

Notes

- ¹ William Haughton, *English-men for my Money 1616*, ed. by W. W. Greg, TLN 505-06. The edition that I am preparing currently lacks line numbers; hence the use of Greg.
- ² Richard Hakluyt, *Principal Navigations, Voyages, Traffics and Discoveries of the English Nation*, 2nd edn., 12 vol. (vol. 1), Glasgow, J. Maclehose and Sons, 1903, pagination not given.
- ³ Ashley and Miles Baynton-Williams, eds., “Vniuerse Europe maritime eiusq̄ nauigationibus descripto, 1583,” *New Worlds: Maps from the Age of Discovery*, London: Quercus, 2006. 40.
- ⁴ Brian Dietz, ed., *The Port and Trade of Early Elizabethan London: Documents*, vol. 8, [Leicester], London Record Society, 1972, as examples: 45-50.
- ⁵ *English-men*, ed. Greg, TLN 1684 and 909 respectively. (Quotations are out of order as I wish to discuss the most difficult word last.)
- ⁶ Hazlitt: William Haughton, “*English-men for my Money*,” *A Select Collection of Old English Plays, Originally Published by Robert Dodsley in the Year 1744*, ed. by William Carew Hazlitt, 4th edn., 15 vol., (vol. 10) 469-564, London, Reeves and Turner, 1875; Baugh: *William Haughton’s English-men for my Money*, ed. by Albert Croll Baugh, Philadelphia: University of Pennsylvania, 1917 [published D.Phil. thesis].
- ⁷ *English-men*, ed. Greg, TLN 907-09.
- ⁸ *English-men*, ed. Greg, TLN 908-09.
- ⁹ “English-men,” ed. Hazlitt, 504; *English-men*, ed. Baugh, 224.

Pericles Lewis, *The Cambridge Introduction to Modernism*

(Cambridge University Press, 2007) pp. 276. (paperback)

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It has often crossed my mind that academic “Introductions,” manifold and inevitably palimpsestic as they are, ought to be more properly re-branded as “Re-Introductions.” Not very catchy, I confess, but how else to signal the dialogic processes of scholarly refinement and betterment that each round of “Introductions” (supposedly) brings? *The Cambridge Introduction to Modernism*, by Pericles Lewis, is an excellent case study in this regard. Although a fine and comprehensive volume in its own right, I couldn’t help but feel while reading it that Lewis’s study is as much a cultivation and synthesis of previous introductory accounts of modernism as it is a superbly inclusive and brief synopsis of the modernist terrain as interpreted by Lewis himself. Throughout the volume Lewis is engaged in an implicit and constructive conversation with his predecessors, one that affords a variety of stimulating readings of what can appear, at times, well-trodden territory.

Literary territory, that is, for this book is primarily a study of modernism as it appears in late-nineteenth and early- to mid-twentieth century literature of the Anglo-Irish, North American, European, and Slavic traditions. In saying this, Lewis manages to include a wide range of references to developments in the plastic arts, painting, and music from the period, but he remains focused on the histories of modernist linguistic and structural experimentalism, the various strategies of avant-gardism contained and

excluded by modernism's key innovations, and the political and philosophical backstories to modernism's post-Enlightenment wellsprings. In addition, the book offers a welcome attention to the input of the Victorian and Edwardian periods, moving from Flaubert and Baudelaire to Wildean aestheticism to what Lewis himself identifies as the "Primitivists and Modernizers" of the Edwardian and Georgian artistic milieu. In a mere 250 pages of main text this is a considerable achievement.

Lewis chooses to anchor his chapters on genre to specific texts. The chapters on poetry and prose fiction, for instance, explore key generic issues (poetry: tradition, voice, *vers libre*, epic; prose: consciousness, time, narrative, fiction) in relation to the dominant artworks of their respective literary modes (Eliot's *The Waste Land*, Joyce's *Ulysses*). Lewis's chapter on theatrical and dramatic works draws out to Chekhov, Brecht, Ibsen, Pirandello, and Strindberg. Nevertheless, all of these foreground stories of literary works frequently draw back to include others, resulting in a broad, surprisingly comprehensive tapestry of modernism's kaleidoscopic networks of influence and inheritance. Balancing this out, there follows a chapter on "Literature and Politics," which discusses writers such as W. H. Auden and George Orwell who, in Lewis's words, "sought an art that would combine the aesthetic complexity of modernism with a more direct moral or political message" (211). (Of course, whether Orwell ought to be included in such a rubric, whose texts after *A Clergyman's Daughter* [1935] can hardly be called "modernist," remains open to debate.) To finish things off, Lewis discusses the late-modernist laughter of Beckett and succinctly demonstrates how any clear-cut division between modernism and its playful, postmodern progeny is a somewhat misrepresentative attitude.

Broadness is this book's strength; at times, its weakness. This is particularly true of Chapter 7, "Literature and Politics," in which Lewis makes a number of highly condensed and wrinkle-free observations that really should be left *wrinkled*. A good illustration is his claim that Wyndham Lewis, "the former vorticist, aligned himself with Sir Oswald Mosley's British Union of Fascists, praised Hitler (before his rise to power), and attacked Eliot and the Bloomsbury intellectuals in a new journal, *The Enemy* (1927-9) and in his novel *The Apes of God* (1930)" (230). There is no clear indication here of the ways in which Wyndham Lewis's politics were drastically self-reflexive and ambiguous during the late twenties, and even if one accepts the charge of fascist sympathy (itself problematic on the evidence of the Blackshirt character in *The Apes of God*), Lewis gives no indication here of Wyndham Lewis's development away from such sympathy in his later writing (a standard insight of the specialized Lewisian scholarship these days).

However, despite some local inaccuracies, the whole amounts to probably the best introduction to modernism available on the market today. Highly recommended.