



**The conference of the
British Association for Modernist Studies
23–25 June 2022**

Wills Memorial Building, University of Bristol



Accessibility

Please follow the guidance provided on the conference webpage to ensure the accessibility of your presentation. If you have a handout, please bring 3 copies in large-print format (14-16 font size): <https://bams.ac.uk/hopeful-modernisms-conference-june-2022/>

We have requested that all conference presenters submit presentations in advance to a Google Drive which can be accessed here: <https://tinyurl.com/BAMSPapers>

These documents are shared to make the content of the presentations more accessible for delegates. They will be made available for the duration of the conference and will be deleted afterwards. When accessing materials by other presenters, please ensure that you respect the fact that the material may still be in draft form, and do not use, circulate, refer to or quote from these materials without the author's permission.

Conduct

We value the participation of everyone at BAMS events and want them to be fulfilling and enjoyable for everyone regardless of gender, gender identity and expression, sexual orientation, disability, physical appearance, body size, race, class, age or religion. We will not tolerate harassment in any form. Participants are expected to act respectfully, behave professionally, communicate appropriately, and work collaboratively.

Individuals asked to stop any inappropriate behaviour are expected to comply immediately. Anyone violating these rules may be asked to leave the event at the discretion of the organisers. Any participant who wishes to report a concern or violation of this policy is asked to speak confidentially to the event organisers. They will usually be available and visible on the day or can be contacted by email at info@BAMS.ac.uk

Thank you to our members and participants for helping to make BAMS events a welcoming, respectful and supportive environment for all. For further information, see: <https://bams.ac.uk/conduct/>

Guidance for Chairs

To ensure an inclusive and constructive discussion, please:

- Ensure that any questions posted by the audience are repeated (either by the responder or by yourself)
- Ensure that room layout is not changed during the session and that walkways are clear for people to enter and exit the room
- Make sure that all speakers keep to their allotted time
- At BAMS we would like to encourage less confrontational modes of academic discussion. As Chair, please try to moderate or mediate any more confrontational comments that may be difficult for individual speakers to respond to.
- In the Q&A, ensure that discussion is not dominated by a small number of individuals. Scan the audience to ensure that early career or more reticent audience members have a chance to ask questions
- Helpful measures to encourage more inclusive engagement in general discussion might include: giving the audience time to reflect on the papers before asking for questions; giving audience members time to discuss initial responses with each other before opening the floor for questions.

Schedule

Thursday 23 June

Postgraduate training morning (HYBRID)

[Room 3.30]

9.45-10.45: Thinking beyond the PhD: conceiving your next project

Panellists include Barbara Cooke, Rob Hawkes, and Rachel Murray.

10.45-11.00: Break

11.00-12.00: Applying for grants

Panellists include Rebecca Bowler, John Greaney, Beryl Pong, and Emma West.

12.00-13.00: Lunch

13.00-14.30: Session 1

Panel: MSA Reciprocal Panel: Hopeful Late Modernist Presents

Chair: Marius Hentea

[Old Council Chamber]

Aleksandr Prigozhin (University of Denver), “‘What of the Future?': Astrology, Fiction, and Intelligence in the Late Interwar”

Sean Ketteringham (University of Oxford), “The City versus the Country: T.S. Eliot’s and H. de C. Hastings’s Picturesque”

Beci Carver (University of Exeter), “Prynne’s Poem-Egg”

Panel: Hopes in Europe (HYBRID)

[Room 3.33]

Chair: Nicola Dimitriou

Joel Hawkes (University of Victoria, BC) “Mary Butts travels across Europe: Letters as a celebration of new and old”

Demet Karabulut-Dede (Munzur University), “‘Constantinople Our Star’: Utopian Role of Constantinople for Wyndham Lewis” (online)

Zoe Rucker (University of Oxford), “T. S. Eliot, Persona, and Peace”

Panel: Ruin and Renewal: Re-constructing Europe and Mid-Century Modernism (HYBRID)

Chair: Christos Hadjiyannis

[Room 3.30]

Alison E. Martin (Johannes Gutenberg-Universität, Mainz), “‘There is only the trying’: Translations of Anglophone Modernism in Post-War German Journals” (online)

Scott McCracken (Queen Mary University of London), “Cultures of Dissidence after 1945” (online)

Andrew Thacker (Nottingham Trent University), “New Roads to Modernism in Mid-Century Europe”

Panel: Hopeful Politics

[Room 3.32]

Chair: Matthew Taunton

Conn Redden (Queen Mary University of London), “Utopia and empire in James Hilton and Nevil Shute”

Seamus O’Malley (Stern College for Women, Yeshiva University), “Yeats, Champion and Enemy of The People”

Deirdre Canavan (King’s College London), “Writing Optimism after the Good Friday Agreement: Anna Burns’ *Milkman* and the politics of imagination”

Panel: Hopeful Mirrlees

[Great Hall]

Chair: Nonia Williams

Cedric Van Dijck (Ghent University), "'Lilacs out of the dead land': Springtime in *The Waste Land* and *Paris: A Poem*"

