
REVIEWS

Reviews are published in alphabetical order according to the name of the author reviewed.

Esther Allen and Susan Bernofsky, eds. *In Translation. Translators on Their Work and What it Means*. New York: Columbia UP, 2013. 264p.

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A collection of eighteen essays composed by contemporary authors and translators—must there still be an impermeable conceptual boundary dividing the two?—about the many dimensions of literary translation, this anthology is a welcome addition to English-language scholarship in translation studies. The interdisciplinary contributions address a variety of audiences: literary translators and their students; scholars of translation studies; literature, linguistics and literary theory; and indeed any instructor of literary works in English translation. One could also imagine several essays being deployed in (foreign) language for reading knowledge courses to tease vastly more source-language cultural and linguistic context out of texts. From Ted Goossen and Haruki Murakami to Catherine Porter and Jason Gruenebaum, contributors' reflections on the process of translating literary works from many languages into English are written in a scholarly but accessible style. This should make their inclusion in a classroom, whether graduate or advanced undergraduate students, also quite suitable. Finally, it is to the editors' credit that they solicited commentary on works translated from many non-European languages.

The essays, nearly all of which originally appeared in other publications from 2003-2011, are arranged under the headings "The Translator in the World" and "The Translator at Work." An introduction by editors Allen and Bernofsky, both translators and literary scholars themselves, effectively conveys the issues at stake with particular attention to the primacy of English as a means of worldwide communication today: "The English-language translator occupies a particularly complex ethical position," negotiating "a fraught matrix of interactions." The act of translation into English can homogenize individual foreign literatures and cultures, as well as exclude certain cultural voices from the global conversation if no English publisher is found (xvii.) The point is not wholly original, but in selecting essays focused on specific ethical dimensions of translation, the English reader is invited to read these essays differently than in their originally-published

context. Moreover, “To perceive the translator as endowed with agency, intent, skill, and creativity is to destabilize the foundations of the way we read...to see two figures where our training as readers, our literary upbringing, has accustomed us to seeing only the author” (xix.) In drawing the reader’s attention both to the act of literary translation and to its product, and linking these to the act of reading, the editors admirably if indirectly illustrate another valuable point: The necessity for students, professors and researchers to reflect on the fact that one’s “primary source,” if a translated text, requires additional modes of analysis than a text composed in one’s native language and from a familiar cultural context or scholarly tradition.

One could select any of the essays to demonstrate the “complex ethical positions” encountered by translators into English today, but three will suffice: Alice Kaplan’s *Translation: The Biography of an Artform* (67-81) skillfully addresses “the lived experiences of translators” from the perspective of one who has both translated French works into English and had her own memoir translated into French. Her narrative crisply describes at times uplifting, at times intractable collaborations between living authors, their translators, and publishers’ representatives against the backdrop of English as the primary language for today’s international publishing industry. Maureen Freely’s essay *Misreading Orhan Pamuk* (116-126) describes even more wide-ranging effects of her choice of certain English phrases in the translation of Pamuk’s novel *Snow* (2004). These engendered not only stylistic disagreements with Pamuk, but also conflicts and threats from within the Turkish diaspora and the Turkish “deep state” (activists associated with military officers). While most may recall analogous reactions when Salman Rushdie’s *Satanic Verses* appeared in 1988, the uniquely Turkish dimension in connection with Freely’s English translation of Pamuk’s novel is of special value here. Finally, Jose Manuel Prieto’s *On Translating a Poem by Osip Mandelstam* (127-142) is a masterful demonstration of important cultural and literary knowledge uniquely imparted by gifted artists to works in translation. This is shown in two stages: The text of Mandelstam’s fateful 1933 *Stalin Epigram* is presented here first by Prieto (Russian into Spanish) and then by Allen (Spanish into English), and an English translation of Prieto’s close reading (in Spanish) of Mandelstam’s poem is then presented. Unique linguistic nuances in the source text and both target texts, and cultural allusions present in each version—Russian, Spanish and English—are brought to light. That this is best transmitted if one has explicit knowledge that both the Spanish and English versions are translations is also well demonstrated while reading Prieto’s essay—better referred to as Allen’s translation?

Many of the essays also productively engage age-old translation studies debates

such as the role of the reader, the dilemma of the translator in choosing to be more faithful to the source or target language, and whether it is possible to create a “perfect” target text. Lawrence Venuti’s essay *Translating Jacopone da Todi: Archaic Poetries and Modern Audiences* (187-208) can be noted in this regard. As expected, it is as masterful a dialogue between established and contemporary translation theory as one could hope to find. Venuti here discusses his approach to translating the medieval Franciscan friar and poet into English. After outlining the original cultural context, Venuti reviews the 1919 and 1982 versions of some of Jacopone’s *laude* in English, then showcases Venuti’s own versions. These are faithful to the original Umbrian meter and rhyme scheme, yet inspired by a similar scheme identified by Venuti in Eminem’s rap song *The Real Slim Shady* (2000).

As our final example implies, this anthology is ultimately of most importance in its provision of another well-taken example of the changing—or pluralizing—of the guard in translation studies. Appropriate homage is certainly paid to giants of translation theory and practice on whose shoulders contemporary translators stand—from Friedrich Schleiermacher forward, including 20th-Century exemplars Robert Bly, Robert Payne, Edith Grossman and Gregory Rabassa. Indeed, as noted above, essays by established scholar-translators such as Goossen and Venuti are also found here. Yet the majority of authors hail from a newer generation, with their own first-person, primary-source experiences expanding the translation studies field. Likewise, the inclusion of essays by authors not heretofore considered “translators” allows for a productive challenge of the boundary between “author” and “translator,” with lessons for adherents of either category. In Translation’s invitation to a broader understanding of translation studies, including English-specific ethical reflections and a more hybrid, dynamic definition of “translator” and “author” is one well worth accepting. ✱

John Attridge and Rod Rosenquist, eds. *Incredible Modernism: Literature, Trust, and Deception*. London: Ashgate, 2013. 248p.

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Facing an emerging urban, industrial, and mass-oriented age, modernist artists and writers confronted the perceived failure of traditional representations of truth and broke away from conventional forms and techniques. In the forward to François Lyotard’s *The Postmodern Condition* (1984), Fredric Jameson identifies “the crisis of representation” as an ongoing issue central to discussions of *both* modernism and postmodernism. John Attridge and Rod Rosenquist similarly concentrate on

the modernist crisis of trust in traditional social and political institutions and focus especially on how examining the issues concerning trust contributes to an understanding of early twentieth-century literary culture. In the "Introduction," Attridge clarifies that their purpose is to show "the salient ways in which questions of trust intersect with the main lines of modernist culture focusing in particular on language, complexity, sincerity, and fictional truth" (4).

In addition to a useful, contextual "Introduction" and a unifying "Afterword," Attridge and Rosenquist separate the remaining twelve essays into four sections. The first, "Reading and Trust," examines both the connection of modernist works to their readers and the methods modernist writers used to establish trust. The second, "After Sincerity," investigates the stylistic interplay between the traditional and the experimental. The third, "Truth and Narrative," considers the self-questioning text and the possibility of meaning beyond a factual realism. Finally, "Trust and Society," explores the individual's struggle to establish a meaningful relationship within public and collective associations.

The initial section, "Reading and Trust," opens with Leonard Diepeveen's "Modernist Proliferation, Modernist Trust," which gives a valuable overview of how modern technologies, like photography, distance the individual from the original and allow, even encourage, forms of dissimulation leading to the erosion of trust. Next, in "Trusting Personality: Modernist Memoir and its Audience," Rod Rosenquist investigates the division that emerges between the public's desire for authorial personality and the impersonal and autonomous nature of modernist literature and art. He argues that 1930s memoirists "played an important role in the crossing of 'the great divide' between high modernist authors and artists and a broad, middlebrow readership, as they sought to encourage a belief in the authenticity and sincerity of the modernist figures" (49). Suzanne Hobson's "Credulous Readers: H.D. and Psychic Research Work" takes a slightly unconventional approach on the question of authenticity in her exploring H.D.'s fascination with the mystical and mythical. Referring to the era's interest in psychology and incorporating additional critical discussion of W. B. Yeats, Hobson looks into the "re-enchantment" H.D. discovers through psychic science, a discovery allowing the author to move beyond an unreliable realistic reading to arrive at an underlying spiritual truth.

Starting the second main section, "After Sincerity," Paul Sheehan addresses the urban modernist's rejection of folk culture as "a quaint, outmoded assortment of arcane practices and superstitious belief" in "Subterranean Folkway Blues: Ralph Ellison's Mythology of Deception," an engrossing analysis of Ellison's artistry in *Invisible Man* (69). Sheehan asserts that in contrast to both Eliot and Joyce, Ellison successfully incorporates folk culture, especially the trickster figure, into

a modernist work that examines the ephemeral nature of trust and the world's multiplicity of deceptions. Scarlett Baron's "Counterfeit Masterpieces: Gide, Joyce, and Intertextual Deception" presents an engaging examination of Joyce and Gide and their intentional use of quotation to challenge the question of originality and posit the possibility of a truth beyond original expression. Baron's examination of both Joyce's and Gide's play with allusion and reference suggests that both authors demonstrate that trust need "not be a pivotal criterion of aesthetic worth, or a decisive factor of aesthetic pleasure" (97). Paul Edwards's essay, "False Bottoms: Wyndham Lewis's *The Revenge for Love* and the Incredible Real," assesses Lewis's modernist position as presented in his novel *The Revenge for Love*. Considering the diverse influences of the author's background as well as the novel's components, Edwards identifies Lewis's challenge to look beyond the deceptive surface of affirming social myths to the underlying truth of emotion.

The third section, "Truth and Narrative," begins with Max Saunders's "Ford Maddox Ford, Impressionism and Trust in *The Good Soldier*," which convincingly demonstrates that issues of trust, deception, and betrayal are crucial to both the thematic elements of Ford's novel and to the broader issue of the unreliable narrator. Saunders argues that Ford's questioning his narrator and his motives invites the reader to trust the novelist's art. Samuel Cross's "Malone Lies: Veracity and Morality in *Malone Dies*" gives an insightful reading of the contradictions Becket employs within the complex narrative of *Malone Dies*. Cross points out that Malone's observations about himself and his surroundings are the "playing" by which Malone lives and that Malone's drive for honesty questions both the efficacy of speech and the nature of the real. In "What I May or May Not Have Done in the War: Truth, Genre and the War Books Controversy," Jessica Ware analyzes the 1930s debate over the reality, the truth or falsity, of the era's popular war books. Ware makes an astute distinction between reading these books as psychological documents rather than as historical ones and argues the necessity of considering the sincerity, tone, and message of these texts to ascertain truth.

The final group of essays, "Trust and Society," opens with "The Trust and the Mistrust: Ezra Pound in Italy," Sean Pryor's perceptive identification and examination of a consistent thread of doubt that emerges in Pound's *The Pisan Cantos*. Pryor nicely intertwines discussions of the cantos with the ideas found in the intellectual and chronological progression of Pound's other texts, effectively exposing Pound's contradictions, especially between "the risk of faith and an idealistic faith in faith" (170). Jason Puskar's discerning essay, "Wallace Stevens's 'Drastic Community': Credit, Suretyship and the Society of Distrust," discusses Stevens's work with a primary focus on the collection *Owl's Clover*. Puskar reveals the existence of Stevens's overtly private values within his professional context as

a corporate surety lawyer. He also notes that Stevens's poetry presents "a chronicle of how a changing financial system was changing the nature of privacy, interiority, and individualism too" (181). John Attridge's concluding essay, "Episodic Trust: Self, Society and Sociology in *A la recherche du temps perdu*," addresses Proust's probing the general truthfulness of speech and communication. Citing Deleuze, Attridge especially notes that for Proust speech is not a "transparent" medium of communication but that it corresponds to the social context as "a set of signs to be carefully deciphered" (201). Finally, Rosenquist's "Afterword" provides an effective merging of the preceding essays, notably employing the story of Marcel Duchamp's painting of a check being accepted for payment as illustrative of the modernist's belief in the slippery nature of truth.

Attridge and Rosenquist have combined a range of literary, financial, social, and philosophic topics that are both impressive and vital to an understanding of the modernist experience. Additionally, the extensive and informative bibliography of both primary and secondary sources provides a strong basis for further study. As in any collection of essays, some resonate more strongly than others; however, Attridge and Rosenquist's *Incredible Modernism* presents an important collection that addresses a variety of modernist works and authors and that also offers a focused, perceptive, and valuable discussion of a complex literary movement.*

Ramona Ausubel. *No One Is Here Except All of Us*. New York: Riverhead Books (Penguin), 2012. 410p.

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Ramona Ausubel's first novel is the magical story of a tiny Romanian village at the beginning of the Second World War. Sensing the impending catastrophe, members of this remote Jewish community huddle together. They stop the mail service, bury the radios, and create a make-believe world in which only God and they exist. "... once upon a time, tomorrow was the first day of the world. The very, very first. The earth was unformed and void, and darkness was upon the face of the deep" (31). Echoing the voices of the Old Testament, they reinvent a world where "the past [is] no longer a place" (57). They relearn the meanings of their words, their commitments to each other, and even the shapes of their own bodies. Remembering is a choice that they do not consider. "And what of the things I remember? my mother asked. "You don't," the stranger said... (33)"

They decide that this new world is "about hopes more than events" (38), which

helps them cope with their fears. They work so hard to believe in their story that they become convinced that the old world was the make-believe one. Willpower, of course, was not enough to reinvent the world. What they needed was the power of words, the power of storytelling. “If we wanted to survive in this story, we had to tell it that way” (32). So they start a new story, with a new beginning and infinite possibilities. And this is the story that Ausubel is writing.

The little girl at the center of this story—the author’s grandmother—is enchanted by this endless new world, until she is given away to a rich uncle and aunt who force her to act like a baby. Having to reinvent herself in an already reinvented world, she struggles to remember herself. “I said that I hoped there was a little room left for myself, just a small cave somewhere between the imprinted feel of walking across wet grass and the precise tension of an apple giving way under a knife” (81). The unbearable lightness of a life without a past weighs so heavily that she has to fill page after page with lists of words of everything she knows. “Spit, babies, snot, spoon, death, dogs, saddle, horse, rain, anger, howl” (95). Telling stories and repeating words like a mantra helps her to remember who she is—at least temporarily, for a couple of years.

But one day the “forbidden world stirs” (193), news of the outside world reaches the village, and the shared dream cracks. The real begins to “mate” with the dreams (249), and the fury of the world carries away both the villagers and their stories. The little girl—by now a mother of two—survives by the power of words, repeating to her sons who she is and who they are. And when she is forced to give up her only surviving son, she tells him: “This is just a story. I will always be your mother,” ... “In this chapter Natalya is your mother. Nothing is changing except what we say” (323). Of course the child sees through this double-edged consolation. He knows that “nothing is changing except what we say,” but also that what we say can change the world.

Ramona Ausubel’s novel is as unpredictable and alive as the reinvented world was on that first day. The sheer force of imagination that almost saves the village saves this ambitious novel as well. This is just a story, but it changes everything.*

Tracy Baim, ed. *Gay Press, Gay Power: The Growth of LGBT Community Newspapers in America*. Chicago: Prairie Avenue Productions and Windy City Media Group, 2012.468p.

