrote Leon Trotsky about the (living) Russian writer Andrei Bely in 1922. Against increasingly Party-aligned literature, writers of a previous, 'symbolist' wave were walking embodiments of bad, reactionary, retrograde, bourgeois values. Yet seen

retrospectively, from the West, Bely seems staggeringly 'modern,' his novel *Petersburg* (1916, 1922) – a mind-boggling allegory of pre-Revolutionary Russia – even anticipating Woolf and Joyce (Judith Wermuth). This paper argues that the novel's kaleidoscopic understanding of *method*, one which simultaneously deploys geometry, rhythmic modulation, philosophical speculation and mystical insight, drastically undermines the framework of conceptual 'order' that Eliot popularized in his review of Joyce's 'mythical method.' *Petersburg's* clashes between different geometries, and even different dimensions, allegorize a series of paradoxical encounters: ('European') reactionary order and ('Asiatic') revolutionary disruption, positivism and neo-Kantian metaphysics. The description of Petersburg both as 'rectilinear' and as a series of concentric circles provides a basic pattern. Thus, the senator Apollon Apollonovich Ableukhov lives ensconced within the safety of rectilinear forms; traveling in a 'satin-lined cube' of a carriage protected from the 'scum of the streets.' His dizzying clash with an 'immense crimson sphere' anticipates a terrorist plot which implicates his own son. Yet the character of Nikolay Apollonovich complicates the political 'geometry,' showing that it is doubled by a philosophical concern. Insisting on 'Kant' against his father's 'Comte,' the son escapes the positivist linearity, 'grow[ing] into a self-contained center.' Bely's geometric 'symbolic method' offers a critical allegory of modernism's obsession with method, showing the 'scientific' stamp of Anglo-American literary 'method' to be an empty, hypocritical gesture.

Aurelia Cojocaru is a PhD candidate in the Department of Comparative Literature at the University of California, Berkeley. Her main areas of interest are modernist and avant-garde poetry in English, Russian and French, in particular their intersections with scientific methodologies and epistemology. Her dissertation analyzes the poetics of 'method' in the works of Andrei Bely, T.S. Eliot, Velimir Khlebnikov, Paul Valéry and Laura Riding. Under her pen-name Aura Maru, she has published a volume of poetry in Romanian entitled *Du-te Free* (2015).

### **Sasha Dovzhyk (Birkbeck), 'Gender Trouble: Aubrey Beardsley, Mikhail Kuzmin and the Queer Little Grove'**

My paper will discuss the adoption of the *fin-de-siècle* English artist Aubrey Beardsley as a homoerotic icon by Mikhail Kuzmin, a key modernist writer and a seminal voice of the emerging homosexual subculture in Russia. By embracing transnational approach and engaging with the non-Anglophone modernist literature, my paper will expand the traditional remit of modernist studies and interrogate the transformations of ideas and images when they migrate across national and linguistic borders.

'I was sitting there, digesting Beardsley and my destiny', Kuzmin noted in his diary on 5 September 1929, thirty years after Sergei Diaghilev's journal *Mir iskusstva* had reproduced Beardsley's designs for the first time, thus initiating the

'Beardsley Craze' in Russia. Fusing the evocation of Beardsley and the attempt to grasp the meaning of his entire life, this confession is typical of Kuzmin's profound and enduring fascination with the artist. The writer's queering of Beardsley is crystallised in the play *Little Grove* (1922). My paper will address its opening scenes which foreground the work's major theme of homoeroticism and its relation to Kuzmin's model of Englishness. Taking a closer look at the play-within-a-play 'Venus and Adonis', I will then show how allusions to Beardsley shape Kuzmin's representation of gender and sexuality and how the formal construction of Kuzmin's text echoes the formal features of Beardsley's graphic designs. The intermedial analysis of the play and Beardsley's images will illuminate Kuzmin's misogynist positioning of women in the homoerotic 'grove'.

Sasha Dovzhyk holds a PhD in English and Comparative Literature from Birkbeck, University of London. She is currently a Wellcome Trust-funded postdoctoral researcher at Birkbeck School of Arts exploring the tropes of disease in the arts of the *fin de siècle*.

### **Rebecca Beasley (Oxford), 'Yeats and the Russian Revolutions'**

This paper will examine the work of W. B. Yeats in the context of connections between the Irish revolutionary period and the Russian Revolutions of 1917 (and early Soviet Russia). Though there are obvious parallels between the Easter Rising (and the subsequent Irish War of Independence) and the Russian revolutions (and the Russian Civil War), remarkably little has been written about the detail of the connections. British-based Russians followed events in Ireland closely as an analogue of their own country's situation. For example, Aleksei Aladin, a prominent figure of the Russian émigré group in London, and founder of the Trudoviks (the Russian Labour party), visited Ireland in 1916, in the aftermath of the Easter Rising. In summer 1917, he returned to Russia in an attempt to broker a deal between the Kerensky's government against the Bolsheviks.

As has been well known since Jon Stallworthy's discussion of Yeats's drafts in *Between the Lines* (1963), the 'blood-dimmed tide' drowning innocence in Yeats's 'The Second Coming' (1920) replaced an explicit reference in an earlier draft to the Bolsheviks' rapprochement with Germany. My aim in this paper will be to set this isolated instance in a broader context of response to post-war revolutionary politics, and their interpretation as marking a more general crisis of Western civilization.

Rebecca Beasley is a Fellow and University Lecturer in English at The Queen's College, University of Oxford. She is the author of *Ezra Pound and the Visual Culture of Modernism* (Cambridge University Press, 2007), and *Theorists of Modernist Poetry: Ezra Pound, T.S. Eliot and T.E. Hulme* (Routledge Critical Thinkers, 2007). With Philip Ross Bullock, she edited *Russia in Britain, 1880-*

1940 (Oxford University Press, 2013), and her new book, *Russian Culture and the Creation of British Modernism, 1881-1922*, is forthcoming from Oxford University Press in 2019.

**CONFERENCE ENDS**