Juliette Taylor-Batty (Leeds Trinity University), "Language(s) as liminal space in Mirrlees's *Paris*"

14.30-14.45: Break

14.45-16.15: Session 2

Roundtable: Mary Butts

[Old Council Chamber]

Danny Israel (artist, and Mary Butts's grandson)

Jenna Marco (University of South Carolina)

Joel Hawkes (University of Victoria, BC)

Leigh Rocha (School teacher and owner of Salterns)

Tim Hopkins (artist and publisher)

Roundtable: Editing Modernist Letters

[Room 3.33]

Barbara Cooke (Loughborough University)

Sara Haslam (Open University)

Max Saunders (University of Birmingham)

Panel: Rethinking Hope (ONLINE)

[Room 3.32]

Chair: Andrew Frayn

Lucie Kotesovska (University of Victoria, BC), "Revisiting Joyce's 'Circe' and Woolf's 'Time Passes' as Experimental Sites of Radical Hope" (online)

Sarah Humayun (Lahore University of Management Sciences), "On Philip Larkin: Cruel Optimism and Sustaining Pessimism" (online)

Panel: Hopeful Organisations/Groupings (HYBRID)

[Room 3.30]

Chair: Claire Warden

Marius Hentea (University of Gothenburg), "Hopes for a New Order: Postwar PEN and the Reconstruction of the Global Republic of Letters"

Clara Jones (King's College London), "Amabel Williams-Ellis at *Left Review*"

Anna Kurasova (Independent Scholar) "'Hope for a World Culture': Acmeists' Aspiring for a Better World Re-Visited" (online)

Isavella Vouza (University of Oxford), "'One Out of Many': Hopeful Communities and Estrangement in Virginia Woolf's *The Waves* and *Between the Acts*"

Panel: Mid-Century Modernism and the Possibilities of Sound

[Great Hall]

Chair: Anna Snaith

Edward Allen (University of Cambridge), "Festive Modernism: Dylan Thomas, Impersonation, and the Sound of Progress"

Oliver Evans (University of Birmingham), "Henry Green, Ivy Compton-Burnett and the postwar dialogue novel"

Imogen Free (King's College London), "The politics of listening to non-human life in Rosamond Lehmann's Second World War short stories"
Anna Snaith (King's College London), "The Politics of Listening in Late Woolf"

16.15-16.30: Break

16.30-18.00: Session 3

Panel: Hopeful Feminisms

[Great Hall]

Chair: Bryony Armstrong

Ann-Marie Einhaus (Northumbria University), "A weekly for hopeful readers: Lady Rhondda's *Time and Tide* in 1922"

Alexandra Huang-Kokina (University of Edinburgh), "Pianistic Singing as Hopeful Female Voice in Three Novels of Early Modernism"

Annabel Williams (Durham University), "Melancholy Spaces of Hope in Rebecca West's *The Judge*"

Karen Eckersley (Nottingham Trent University), "Leonora Carrington's 'geostories': surreal visions of feminist ecologies"

Panel: Hope and Illness (HYBRID)

[Room 3.33]

Chair: Peter Fifield

Louise Benson James (Ghent University) "'Of course one's stomach being nearly the whole of one, it is apt to have very large pains': Hope and the digestive system in Radclyffe Hall's *Adam's Breed* (1926)"

Maebh Long (University of Waikato), "'Immunity from any interference with his enjoyment': Advertising Copy and Discourses of Immunity 1900-1939"

María Isabel Romero-Pérez (University of Granada), "'Listening in to the Past.' Hope Mirrlees' modernism and cultural reconstruction" (online)

Panel: Hopeful Futures

[Room 3.32]

Chair: Seamus O'Malley

Ashley Maher (University of Groningen), "The Future of Fiction: Angus Wilson and Naomi Mitchison's Modernist Reserves"

Laura Ryan (National University of Ireland Galway), "Homeless, not Hopeless: The Unexpected Utopianism of Tom Kromer's *Waiting for Nothing*"

Max Saunders (University of Birmingham), "Modernist Future Humour: Hopeful Modernisms in the To-Day and To-Morrow Series"

Panel: Joycean Hopes

[Old Council Chamber]

Chair: Emily Bell

Lillian Hingley (University of Oxford), "Hope Through Unfaithfulness: Adorno's Indirect Reading of Joyce's Modernism"

Emily Ridge (National University of Ireland Galway), "Feeling with Molly Bloom"

Zizi Temple (University College Dublin), "The Lemon Soap"

Chair: Aleksandr Prigozhin

Rebecca Bowler (Keele University), "To Plunge is Hopeful"

Mimi Lu (University of Oxford), "'The Jurisprudence of Hope': The Modern Novel and Tort Law"

Rupeng Chen (University of Edinburgh), "Infrastructures of Hope: Virginia Woolf and the Miner's Canary" (online)

18.30-19.45: Plenary [ticketed separately]

***Ulysses*: A Magic Lantern Odyssey**

[Reception room]

A Unique Performance in Celebration of the Centenary of Joyce's Novel

This show, with live musical accompaniment, plays with the kind of projected, immersive and moving image effects that Joyce could have seen in magic lantern shows in Late Victorian or Edwardian Dublin. The imagery and techniques of such shows found their way into the Modernist themes and methods of Joyce's fiction long before those of film. The performance is a creative take on several key episodes of Joyce's novel, remediating them in terms of a 'lost medium' which was a fundamental influence on his themes and style. The show is inspired by Keith Williams's 2020 book on Victorian visual media and the 'cinematicity' of Joyce's work. There will be linking commentary from the author.

