

Lawrence's punctuation. Moore published the *Collected Letters* in 1962. In *'Sons and Lovers': The Biography of a Novel* – 54 years later – Roberts incorrectly represents Lawrence's open en-dashes as closed em-dashes. This is not the practice of the Cambridge edition of the letters or of *JDHLS* – or of D. H. Lawrence. I can only ask why Roberts – or his publisher? – made this choice.

'Sons and Lovers': The Biography of a Novel is an impressive work of scholarship and an important, very readable contribution to our understanding of Lawrence's great autobiographical novel.

**Vincent Sherry, ed. *The Cambridge History of Modernism*.
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Reviewed by Gemma Moss

The *Cambridge History of Modernism* is ambitious, thorough, and will be invaluable for researchers and educators. At over 900 pages, it is around the same length as *Ulysses*, and accordingly this review will also be longer than usual. The volume covers a huge amount of ground, probing modernist sensibilities with attention to time, space, aesthetics, genre, gender, race, technology, and politics in 43 wide-ranging essays. The list of contributors is the modernist studies equivalent of an all-star cast: edited by Vincent Sherry, the collection includes work by Tim Armstrong, Marjorie Perloff, David Trotter, Maud Ellmann, Jean-Michel Rabaté, Lawrence Rainey, Ronald Bush, Laura Marcus, Michael Levenson, Rachel Blau Duplessis, and an epilogue by Steven Connor. D. H. Lawrence gains mentions in several chapters, but mainly appears in 'Non-Metropolitan Modernism: E. M. Forster, D. H. Lawrence and William Faulkner' by Howard J. Booth. The volume covers core topics and modernist figures while still providing fresh insights, and ranges spatially and historically while acknowledging that even a book as big as this must limit itself geographically and temporally.

The influence of the New Modernist Studies is palpable throughout the volume, which is particularly attentive to acknowledging modernism's margins and the potential for further work.

One of the most striking things about *The Cambridge History of Modernism* is that, despite its comprehensiveness and length, it also gestures to what it leaves out in a way that leaves space for further research. This is a volume that asks questions and opens up further study, as much as providing a go-to text for students and researchers. Sherry's introduction is conscious of modernism's shifting periodisation but also of the need to offer enclosing dates and define the scope of the volume: "The historical coverage moves between 1890 and (for reasons that have to do with space limitations and current uncertainty about end dates) roughly 1970" (20). In terms of geography, the volume focuses mainly on Europe, the USA and Russia, with one gesture to the larger global frame: Rubén Gallo's essay 'Modernism and the New Global Imaginary: A Tale of Two Modernisms: From Latin America to Europe and Back Again'. Within chapters, however, references are often made to the need to reconfigure and broaden out modernism from the Euro-American.

Clearly defined in terms of both periodisation and geography, *The Cambridge History of Modernism* also includes a chronology that tells a slightly different story. In his introduction, Sherry's Modernism begins in the 1890s, but the chronology reaches back even further. The first entry is "1845: Friedrich Engels, *The Condition of the Working Class in England*; Richard Wagner, *Tannhäuser*" (xvii). All chronologies are interesting, presenting a timeline that prioritises and silences, re-telling the status quo or constructing a new history. This chronology also reaches outwards to global events, gesturing to what is not covered in the volume's essays and opening up further avenues for research by mentioning events in South Africa, China, Turkey and Egypt. This volume is focused, but not inward-looking: it is thorough, but knows it is not exhaustive.

Each of its four sections addresses fundamental questions that a book like this needs to answer: when, where and what was modernism, and who were the modernists? In addition to covering the essentials, each section stretches the confines of its remit by looking at its subject from a number of different angles. 'Part I: Modernism in time' situates modernism historically, as well as analysing modernist relationships with time and temporality, covering the history of technology, its psychological effects, and changing relationships with time from the end of the nineteenth century to the middle of the twentieth. 'Part II: Modernism in space' situates modernism geographically, as well as exploring modernist negotiations with space in architecture and the visual arts. 'Part III: Modernism in and out of kind' covers modernist genres, media and innovations, but considers a broad range of issues around "gender and race, politics, art and advertising, and technology" by connecting "experimental thinking about types and kinds to new ways of seeing categories of identity in the established taxonomies of culture systems" (267). 'Part IV: Modernism in person, modernism in community' offers accounts of significant modernist figures. This is the longest section, and the one in which Booth's essay on Forster, Lawrence and Faulkner appears. Part IV features 17 essays on the work of 45 key modernists. After Maud Ellmann's opening essay, 'Freud, Freudianism and the Psychology of Modernism' and Rachel Blau DuPlessis's 'Newer Freewomen and Modernism', the chapters fall into a pattern of putting the work of three modernists into dialogue. Part IV thus provides an innovative effort to cover a range of artists and critics who are framed as taking part in dynamic discourses.