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Editor Tracy Baim endeavors to provide both a history and contemporary analysis

of regional LGBT newspapers and other weekly or bi-weekly print media, such as literature reviews and “zines.” This extensive and prodigious collection of archival historical research and first-person accounts covers the rise of LGBT newspapers from the late 19th century to today, and their influence on establishing agency and power not only in regional gay communities, but the national gay community. This regional influence, in turn, resulted in increased visibility and power on the national stage and in mainstream American society. While there are a number of recent academic works which chart the role that gay media, and especially gay print media, has played in the rising LGBT profile in America, this volume is unique in its central approach to regional papers as a rich source of information about the historical struggle for equal and political social power, often under extreme pressure by a homophobic country. Baim and her co-authors accomplish this by extensive historical research, including rare photographs and reprints of papers, and first-person accounts and interviews by those directly involved in bringing many of these regional newspapers to fruition. Chicago’s vibrant gay community papers are a small focus within the book, which is to be expected given Baim’s work in Chicago media—but this close examination of one region’s many-faceted print media outlets provides a telling case study for gay print media’s struggles and victories in regions nationwide.

The book is organized into several sections, each of which illuminates a different aspect of the impact of regional gay print media. Part One details early history of gay print media and is a detailed overview of many aspects of this history. The reviewer was very interested in the extensive role of foreign societies and newspapers, especially German, in the creation of early 20th century American gay literature—a connection which is not frequently made in other work on gay media. Part Two provides extensive profiles of journalists responsible for the creation of these papers, both via interviews or first-person accounts. Part Three contains a number of chapters which profile longtime, noted regional papers. Part Four, which only contains two chapters, analyzes the impact of advertising on gay newspapers. This smaller section on advertising maintains the same level of documentation and analysis, and includes a timely review of the 2012 “Chik-fil-a” scandal. The final section, Part 5, provides several critical analyses of the role of regional gay newspapers and questions the future of gay print media. Baim concludes in this section that LGBT print media is still viable but needs innovation across several fronts to be sustainable. Each of these sections, although sometimes seeming disparate, successfully functions to provide a relatively comprehensive examination of the historical importance of these newspapers, even if those connections are not always made explicit.

Especially important is this book's close, thorough attention paid to lesbian-specific newspapers, including a whole chapter by Margaret Rubick on the Daughters of Bilitis' *The Ladder* (Ch.4, "Ascending *The Ladder*"). This careful work on these important lesbian contributions is more extensive than much work in this area, and will prove foundations for scholars researching LGBT print media in the future.

The profiles in Part Two of various LGBT journalists, along with the accompanying pictorial research, elevate this volume from a standard academic work to a central resource. Some of these interviews are reprinted and collated into this volume both to establish a consistent central record, but also to use their experiences as exemplars for historical understanding and inspiration for future journalists. Likewise, the several chapters of Part Three detail the histories of choice regional gay newspapers, which are also both essential to researchers and enlightening for the lay reader. Each publication, as it is profiled here, reflects both the goals and struggles of the creators, but also the frequently hostile environment in which it was produced.

While the tone of this volume is at times earnest and reverential, often the role of the writers as "participant observers" may be read to impact the interpretation of events. This is not surprising, since, for these journalists and their predecessors, the personal was undoubtedly also the political, which cannot help but be reflected in their historical accounts. Yet, this critical closeness may in places complicate this book's objectivity, and should be taken by the reader with the journalistic slant it implies. Nevertheless, the vibrant personal voices in this work, especially those of the award-winning Baim, provide a narrative richness to the text, which does not undermine the central argument for the critical importance of gay newspapers in the fight for gay rights.*

Lucie Brock-Broido. *Stay, Illusion*. New York: Knopf, 2013. 112p.

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Like Horatio's plea to the ghost of King Hamlet alluded to in the title of the collection, the poems in Lucie Brock-Broido's fourth book of poetry represent the impossibility of commanding images "uncalled for, but called forth" ("Extreme Wisteria") to "Stay!" and "Speak!" *Stay, Illusion* is filled with ghosts—there are elegies for Brock-Broido's father, the poet Liam Rector, executed death row inmates Ricky Ray Rector and Tookie Williams, as well as elegies for lost relationships, possibilities, and selves. However, Brock-Broido is shrewdly aware of not only the

failure of poetry to speak to the dead (never mind to elicit a response), but also the danger inherent in attempting to “stay” an illusion through poetry. Throughout the collection, writing is represented not as a strategy that successfully command illusions to stay, but one capable of arresting the desire to issue such a command. After all, this is a speaker who counts among her illusions the “high editorial illusion of ‘control’” (“Extreme Wisteria”) and confesses that her true “heart’s desire would be only to desire, but not to grasp. / And not by yonder blessed celestial anything I swear” (“Lucid Interval”).

The first poem in the collection lays out the tenacity of the compulsion that drives a writer to exaggerate, bend the truth, and construct myths in order to grasp at what is, by definition, ungraspable. The material of poetry is like the “[s]ilk spool of the recluse as she confects her eventual mythomania” (“Infinite Riches in the Smallest Room”). Filled with an impossible mixture of verb tenses, “Infinite Riches in the Smallest Room” explores the urge toward mythomania, understood both as a compulsion to lie, but also as a compulsion to rely on *mythos* as a way of telling the story of ourselves to ourselves. The speaker foretells a future when the compulsion will win out after a prolonged habit of bringing together, or “confect[ing],” *mythos* out of material as fragile as silk thread. In the *mythos* of this poem, the reclusive speaker becomes a double for a “violin spider,” also known as the brown recluse spider. The violin spider has “[h]as six good eyes, arranged in threes. / The rims of wounds have wounds as well.” The speaker confects herself as a double for both the violin spider, whose name has an explicit connection to lyric, and for the brown recluse spider, whose name recalls her admitted isolation. The problem of shaping *mythos* into meaning becomes apparent when, after describing the violin spider, the speaker abruptly halts and declares: “Sphinx, small print, you are inscrutable.” Like the markings of the violin spider, which are difficult to identify because they are so small, the signifying marks of writing threaten to dissolve into inscrutability. But, the poem insists, the barest signs still communicate: “On the roads, blue thistles, barely visible by night, and, by these, you may yet find your way home.” In essence, this opening poem presents the *ars poetica* Brock-Broido develops throughout the collection—that poetry communicates best when it does not insist on communicating fully. Many readers will have come to Brock-Broido through her last book, *The Master Letters*, published in 1993. *The Master Letters* took up the problem of poetic communication through what Brock-Broido calls a “refraction” of other voices, most centrally that of Emily Dickinson, whose posthumous letters to an unidentified “Master” organize the collection. As in *The Master Letters*, the speaker of *Stay, Illusion* does not so much an attempt to speak to the dead, or for the dead, but with the dead, stretching the possessive capacity of the pronoun:

Pronouns are not to be trifled with, possessive ones or otherwise.

(Mine is a gazelle, of course.)

I am of a fine mind to worship the visible world, the woo and pitch and sign of it.

And all that would be buried in the drama of my going on. ("Dear Shadows,")

The speaker returns again and again to the seriousness of the pronoun in *Stay, Illusion*. The constraints of the personal pronoun, in particular, recur, with a constant "[u]nspeakable anxiety about locked-in syndrome" ("Infinite Riches in the Smallest Room"). Locked-in syndrome, a condition where a patient cannot communicate except with the eyes, is an apt metaphor for the anxiety of the "I" throughout the collection. There are those who find Brock-Broido herself to be "locked-in": difficult to read, impenetrable, or hermetic. Though we begin with a kind of hermit figure ("the recluse"), Brock-Broido's recluse is like Wordsworth's Recluse or the myth of Emily Dickinson as recluse—an "I" that is awake, aware, and capable of communicating, but haltingly and through a version of non-saying. For Wordsworth and Dickinson, this non-saying occurs through communication with nature and the divine.

Though there is certainly a post-Romantic strain in Brock-Broido's work (in her animal poems, especially), the barely signifying communication explored here is, unmistakably, between people both living and dead. In addition to providing insight into Brock-Broido's *ars poetica*, or aesthetics, these poems also provide insight into the kind of politics that issues from figurative versions of "locked-in syndrome." For example, in "Freedom of Speech," the speaker recounts the experience of a person who has heard the details of a loved one's autopsy, where the "hollow hulk of you, so feverish in life, cut open, / Reveals ten thousand rags of music in your thoracic cavity." Then, after a lacerated blazon of the dead body, there is a sudden shift at the end of the poem to the periphery of the intimate relationship between the living, who persist, and the dead, who have ceased persisting: "The night-laborers, immigrants all, assemble here, aching for to speaking, Longing for to work." The poem ends here, echoing an imperfect grammar that, nevertheless, perfectly communicates. Throughout, the volume references a world that exists outside the hermetic world of the speaker: addicts on methadone ("Selected Poem"), inmates on death row ("Of Tookie Williams," "Of Ricky Ray Rector"), and Holocaust survivors ("Eight Takes of Trakl as Himself") haunt the edges of the relentlessly single speaker, who is "unmarried / And unchurched" ("You Have Harnessed Yourself Ridiculously to this World"), and speaks out from the "single-person tax-bracket of one alive" where "there are more / Living here with me not alive / Than are" ("Little Industry of Ghosts"). The

refraction of other voices, including the voices of the dead, is offered as a strategy to arrest the grasping of the illusory that writing seems to compel. In the end, these poems are not ghosted by absence, but by what persistence (“the drama of my going on”) means when the persistence, or the “going on,” is singular and put in service of the “industry” of creating poems that attempt, and sometimes fail, “not to grasp.” These are difficult, beautiful, poems that reward the careful tracing of their bare, but visible, signs.*

Andrew Carl, ed. *Once Upon a Time Machine*. Milwaukie, OR: Dark Horse, 2012, 426p.

MARK W. WOODRING
INDEPENDENT SCHOLAR

It is a bit difficult to examine a book like *Once Upon a Time Machine* without discussing the art which comprises much of the storytelling. The rise of the graphic novel format has added a level of intricacy to book review that may necessitate the inclusion of somewhat unusual observations by the reviewer, as the literary value of an image is often vastly different from the written word. However, when the two work in concert, wonderful things can happen for the reader. With that somewhat cryptic disclaimer out of the way, then: let’s have a look.

With fifty interpretations of classic tales running the gamut from Peter Pan to Unicorns to John Henry to Pygmalion, *Once Upon a Time Machine* brings in artists of every style to illustrate the updated version of the stories with writers have concocted. While some of these updates can be considered better than others, what is immediately clear—in terms of the art—is that the style of the illustration has been chosen to augment the style of the writing or the updated setting of the story.

For example, in the updated story of the “Ugly Duckling,” here titled “The Ugly Part,” the childlike issues of acceptance, even in light of today’s emphasis on bullying, are animated in a rather simplistic style, with curved instead of bent arms on the people, and very simplistic color schemes, right up until the unveiling of the no-longer-Ugly Part. This style of illustration enhances the nature of the story, and, in this instance, is critical for a complete understanding of the tale.

Similarly, the story of “The Five Chinese Brothers” benefits from the use of a not-quite-manga style of illustration, but one that is clearly evocative of the “Far East,” and one which supports the little-changed storyline of the tale, allowing

readers to more fully envelope themselves in the plight of the poor Chinese inventor and the lengths he goes to in order to protect his son.

Finally, in what I feel to be one of the most brilliant choices in the book, the illustrator of “The Crossing”—the update to “The Billy Goats Gruff”—uses watercolors to flesh out the person and environment of the heroine, Billie, as she navigates the world of the “Trol house” (234) in attempt to bring medicine back to the GRE, pronounced “gruff,” in order to save a life. Billie navigates the omnipresent canals in a kayak, and the choice of watercolor as the medium for telling this story is a stroke of genius by writer and illustrator Charles Fetherolf, linking together the water of the classic tale with the medium of its new telling.

It is touches such as this that enhance the literary value of the overall work. Whatever a reader might think about any particular story, it is clear that much thought was put into how the story would be shown, not simply how it would be told. The right choice leads to a fuller experience, while the wrong choice can either blunt the impact or destroy it altogether.

As for the updating of the stories themselves, it is clear from the totality of *Once Upon a Time Machine* that some stories update better than others, provided the aim is to keep the newer version recognizable as the original. In this regard, *Once Upon a Time Machine* is far more hits than misses. Most notable among the hits is the updated telling of the legend of John Henry. No longer simply a miner fighting for his livelihood against the relentlessness of the steam drill, John Henry is now the pilot of an advanced space exploration ship, moving into more and more dangerous areas in search of precious energies. The contest now pits John Henry against intelligent robots who can better withstand the hazards of exploration and energy collection in areas such as the event horizon of a black hole. Where John Henry’s robot opponent would allow itself to be destroyed by advancing too far in, John Henry sacrifices himself to save the machine destined to replace him.

Writer Andrew Carl adds a layer of philosophical existentialism beyond the “human spirit triumphs” of the traditional story, however, by telling the story of John Henry from the point of view of one of the “descendents” of that first generation of robots, who, unlike John’s human relatives, have remembered him and his humanity through the years. Though Carl maintains the worker background of John Henry, the robots can easily be interpreted as an analogy for modern day weapons of war: unmanned drones, smart bombs, etc. Though humanity can, and often does, forget its proximity to those it would destroy, the technology that is replacing humans in battle is not necessarily bound by that same relationship. It can only be hoped that the artificially intelligent machines

we create to destroy one another will be more intelligent than ourselves in that regard, finding a respect and discretion in battle that humans often lose.

Additionally, the style of illustration by William Allen C. Reyes lends itself to such an interpretation, as the flight suits worn by John and his coworkers appear as battle machines, and the corporately-owned robot replacements are eerily reminiscent of military units. The explosive and chaotic nature of the contest is also easily viewable as a battlefield, one on which the fate of humanity is played out.

But that is simply one example of many. In the end, *Once Upon a Time Machine* succeeds in its effort to provide updated versions of classic tales, keeping their classical charm and morals while simultaneously imbuing them with new life and new meanings for the new millennium in which we find ourselves.*

Steven Clarke, dir. and prod. *Shakespeare: The King's Man*. Athena, 2013. Host James Shapiro. Media. 177 minutes.

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An intriguing learning series, *Shakespeare: The King's Man* was intended for debut in North America via *AcornOnline.com* this past spring of 2013. Produced by Green Bay Media of the United Kingdom, this educational DVD was first released over the BBC in 2012. The film redefines the period under King James I, casting a different reflection on Shakespeare's comedies, tragedies and history plays while offering contemporary scenes of London as backdrop and modern theatre productions for reference to the Jacobean era. *The Daily Mail* (U.K.) newspaper called the series "rich and rewarding" while the *Guardian* deduced it simply to "excellent."

The worthwhile DVD 2-disc set includes three episodes (177 min.), plus a bonus disc of the BBC's 1983 production of *Macbeth* (148 min.) and a 12-page viewer's guide featuring a timeline, "A Theatre for Every Age" by Mark Olshaker, and articles on the arts of the Jacobean era, the Gunpowder Plot, and Shakespeare's source material. The bonus disc also contains biographies of other prominent playwrights of Shakespeare's day and of the host and scholar James Shapiro who has been a professor of English at Columbia University.

In this three-part series, Shapiro keeps Shakespeare in the driver's seat of writing his plays, but the film offers an enriching scrutiny about James and his turbulent reign after the death of Elizabeth I. In spite of James's

intellectualism and own scholarly writings, the film asserts that the king was an “ambiguous,” “dark,” and “contradictory” leader who was despised by many of his English subjects. The reign was plagued by conspiracy and plots against the king, the king’s constant conflicts with Parliament and sexual improprieties, and dynastic dysfunction and tragedy of the royal family.

As the “first-ever playwright belonging to a king,” Shapiro claims Shakespeare’s response was to write plays and experiment with genre. The settings of Shakespeare’s plays were strategically displaced and set in far-off, foreign places, and his plots were carefully structured by the dramatist to capture anxiety and passion and depict major characters set adrift under troubling politics and amid ambiguous leadership to obliquely resemble and reflect upon the real ironies and ills accompanying England under their king.