The event is a collaboration with the chair of the UK and Ireland's Magic Lantern Society, Jeremy Brooker. It uses equipment and slide sets from the period, including a magnificent 'triunial' (i.e. three lens) brass and mahogany magic lantern, as well as specially created new materials. Dr Brooker is a world-leading researcher and practitioner on the lantern, with whom Dr Williams has collaborated over a number of years, including on a full-scale 'Phantasmagoria' for the bi-centenary of *Frankenstein* in 2018, the elaborate lantern ghost show which influenced Mary Shelley's text. It is a unique opportunity to enjoy an act of 'media archaeology', designed to bring back to life a largely forgotten, but crucial shaping context for Joyce's visual imagination.

Here is a link to the Magic Lantern Society and Dr Brooker's personal website, as well as Dr Williams's book:

<http://www.magiclantern.org.uk/lanternists/lanternist.php?lanternist=35>

<https://edinburghuniversitypress.com/book-james-joyce-and-cinematicity-hb.html>

Friday 24 June

9.00-10.15: Session 4

Panel: Hopeful Late Modernist Poetry (ONLINE)

[Room 3.33]

Chair: Kristin Bluemel

William Burns (University College London), "'Posthumous Clamour': Emotion and Cultural Memory in Geoffrey Hill's Reception of Ezra Pound" (online)

Jeremy Lowenthal (University of Iowa), "Reckoning with Resonance in Kamau Brathwaite's Confessional Poetry" (online)

Wei Zhou (University of Leeds), "'The darkness shall be the light': Subterranean Homes and Spiritual Homecoming in 'East Coker'" (online)

Panel: Artful Hopes (Hopeful Arts?) (HYBRID)

[Great Hall]

Chair: Emma West

Nicola Baird (London South Bank University), "Opening up and reaching out, my hopes for the future of modernist studies: the case of David Bomberg, the Ben Uri Gallery and the Sarah Rose Collections" (online)

Cleo Hanaway-Oakley (University of Bristol), "Joyce through Rose-Tinted Spectacles: The Myth of Beneficial Blindness"

Kaitlin Thurlow (University of Georgia), "Citrusy Modernisms: Sensory Pleasures in Mansfield and Joyce"

Panel: Mina Loy's Hopes

[Room 3.30]

Chair: Alexandra Huang-Kokina

Julia Heinemann (Leipzig University), "Spaces of Possibility: Mina Loy's Poetics of Radical Contingency"

Bowen Wang (Trinity College Dublin), "'evolve the language of the Future': Intermedial Modernism and Mina Loy's Mongrel Selves"

Jennifer Ashby (European University Institute), "'My fatal plurality!': Mina Loy, Arthur Cravan, and the Utopian Value of Love"

Panel: Hope and Conflict

[Room 3.32]

Chair: Felicity Gee

Niall Munro (Oxford Brookes University), "'[T]his beautiful / and terrible thing': Robert Hayden's poetry of liberation"

Francesca Brooks (University of York), "'Send an ode or elegy/ In the old way': The Optimism of Medieval Modern Community in Brenda Chamberlain and Lynette Roberts"

John Scholar (University of Reading), "'Why War?': Woolf, Keynes and Freud"

Panel: Philosophies of Hope

[Old Council Chamber]

Chair: Mena Mitrano

Jane Garrity (University of Boulder, Colorado), "Corporeality, Materiality, and 'the thing itself' in Woolf"

Claire Drewery (Sheffield Hallam University), "The Epiphany as Aesthetic, Philosophical and Historical Moment: James Joyce and May Sinclair"

Elizabeth Blake (Clark University), "Not Happy but Hopeful: On the Ending of *The Well of Loneliness*"

10.15-10.30: Break

10.30-12.00: Keynote

Urmila Seshagiri, “‘Sure and Certain Knowledge’: Virginia Woolf’s Literary Lives”

[Great Hall]

What does hope mean in Virginia Woolf’s war-time literary experiments? Woolf’s feminist anti-Bildungsroman *Jacob’s Room*, a Great War novel published in 1922 alongside *Ulysses* and *The Waste Land*, refuses to offer art as a consolation for history. But Woolf’s unfinished memoir ‘A Sketch of the Past’ (1939-41), a radical reinvention of autobiography composed in secret during German air-raids over England, suggests that aesthetic experience shapes our capacity for survival. On the centenary of modernism’s annus mirabilis, this talk draws on extensive archival research about Woolf, war, and feminist editing to shed new light on the relationship between art and hope.

Introduced by Andrew Frayn and Cleo Hanaway-Oakley

12.00-13.00: Lunch

Lunchtime activity: Bestsellers Reading Group (HYBRID)

[Great Hall]

Convened by Peter Fifield. The discussion text is Zane Grey’s *Riders of the Purple Sage* (1912). This activity leads into the roundtable ‘Questionable Pleasures’ in the following session.