Part I's exploration of modernist negotiations with time opens with Tim Armstrong's essay on 'Modernist Temporality', which analyses "modernism's distinctive preoccupation with the non-linear nature of human time" (45) and how this was affected by science (especially the reception of Einstein's theories of relativity) and technology (especially the development of world time zones). Armstrong's essay beautifully weaves together the work of a

variety of modernists – Stein, Woolf, Mann, Ford, Joyce, Eliot, Pound and Richardson – and explains the psychological implications of technology that “encouraged the tabulation of time, and its equation with productivity” (33). The following two chapters look forwards and backwards: Jed Rasula’s ‘Ahead of Time: The Avant Gardes’ is followed by David Richards’s ‘At Other Times: Modernism and the “Primitive”’. Together these two essays offer a nuanced picture of modernists as innovators trying to bring the future into being, while also looking backwards to the past – as if from a brink of time at the end of history – and to the “Primitive” for ways to “renew an exhausted culture” (65). From here, Part I operates chronologically, with essays on ‘The Long Turn of the Century’ by Vincent Sherry, ‘The 1910s and the Great War’ by Mark Morrison, Michael Levenson’s ‘On or About 1922: *Annus Mirabilis* and the Other 1920s’ and Leo Mellor on ‘The 1930s, the Second World War, and Late Modernism’. Morrison’s essay is a provocative web of close readings and historical contexts from Europe and the USA that is an invaluable introduction to modernism’s relationship with the material and social conditions of its production, performance and reception in the 1910s.

Beginning Part II is Stephen Kern’s ‘Modernist Spaces in Science, Philosophy, the Arts, and Society’. He opens by discussing Newtonian understandings of space, before discussing the impact of relativity, texture perception on the visual and plastic arts (which provides an example of the continuity and connection between the sections of the *Cambridge History of Modernism*), and a recurring preoccupation in the volume with how science affects the arts. Daniel Herwitz’s ‘The New Spaces of Modernist Painting’ contests the enduring Eurocentrism of modernism by considering Frida Kahlo and Diego Rivera alongside Picasso and Mondrian to argue that Mexican artists were “participating above all in a native modernism”, acknowledging that “Neocolonial attitudes have often meant that modernist innovation outside of Europe and America has gone unacknowledged” (196, 197). This section also features essays on ‘Architectures and Public Spaces of Modernism’ by

Miles Glendinning, 'Spectacle and Introspection' by Matthew Beaumont, and 'Nationalism, Internationalism and Cosmopolitanism' by David James.

As well as the importance of science and technology, Wagner appears as an important reference point for all aspects of modernist aesthetics. Part III begins with Lutz Koepnick on the '*Gesamtkunstwerk*', which provides a useful summary of the term before tracing its resonances in the work of Clement Greenberg and Theodor Adorno. Music takes root in the volume as Ronald Schleifer and Benjamin Levy's essay on "'The Condition of Music": Modernism and Music in the New Twentieth Century' follows, ranging from *The Rite of Spring* (1913) to Messiaen in the concentration camps of the Second World War, providing an illuminating discussion of music as "both worldly engagement and the quest for transcendental states of human experience" (304). Part III also covers 'The Modernist "Novel"' (Marina Mackay), 'The Modernist Poem' (Marjorie Perloff), 'The Theatre of Modernity' (Ben Levitas), 'Translation' (Emily O. Wittman), 'Literature Between Media' (David Trotter), 'The Aesthetics of Technology' (Nicholas Daly), 'Advertisements and the Little Magazines' (Amanda Sigler), and finishes with Andrzej Gasiorek's 'Aesthetics as Politics', providing a fitting end to the section on modernist forms and genres by giving a sense of the variety of modernists' politics and how this informs modernist aesthetics.

Part IV's methodology of including chapters that put (usually three) modernists into dialogue means that illuminating and fresh new insights are frequent. Booth's chapter on 'Non-Metropolitan Modernism: E. M. Forster, D. H. Lawrence and William Faulkner' addresses what might have been an important gap in the volume: the "non-metropolitan". For these three writers, Booth points out, their "main subject was not the city", and all too often modernism and modernist concerns are situated in the metropolis with the result that rural spaces are neglected despite their importance for discussing "the unevenness of modern change" (700). For Booth, Forster, Lawrence and Faulkner offer examples of modernist fiction

that does not romanticise or mourn the rural, but explores tensions between the country and the city that illuminate a variety of experiences of modernity. “All three writers”, Booth says, “responded to the way that industrialization was changing the environment and humankind’s relationship to nature” (707). Further, by declining to take the city as its subject, Booth argues that “non-metropolitan modernism” questions the idea of the urban as the centre and participates in a radical questioning of notions of progress and development. Other particularly valuable pieces in Part IV are Tobias Boes’s ‘The Poetics of Community: Thomas Mann, Joseph Conrad, Franz Kafka’, Vickey Mahaffey’s ‘Darkening Freedom: Yeats, Joyce, Beckett’ (the rationale for putting these together is immediately clear), and there are essays on Russian, French and Viennese Modernism respectively by Catriona Kelly, Jean-Michel Rabaté, and Stanley Corngold. The final chapter of the volume is fittingly on those celebrated theorists of modernity: ‘Lukács, Benjamin, Adorno’ is covered by C. D. Blanton.

The Cambridge History of Modernism is destined to become a landmark piece of modernist scholarship, whether it deserves to or not. Thankfully, Sherry’s editorship has produced a text that earns the status it is destined to achieve. Much care and attention has gone into making this a clear and coherent volume that explains and justifies its choices, rather than taking anything about modernism as a given. This is not a volume that has been curated according to whims or trends, or personal preference. Sherry has gone to great lengths to explain the decisions that shape this volume, to the extent of including – in addition to the volume introduction – a ‘Framing Essay’ at the start of every section. These framing essays introduce the chapters that follow, explain the scope of each section and the choices that have been made, and even the rationale behind the order of the essays. The essays often speak to each other, referring to previous chapters so that overall, one feels secure in a tightly organised and really painstakingly thought-out volume.