



Taken as a whole, this instructive collection of original essays presents a transnational account of Anglophone women's contribution to modernist literature. The volume takes up works written by English and American writers and by Canadian, Irish, Indian, African, and Caribbean authors. The first three chapters treat major genres—the novel, poetry, and drama—in which women (for example, Virginia Woolf, Gertrude Stein, Marianne Moore) helped to reshape modernist literature in the early 20th century. Subsequent chapters deal with such topics as “the salons, little magazines, and presses that enabled women's literary production,” “the concept of the New Woman and the lesbian” in modernist writing, how “race is inscribed in literature by authors of African and those of European descent,” and the representation by women writers of traumas in war and in civilian life. A chronology linking well-known modernist texts to major political events between 1895 and 1945 is included. **Summing Up:** Recommended. ★★ Upper-division undergraduates through faculty.—*J. J. Bernardete, New School*

49-1297 PE1405 2011-3387 CIP
Fleming, David. **From form to meaning: freshman composition and the long sixties, 1957-1974.** Pittsburgh, 2011. 273p bibl index afp ISBN 0822961539 pbk, \$25.95; ISBN 9780822961536 pbk, \$25.95

Fleming (Univ. of Massachusetts, Amherst) has published frequently on rhetorical history and first-year composition. This is his second book, and in it he focuses on the case of the University of Wisconsin, Madison (UW) where, beginning in 1968, the faculty voted over the course of nearly two years to virtually eliminate the teaching of first-year composition (a course that is today, Fleming notes, the most required, taught, and taken course in the US higher-education system). UW's decision was significant not only at the institution itself but also as an example illuminating many of the problems that attend the teaching of freshman composition and higher education in general. The author attends to a period frequently skipped by those looking at composition's disciplinary narrative, 1967-70, showing how massive sociopolitical changes of the time were reflected in part in the faculty's decision at UW and in larger pedagogical shifts nationwide. This study offers a rich, detailed historical study, a compelling narrative that will fascinate anyone—students and teachers alike—connected to or interested in the teaching of writing and rhetoric in higher education. **Summing Up:** Highly recommended. ★★★ All readers.—*S. E. Vie, Fort Lewis College*

49-1298 PA85 2010-34159 CIP
Haugen, Kristine Louise. **Richard Bentley: poetry and enlightenment.** Harvard, 2011. 333p bibl index afp ISBN 9780674058712, \$39.95

Haugen (California Institute of Technology) provides an excellent intellectual biography of Richard Bentley (1662-1742), the pugnacious genius deemed the most gifted of English classicists. Among scholars of Latin and Greek, Bentley is celebrated for his gifts as textual editor; students of English know Bentley for his cranky but sometimes brilliant “interventionist” 1732 edition of Milton's *Paradise Lost*. That work rested on the odd assumption that scribes and editors intervening between the blind Milton and the printed text produced a book no less flawed than the admittedly corrupt manuscripts of antique authors, a book equally deserving of the wholesale revision Bentley was uniquely qualified to provide by way of his trademark process of “rational” conjecture. Haugen beautifully links Bentley's earlier projects (Horace, Terence, Greek New Testament) with the 1732 Milton, showing how Bentley brought the professional techniques of 17th-century Dutch philology to the attention

of polite vernacular readers of the 18th. Learned and stylishly written, Haugen's volume is significant for those interested in authors ranging from Homer through Horace to Milton; it can be faulted only for occasionally overstating a case for Bentley as prototype for today's “public intellectual.”

Summing Up: Highly recommended. ★★★ Ambitious upper-division undergraduates, graduate students, and researchers, including those in theological seminaries.—*E. D. Hill, Mount Holyoke College*

49-1299 PN471 2010-40753 CIP
Jansen, Sharon L. **Reading women's worlds from Christine de Pizan to Doris Lessing: a guide to six centuries of women writers imagining rooms of their own.** Palgrave Macmillan, 2011. 243P bibl index ISBN 9780230110663, \$85.00

Early in this study, Jansen notes that “some of the names and titles here [may] seem unfamiliar” because “the voices of many of these women ... were silenced for centuries.” This observation may inspire some déjà vu, because women's studies is an exercise in repetition—texts must be “rediscovered” again and again, sometimes to good effect. Jansen reveals hidden works (and “worlds”) of de Pizan, Moderata Fonte, Mary Astell, Arcangela Tarabotti, Margaret Cavendish, and Valerie Solanas (e.g., the last's original *SCUM Manifesto*). The revelations are excellent, but the real pleasure is the unexpected colloquy of women discussing the condition of women, and delighted (or alarmed) to find themselves in the same metaphorical “room.” Jansen has used these texts together as a course, and weaves her gender-mixed students' savviest insights into what sometimes reads like a reader-response memoir. Coaxing “lost” works into conversation with extraordinary works by Lessing, Marjane Satrapi, and Azar Nafisi and with familiar and unfamiliar work by canonical feminists like Virginia Woolf and Charlotte Perkins, Jansen makes the works somehow necessary to each other—creating a rich, noisy multiethnic environment that the reader may not want to leave. Source essays after each chapter replace footnotes; bibliographies are also narrative. **Summing Up:** Recommended. ★★ Lower-division undergraduates through faculty; general readers.—*F. Alaya, emerita, Ramapo College of New Jersey*

49-1300 PN3437 2010-34197 CIP
Joosen, Vanessa. **Critical and creative perspectives on fairy tales: an intertextual dialogue between fairy-tale scholarship and post-modern retellings.** Wayne State, 2011. 362p bibl index afp ISBN 9780814334522 pbk, \$29.95

Joosen (Univ. of Antwerp, Belgium) has written a dazzling gem of a book, which illuminates both the literary strategy of intertextuality and the tradition of fairy tales. Whereas the most prominent scholarly approach to appropriations and adaptations is to draw links of influence or re-vision between two or more literary texts, Joosen instead traces such connections between dozens of tales and three scholarly texts that have been highly influential: Marcia Lieberman's essay “Some Day My Prince Will Come” (published in *College English*, Dec. 1972, v. 34, no.3), Bruno Bettelheim's *The Uses of Enchantment* (CH, Oct'76), and Sandra Gilbert and Susan Gubar's *The Madwoman in the Attic* (CH, Jan'80). She demonstrates that a wide range of intertexts have been written in response to these three texts; she particularly emphasizes feminist and psychological tales in English, German, Dutch, and occasionally French. Her prose is engaging and convincing, and her argument is grounded in a thorough knowledge of the theories of intertextuality, to which she devotes chapter 1. She also provides astute analysis of fairy-tale illustrations and includes 24 black-and-white examples. Joosen's study is bound to become one of the standards