The series is definitely weighted to provide more Jacobean than Shakespearean enlightenment and reinforces that, in the wake of the queen’s death in March of 1603, left behind were a “golden” peace and assurances of a free England. Instead the age ushered in new speculations about the threat of foreign rule and a time of uncertainty that may not have been so deserving of the playwright’s genius and art. With departure of the fifth and last Tudor monarch, who died childless, Elizabeth’s successor, Scottish King James VI and King of England and Ireland as James I, was the only son of Mary, Queen of Scots, and her second husband, Henry Stuart, Lord Damley were great-grandchildren of Henry VII of England through Margaret Tudor, the older sister of Henry VIII and aunt to Elizabeth I. Not lost on Shapiro and part of his focus is the impact of the loss of a clear Tudor heir and Elizabeth’s arrest and confinement of James’s mother, who was eventually found guilty of plotting to assassinate Elizabeth, and was subsequently executed in 1587. According to Shapiro, these were important factors in James’s attempts to “dramatically” rewrite Tudor myth. James sought to dispel the pesky and lingering nostalgia among the people for his predecessor’s charisma and popularity and instead, to create his own dynastic and approving legacy. Meanwhile, Shakespeare set about writing and producing new plays of subtlety and obliqueness like *Measure for Measure*, *Coriolanus*, *Timon of Athens* and *Anthony and Cleopatra* that encapsulated the complex and contradictory times, vice and corruption of James’s court, and England’s first stirrings of capitalism and march to becoming an empire that included efforts of colonizing the Americas.

Also, the Jacobean period generated some of Shakespeare’s finest among his 37 ascribed plays, including *Macbeth*, *The Winter’s Tale*, and *The Tempest*. For Shapiro, the acquisition of the indoor Blackfriars by the Kings Men in 1608 limited the company’s productions to a smaller and more high-brow audience than existed at the Globe. The theatre’s room, restored from an old refectory of a

dissolved monastery within London's city walls, allowed for more intimacy and greater sophistication. It permitted Shakespeare to write plays for a closed, tight space and to experiment with lighting, sound, costumes and make-up. According to Shapiro, at the Blackfriars Theatre Shakespeare was able to "pull off theatrical magic" with the statue of Hermione that caps *The Winter's Tale* and to stage a spectacular sea storm that opens *The Tempest*.

Nonetheless, Shapiro's narration weaves together many aspects of Shakespeare's art, British baronage, Jacobean history, and cultural artifacts, along with conversations and insights from notable contemporary scholars, archivists, curators, actors and directors. Collectively, they suggest that the plays which Shakespeare wrote during James's reign counter a prevalent romanticizing of the bard's life and works as a product of the golden age of the "Virgin Queen" Elizabeth I. Too, visiting sites that Shakespeare would have known, showing scenes from select films, television, and stage productions by the Royal Shakespeare Company and by others, and consulting with leading experts and archivists, Shapiro reveals a Shakespeare and aspects of the plays that he produced as a member of the "King's company of players" which few scholars may have ever seen or contemplated.

Structurally and from a practical standpoint, in terms of using the series in a university seminar or common classroom setting, each of the three episodes in the series is about 59 minutes in length. The entire film can be played all at once, in one, three-hour stint, or it can be shown by chapter selection and episode section. The three sections are titled "Incertainties," "Equivocation," and "Legacy." They break down the Jacobean Era and Shakespeare's works written during the period, from the start of James's reign in the spring of 1603 to the Gunpowder plot in November of 1605 to 1608 and after, when the Blackfriars was acquired and Shakespeare led his last years as an active yet inspired playwright. In particular, the last section focuses upon Shakespeare's new experiments with drama and when he began to collaborate with younger writers like John Fletcher and Francis Beaumont, who eventually replaced Shakespeare in about 1609 as chief dramatists for the King's Men. The two gained experience producing marketable plays and edgy city comedies written for more sophisticated, cosmopolitan theatre-goers. They were audiences which Shapiro claims Shakespeare changed his view about, from his early years as a playwright when he considered his audiences to be "auditors" to the Jacobean Age when Shakespeare eventually came to see audiences as "spectators."*

Sandra Messinger Cypress. *Uncivil Wars: Elena Garro, Octavio Paz, and the Battle for Cultural Memory*. Austin: U of Texas P, 2012. 247p.

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When we think of the great writers of 20th century Mexico, undeniably Octavio Paz comes to mind. Not only is he a Nobel Prize winner, but, for many, he is one of the key authorities on all Mexican cultural, historical, and identity matters. While it is true that Paz's works have been infinitely quoted, in particular "Los hijos de la Malinche," Sandra Messinger Cypress in *Uncivil Wars: Elena Garro, Octavio Paz, and the Battle for Cultural Memory* argues that Elena Garro's works offer an alternative reading of Malinche focusing on Mexican ethnic identity and gender relations. In this book, Cypress gives a glimpse of Paz and Garro's marriage and the way they dealt with similar issues such as politics, history, and the ethical role of the artist from their specific gender perspectives. What we find, like many other women of Garro's time, is that Garro's voice (personal and artistic) was often muted and overshadowed by the male culture of her time, and by Paz's persona.

In her introduction, Cypress recounts the many works of Paz and the countless praise he has received for them. It is clear that one of his most important works is *The Labyrinth of Solitude*, in which we find "The sons of la Malinche." Cypress also contrasts the amount of publication given to male writers and female writers; such disparity offers an incomplete picture of cultural and national identity. Chapter two exposes and questions the popular perspective of Malinche's role in the formation of national identity. Cypress shows how Paz in a mere two pages of *Labyrinth* successfully makes Malinche demonized, sexualized, and a sellout. What the author wants us to see are the male-centered forces at play that have both allowed this vision to continue, and have also made alternative representations, such as those offered by women like Elena Garro, inconsequential. Cypress is trying to "reclaim 'buried' or marginalized truths by and about women" (18). Throughout this chapter, we can clearly see a historical cycle of women's oppression dating to the conquest as presented by Paz and other writers. It is clear too that those writers give Malinche negative attributes and fail to mention that she had little or no control of her own body. As a result, many Chicana writers have extensively criticized Paz's version, but of particular importance in this study is the earlier criticism we find in Garro's novels. For example, in *Recollections of Things to Come*, not only does Garro make her female protagonist aware of the misogyny present in her own family and the danger of repeating the same attitudes, but Garro, unlike Paz's vision of women, suggests that "the past does not have to predict the future, that destiny is not preordained" (38). In contrast to Paz, Garro's work "reject[s]

the notion of an essential identity that cannot be changed” and suggests that women can “plot their own future” (48-49).

Chapters three and four focus on the impact of war in the marriage of Garro and Paz, and their personal growth as artists and individuals. These chapters clearly outline the way each author documents the aftermath of the war. First, the Mexican Revolution influenced both authors’ literary expressions in different ways. Although they didn’t experience the war first hand, their families were clearly marked by whose ideals they followed, or what key revolutionaries they supported. As a result of war and various other philosophical influences, Paz’s work was inspired by his admiration for Emiliano Zapata, which included issues of class and ethnicity. However, it is clear that women’s issues and agency are not present. On the other hand, Garro rescues those themes and areas ignored by Paz. Cypress shows us the way Garro, by way of drama, essay, novel, and short story, chose to speak of the devastation and many betrayals, such as the trial of General Ángeles, experienced by women and men. Second, Paz and Garro lived and experienced the Spanish civil war. What is most striking about this chapter is Elena Garro’s growing consciousness, as it is evident that the war amplified gender and class differences. In Spain during the civil war, Paz increasingly gains professional status while Garro is expected to adhere to a more traditional woman’s role. Here, Paz and Garro experienced the war differently because of gender, and they write about these experiences from different perspectives. Similar to her findings of betrayal and inconsistencies in the Mexican Revolution, Cypress finds that Garro concludes that “divisions were being made about who is good, who is evil, who is acceptable, who is offensive, who is a friend or foe, for reasons that are not clear, rational, or justifiable” (106). Another important finding in these chapters is that Garro kept a more consistent political and ethical view, as evidenced in her writings and personal history, while Paz seemed to gradually change from the 1930’s to the 1980’s and finally the 1990’s when he rarely associated with any particular political party.

Chapters five and six show us that the political ideology, social justice and progress that Mexican Revolutionaries had hoped for had been forgotten. Chapter five focuses on the Tlatelolco Massacre in 1968. Although Mexico prided itself for being democratic, practicing the rule of law, and civil authority, student-led protest exposed the practice of “rule of fear, governmental violence, authoritarianism, and military intervention” (118). Garro and Paz also had differing views of the events of Tlatelolco. Cypress positions their different perspectives as “The master narrative version of Paz and the private, emotional position in Garro’s novel” (121), as we find in Paz’s essays, and Garro’s novel *Y*

Matarazo no llamó. Although Garro seems to be directly involved in the students' cause, she is personally attacked for her accusations that many notable professors, intellectuals, and writers did not support the students. As in previous chapters, the issue of canon surfaces again. Even though Garro wrote about the events that happened in Tlatelolco, she is not mentioned as one of the writers of this era. It is true that Garro's personal life became erratic and a bit chaotic—she felt she was being watched and followed—but it is also plausible to think that her “hysterical” state and persona non grata status was precisely because she was a woman speaking against corruption and treason. Although with no clear historical reference and potentially open to debate, Cypress rejects Garro's “apestada” (nuisance) label and analyses how her novel and other documents are proof of her commitment to tell the truth, private and public.

In chapter six we find how the relationship between Garro and Paz, by now separated and divorced for some years, continues to be problematic, separate, and hostile, even when having a daughter destined them to be connected for life. Cypress maintains that Paz never had to suffer lack of recognition or publication; in fact, Paz is a Nobel Prize winner. On the other hand, Garro, Cypress suggests, did not publish (or was prevented from it), but she did not stop writing. Paz's stance on women as objects and lacking agency is evident throughout his writings, except for his writings about Sor Juana Inés de la Cruz. His observations, interviews, and opinions were published and translated into many languages. While Garro's publications were considerably less, and canonized later than Paz's, Garro deals with the subject of women head on. She intertwines her personal life to confuse her readers about whether her works are fiction or autobiography, and at the same time she offers a general commentary about the life of women in a patriarchal society. Because of the personal history between Paz and Garro, in her novels *Testimonios*, *Mi hermanita Magdalena*, *La casa junto al río*, and *Inés*, Garro was criticized for attacking Paz. However, Cypress maintains such accusations served as reasons to exclude Garro from the canon (169). Since Cypress is concerned with rescuing Garro's persona and literary contributions, it seems that sometimes she dismisses Garro's controversial life and commentary as evidence of an unreliable example of women of her time. Nonetheless, it is conceivable that her behavior is precisely a consequence of her unwillingness to submit to a patriarchal society. What is clear in this book is that Paz and Garro's uncivil wars uncover the lack of careful considerations of issues of gender and class in Paz's writings, and the challenge that Garro offers for the condition of women when Cypress argues that Garro suggests that “The Malinches of Mexico do have agency and can change the nature of power structure in terms of both gender and ethnicity” (177).*

Christopher DeVault. *Joyce's Love Stories*. Surrey, England: Ashgate, 2013. 264p.

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Christopher DeVault's *Joyce's Love Stories* reads Joyce's fiction through Martin Buber's philosophy and finds most of the characters in his earlier works to be lacking in the ability to form meaningful and sustainable connections with one another (19, 39). Later works such as *Ulysses* and *Finnegans Wake* constitute an evolution of this theme with an exploration of "individual and social affirmations of otherness" (169, 243). DeVault claims that Joyce despises romantic love for its total ignorance of the world around oneself. Idealization of the world, through either "sentimentality" or Joyce's other main target, Catholicism, amounts to a refusal to be of and within this world (3). Joyce's politics therefore long for the possibility of a public sphere where a subject takes his/her other seriously as an other, with different interests and desires that are not the same as, or only a negation of, one's own interests and desires (250).

DeVault's new study would be a great resource for new encounters with Joyce, as he traces an acknowledgment of the other, or lack thereof, not only chronologically throughout Joyce's works, but also through the total arc of several characters, particularly Stephen Dedalus, Leopold and Molly Bloom, and Humphrey Chimpden Earwicker and Anna Livia Plurabelle. The chapters on *Finnegans Wake* would be especially helpful to new readers of Joyce's complicated last work, since DeVault takes great pains to show the consistency in the frequent permutations of HCE, ALP, Shem, Shaun, and Issy, while also drawing interesting parallels between characters in the *Wake* and Joyce's previous fiction. *Finnegans Wake* becomes not only an extremely complicated experiment with prose form or precursor to post-structuralist theory, but also Joyce's "most democratic text" (233). DeVault's work is invaluable to burgeoning Joyce scholars especially for this reason.

The main faults in this study lie in the critical lens utilized throughout and DeVault's occasional tendency to carry his conclusions too far. The majority of the first half of the book examines *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Stephen Hero* to rather unsurprisingly conclude that all of these characters come up lacking in any substantial ability to love the other (20-21, 35, 117-18). This sometimes continues longer than necessary. The three chapters on Stephen Dedalus, which comprise nearly sixty pages, begin to feel repetitive when DeVault's reading of the young artist is grasped so readily much earlier: if Stephen is motivated by a "desire for individual liberation so totalizing that it cannot accept others who do not share his commitment" (61), then his monologic

worldview could have been explored in fewer pages. In fact, DeVault diametrically opposes Bloom and Stephen in *Ulysses*, which may be an exaggeration (16). “Ithaca” concludes with Stephen’s departure as DeVault shows, but a large portion of the episode consists of Bloom and Stephen’s reflections on their similarities and their shared relationships with other Dubliners, not to mention Stephen’s own reflection on Bloom’s kindness in relation to past kindnesses the youth had been shown (*Ulysses* 17.134-47, 366-70, 446-560). Stephen’s departure in the early hours of the morning does not inherently amount to a total rejection of Bloom as another person he can share experiences with; in fact, they both find out they have already shared several directly or indirectly.

Regardless, *Joyce’s Love Stories* shows incredible insight in the chapters that begin to discuss *Exiles*, *Finnegans Wake*, and especially *Ulysses*, where DeVault’s work sheds fascinating light on Leopold and Molly Bloom’s marriage: both Bloom and Molly say “yes” at the end of the novel, because both show an active willingness to affirm each other’s past and present desires throughout (169-70). For these chapters alone, as well as for its chronological scope and the new insights the lens provides, DeVault’s *Joyce’s Love Stories* works both as an introductory study to new and puzzled readers, as well as furthering the conversation on an author exhaustively studied, but still so vital to understanding what makes us oppress, cause war, reconcile, and hopefully, love.*

Scott M. DeVries. *A History of Ecology and Environmentalism in Spanish American Literature*. Lanham: Bucknell UP, 2013. 372 p..

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Scott DeVries’ study of Spanish American literary history seeks to fill a gap in current academic discourse as it relates to ecology, environmentalism, and ecocritical postures towards literature. Current criticism focuses on specific authors, texts, or historical moments, and this book aims to link them all together to show a more complex history of ecological ideas as represented in the 19th, 20th, and 21st centuries. To this end DeVries privileges the “analysis of the way that Spanish American texts can either articulate and/or criticize political ecologies, ideas about development, and the concerns of ecofeminism” (15) while also exploring the way in which these literary sources may inspire environmentalist sentiment in their audiences.

One of the challenges of a text such as this is that the intellectual community interested in issues around the environment have yet to reach a consensus about

the meaning of a number of the key terms that are used repeatedly—ecology, environmentalism, and ecocriticism among them. DeVries takes the reader through some of the proposed ideas, though in the end focuses on two concepts that he returns to throughout the text: canon formation and political ecology. The goals of the project are made clear through these concepts, particularly through the author's preference for a large literary corpus with which to work and the importance of praxis within and as a response to literature. While there are gestures made towards interpretive frames formulated by ecofeminism and contemporary studies of space and place, they do not figure prominently in the textual analysis that makes up the largest portion of the work.