13.00-14.30: Session 5

Roundtable: Questionable Pleasures: the 1920s Bestsellers Reading Group

[Old Council Chamber]

Peter Fifield
Aoife Bhreatnach
Andrew Frayn
Laura Ludtke
Mary Grace McGeehan
Naomi Wynter-Vincent

Roundtable: Modernism, Myth and Religion (HYBRID)

[Room 3.30]

Chairs: Suzanne Hobson

Elizabeth Anderson
Sanja Bahun (online)
Gregory Erickson
Mafruha Mohua
Mimi Winick (online)

Panel: Hopeful Metamodernisms (HYBRID)

[Room 3.33]

Chair: Emily Bell

John Greaney (Goethe University Frankfurt), “J. M. Coetzee, 1922 and the proleptic thread of modernism”
Eret Talviste (University of Tartu), “Enchanted Modernities and Anti-Oedipal Readings of Modernist Literature” (online)
Jo Winning (Birkbeck, University of London), “Modernism Redux: modernism’s hopeful return” (online)

Panel: Rural Britain and Everyday Modernism

[Room 3.32]

Chair: Katie Jones

Emma West (University of Birmingham), "The Arts as/and Community Healing in Postwar Britain"
Luke Seaber (University College London), "Huntin', Shootin', Fishin' and Flyin': Aviation as Country Sport in the 1930s"
Kristin Bluemel (Newcastle University/Monmouth University), "The Fine Art of Mass Reproduction: Victor Gollancz, Clare Leighton, and the Radical Countryside"

Panel: Modernism's Consuming Animals (HYBRID)

[Great Hall]

Chair: Rob Hawkes

Catherine Brown (New College of the Humanities), "D. H. Lawrence as Carnivore?" (online)
Paolo Bugliani (University of Pisa), "Eating Animals: The Dietary Habits of Animals Characters in some Modernist Animal Fables" (online)
Peter Adkins (University of Edinburgh), "Tracing Modernism's Vegetarian Influencers"

14.30-14.45: Break

14.45-16.15 Session 6

Panel: Hopeful Villages, Towns and Cities (HYBRID)

[Room 3.33]

Chair: Emily Ridge

Denis Topalović (University of Oxford), "Flâneur amid the Ruins: Alberto Savinio, War, and the Modernist Essay"
Michael McCluskey (Northeastern University), "The Connected Countryside: Village England as Model for Modern Communications" (online)
Yasmin Akhter (Royal Holloway, University of London), "'In quest of Utopia': M.N. Roy's cosmopolitan vision"

Panel: Difficult Hopes (ONLINE)

[Old Council Chamber]

Chair: Rebecca Bowler

Tsung-Han Tsai (National Kaohsiung Normal University, Taiwan) "Revisiting Gregor's Family in Franz Kafka's *Die Verwandlung*, or shall we be happy for them in the end?" (online)
Naomi Wynter-Vincent (University of Sussex), "Making the Best of a Bad Job: Wilfred Bion's Post-Traumatic Hopefulness"
Saba Pakdel (University of Victoria), "Surviving the Ruins with Pessimism" (online)

Roundtable: Is the New Modernist Studies Feminist? (HYBRID)

[Great Hall]

Chair: Alix Beeston

Mena Mitrano (Ca' Foscari University of Venice)
Urmila Seshagiri (University of Tennessee)
Rowena Kennedy-Epstein (University of Bristol)
Sophie Oliver (University of Liverpool) (online)
Carrie Preston (Boston University) (online)

Panel: Reading Lawrence Reparatively

[Room 3.32]

Chair: Suzanne Hobson

Jeff Wallace (Cardiff Metropolitan University), "Lawrence, Berger, Hope, Impossibility"

Suzanne McClure (University of Liverpool), "'new little hopes': A Corpus-based Examination of D. H. Lawrence's Novels"

Susan Reid, "Out of 'sheer relief'? On women rereading and rewriting Lawrence in the 2020s"

16.15-16.30: Break

16.30-18.00: Plenary

Edson Burton, "Riding the Storm: Reimagining Blackness in a Reactionary Age"

[Great Hall]

In conversation with Dr Marie-Annick Gournet.

Conrad's *Heart of Darkness* defines Africa and haunts the modernist landscape as a savage hinterland of the soul and mind where men discover their monstrosity. By way of response a Black intellectual cadre – artists and intellectuals - celebrated the 'Souls of Black Folk.' Writers such as Langston Hughes, Zora Neal Hurston and W.E. Dubois drew upon and subverted the tropes of Africa and the African diaspora to create celebratory responses that continue to echo across Black discourses. But celebration also evoked those same tropes. The landscape was flipped not erased. Much of my work is inspired by my discovery of the alternative knowledge systems of pre-colonial African systems and their continued impact upon the African diaspora. I want to suggest that looking backward need not involve the imprisonment in a past but an imaginative excavation of Black possibilities in order to reorient the trajectory of Black and humanity. To illustrate my point, I will share extracts from my historically informed collection *Seasoned*, my supernatural drama *Deacon* where I try to integrate African cosmologies into our present and my afrofuturist projects including the *Last Blues Song of a Lost Afronaut*.

You can buy and watch some of Edson's work below:

"How Our Love Survives". Watch: <https://vimeo.com/16959683>

"The Last Blues Song of a Lost Afronaut". Watch:
<https://www.youtube.com/watch?v=H6YgiCCgywI>

Deacon, *Moonlight on Water*, *Gabriel's Feast*. Listen:
<https://www.bbc.co.uk/sounds/brand/p09dmv89>

Seasoned. Buy: <https://www.amazon.co.uk/Seasoned-Edson-Burton/dp/0955118042>

18.00-19.30: Reception

Saturday 25 June

9.00-10.15: Session 7

Panel: Welsh Modernisms (HYBRID)

[Room 3.33]

Chair: Francesca Brooks

Rhys Trimble (Bangor University), "Terra Walliae!: Welsh Modernist Poetics"

Sarah Pogoda (Bangor University), "Fluxus is Luxus: Translating the Avant-Garde into Wales" (online)

Katie Jones (Swansea University), "Melancholia and Transmission: Dorothy Edwards' Modernism"

Panel: Fennoscandian Hopes

[Old Council Chamber]

Chair: Juliette Taylor-Batty

Eva-Charlotta Mebius (City, University of London), "Selma Lagerlöf: A British Modernist?"

Carita Roivas (University of Turku) "Speaker, communication and hope in Paavo Haavikko's poetry"

Maarit Soukka (University of Turku), "Finnish post-war modernism looking beyond the borders of language"

Panel: Hopeful Nations

[Great Hall]

Chair: Jeff Wallace

Howard J Booth (University of Manchester), "Sustaining 'a hopeful heart': D.H. Lawrence, anarchism and the militarized modern state" (online)

Juliette Bretan (University of Cambridge), "'To create a new world?': Poland, ambiguity, stereoscopes"

Charlotte Jones (Queen Mary University of London), "Anarchist aesthetics: modernist anti-representation and revolutionary possibility"

Panel: Affective Hopes

[Room 3.32]

Chair: Karina Jakubowicz

Angela Harris (Durham University), "Virginia Woolf's *To the Lighthouse*: Hope and Epistemology"

Doug Battersby (Stanford University/University of Bristol), "Corporeal Modernisms: D. H. Lawrence and Affective Description" (online)

Roundtable: Something is Happening There: Voices from the Whitechapel Renaissance (HYBRID)

[Room 3.30]

Evi Heinz (University of Münster), "An East End Education: Whitechapel's Young Hopefuls Between Sweatshop and Slade"

Rebecca Beasley (University of Oxford), "'An East End avant-garde'? Whitechapel aesthetics"

Alex Grafen (Independent Scholar), "Yiddish Culture and Anglophone Modernism in Whitechapel" (online)

10.15-10.30: Break

10.30-12.00: Session 8

Roundtable: Brave New World? Journal Publication Now and Next

[Great Hall]

Chair: Kate Hext

Alex Murray (Queens University Belfast)
Kristin Mahoney (Michigan State University)
Alix Beeston (Cardiff University)
Cleo Hanaway-Oakley (University of Bristol)

Roundtable: Modernist Archives Now and When? (HYBRID)

[Room 3.30]

Barbara Cooke (Loughborough University)
Katherine Cooper (University of East Anglia)
Sophie Oliver (University of Liverpool)
Sarah Parker (Loughborough University)
Nonia Williams (University of East Anglia)

Panel: Modernism and the Novel of Ideas

[Old Council Chamber]

Chair: Meabh Long

Christos Hadjiyiannis (University of Cyprus), "Ideas and Ideals in G. K. Chesterton's *The Napoleon of Notting Hill*"
Rachel Potter (University of East Anglia), "Irony and the Novel of Ideas"
Matthew Taunton (University of East Anglia), "Comic Effects in the Novel of Ideas"

Panel: Hope in Photographs

[Room 3.32]

Chair: Rebecca Beasley

Felicity Gee (University of Exeter), "'The Immense Wooing of the Cosmos': The Scale of Hope in Twentieth-Century Photographic Experiments"
Samuel Love (University of York), "'Away! Away! From Men and Towns!': Performing Utopia in the Symbolism of the Kindred of the Kibbo Kift"
Anna Watz (Linköping University, Sweden), "Through the Kaleidoscope of Gender: Claude Cahun's *Héroïnes*"

Panel: Hopeful Performances (HYBRID)

[Room 3.33]

Chair: Josie Cray

Saskia Barnard (Birkbeck, University of London), "At the risk of failure"
Anna Farkas (Independent Scholar), "'We do not doubt for one moment the possibility, the expediency, the ultimate success of a theatre on these lines.': The Optimism of J. T. Grein's Manifesto for a Modernist Theatre in Fin-de-siècle Britain" (online)
Allan Kilner-Johnson (University of Surrey), "Rudolf Steiner's Occult Drama"