The book is divided into three sections dealing with texts written in the 19th and early 20th centuries, mid-20th century, and 1980s-present, respectively. The first section looks at links between 19th century environmental history and the civilization/barbarism dichotomy most famously articulated by Argentine Domingo Faustino Sarmiento in order to trace a literary counter-narrative that positively valued nature, negatively coded as barbarism by Sarmiento. This part of the book also reads a variety of *modernista* texts ecocritically while unpacking troubling authoritarian tendencies and racist implications in a number of works, though the question of gender in this context is underdeveloped. The second section of DeVries' study looks at three major literary patterns in Latin America: the Jungle novel (*de la selva*), the Land novel (*de la tierra*), and *indigenista* novels in order to expand the body of texts that one might examine from an ecocritical perspective with a special emphasis on the diversity of ecological ideologies expressed. However, most of the novels studied in this section share ethical emphases that involve concern for labor, concentration of wealth in ever fewer hands, and ecological degradation.

DeVries' argument is strongest in the third section, which deals with texts published in the 1980s and beyond, and features the most detailed readings of the novels he interprets ecocritically. Luis Sepúlveda's *El viejo que leía novelas de amor* (1989; *The Old Man Who Read Love Stories*), the touchstone of the entire project, shapes the kind of texts that are selected in the rest of the history. While the narrative innovation characteristic of literature in Spanish in the era studied crosses all subgenres, DeVries chooses to emphasize narrative texts that use environmental concerns in specific ways, calling back to the initial emphasis of the study on literature that privileges praxis. The readings of a series of novels that show the way in which the subversion of genre expectations, irony, humor, innovative imagery, and utopias function convince the reader of the interesting and persuasive perspective put forward by this mode of interpretation.

A History of Ecology and Environmentalism in Spanish American Literature

proposes several engaging readings of both well-known and virtually unknown texts; the focus on narrative is a fresh perspective within this field in Spanish America as a great deal of work has already been done reading lyric verse ecocritically. This book expects its readers to have prior knowledge where Latin American environmental history is concerned; as such, it would be of interest to scholars not only of Spanish-language literature but also of environmentalism and ecocriticism in general. The definition of what is sufficiently “ecological” to be included in the corpus of texts leaves out many questions of (non-indigenous) human impact, and thus detracts from the power of the combined readings. However, they intrigue the reader and leave one with interest for how further work in this area will continue canon expansion and discussions of political ecology.*

David William Foster. *Glimpses of Phoenix: The Desert Metropolis in Written and Visual Media*. Jefferson, NC: McFarland, 2013. 201p.

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In *Glimpses of Phoenix: The Desert Metropolis in Written and Visual Media*, David William Foster takes on a difficult task: to chronicle and analyze the cultural history of a city that has stubbornly—and often strategically—argued that it has none. According to Foster, the phrase “Phoenix has no history” circulates widely throughout the Valley of the Sun, spoken often by newly arrived transplants to the area as well as by longer-term residents. Foster identifies the roots of this claim, suggesting that disparate groups have adopted this unofficial slogan for a host of reasons, some less innocent than others. While some Phoenix residents, he contends, are merely accepting and echoing what they have heard, Foster argues that certain groups have strategically cultivated what he labels a sense of ana-narrativity: “the opposition to producing narratives” (79). One way to prevent a history of social and economic injustice from driving tourist dollars out of town is to deny the very existence of such a history. This denial of a past allows the city’s political and business leaders to continue profiting from Phoenix’s “blithely assertive nowness” (10). Foster articulates his project, claiming “this book represents the first attempt to suggest a cultural history for Phoenix” (11). By highlighting the presence of this cultural history, Foster seeks to combat the ana-narrativity that has allowed and continues to allow social inequality to persist in the Valley of the Sun.

The book stumbles somewhat out of the gate with the opening chapters seeming only partially to advance Foster’s ambitious project. Foster himself appears conscious of this. In his examination of the chronicles of Erma Bombeck,

who lived in the Phoenix area for twenty-five years, Foster concedes that even after combing through Bombeck's body of work, "little would be found that specifically indexes Phoenix" (33). The following chapter on *The Wallace and Ladmo Show*, a children's program produced in Phoenix, figures similarly. Foster's analysis of *Wallace and Ladmo's* importance—its run of over thirty-five years stands as the longest in American television history among locally produced children's programs—is engaging, particularly as Foster reveals the show's casual irreverence toward the prevailing social norms of the day. Again, though, the ties directly to Phoenix seem few. The overall sense of the opening chapters is that Foster has identified and discussed cultural material created in Phoenix but that this material's engagement with the city is occasional or incidental.

Foster's work picks up speed quickly, though, in his subsequent chapters on the editorial cartoons of Steve Benson and the commentaries of Laurie Notaro. Benson, recipient of a 1993 Pulitzer Prize, focuses much of his work on issues central to life in the Phoenix area. Foster guides the reader through a selection of Benson's cartoons, and the reader begins for the first time to see Foster's full project come to light. Benson's cartoons, and Foster's explications of their significance, reveal the hidden power structures at play in the city. Benson seems the first of Foster's subjects who is consciously countering the ana-narrativity of Phoenix's cultural and economic powerbrokers. Notaro, Foster argues, does so as well, using her work specifically to target the forces of patriarchy entrenched in the Valley of the Sun.

The second half of the book continues this trend of identifying cultural works interested in investigating Phoenix's past, present, and potential future. Foster examines the novels of mystery writer and native Arizonan Jon Talton, who also wrote *Glimpses of Phoenix's* foreword. This chapter rates among the book's most powerful, with Foster confidently defending his contention that Talton, who spent several years as a business editorial writer for the *Arizona Republic*, consciously uses his detective novels to reveal "that Phoenix's history, both in its founding instances and current daily reality, is filled with dirty secrets simply waiting to be discovered and told, secrets relating to the treatment of minorities..., the violent opposition to unionization..., or the widespread shenanigans of wolfish land developers" (80). The genre conventions of the detective novel allow Talton's protagonists to dig beneath the glossy "Chamber of Commerce and Tourist Commission promotions" of Phoenix to uncover the realities of social and economic injustice that lie below (37).

Alongside the chapter on Talton, the book's other most notable achievement is its analysis of Cherríe Moraga's play *Hungry Woman*. Moraga sets her play in the

near future, the year 2020, in a post-apocalyptic Phoenix, a city that has become a “dumping site of every kind of poison and person unwanted by its neighbors” (136). Moraga’s heroine Medea, a Chicana, finds herself banished there for being a lesbian. Foster highlights that although the play maintains a bleak tone from start to finish, Medea’s struggle is—quite literally—put up on stage for others to see. While acceptance and equality remain out of reach for Medea, *Hungry Woman* draws attention to the struggles forced upon lesbian Chicanas, attention that hopefully will generate positive social change. Phoenix, the site of the play’s struggle, becomes then “both the place of the outcast’s abjection and, yet, a place where some measure of meaningful expression may be engaged in” (138).

Foster’s examination of Moraga’s play was first published in the *Hispanic Journal*, and nearly all of the book’s other chapters also appeared previously in academic journals. If there is a critique of the book as a whole, it is that it reads at times like a collection of independent essays with little editorial work devoted to tying the chapters together. This structure works well for readers interested in exploring only portions of the book. Over the course of a sustained reading, though, moments of repetition from one chapter to the next begin to weigh on the text, and readers may occasionally find themselves wanting Foster to place concepts from one chapter in direct dialogue with concepts from another.

It is also worth noting that seven of the book’s ten chapters examine works produced within the last fifteen years. Considering Foster’s project is in part to identify Phoenix’s cultural history, it is striking that so much of the book focuses on very recent history. Foster acknowledges in his conclusions, though, that the book is far from a survey of the city’s cultural production, and he hopes his exclusion of certain works will urge others, specifically those trained in the study of art and music, to continue the work he has begun here. Foster’s book stands as a convincing argument that they should, that Phoenix, far from being a city without a past, has a great deal left for study.*

Jonathan Franzen, ed. and trans. *The Kraus Project*. New York: Farrar, Straus and Giroux, 2013. 318p.

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At first glance, *The Kraus Project*, Jonathan Franzen’s English translation of two essays by the prolific Austrian cultural critic, translator, antiwar activist, and “apocalyptic satirist” Karl Kraus (1874-1936), seems an unusual undertaking for the award-winning author of *The Corrections*. Yet Franzen holds a Ph.D. in

German and, as he notes, first encountered the essays translated here, “Heine and the Consequences” (1910) and “Nestroy and Posterity” (1912) in graduate school. Enriched by over a subsequent decade of literary creativity in other fields, his work is a valuable companion to English-language literary and cultural historians of prewar Austria, translation studies, literary theorists, and general scholarship in German Studies. Given Franzen’s visibility on the American literary scene, this work also serves to (re-)introduce one of interwar Europe’s most powerful and inscrutable intellects to a wider English-speaking audience. Finally, those interested in Franzen’s intellectual development will find in the personal footnotes and asides an enrichment of his 2007 memoir *The Discomfort Zone*.

Critics often claim it is much easier to read about Karl Kraus in English than to read his work in English itself, as his linguistic style and cultural allusions are so tied to a specific Viennese idiom and difficult to reimagine in English a century later. Of course, English translations and scholarly treatments of Kraus’ work do exist, but only sporadic attention has been paid to him over the past several decades, and only selected portions of his considerable output are available in English. Kraus scholarship has, broadly speaking, occurred in the USA in two waves: Initial scholarly essays and translations in the 1970’s (such as those by Harry Zohn and Carl Schorske), many now out of print, and a second, more vibrant period from the mid-1990’s to the present (including scholars and translators such as Edward Timms, Jonathan McVity, and Thomas Szasz). Yet no comprehensive English edition of the works of Karl Kraus has yet been created. Franzen notes the Kraus texts in his book have “hitherto frightened off English translators” (5), and both are indeed the first published English renditions of these essays. Therefore, they represent a further, welcome increase in number of primary texts on Kraus in English.

Additionally, Franzen’s versions effectively disprove the oft-stated notion that Kraus is untranslatable, deftly demonstrating effective renditions are indeed possible given enough time to thoroughly untangle the elegant phrasing of Kraus’ German and reassemble it in English. What is particularly remarkable is that Kraus’ essays also contain excerpts of poetry and prose from some of Germany’s greatest literary artists, including Johann Wolfgang Goethe, Heinrich Heine and Johann Nestroy. Franzen expertly renders these stylistically appropriately, comparing well to the official, standard versions in English anthologies. Franzen’s artistry (and confidence!) is also well-displayed in that the edition is dual-language, i.e. the German source text is on the left-facing pages and Franzen’s translations are on the right-facing pages. Thus anyone who notes “errors” in his version is free to attempt to do better and instantly compare these to Franzen’s work.

Two passages in the translation can stand in for many others which demonstrate

how artfully Franzen renders a combination of Kraus' rare sentimentality with his more typical acerbic wit. Writing of the iconic German Romantic author Heine, Kraus' words are rendered by Franzen as: "The memory of how the garden smelled when your first love walked through it is of general concern to the culture only if you are a poet. You're free to overvalue the occasion, if you're capable of making a poem out of it" (65). Writing of Nestroy, the somewhat forgotten Austrian playwright, Franzen has Kraus stating: "There are words on every page of Nestroy that burst open the tomb into which estrangement from art has thrown him, and that go for the throats of the gravediggers. Full of datedness, an ongoing protest against the people who are up to date" (221). Even without the larger context of each argument, one can appreciate what Franzen has done here.

As can be inferred from the above, Kraus' essays are often rather dense literary-historical and philosophical tours de force. As such, the literary critic George Steiner famously felt it would be best if Kraus were never to be translated because faithfully rendering his multitudinous dimensions into another language would require "an encyclopedia of footnotes." Yet a second helpful feature of *The Kraus Project* is that Franzen, often in collaboration with Austrian author Daniel Kehlmann (*Mapping the World*) and literary scholar Paul Reitter, indeed does engage in a close reading and explication of each essay via copious notes. Franzen and his collaborators successfully demonstrate that as long as the notes are as entertaining and content-rich as the source text itself, Steiner is at best half-right. The brilliance, relevance and wit of Karl Kraus does not suffer a bit in Franzen's annotated version – indeed, without these, so much context and allusion would remain hidden from the English-speaking reader.

To be sure, a few opinions in the notes might be challenged. These include Franzen's contention that Heinrich Heine's context could best be compared to Bob Dylan's effect in his heyday, or an over-generous comparison between the media revolutions in 1920's Vienna with those brought about by Steve Jobs and Mark Zuckerberg. However, the majority of explanations, such as those dealing with Kraus' tortured relationship with his Jewish heritage, are incredibly valuable to the Kraus novice. Even for the more knowledgeable reader, the Franzen-Reitter-Kehlmann collaboration brings details to light which have either been forgotten or only rarely part of scholarship on Heine and Nestroy.

Karl Kraus' lifelong literary venue was a self-published journal called "The Torch." It was in many respects a vanity project, independently financed, appearing only when Kraus desired. One could likewise view *The Kraus Project* as a vanity tome, in the unusual (for Franzen) subject matter, the texts chosen for translation, the occasionally jarring layout of the footnotes, the first-person musings on Franzen's life, opinions on many topics brought about by engaging

with the Kraus texts, and the like. The final edition of “The Torch” came nine months after Hitler’s seizure of power in 1933 and contained a short poem by Kraus alluding to his long silence since then (“Let No One Ask”). Franzen’s book also concludes with this poem, in English translation. Though Kraus’ poem was one of his last published works, it is hoped Franzen will have many more literary contributions in store – few as unexpectedly engaging as this.*

Melissa J. Homestead and Pamela T. Washington, eds. *E.D.E.N. Southworth: Recovering a Nineteenth-Century Popular Novelist*. Knoxville: U of Tennessee P, 2012. 317p.

AUTUMN LAUZON
MIDDLE TENNESSEE STATE UNIVERSITY

Melissa J. Homestead and Pamela T. Washington’s collection of essays on E.D.E.N. Southworth is an important addition to the study of nineteenth-century women writers, particularly when looking at women writers who used their texts as voices for social reform. Homestead and Washington in their captivating introduction provide an enlightening and informative overview of Southworth scholarship, mentioning numerous studies from the past thirty years, while also pointing out the major problems that currently exist; the major problem, according to Homestead and Washington, is that scholarship “has narrowed and calcified rather than broadened and deepened” (xviii). The editors make note that research and interest on Southworth have been solely focused on her popular *The Hidden Hand; or Capitola the Madcap*, while other Southworth texts have been neglected. Intimate familiarity with Southworth is not a necessity for enjoying, and benefitting, from this collection; however, Southworth scholarship may very well increase due to the remarkable bibliographical introduction that explains Southworth’s historical importance and her complexity as a writer.

The collection is divided into four sections, each containing three essays, which provide just a taste of Southworth’s diversity as a writer and an activist. The first section, “Serial Southworth,” looks at Southworth as a serial author with essays that discuss her publications in such periodicals as the *National Era*, the *New York Ledger*, *Saturday Evening Post*, and *Publishers’ Weekly*, to mention only a few. Focus on her serialization then segues into the second group of essays that look at Southworth’s many genres of writing, which, in Southworth’s case, are not limited to the two “female” genres of domestic and sentimental fiction; rather, these essays show Southworth’s vast repertoire, including Gothicism, transvestite characters, and the ways in which she “experiment[s] with hybridity” (78). The

third section, “Intertextual Southworth,” offers further evidence of this author’s complexity, highlighting her conversation with a vast range of texts and authors such as *The Faerie Queene*, tragic plays, George Sand, and Harriet Beecher Stowe within her own works. The final section includes essays that analyze the ways in which Southworth wrote about the connections between marriage, law, and the rights and status of women in the nineteenth century, particularly the problems that arise from marriage. The collection concludes with an extensively detailed bibliography of Southworth’s works from 1857 to 1905.

Throughout the book are illustrations that accompanied Southworth’s periodical writings, which add an interesting visual aspect to the collection. Kathrynne Conner Bennett, in “Illustrating Southworth: Genre Conventionality, and *The Island Princess*,” analyzes these illustrations to explain how Southworth took advantage of the amalgamation of text and visual. In terms of organization and structure, although it is divided into thematic sections, the essays fit together perfectly and intertwine many of Southworth’s interests. For example, Ellen Weinauer’s essay titled “Poe, Southworth, and the Antebellum Wife” discusses intertextuality (through Poe’s writings) while also looking at Southworth’s Gothic perspective on marriage. Elizabeth Stockton’s essay, “E.D.E.N. Southworth’s Reimagining of the Married Women’s Property Reforms,” provides a thought-provoking look at Southworth’s immense knowledge of legal institutions within her novels as well as personal letters. Vicki L. Martin, Beth L. Lueck, and Karen Tracey offer captivating critiques of Southworth’s opinions and publications on slavery and race, particularly her explorations of “the psychology of racial stereotyping, fears of miscegenation” and the troubling relationships between master/mistress and slave (105). Though each author in the collection takes a different stance on Southworth, one major trend throughout the collection is her “radical thinking about law, progress, and reform” (184), which is what makes reading each essay so engaging, entertaining, and informative.

Though the essays include a diverse range of Southworth’s texts, this collection is only a sampling of what Southworth has to offer. Indeed, Homestead and Washington even note that there is much analysis left to be done and point out several of Southworth’s works that have been denied and encourage interested readers to pursue additional routes of analysis. Nevertheless, this collection of essays is vital not only to Southworth scholarship, but to uncovering the strong cultural presence of women as writers and social reformists during the nineteenth century.*

Kathryn Kerby-Fulton. *Women and the Divine in Literature before 1700: Essays in Memory of Margot Louis*. Victoria, B.C.: ELS Editions, 2009. 279p.

MISTY URBAN
INDEPENDENT SCHOLAR

Margot Louis (1954-2007) published largely in the field of Victorian poetry, showing a keen interest in the function of gender and myth, as evidenced in the posthumous *Persephone Rises, 1860-1927: Mythography, Gender, and the Creation of a New Spirituality* (Williston, VT: Ashgate, 2009). But *Women and the Divine* pays tribute to Louis's first love, medieval literature, by collecting the work of Louis's colleagues, mentees, and peers who share her interests in "the role of allegory, myth, visionary experience, and the feminine divine in the medieval imagination" (vii-viii). The organizing principle of Louis's particular passions, and the broad time span remarked in the title, open a rather breath-taking scope of possibilities for this volume. Kerby-Fulton furthers this editorial challenge by posing the book not just as a reflection of Louis's influence and interests but also as a trove of new research to interest the accomplished scholar, a teaching tool for undergraduate readers and non-medievalists, an exploration of the relationship of women to literature and religious tradition more generally, and a prompt to investigate "early women as agents of spiritual change" (ix). To gauge the volume's depth and sincerity as a tribute to Louis is the task assigned to Rosalynn Voaden, who dwells in her epilogue on the range of female interactions and spiritual influence that the historical and literary record affords. But the collection succeeds in other ways, most notably by presenting a set of models for research methodologies and various lines of argumentation, disciplinary approaches, and ways of reading from which apprentice researchers and budding scholars might learn a great deal.

Linda Olson's essay on Monica, mother of St. Augustine of Hippo, provides a starting point not just in that she begins with the earliest timeframe, fourth-century Europe, but because she follows most closely the approaches established in Kerby-Fulton's introduction: a specific emphasis on visionary experiences as an aspect of female devotion and spirituality; an analysis based on close reading, codicology, and the careful interpretation of text and image; and an attention to medieval book production, circulation, readership, and reception that solidly contextualizes historical attitudes, values, and beliefs. Organized chronologically, the essays that follow speak to each other not just on the obvious thematic preoccupation of the book, the intersections between women and spirituality—whether it be the challenges of historical women recording their experiences or of understanding fictionalized or feminized characters—but they also address the act of textual production; the ongoing negotiations medieval codices engage among text, image, historical matter, readers, and annotators present an intriguing

subtext to the volume as a whole. Aside from Jonathan Juilfs, who gently chides the editors of the Norton Anthology of English Literature as well as medieval and early modern compilers of the *Revelations of Love* for not fully understanding the Julian of Norwich to which modern scholarship has granted us access (or, one might say, created), reception theory provides a fruitful mode of investigation for several other contributors in this volume. Specifically, the essays by Linda Olson on Monica, Maidie Hilmo surveying marginal depictions of the Prioress and the Second Nun in illuminated copies of *The Canterbury Tales*, and Johanne Paquette examining sixteenth-century glosses on *The Book of Margery Kempe* treat manuscript illuminations, marginal imagery, translations and redactions, annotations, textual glosses, and other editorial apparati as real opportunities to examine the values of a historical moment and the imagined purposes for devotional literature. Adrienne Williams Boyarin goes a step further to imagine the Middle English *vita* of St. Margaret not just as a body-text but as an actual relic, given legal as well as spiritual authority by its imagery of the affixed seal.

Even the chapters that adhere most closely to a single text—Thea Todd’s essay on the *Life* of Christina of Markyate; Julianne Bruneau’s on Alan de Lille’s *De Planctu Natura*; Jennifer Morrish’s on Susanna Elisabeth Präsch’s influence on her husband’s Latin novel—demonstrate what is simultaneously most challenging and most rewarding about well-executed scholarship of medieval literature: a solid historical grounding in political trends, an awareness of the prevailing literary modes and genres, and an understanding of text or image as artifact as well as ongoing act of interpretation. Bruneau grounds her analysis in twelfth-century uses of allegory to explain Alan’s confusions of the sex of grammar with the grammar of sex; Todd looks to evolving ecclesiastical rulings on marriage to explain points of emphasis in the *Life* of Christina; and Morrish connects her examination of *Psyche Cretica* to a seventeenth-century fashion for neo-Latin novels as well as early Greek examples of the mode and broader humanistic dialogues taking place in Europe at the time. The breadth serves, in the end, as one of the volume’s strengths, reflecting the wide-ranging and truly interdisciplinary nature of medieval research. Boyardin mines a range of legal as well as religious discourses for the imagery that helps explain St. Margaret’s power of “female self-authorization” (87); Juilfs on Julian’s *Revelations* and Hilmo on manuscripts of *The Canterbury Tales* span centuries in their examinations; Olson in her illustrated history of Monica and Heather Reid looking at the Middle English version of *The Storie of Asneth* deal with tales that survive across millennia, noting their shared resonances and attention to female experience.

Put together, the collection bears out what Kerby-Fulton alludes to in her introduction: “With the Early Modern exile and diaspora of the great visions

and allegories of the Middle Ages, something, some profound sense of female authority was lost, and had to be painstakingly excavated or remade” (17). While the volume’s focus on the recovery of female voices and the critical framework that rests on careful historicism, codicological studies, and skilled close readings steers away from other potentially rewarding grounds for analysis—the latest developments in literary critical theory or the insights of recent feminist, gender, or queer studies are not to be found here, for example—this emphasis pays the most eloquent tribute to Louis by staying true to her scholarly methods. In presenting what Voaden calls a “catena of women, a chain of women, women who are scholars and thinkers, writers and readers, linked and twined, inspiring, supporting, reflecting and responding, their voices echoing in counterpoint and harmony across the ages” (203), this book carefully and thoughtfully continues to excavate that once-lively dialogue among and around spiritual women, doing justice to the visionaries who have led the way.*

Daniel Kilbride. *Being American in Europe: 1750-1860*. Baltimore: Johns Hopkins UP, 2013. 230p.

ANDREW P. WHITE
EASTERN Mennonite UNIVERSITY

Historians have documented the unparalleled growth of America in the nineteenth century, but the focus has been primarily westward in orientation. The United States was intensely self-absorbed in nation-building through territorial expansion and conquest, and exploration and settlement of those new lands. In addition, there was the intractable problem of slavery. The focus of antebellum America was decidedly inward, though policies such as the Monroe Doctrine delineated a broader, hemispheric foreign policy. Daniel Kilbride, in his insightful and thought-provoking study, *Being American in Europe: 1750-1860*, provides another perspective on this critical period in American history. Instead of looking to the West, he follows the journeys of Americans to the East, to Europe, examining how the “Old World” forced Americans to confront questions about their own identity. It was one thing to declare *political* independence from Europe’s greatest colonial power, but quite another altogether to declare *cultural* independence from Western Europe, and most traveling Americans were reluctant to do so despite waves of Anglophobia and Europhobia at home. With its alluring beauty and fascinating depth, Europe made America seem shallow in comparison. This was problematic for American patriotism and nation-building, and Kilbride’s stated purpose is to address “how Americans defined themselves within and against

Europe in the formative period of national identity”(7). In the postrevolutionary era especially, there was great anxiety over America’s relationship to the world’s most powerful continent. American tourists were remarkably sensitive about how they were viewed in Europe, and resented being perceived as provincials, rustics, or parvenus. They also felt affronted by apparent English and European indifference towards American affairs. From the evidence Kilbride presents, it is clear that most traveling Americans were proud of their new republic and had a strong moral obligation to take the light of democracy back to Europe, seeking out signs of egalitarian progress in England and, especially, on the Continent.

Kilbride begins the book with the period around 1750 when the American colonies were joining forces to counter the French and their Indian allies, and concludes his study with the time just before the Civil War. In his reconstruction of Americans’ struggle with Americanness, however, Kilbride does not turn to the usual suspects. He deliberately sets aside the views of well-known travel writers, such as Ralph Waldo Emerson and Harriet Beecher Stowe, and instead “examines the views of the obscure, and largely forgotten, women and men who visited Europe between 1750 and 1860” (7). These views are derived from unpublished life-writings (manuscripts), especially diaries, journals, and letters, along with lesser-known print sources. Kilbride’s foregrounding of primary source materials is one of the book’s greatest strengths. With this wealth of texts (and there is a useful summary of these sources at the end of the book), Kilbride presents a complicated picture of Americanness that is deeply ambivalent, even paradoxical, at times. There are ample, yet aptly, quoted passages from these texts, many of them providing a rich flavor of the personality and language of the individual writers. One striking section, for instance, is on postrevolutionary Americans’ preference for Scotland, particularly American admiration of the modernity of Edinburgh’s New Town and American appreciation of Scottish hospitality (51-53).

The main points of the study emerge inductively, yet clearly, despite some repetition. Kilbride draws attention to key issues that Americans faced as they encountered Europe. These include: (1) morality (the fear that European society, especially the upper-classes, could corrupt naive Americans); (2) the tension between Anglophilia and Anglophobia (especially after the Revolutionary War, which softened, according to Kilbride, after 1820); (3) the difference between views of the British Isles (more favorable) and the Continent (less favorable); (4) Protestantism vs. Catholicism (with a running strain of anti-Catholicism, accentuated by anxiety over the influx of Irish immigrants); (5) “Catholic envy” (regarding the cultural wealth of the Roman church, with its art and spectacular cathedrals and churches); (6) the inconsistency between extreme wealth (the

aristocracy) and poverty in Europe; and, (7) an unflagging (and, at times, self-righteous) faith in democracy and progress. Kilbride takes a chronological approach to these issues, dividing his study into four period-based chapters, but given that many of the above themes emerge in all or most of the chapters, more comparative work could have been done between them. Still, there is a clear sense of the evolution of travel to Europe in American history, particularly after 1820, when a more “middle-class” sensibility emerged (though transatlantic travel remained out of the financial reach of most Americans). The examination of gender roles (how the status of European women was viewed by Americans) in Chapter 3 is intriguing and insightful. Chapter 4 is the most complex and astute section of the book, with its fascinating juxtaposition of American responses to the European uprisings of 1848, Anglo-Saxonism, Unionism (in the face of growing tensions over slavery at home), and American exceptionalism.

Any book taking on over a century of history necessarily has its limitations, and some of these are self-imposed by the author. In Chapter 1 (which examines the period before 1783), the focus is on the few wealthy young men who followed the English Grand Tour tradition and traveled to Europe. It would have been instructive, however, to consider other types of late-colonial travelers, such as those who participated in active transatlantic religious communities, particularly after the Great Awakening (which occurred in England and the colonies). For instance, in the Society of Friends (Quakers) “traveling Friends” (itinerant ministers) played a major role in the denomination, with ministers from England coming to America and American ministers going to England (including the abolitionist, John Woolman, who wrote extensively about England and died in York of smallpox). Though the orientation of their life-writings (journals, correspondence, etc.) was not primarily touristic, they do offer valuable perspectives on transatlantic relations before American independence, including sharp critiques of the social ills accompanying commercial growth in the British world. Kilbride deliberately focuses on lesser known voices in his study of Americanness from the mid-eighteenth to mid-nineteenth centuries, but additional, more substantial discussion of prominent figures would have helped to contextualize the more obscure travelers. A number of well-known writers are mentioned briefly in the book, including Thomas Jefferson, Benjamin Franklin, James Fenimore Cooper, and Lydia Maria Child. Margaret Fuller is cited in several passages, but given her participation in Italy’s nationalist movement (and apparent marriage to Italian activist, Giovanni Angelo Ossoli), more work on her perspective would have been instructive. One exception is Frederick Douglass, who is given considerable attention in Chapter 4, in an illuminating discussion about the difference between the views of black abolitionists and white abolitionists on America. Another

characteristic of the book is that there is little or no secondary criticism cited directly in the text of the narrative. This work is left to the endnotes, which are detailed and extensive (there is also an excellent summary of secondary sources at the end of the book). Though the absence of in-text citation of secondary criticism makes the book more accessible and readable, given the rich body of scholarship on Atlantic studies in the last few decades (as one example), more explicit situating of the book's primary sources within the findings of recent scholarship would have been helpful.

In summary, Daniel Kilbride's study provides much needed insight into an aspect of American history that is relatively unexplored, judiciously utilizing an impressive array of primary sources. Kilbride argues that "[d]iaries and letters are . . . more candid than published sources" (7), and what emerges in *Becoming American in Europe* is a refreshingly direct, yet complex, account of how Americans struggled to define themselves in the most formative time of our history. This thoroughly inductive study, which recovers many colorful, forgotten voices from the past, is a valuable contribution to the larger discussions about how Americans struggled with their "provincial" identity in the late colonial period, and with the cultural implications of political independence from Europe in the antebellum period.*

Alicia Kozameh. *Eni Furtado no ha dejado de correr*. Córdoba, Argentina: Alción, 2013. 315p.

JANIS BRECKENRIDGE
WHITMAN COLLEGE

Alicia Kozameh's most recent novel, *Eni Furtado no ha dejado de correr* (2013, to be released in English in 2014 with the title *Eni Furtado Has Never Stopped Running*), narrates an Argentine exile's frantic search to locate her childhood friend, Eni, as well as the thorny nature of their eventual reunion. Ironically, what compels Alcira, the author's thinly veiled alter ego, to undertake this desperate quest after forty years of separation is the alarming discovery that her father sexually abused Eni when the girl was just ten years old. The novel explores the limits of friendship, various forms of loss, long-term effects of child molestation, abusive relations within familial contexts and the nature of traumatic memory—all set in the oppressive wake of the last military regime.

However, to describe this complex text merely at the level of narrative plot is to commit a grave injustice. Kozameh writes with a poetically kaleidoscopic style, made possible by non-chronological storytelling in a relentless series of vignettes.