12.00-13.00: Lunch

13.00-14.30: Session 9

Roundtable: Monetary Modernism

[Room 3.30]

Scott Ferguson (University of South Florida)
Rob Hawkes (Teesside University)
Maxximilian Seijo (University of California, Santa Barbara)

Panel: Hopeful flora, Fauna and Felines (online)

[Old Council Chamber]

Chair: Chris Wells

Alex Goody (Oxford Brookes University), "Djuna Barnes's cats: feline felicity and nonhuman hoping" (online)
Karina Jakubowicz (Florida State University), "Horticatures of Hope: Grief, Commemoration, and Plants in Virginia Woolf's *Mrs Dalloway*"
Thomas Manson (University of Basel), "Re-enchanting the rural: Bloch and Benjamin in Hardy's Wessex"

Panel: Post-First World War Hopes (HYBRID)

[Room 3.33]

Chair: Angela Harris

Rowena Gutsell (University of Oxford), "Close Reading for the World at Large: *Practical Criticism's* Practical Ethics"
Krisztina Kitti Tóth (Budapest Metropolitan University), "The Negative Aesthetics of Everyday Life: Virginia Woolf and the Importance of Art in Times Crises" (online)
Birgit Van Puymbroeck (Vrije Universiteit Brussel), "The Decadent in the Modern: Nancy Cunard's Rewriting of T.S. Eliot's *The Waste Land*"

Panel: Marine Modernism

[Great Hall]

Chair: Laura Ludtke

Faye Hammill (University of Glasgow), "'Seeking for horizons': steamship passengering and the modern self"
Rachel Murray (University of Sheffield), "Violent Scraps: Marianne Moore and the Marine Archive"
Barbara Cooke (Loughborough University), "Cyclonic, Becoming Good Later: disruption, creativity and subjecthood in *The Ordeal of Gilbert Pinfold*"

Panel: Uncertain Futures

[Room 3.32]

Chair: Andrew Frayn

Polly Hember (Royal Holloway, University of London), "Hoping for Change: Robert Herring's Biblical Parody, the POOL group, and the Future of Film"
Gareth Mills (Independent Scholar), "Contested visions of art's commercial future during the boom in middlebrow fine art speculation, 1920-29"
Cécile Varry (Université de Paris), "T. S. Eliot's 'Marina': The Future out of Focus"

14.30-14.45: Break

14.45-16.15: Session 10

Panel: Hopeful Late Modernisms (HYBRID)

[Room 3.30]

Chair: Isavella Vouza

Jade Elizabeth French (Loughborough University), "'more freedom as I grow still older': Optimistic Anachronism and Ageing in H.D.'s Late Life Writing"

Kiron Ward (University of Essex), "Creative Disaffiliation: James Joyce's 'Penelope' and Sam Selvon's *The Lonely Londoners*" (online)

Isobelle Cherry (University of Oxford), "Making space for hope: Late modernist landscape"

Panel: Hopeful (Dis)orientations: Modernist Women and Queer Phenomenonology

Chair: Polly Hember

[Great Hall]

Josie Cray (Cardiff University), "'[I]t did not have her face': Disorientating homes and literary forms in Anaïs Nin's *Cities of the Interior* (1959)"

Bryony Armstrong (Durham University), "Kissing, Reaching, and Hoping: A Phenomenological Reading of *The Well of Loneliness*"

Annie Strausa (University of Bristol), "Queering Sensory History: The Erotic in Virginia Woolf's *Orlando* (1928)"

Isabelle Pyle (Lancaster University), "Mute Jupiters: The queer mythologies of Valentine Penrose"

Panel: Hopeful US Poetry (HYBRID)

[Room 3.33]

Chair: Scott Ferguson

Domonique Davies (University of Reading), "Quantum Understandings of the World: Hope in Wallace Stevens's 'July Mountain'" (online)

Jack Dice (University of Kent), "A Great Future": Depictions of Womanhood in Lola Ridge's 'The Ghetto'"

Emma Slater (University of Oxford), "John Berryman's Self-Analytic Technique"

Panel: Hopeful Embodiment in the Modernist Night

[Old Council Chamber]

Chair: Andrew Frayn

Dominic Berry (University of Sheffield), "Optimistic Darkness: The Night in *Jacob's Room* (1922)"

Nicola Dimitriou (University of Sheffield), "Hopefulness through walking in the dark in Nan Shepherd's *The Living Mountain: A Celebration of the Cairngorm Mountains of Scotland* (written 1940, first published 1977)"

Chris Wells (University of Sheffield), "One can love both': Richard Bruce Nugent and Bisexuality in Harlem's Nocturnal Heterotopia"

Panel: Hopeful Science Fictions

[Room 3.32]