This novelistic structure features constant shifts in narrative voice and results in a highly fractured tale told from multiple perspectives. As such, the story unfolds as much more than dialogue and exchange between two former childhood friends. For example, the innovative format provides a mechanism for juxtaposing the voices of perpetrator, victim and involuntary witness in a crescendo of repeated tellings of the climactic molestation scene. In similar fashion, the eventual severing of ties by Eni, who reaches an impasse and refuses to further recount the traumatic event or to maintain contact with Alcira, leads to a tense, abrupt and rather inconclusive denouement. The employment of discordant narrative voices does not grant narrative authority to any one of the characters; instead, the fragmentary nature of the poetic text can be understood to reflect the haunting impact of a traumatic event experienced but not fully understood.

Nor should *Eni Furtado no ha dejado de correr* be considered in isolation. In many ways, this novel stands as a sustained post-script or as a companion piece to *Patas de avestruz* (1988, translated by David E. Davis as *Ostrich Legs*, 2013). A unique coming-of-age story, *Patas* chronicles the challenges Alcira faces as a child growing up with a severely disabled older sister in an oppressive household; at the same time, the fictionalized memoir highlights the child's proclivities for language manipulation, compulsive reflection and creative self-expression. *Eni Furtado*, in turn, looks back and reflects upon that which remained unknown—if not altogether unknowable—at the time. Both can be interpreted as indirectly representing Argentina's so-called *guerra sucia* or dirty war.

In fact, as with most of Kozameh's literary production, political repression and the legacy of Argentina's last dictatorship maintain a significant presence throughout the narrative. Kozameh's first published novel, the semi-autobiographical and highly metafictional *Pasos bajo el agua* (1987), fictionalizes political imprisonment while *259 Saltos, Uno inmortal* (2001) depicts personal experiences as a political exile. *Mano en vuelo* (2009), a free-verse extended poem, denounces political violence in a more abstract and lyrical fashion. In short, Kozameh's oeuvre consistently and increasingly favors oblique rather than direct testimony. With *Eni Furtado no ha dejado de correr*, readers will once again discover familiar themes of power and domination, the compulsive need to understand and represent traumatic events, and the emotional distress of bearing witness. In keeping with the companion novel *Patas de avestruz*, this work again offers a metaphorical representation of state oppression by narrating repression and violence in the childhood home.

What remains unique to *Eni Furtado*, is that in addition to scattered references to the torture and disappearances carried about by the Argentine military—another situation that Eni describes as lived through but not fully grasped—investigating the sexual abuse of a defenseless young girl serves to mirror the difficult process

of understanding and coming to terms with the repressive dynamics of state terrorism. Thus, while this latest novel can certainly stand alone, those familiar with Alicia Kozameh's work will especially appreciate *Eni Furtado's* place within the evolving trajectory of her writing. At the same time, the experimental yet accessible style will appeal to a broad readership that values a gripping story with literary merit.*

Joy Landeira. *Jaiku compostelano*. Santiago de Compostela: Follas Novas Edicións, 2012.

GUSTAVO PÉREZ-FIRMAT
COLUMBIA UNIVERSITY

La obra crítica reciente de Joy Landeira se ha distinguido por su creatividad, su inclinación al juego, al regodeo en el lenguaje. Esos chispazos diseminados en reseñas y ensayos se concentran ahora en este libro de ciento ochenta y ocho haikus o, como prefiere llamarlos la autora, “jaikus.” Al incurrir en este género de origen japonés, Landeira se suma a una ya larga tradición de “haiquistas” en castellano, tradición que se remonta al principio del siglo pasado e incluye practicantes contemporáneos tan diestros como el uruguayo Mario Benedetti y el cubano Orlando González Esteva, que innova al añadir rima al haiku, impartándole así aire de seguidilla. Al igual que Benedetti, los haiku de Landeira se ciñen, no sin flexibilidad, al esquema tradicional de versos de cinco, siete y cinco sílabas. Al igual que González Esteva, acude a la rima, aunque con parsimonia.

Mas lo esencial en el haiku no es el ropaje sino la iluminación. El haiku se nutre de instantes. Su encanto yace en darle un molde a lo momentáneo. Si el relámpago hablara, lo haría en haiku. Si el cocuyo cantara, lo haría al son de haiku. Como señaló un maestro del género, Bashō, en una frase que Landeira cita en su prólogo, “Haiku es simplemente lo que está sucediendo en este lugar, en este momento.” De ahí que con frecuencia los haikus se empeñen en fijarse en—o sea, en fijar—aspectos cambiantes de la naturaleza, como en este poema de Jaiku compostelano, donde las referencias a las flores del primer verso y del último enmarcan (encierran) la tumba y el otoño, colocados en los extremos del verso intermedio:

siete flores del
otoño, en la tumba
sólo claveles

O en éste, que contrasta sonidos y ruidos, lo natural y lo mecánico:
grillos, abejas
madrugada temprana
cilindros, motos

Como en estos poemas, los haikus de Landeira, en su esfuerzo por captar el instante, con frecuencia prescinden de verbos, limitándose a una enumeración de sustantivos o frases nominales. Y es que un haiku no narra, detiene. Si movimiento hay, ocurre como resultado de las yuxtaposiciones que el poema establece. En el haiku lo sucesivo se presenta como simultáneo; el tiempo se funde en espacio. Así en este otro haiku, donde la ingeniosa metáfora nos permite “ver” los segundos:

de azabache
el reloj, los segundos
solo la lluvia

Otra nota sobresaliente de Jaicu compostelano es la frecuente remisión a los sentidos. Si por una parte los haikus de Landeira miran hacia afuera, por otra se fijan en la manera en que la realidad ambiente se imprime en el cuerpo. No sólo hay otoños y grillos en estos haikus, también hay bombones, besos, mejillas, vellos, senos, latidos:

playa y amantes
maraña de cabello
y alga marina

Tampoco podía faltar en el libro la salida humorística, a veces fundada en travesuras fónicas de estirpe vanguardista:

caracol, col, col
comiéndolo, ¡oh! ¡oh!
cara al sol, sol, sol

En otras ocasiones, el humor, más sutil, nace de la auto-ironización de la figura de la autora. La primera parte del libro, que comprende dos docenas de “metajaikus,” incluye el siguiente:

contar sílabas,
cinco, siete, cinco
gota de intuición

Claro está, ni el primer verso ni el tercer verso son pentasílabos: la sílaba que al primero le falta, al último le sobra. La fingida impericia de la autora al contar sílabas sirve de recordatorio que en el haiku, como en cualquier otro género de poesía, lo que cuenta es otra cosa. El último verso parece reiterar el primero, pero no: en vez de reiterar, corrige. Lo que de veras cuenta es la intuición—y de esta aptitud los poemas de Jaicu compostelano ofrecen abundante testimonio.

Este libro de Joy Landeira nos recuerda, además, que la crítica y la creación no ocupan compartimientos estancos. A pesar de sus indudables aportes, los estudios culturales han tenido una consecuencia infortunada: alejar a nuestra disciplina de las humanidades—el campo de la creación artística—para allegarla a las ciencias sociales. La escritura de Joy Landeira en sus dos vertientes, creadora y crítica, es un

excelente ejemplo del saludable contubernio que debe existir entre el crítico y el creador. Y en lo que a mí respecta, si tuviera que escoger entre high theory y haiku, me quedo con el segundo.*

Isobel Maddison. *Elizabeth von Arnim: Beyond the German Garden*. Farnham, Surrey, and Burlington, VT: Ashgate, 2013. 273 p.

ALBRECHT CLASSEN
UNIVERSITY OF ARIZONA

In this well researched monograph Isobel Maddison offers an excellent introduction to the novelist Elizabeth von Arnim and a thorough discussion of her works. Von Arnim was born in 1866 as a member of the Beauchamp family in Australia. She married the German officer Count Henning von Armin-Schlagenthin in 1891 in London. The latter's maternal grandfather had been a nephew of Frederick the Great, and the couple settled in Nassenheide in Pomerania in 1896. This count might have been a descendent of the famous German Romantic poet Achim von Arnim (1781-1831), but Maddison never even mentions this possibility. Instead, the study is focused entirely on the publications of this successful female writer and her social background. Most impressively, it is the result of extensive archival research and careful interpretive analysis, clearly bringing to life this author and her work. It would be too simplistic, as Maddison emphasizes, to recognize here just a 'feminist' writer; instead she urges us to see in von Arnim a satirical author who critically examined her society and the tensions among the various social classes. She attracted a wide readership, although, or just because, she voiced considerable criticism of the social constraints at her time.

In order to do justice to von Arnim's accomplishments, Maddison carefully investigates the social, historical, and literary context and background relevant both for the author and for her individual texts. Apparently, as she can unearth, von Arnim was exceedingly well connected with many important writers of her time, so this study sheds good light on other contemporary literature. The entire third chapter is dedicated to the relationship with Katherine Mansfield. Curiously, however, as Maddison observes, von Arnim did not always receive positive reviews, especially if we think of Virginia Woolf and Rebecca West. Nevertheless, as this study demonstrates, von Arnim proves to have been a solid author who had much to say to her audience, and was certainly an important contributor to contemporary literature, living partly in Germany, partly in England, representing a transcultural experience, as we would say today. Nevertheless, as many of her personal statements indicate, she had little positive to say about the Germans at

large and mostly embraced stereotypical views imbibed from British propaganda in the wake of the First World War. Some of von Arnim's novels also reflect the relationship between Germany and the United States, such as *Christopher and Columbus* (1919)

Much of Maddison's discussions pertain to a close reading of von Arnim's texts, adding comments from reviewers, while critical opinions by contemporary scholars seem to be missing here to some extent. I list just a few from recent years: Juliane Roemhild, "Beauty's Price: Femininity as an Aesthetic Commodity in Elizabeth's von Arnim's Novels," *Cahiers Victoriens* 75 (2012): 31-39; Amy Mullin, "Narrative, Emotions, and Autonomy," *Narrative, Emotion, Insight*, ed. Noël Carrol and John Gibson (University Park: PA State U, 2011), 92-108; or Sara Ann Wider, "And What Became of Your Philosophy Then?: Women Reading Walden," *More Day to Dawn*, ed. Sandra Harbert Petruionis et al. (Amherst, MA: U of MA Press, 2007), 152-70. The bibliography is arranged in such a peculiar fashion that the reader has a hard time figuring out the system. Pleasantly, the volume concludes with an index. Most important, Maddison has put together an appendix with an accurate overview of the relevant papers by the author, from 1890 to 1962, a finding aid.

While the introductory chapter with its biographical sketch proves to be most helpful, I am missing a conclusion or an epilogue in which the various aspects discussed here would have been pulled together. Nevertheless, altogether this monograph represents a major step forward in research on Elizabeth von Arnim, both because of the good close reading of the primary texts and because of the solid appendix detailing the source materials in the personal papers.*

Louis G. Mendoza. *Conversations Across Our America: Talking About Immigration and the Latinoization of the United States*. Austin: U of Texas P, 2012.

ELENA FOULIS
THE OHIO STATE UNIVERSITY

In 2007, Louis Mendoza set out on an 8,500 mile journey bike ride on the perimeter of the United States. On this journey, he conducted formal and informal interviews about the issue of Latino demographics and immigration, covering also the social, cultural, and political issues associated with them. *Conversations Across Our America: Talking About Immigration and the Latinoization of the United States*, is divided into seven chapters, each with 4 to 6 interviews. While most of his interviews were arranged in advance, many were also done through contacts he made along the way. Each chapter is thematically arranged, and thus, the interviews reflect the chapter's topic. For instance, chapter one deals with experiences related

to leaving home. Here, and in many other chapters, we find more than the often heard rhetoric of leaving home for economic advancement nowadays typically associated with immigration. For example, Mendoza's interview with Luis tells us about the cultural oppression he experienced in Mexico because of the very strong cultural stigma against homosexuals. Although he has to continue to secure his immigration status in the United States, Luis has found freedom as a gay man.

Both chapters two and three focus on interviews dealing with the process of adaptation and the transition and effort to build a sense of mutuality. Mendoza's selection of specific cases offers the perspectives of Latinos of diverse backgrounds. The selected interviews provide us with a rich overview of Latinos from wide economic and education levels, professional backgrounds, as well as the diverse national and generational composition of immigrants. In my view, this approach clearly shows the true diversity of Latinos in the United States, and the diversity of our stories of immigration, adaptation, and community building.

One of the great dimensions of this book is that Mendoza includes interviews from regions typically unexplored or understudied in terms of immigration, for example, the Midwest, which for decades has had a growing Latino population. In an interview with Juan Martínez, a Hispanic farm expert in Michigan, we learn that many Latinos, mainly Mexicans and Central Americans, come to work and thrive in rural communities because of their "sense of landownership that goes back maybe ten or fifteen generations" (50). According to Martínez, Michigan is second in its diversity of crop production which requires a lot of hand labor. As a result, this region has experienced both Latino immigration and migration. Another valuable perspective sprinkled throughout several chapters from different interviewees is that anti-immigrant sentiment is found in many communities, including "among our own *gente*" (56). Guadalupe Quinn is an activist in Oregon who seeks to bring different groups together such as CAUSA and African American and LGBT communities to help decrease such attitudes. Similarly, Ángel González, in Iowa, has witnessed his own Puerto Rican *compatriotas* not care about what is happening to other immigrants.

Throughout the author's journey across the United States, it is clear that the local leadership in small communities has an enormous role in determining "whether the community receives newcomers with open arms or suspicion" (86). So his interviews with non-Latino leaders such as chief of police John Jensen and Peggy and John Stokman in Minnesota show us that they too play a part in changing and educating people about the value of immigrant communities in their towns. It is important to note that the interest that each of these local leaders—Latinos and non-Latinos—show has grown from an intentional to a personal connection they make with newcomers.

Chapters four and five focus on what individuals have done to confront threats to their community and how they defend their rights. It is interesting to read that individuals are motivated by different reasons and continue to be invested in their effort to make communities safer and just, based of those beliefs. For example, Raúl Raymundo in Chicago mentions his family's struggles while he was growing up, and he refers to his family and faith as the sources that charge his drive for social justice and community empowerment. In the Río Grande Valley in Texas, Rogelio Núñez gets his motivation from witnessing police corruption and rampant deportation raids. In these chapters, we also learn about how trends in urban renewal threaten the displacement of many people along with the "barrio's structural and historical integrity" (131), and what people like Cecilia Brennan and Yolanda Chávez Leyva are doing to prevent this.

The last chapter, titled, "Living in the borderlands means..." ends the book with interviews that brings us back to the topic of belonging. We find here that the uneven economic conditions between the U.S. and Mexico are more visible in this region of the borderlands. Carlos Marentes from El Paso, TX, has witnessed many people suffer the consequences of immigration policy. His dedication to working with immigrants is evident in the work he does as director for the Centro de los Trabajadores Agrícolas Fronterizos, where he helps create a safe haven for workers. Marentes hopes that when, "[People] understand and realize that immigrants are part of the economic and social development of this nation, things will be different" (244). Ernesto Portillo, a columnist in Tucson, Arizona, reminds us of the history of violence that this part of Arizona has experienced and became more pronounced after the Treaty of Guadalupe Hidalgo in 1848. His interview gives us a brief synopsis of Arizona's history and the relationships that exist among the more predominant groups, Mexican, Indigenous, and Spaniards, as well as other immigrants, such as the Germans. Remembering our roots helps us create a stronger sense of belonging.

I do not have any doubts that this book is an excellent addition to the study of Latinos in the United States. Since it presents an interdisciplinary approach that includes historical perspectives, oral histories, ethnographical research, political and social discussions, it can be used in many areas such as Latino studies, anthropology, sociology, history, and more. In my case, I am currently using it in a service-learning course that focuses on working closely with Latinos in Ohio.*

Barbara J. Miner. *Lessons from the Heartland. A Turbulent Half-Century. Public Education in an Iconic American City*. New York: The New Press, 2013. 305 + xiv pp.

JUAN J. COLOMINA
UNIVERSITY OF TEXAS AT AUSTIN

Even though for a long time governments and different interests kept the degree of exclusion from the public, everybody knows about the terrible history of segregation of this country and how the struggle for civil and educational rights developed. A lot of blood was spilled, and a lot of injustices were committed. After all the state and federal improvements and rhetoric that we are not a racist nation (anymore) or that our society has changed, can we be confident in our contemporary society when we speak about the dynamics of politics, race, and education? Yes, we can. But there is a long list of things that have to be addressed before we freely claim this.

Barbara J. Miner's *Lessons from the Heartland* points out some of these issues. Although her book focuses on the process of desegregation in Milwaukee District Public Schools, Miner's view (as a journalist, but also as a subject of historical interaction) offers both a profound analysis of some of the most particularly touching events of Wisconsin's political reprisals against social movements (especially against African American and Latino populations), and also a fresh approach to some of the most astonishing components of the politics of abandonment and inaction promoted by the different politically conservative elements of the city and the state that easily mirror the spirit of the nation as a whole.

Miner is not only a reporter of the facts. She is involved in most of the parts of the process of desegregation. As a mother living in urban Milwaukee, she took as a plausible option to educate her own children in the Public School System. As one of Milwaukee's most influential neighbors, as a journalist and editor of the *Milwaukee Journal Sentinel*, she has been advocating for sustainability and success of the public educational system since the schools began desegregating in the 1950's.

The book has a broad scope: the process of segregation, desegregation, and resegregation occurred in Milwaukee during the period between the 1950's and the beginning of the 21st century. Miner rigorously examines all the obstacles to achievement of low-income students of color, from the riots of 1957 against the integration of African American in the Public Educational System to the social movements against the so called Walker's bill in 2011. In an interesting way, she makes comparisons between these historical actions in public education and particular events in sports and/or Milwaukee's social life. But she also establishes some correlations between the way that African American and Latino populations

have arrived, grown, and lived in Milwaukee's urban spaces and how they have been demographically distributed in the city's spaces where they labor and live. One of the most important and statistically relevant aspects of Miner's book is the reverse relation that it constructs between the racial displacement of the lower economically urban area of the city and the process of industrialization of the city. Even though Milwaukee suffered a huge process of deindustrialization in the 1980's, the city increased the unemployment of African Americans of the central urban areas of Wisconsin.

The conscious attention on all of these facts is very important since they have been crucial to the educational policy-making of Wisconsin and Milwaukee. Miner's view highlights the complicity of authorities and certain communities with the denigrating abuse of communities of color, including the corruption of policemen and the racial supremacist inclinations of judges. All this history is not pleasant, and it is often forgotten when speaking about the construction of current American society. But Miner is not afraid of *mea culpa* and taking responsibility for the reasons why these communities were and continue to be disenfranchised, particularly in Wisconsin but also more extensively in contemporary America.

To summarize, Miner has written a very clever book. The facts here explained from a first person perspective are sometimes astonishing and other times terrifying. But these are parts of our own history. Without a profound reflection on these and other obstacles, it will be impossible to go forward in the fight against injustice, and Miner's book has showed us the way to start.*

Gareth Morris, Sam Dahl, Philip Brown, Lisa Scullion and Peter Somerville, eds. ***Somewhere Nowhere: Lives Without Homes***. Lulu.com, 2012. 93pp.

JANIS BRECKENRIDGE
WHITMAN COLLEGE

A product of a two-year project funded by the Economic and Social Research Council in which the life stories of over a hundred homeless people in the UK were collected, *Somewhere Nowhere* shares the personal experiences of five select participants with a general readership. As explained in the foreword, the independently published collection depicts "the events they attribute as being significant in their lives and the meanings they attach to them" (3). The ensuing vignettes, narrated entirely in the subjects' own words, follow similar formats: each opens with a description of the subjects' lives before they moved to temporary housing or slept on the streets, each chronicles critical turning points in their lives, and each closes by voicing hopes for the future. Despite differences in age, gender,

marital status, work experience and even nationality, the participants' stories, not surprisingly, share common elements: the narrators are often children of broken homes, have suffered physical and/or sexual abuse, and have themselves turned to substance misuse. The slender volume closes with a brief epilogue describing the protagonists' current situations.

Significantly, these are not tales of redemption. The gritty stories, captivatingly rendered in the conversational style of each speaker, unflinchingly depict real people in difficult circumstances without excess or exaggeration. It is not the stark content of these tales, however, that remains profoundly unique about this collection. The graphic text provides a medium whereby the protagonists themselves reflect upon their individual experiences and draw their own conclusions. At the same time however, these intimate testimonies have been illustrated—or, one might contend, interpreted visually—by Sam Dahl, a freelance graphic designer and illustrator. As such, although narrated entirely in the first person, the life stories are simultaneously represented in comics format as visualized by a third party. Appropriately, given the distinct narrative positions of the testimonial subjects and the artist, *Somewhere Nowhere* maintains a clear separation between the orally transmitted texts and the accompanying supplemental visual images. Little or no dialogue appears in the illustrative panels; instead, verbal narration, somewhat akin to a narrative voiceover, stands apart. This physical separation between text and image assures that the oral testimonies do not become overshadowed or undervalued by the intense black and white drawings.

The front and back cover designs of *Somewhere Nowhere* form mirror images that feature a streetlamp's illuminating radius of light on an otherwise black surface, perhaps suggesting that the volume aims to shed light on often-unseen or overlooked facets of homelessness. To this end, Gareth Morris (a member of the four-person research team comprised of experts in the fields of psychology, social policy, housing and social work) explains in the team's blog that a host of complex underlying issues including economic dependence, unemployment, mental health and relationship conflicts, reveal living rough to be a symptom rather than simply a "social problem" to be solved. In fact, Morris overtly laments the very label "homeless," arguing that by suggesting deficiency—the lack of a home—the term stigmatizes while simultaneously failing to "capture the variation of conflicts and problems that the person is experiencing" ("Losing and Finding a Home/Seeking a better understanding of homelessness" May 5, 2010). *Somewhere Nowhere* literally illustrates this point and, by drawing upon the diversity and complexity of individual experiences, successfully connects the reader to distressing if not altogether dehumanizing experiences.

Despite differences in scope and content, the five life stories exhibit similar

structure, page layout and drawing style. Artfully succinct title pages foreshadow pivotal events and identify narrators by first name (changed to maintain anonymity) and age. Poignant epigraphs underscore lessons to be derived from each tale. The ensuing graphic narratives, approximately eight to twelve pages in length, have been edited to neatly unfold in parallel fashion—childhood (or an immigrant’s arrival in the country); worsening situations, deteriorating interpersonal relations and substance misuse; eventual homelessness; reflections upon current circumstances and in some cases, hopes for the future. In each rendering, the graphic panels serve primarily to illuminate the life story being told. That is, the drawings aptly illustrate the storyteller’s words but rarely provide supplemental content or additional information. Nor do the visual images function ironically or contradict the verbal text. Rather, the hybrid format upholds individual self-expression.

It is important to bear in mind that *Somewhere Nowhere* comprises but one component of a prolonged research project and for this reason the fascinating volume must be considered in its larger context. Like the blog, the graphic novel aims to reach out to an audience distinct from (and broader than) that of the research team’s final report. That document, titled “Losing and Finding a Home: homelessness, multiple exclusion and everyday lives” provides information regarding the team’s methodology, goals and selected location (Stoke-on-Trent) together with analysis of the interview process and available social services. The final report makes that clear that expanding narrow perceptions of homelessness is a primary objective of the team’s research efforts. In what may be an unprecedented product of social science research in this field, *Somewhere Nowhere* remains a particularly effective means to facilitate greater understanding among the general public. (<http://homelessinstoke.files.wordpress.com/2012/05/losing-and-finding-a-home-final.pdf>).

On the one hand, the self-published collection itself might be considered “homeless” by virtue of not being easily classifiable within a particular genre or medium. Departing from standard testimonial format, *Somewhere Nowhere* is not quite a graphic novel, not quite a comic, and not quite a collection of illustrated short stories. On the other hand, the unique volume readily forms part of an emerging international canon of diverse fictional and non-fictional graphic texts that depict homelessness including *Soupe Froide*, *Pitch Black*, *The Homeless Channel*, *Transient Man*, *Miguel: 15 años en la calle* and *Invisible*. Sam Dahl’s visualization of testimonial accounts of living without a home will be of interest to scholars in the social sciences as well as the humanities, in addition to holding accessibility and appeal for a general audience.*

Cecile Pineda. *Devil's Tango: How I Learned the Fukushima Step by Step*.
San Antonio: Wings Press, 2012. 224p.

LOUISE E. STOEHR
STEPHEN F. AUSTIN STATE UNIVERSITY

This is a book that is at once personal, poetic, political, and important. Beginning with reminiscences of her terminally ill neighbor two weeks before the fateful March 11, 2011, on which the Fukushima Daiichi nuclear power plant began leaking massive amounts of radiation, Cecile Pineda's *Devil's Tango* chronicles the first three hundred days after what she so aptly and repeatedly emphasizes as "our planetary catastrophe." Written as a series of daily reflections on the state of our planet since the first atomic bombs were dropped in 1945, referring often to the legacy left us by the 1986 Chernobyl nuclear disaster, and focusing foremost on the Fukushima Daiichi disaster, Pineda's book is a well-crafted poetically-inspired collage of messages, a meticulously-researched documentary, and an invitation for readers to take direct action. And at the same time that the book is hopeful that "the 99%" will take up the cause against nuclear power, cloaked in its frequent references to climate collapse is also the bleak message that the opportunity for meaningful change may well have already passed. With all these messages woven eloquently into an evocative tapestry, *Devil's Tango* draws the reader in to the most personal thoughts and feelings of its author and, simultaneously, presents a most devastating picture of planetary destruction brought on by the past seventy years of nuclear weapons and power plants.

Devil's Tango is a plea that its readers wake up and recognize the real and grave dangers presented by nuclear power, and also the reality of corporate control of energy policies world-wide that are encouraging ever more investment in destructive energy sources, including nuclear energy at the cost of our very survival. It is an indictment of everything connected with nuclear power: an indictment of the corporations that promote it; of the regulatory agencies that continually weaken safety standards even as they approve nuclear power plants to remain in operation well past initial planning dates; of the politicians who do nothing to invest in safer, renewable energies; and, finally, of the greed that drives all these decisions.

Drawing the unambiguous conclusion that nuclear power means murder, Pineda points out direct connections between nuclear power and war, as she recounts the personal suffering and statistically-significant higher rates of birth defects, cancers, and deaths that are coupled with environmental devastation—all of which are caused by mining and processing uranium, building and operating nuclear plants, and ultimately using the nuclear waste from the plants in depleted uranium weapons that have been employed in wars beginning with Israel against Lebanon as early as 1972 and continuing to the present day in Iraq, Afghanistan,

Pakistan and elsewhere.

Devil's Tango, written as the Occupy Movement was taking hold, issues a call to action. Discussing the STOP NEW NUCLEAR coalition in the United Kingdom, which has been working to prevent Electricité de France from building eight new plants in the UK, Pineda refers to those people who are taking direct action against nuclear power as “do-it-yourself shut-it-downers” (127). She draws hope from the individuals in this and other movements, who, successfully or not, have protested existing and proposed nuclear power plants. Through her recounting of these events, Pineda empowers her readers to use the resources collected in the Appendices to themselves begin taking action in support of those most affected by the fallout from Fukushima and against the nuclear power industry in general.

Equally important and most significant, considering its early 2012 publication date, Pineda's book is one of the first and, certainly, one of the most meticulously researched accounts published about the Fukushima Daiichi's nuclear disaster, including detailed information that Tokyo Electric Power Company (TEPCO), and the Japanese as well as the United States' governments did not want disclosed as the disaster was unfolding. It is also a primer in nuclear power plant design, with special attention given to the inherently faulty model installed at all the Fukushima Daiichi installations: General Electric's Mark I Boiling Water reactor.

In conclusion, even as it reminds us that “This Gaia is all you have” (4), *Devil's Tango* is a moving eulogy to this doomed planet, Earth. Pineda poses questions about how much human suffering may have been avoided and, most importantly, how industrialized civilization might have progressed, if Augustin Mouchot's solar-powered steam engine rather than James Watt's coal-powered one had been adopted as humanity's main source of power. Indeed, Pineda muses in her poetic voice about the messages left to us by the inhabitants of the Chauvet caves, located in present-day France, ultimately concluding her volume with a message to those beings who will one day inhabit this planet 30,000 or more years after our demise, wishing for them to take better care of this planet than we, its current inhabitants, have done.

There is a growing corpus of environmental works into which *Devil's Tango* fits with its own voice. On the one hand, there is a long-standing poetic tradition of such authors as Wendell Berry, who encourages his readers to “[i]nvest in the millennium. Plant sequoias” in his 1973 poem “Manifesto: The Mad Farmer Liberation Front.” On the other hand, there are many books with scholarly and documentary focus. In *Deep Economy* (2008), Bill McKibben provides a solid argument for the need to rethink the economic foundations of our society; and, in *Eaarth* (2011), he describes what is likely to happen if we do not rethink the way we consume and use energy. The Post Carbon Institute's *Energy* (2012)

presents a coffee-table compilation of well-researched examples of environmental devastation and possible remedies. In this vast context of “eco literature,” *Devil’s Tango* combines the poetic and the scholarly traditions.

Devil’s Tango is a must-read for all of us who must be concerned with the future of humankind and the well-being of our planet. Likewise, it is a must-read for its eloquent use of language, for its clear prose that at times is most sarcastic and at times most poetic, for its no-holds-barred condemnation of the nuclear industry, and for its messages of despair and of hope. Finally, *Devil’s Tango* is a love song for a planet, its natural beauty, and its people.*

Brian M. Reed. *Nobody’s Business: Twenty-First Century Avant-Garde Poetics*. Ithaca: Cornell UP, 2013. 248p.

INGO R. STOEHR
KILGORE COLLEGE

Several years ago, I read an article on, if I remember correctly, French artists and scholars voting for Marcel Duchamp’s 1917 “Fountain” (that is, a urinal presented as art) as the most influential work of art of the twentieth century. Brian M. Reed uses the “Duchampian challenge” to our understanding of what art can be as a point of departure to preempt the need to defend the decision to discuss new avant-garde works as poetry (rather than conceptual art) and, thus, to free himself to focus on the discussion itself: “Assuming this is poetry, what does it tell us?” (46).

The business of *Nobody’s Business* is, after all, about poetry that is strangely “de-skilled” because it relies heavily on “remediation,” that is, “the transportation of information from one medium to another” (74), as well as “sampling,” “remixing,” and other techniques inspired by contemporary technology. This type of poetry—as “post-9/11 anti-poetry” (xii)—is also an expression of its historical and political moment and, as a result, engages in a critique of, and even protest against, the inhuman politics of the New Economy. For Reed, this poetry is in the best sense “of the moment” because however “remediated” it seems, it challenges its readers to think anew about our moment in history. In this manner, this poetry is the true heir to Pound’s modernist dictum to “Make it new.”

Other types of poetry, while written at the same historical moment, fall off because their aesthetic challenges are yesterday’s challenges. In this way, most poets whom Reed includes in his list of contemporary “luminaries” (xii) are likely to produce “New Consensus” (or “hybrid”) poetry. Even Rae Armantrout’s Pulitzer-Prize winning *Versed* (2009) with its poet’s “impeccable counter-cultural

credentials, deep learning, and precise craft” (123), offers only the “skillful use of once-estranging literary techniques” (145). It is in the contrast to celebrated New Consensus poetry and hyped e-poetry, as well as in the context of literary history, that Reed presents the post-9/11 anti-poetry as the real thing.

Reed’s main argument—here is the poetry that is both genuinely new and yet akin to the historical avant-garde of the early-to-mid-twentieth century—rests primarily on the following poems: in chapter 1, Rachel Zolf’s *Human Resources* (2007), which remixes Web-derived data to “ponder[...] whether current business practices are transforming labor and the marketplace in ways that could ever be described as humane” (16); in chapter 2, Craig Dworkin’s *Parse* (2008), which is a rewriting of a nineteenth-century grammar handbook by replacing each actual word with the technical grammatical term for that word (but he introduces subtle and fascinating errors); in chapter 3, Kenneth Goldsmith’s *The Weather* (2005), for which Goldsmith “record[ed] radio [weather] broadcasts on tape and later transcrib[ed] them” for a year (but there is added strangeness, such as reports for 308 days instead for the whole year); in chapter 4, works by the Flarf Collective based on results from Google searches; in chapter 5, Andrea Brady’s *Wildfire: A Verse Essay on Obscurity and Illumination* (2010), an anti-Iraq-war poem that is also generated by using Web-derived data; and in chapter 6, Danny Snelson’s *1-100 #4*, which reworks performances by his mentor Charles Bernstein and which is available only as an online sound file (a recording of a 2009 reading).

Of course, the old, historical avant-garde is not the twenty-first-century avant-garde. Reed works out two main differences—responding to the information flow and embracing obsolescence—which derive from obvious technological changes. This is not a superfluous or superficial observation, and it is a topic that I would like to see discussed in even more detail. Reed’s discussion is brilliant as it is, so my remark is not a criticism of his current book but a wish for future work. My favorite avant-garde movement from the early twentieth century is Dadaism (especially the few years in Zurich) during the First World War.

The social phenomenon that kicked off the aesthetic response of Modernism in general, we may argue, was a sense that innovations came at an ever-growing rate. The speed of change during the early twentieth century was slow by our standards but quick by theirs. The Zurich Dadaists claimed to have invented the collage, a technique that rearranges found material, such as newspaper clippings, and emphasizes randomness. This seems to be a low-tech version of what the post-9/11 anti-poets are doing. As Reed points out, the qualitative difference is that what is coming at us today at high speed is a seamless flow of information in our new “*convergence culture* in which consumers are constantly surrounded by, or immersed in, different media streams” (152). As an artistic consequence, what

may seem like an old-style collage may be better understood in terms of sampling, which “bind[s] one even more inextricably into the datascape--as to undermine its institutions, protocols, and governance from within” (154) while it “is not inherently deconstructive in the manner of a collage” (151).

Several of the selected works started as online projects, but Rachel Zolf and Andrea Brady both decided to have their revised poems published in book form, thereby, embracing obsolescence, or as I would like to call it “strategic” obsolescence. This is an important difference to the historical avant-garde: Only when there is a choice between print and online publication, can the strategic choice of print be seen as “a means of critiquing network culture” (162) and accepting the fact that print publication cannot be constantly updated and, thus, will be obsolete.

Dadaism as a movement was very short lived in the early twentieth century; there is no way of knowing how the post-9/11 anti-poets will fare, but after reading Brian Reed’s engaging discussion I hope they will thrive. I hope so in part because they have so much in common with Dada (another nonsense word, of course). When Reed looks at poems by Katie Degentesh, Nada Gordon, Michael Magee, Sharon Mesmer, K. Silem Mohammad, and Gary Sullivan, he identifies them as members of the Flarf Collective, whose work he defines in general as offensive, showy, and vulgar. All three terms also define the anti-art practice of Dada. Danny Snelson’s *My Dear CoUntess, a letter to lord kelvin* (2007, video) shows the artist in various “outrageous costume[s]” (162), which reminds me of Hugo Ball’s cylindrical metal-looking costume and other Dada costumes and masks for performance at the Cabaret Voltaire. Of course, the twenty-first-century poets are still at it, and after Reed’s book, we have high expectations for them.

Reed’s *Nobody’s Business* is a well-researched, well-written, and encouraging book. It encouraged me to consider some of the discussed poems for my classes--that is about the highest praise I can pay to literary scholarship. I think what Reed says about Snelson’s *I-100 #4* applies to his own book: “He shows that one can remaster history and open it to the future” (186).*

Lauren Rosewarne. *Periods in Pop Culture: Menstruation in Film and Television*. Lanham: Lexington Books, 2012. 257p.

DUSTIN FREELEY
HUNTER COLLEGE

In *Periods in Pop Culture: Menstruation in Film and Television*, Lauren Rosewarne looks at menstruation as the familiar punch-line as well as its significance on screen as part of the narrative arc of both film and television. Throughout, we

are reminded how easily menstruation, PMS, cramps, and “the rag” are littered into dialog from both actors and actresses. Rosewarne is careful to debunk the intended comedy of these moments and offers insight as to how these terms can be read, whether they are a form of an emasculated male—one whose friends try to dilute his testosterone by offering him a tampon and Midol for his cramps—or an isolated female whose first period throws her into the position of an unsanitary other through the deviousness of biology.

According to Rosewarne, these first periods force a separation between women and men for a few reasons. First, the woman officially becomes “not-man,” and the genders are strictly separated in that menstruation is something that every woman does but no man can do. Secondly, the stigma of menstruation – the “blood,” the “odor”—forces it to be concealed and performed in private. Misogynistically, the “vigilance and concealment” (9) of this privacy are also a form of protection for men, who are illustrated most often as either derisive in their references to menstruation (see above) or completely oblivious/frightened by the thought of menstruation. Chapter 4, “The Menstrual Mess” thoroughly explores the various forms of emasculation with dozens of examples.

Rosewarne’s exploration of menstruation in pop culture is an important addition to the studies of sociolinguistic and gendered barriers that we place between the sexes. And throughout, she offers a far-reaching number of television shows and movies that span the Americas, The United Kingdom and Australia, which reveals a potentially epidemical treatment of menstruation rather than a trope common to one genre or country. While *Periods in Pop Culture* is a stew of brilliant analysis when it comes to the privacy of periods (Chapter 1) and as a supposed affront to masculinity (Chapter 4), it also contains a wealth of anecdotal connections that offer an idea but fail to fully invest in the analysis. Rosewarne frequently notes the fear and anxiety around periods – as well as around missed periods, late periods, and no periods – but the discussion often elides the rest of the narrative arc within the television program or film. Loose connections are made between telekinesis and menstruation, or the first period and demonic possession in *Carrie* (1976) and *The Exorcist* (1978), respectively. While menstruation is obviously present in *Carrie*, it’s not linked to the cause of Carrie’s ability or her status as outsider. It’s clear that she was an outsider well before this moment, even though it’s the first time we meet her. Regarding *The Exorcist*, menstruation is non-existent, so it’s difficult to limn a connection between it and Regan’s possession, and while it’s symbolic as Regan stabs herself with a crucifix, the moment occurs after the initial possession.

Many times, Rosewarne provides strong references to television shows that use the first period as a focal point of a storyline (*Roseanne*, *The Cosby Show*, and

Blossom for a few examples) that illustrates and quells a young woman's anxiety over becoming "different" or points out a man's general fear and anxiety of emasculation. At the same time, she uses shows like *King of the Hill* or the *Sopranos* as examples that mystify menstruation. In one sense, she is correct in that *King of the Hill's* Hank is pretty oblivious, referring Connie's first period as "incontinence," but this is the satirical point (72). Hank is not the epitome of man, but the satirical look at the façade of the hypermasculine. Something similar might be said for Tony Soprano who exonerates his own extramarital transgressions, believing that he has been kicked out of his house because his wife, Carmella, was "having a hard time because of the change" (192). Clearly, this is not the case, but Tony's obliviousness confirms his character's arc. If he had repented, he wouldn't be Tony Soprano. Throughout, there is little distinction made between menstruation in the presence of an established character and menstruation as a plot point to move the story along—as in films like *Superbad* (2007), *Pitch Black* (2000), or *The Proposal* (2009).

All in all, *Periods in Pop Culture* is a fine contribution to film and cultural studies. It begs to be read for what it says about the moments in life we choose to include in television and film and what it says about our motives for including those moments.*

Susan Sherman. *The Light that Puts an End to Dreams: New and Selected Poems*. San Antonio: Wings, 2012. 151p.

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In *The Light that Puts an End to Dreams: New and Selected Poems*, Susan Sherman projects her inner life as a child, lover, traveler, activist for gay and women's rights, historian, and writer. This volume, divided in six books, exudes a deep sense of attachment to the human experience and political events. In so doing, Sherman's poems convey the different voices of those who have felt the pang of suffering and burning of injustice. Through the art of intimacy and honesty, she allows readers to understand that life is full of nuanced pauses and dynamic movements—an ironic movement to witness and experience.

In the first section titled, "Genesis," Sherman manages to convey the beginning of several stages. These moments include the formation of history and political acts, budding love relationships, and shifting changes of seasons. The opening poem "A Poem that Starts in Winter" marks a dramatic scene in which Sherman equates those people "without a history" as people who were made to forget about

their identity: immigrants, Jews, anti-war protestors in the Vietnam era, and lesbians. As the stories of these various people unfold, they are finally given a voice that acknowledges their struggle—a voice, which Sherman notes, formed by writing the poem. In the last several stanzas, Sherman tries to balance her inner rage with a call for justice. However, the backdrop of winter is a constant reminder of the overall somber tone.

“Areas of Silence” is an apt title for the second section. The poems focus on love relationships and the “silence” that occurs when lovers are apart. While they demonstrate Sherman’s passionate feelings towards her beloved, the poems in this section are notably weak. Several of the images are trite, and the themes of lust and longing become lackluster by the concluding poem.

Sherman’s brilliance returns in two poems in the following sections titled, “The Fourth Wall” and “Long Division.” “Facts” describes the harsh reality of apartheid in South Africa and the numerous South Africans that died fighting against it. The poem also explores the irony of how many Americans, especially students, have no knowledge of international issues or question contemporary events. Once again, Sherman’s inner rage emerges throughout the poem and strikes readers with thoughtful intensity. “Holding Together” is also impressionable due to its balance of fresh descriptions of mundane objects and tasks with the speaker’s rhythmic movement in New York. By merging these elements, Sherman demonstrates her unique ability to capture concrete imagery and emotions.

Sherman explores chanting, traveling, and religion in the fifth section titled, “Cantos for Elegua.” The text’s notes state that Elegua is the “opener of the doors.” In the same vein, the poems in this section reproduce Sherman’s journeys to various countries like Nicaragua and Spain and experiences with different rituals and beliefs. These poems also serve as a pathway to the last section, “The Light that Puts an End to Dreams,” which is a series of poems about Sor Juana Inés de la Cruz, the 17th century Mexican nun who broke many traditions by writing poetry and became known as the “first feminist of the Americas.” Accompanied by photographs by Joséphine Sacabo, Sherman’s poems reflect the blurred photographic images as they merge the biography of de la Cruz with contemporary events. This union is a powerful relationship and responds to Sherman’s desire to question those who suppressed the artistic talent of de la Cruz and subordinate women in general. As in her previous poems, Sherman challenges injustice, discrimination, and historical “facts” and ends by questioning the “madness” of the current century.*

Russel M. Tremayne and Todd Shallat, eds. *Surviving Minidoka: The Legacy of WWII Japanese American Incarceration*. Boise, Idaho: Boise State UP, 2013.

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Both a memoir and a memorial, *Surviving Minidoka: The Legacy of WWII Japanese American Incarceration* combines detailed photos, poetry, multimedia artwork, and compelling profiles of survivors into a collage of unforgettable images that tell the story of more than 13,000 souls who lived in the Hunt Camp Relocation Center in Jerome County in south-central Idaho from 1942 to 1945. The sixth largest of ten relocation camps, and now a National Historic Monument, Minidoka is an indelible reminder of U.S. national hysteria and fear that Japanese American citizens would sabotage and undermine the security of their adopted country. German and Italian Americans were not similarly corralled into detention centers for presumed disloyalty. In compliance with President Franklin Delano Roosevelt's "Executive Order 9066," a total of over 110,000 Japanese American immigrants, both first-generation Issei and second generation Nisei, including Japanese orphans in the care of white foster families and mixed-race peoples, were forced to leave their homes, farms, businesses, and belongings along the Pacific Coast and were relocated to inland confinement centers across the nation. Over fifty percent were children.

Abundant photos from the National Archives contribute to the scrapbook-like quality of this glossy, well-structured depiction of life at Minidoka Center. From interior shots of a woman shopping for yarn and buttons in the camp dry goods store, to families wearing destination tags and seated on their luggage waiting to be transported, to small children reciting the pledge of allegiance, to a teenager wearing white tasseled majorette boots, the individual faces tell us more than statistics ever could about the anxieties and adaptations that whole families had to endure while living suspended lives. Documenting camp structures, food, medical and dental services, and loyal workers who were released back into society east of the exclusion zone, many images are sourced from the Japanese American Relocation Digital Archive and Calisphre-JARDA online, which offers thousands of photos pertaining to Minidoka, including those of only one Japanese American, Hikaru Iwasaki, who was hired as an official photographer.

Ten essayists discuss the historic background of xenophobic policies restricting Asian immigration, intermarriage, and voting rights that contributed to segregation and loss of Constitutional rights. Hollywood tackled the intermarriage taboo in Frank Capra's *The Bitter Tea of General Yen* (1933) before WWII. Following the war, stories of patriotic Nisei soldiers who were awarded over 9,400 Purple Heart medals while their families were incarcerated were dramatized in films like MGM's

1951 *Go for Broke*, starring Van Johnson, about the 442nd regimental combat team in Italy and France. It is these heroic sacrifices which helped ease bitter attitudes and heal suspicions; Japanese American soldiers proved their loyalty.

Artistic responses by the Japanese interned there—poetry, painting, landscape design—round out the picture, giving us a sense of the individual responses and coping mechanisms that helped them survive. A series of tender poems by Lawrence Matsuda are interspersed throughout the multimedia-style book, converting clear images into symbolic reminders of life on the dusty Idaho plains, where the War Relocation Authority sought to protect its sense of security by “corralling the fear.” Childhood visions of his father “chucking potatoes at the pot belly stove” in the General Store and his mother scrubbing diapers on a metal washboard combine with reminiscences of gardens cultivated by residents who sought to preserve an oasis of beauty irrigated by wastewater runoff from the laundry. Poet Mitsuye Yasutake Yamada conjures up her memories of those polished white majorette boots swaggering through ankle-deep dust. Linked to civilization by Montgomery Ward and Sears Roebuck catalogs, freedoms were limited to planning gardens with mail-order seed and strutting around the compound pretending to be leader of the band. Lawson Fusao Inada’s verses explain, “There was no poetry in camp. . . The people made poetry.” The people also responded with other artistic media: paintings by Roger Shimomura, a camp youngster who grew up to be a Distinguished Professor at the University of Kansas and US Fellow in Visual Arts, and Hatsuko Mary Higuchi’s “Executive Order 9066 Series” turn camp scenes into visual stories. Using materials from the earth, Woodworker Marion Nakashima reflects the philosophy of earning a living with the natural world and harmonizing the rhythm of work and world order.

Supported by Boise State University College of Social Sciences and Public Affairs, the College of Southern Idaho, the National Park Service, the Idaho Humanities Council, Idaho State Historical Society, and Friends of Minidoka, *Surviving Minidoka: The Legacy of WWII Japanese American Incarceration* presents a historical, artistic and poignant picture of life in this remote internment center on the plains of Idaho. The volume is an important contribution to retelling the history of the state and nation, opening our consciousness and our consciences to the human rights violations of innocent citizens that so often accompany war. The editor, Russell Tremayne, from the College of Southern Idaho, will be one of the featured speakers at our upcoming 68th Annual Rocky Mountain Modern Language Convention in Boise, Idaho. His presentation, scheduled for Thursday afternoon, October 9, 2014 at Boise’s Grove Hotel will discuss Minidoka’s story and its part in the largest forced relocation of an ethnic group in U.S. history.*