Chair: Louise Benson James

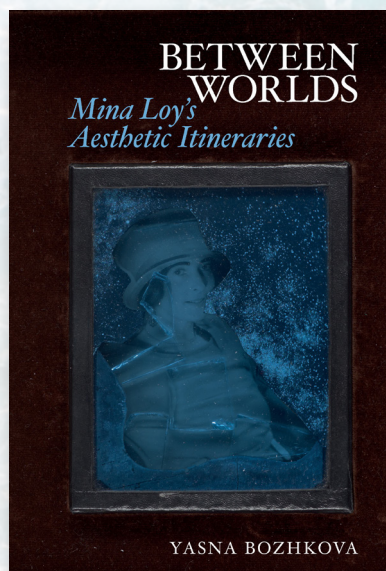
Asiya Bulatova (Södertörn University), "This Book Isn't Is Going to Write Itself: Modernist Vaccines, Hopes for Productivity, and Early-Soviet Adventure Novels"

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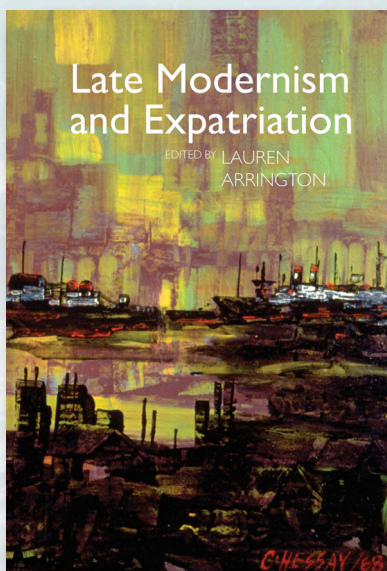
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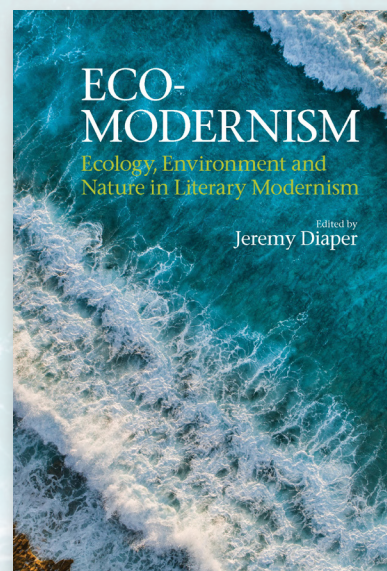
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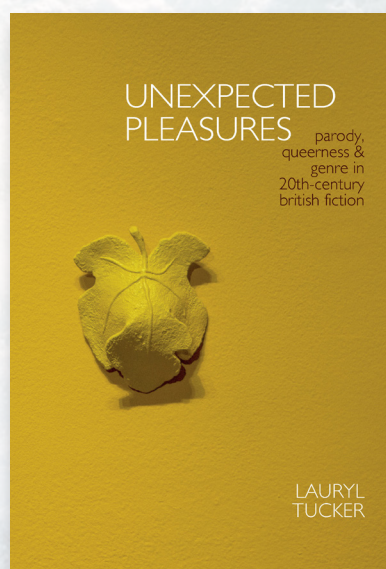
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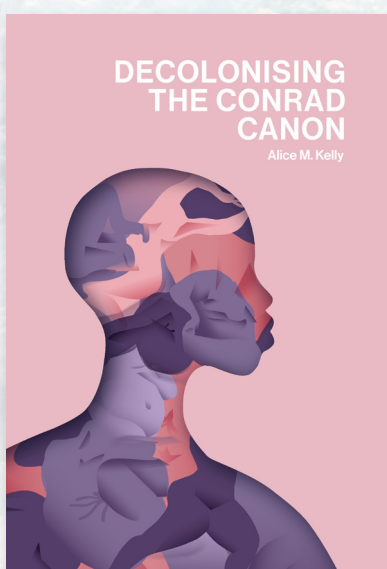
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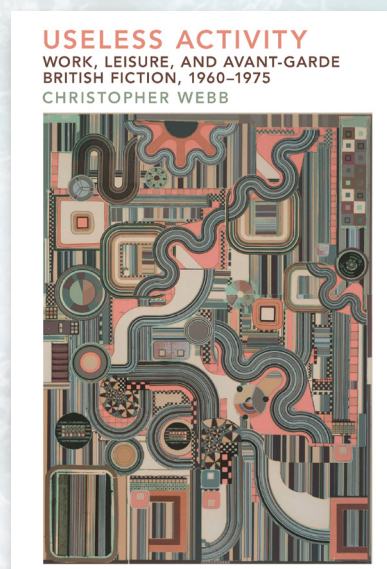
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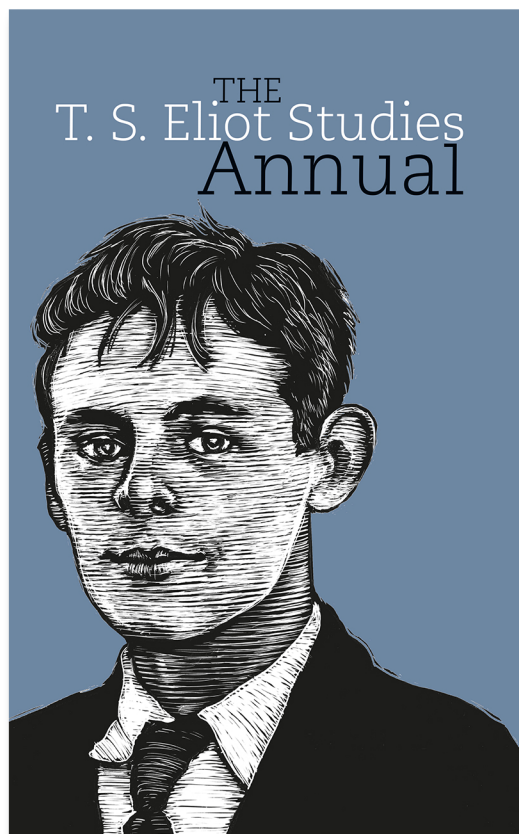
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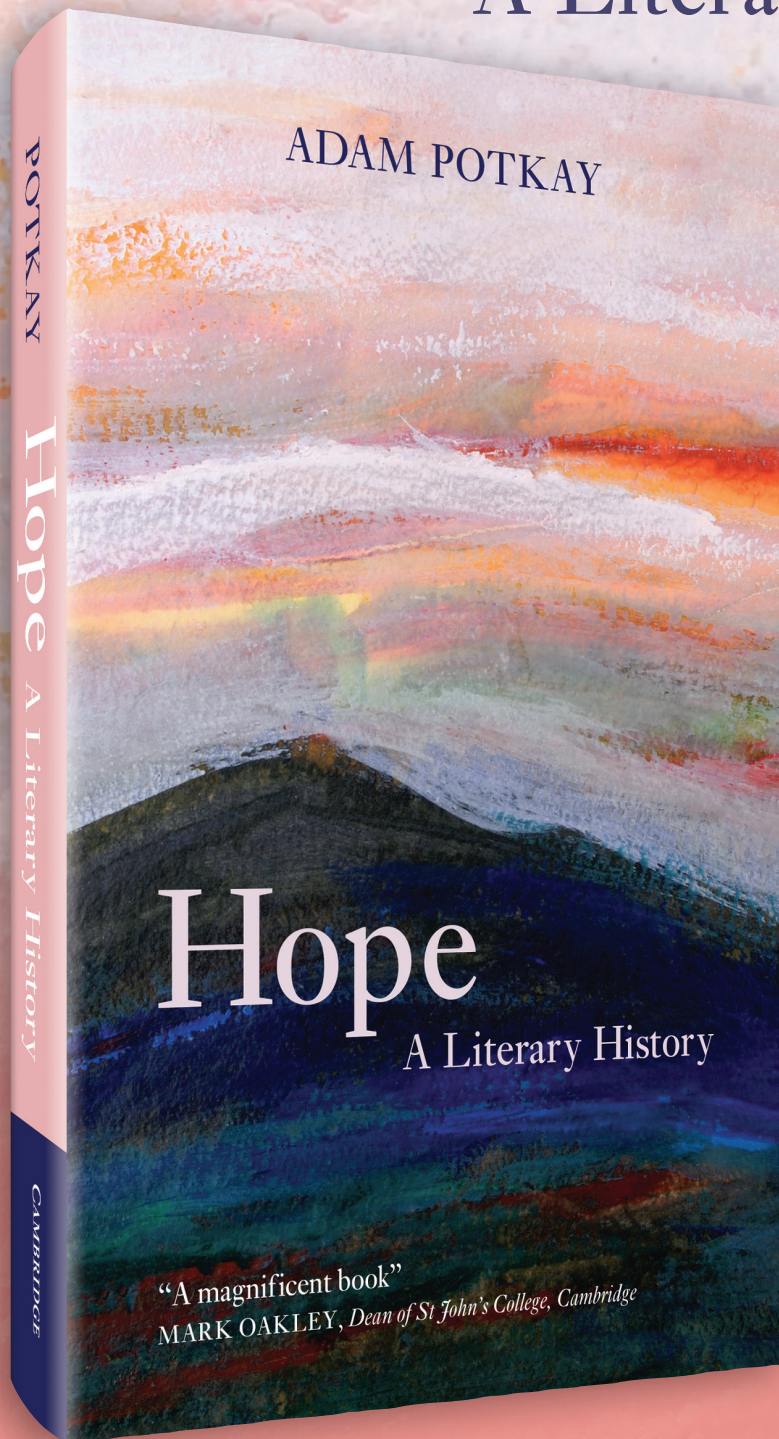
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Abstracts

Session 1

Panel: MSA Reciprocal Panel: Hopeful Late Modernist Presents

Chair: Marius Hentea

[Old Council Chamber]

Aleksandr Prigozhin (University of Denver), “‘What of the Future?': Astrology, Fiction, and Intelligence in the Late Interwar”

In this talk focusing on the late 1930s, I bring together analyses of popular astrology and fortune-telling with military intelligence and late interwar fiction, taking all three as approaches to the future as a problem of affective management in the present. Although modernist investments in the occult have been extensively documented, and the general recent recovery of the 1930s has led to new studies of modernism and intelligence work in particular (cf. Cooke and Ferris' recent issue of *Modernist Cultures*), the connections between these discourses have remained unexplored. Yet, there are great reasons for doing so. The Mass-Observation archive holds a collection of records on popular astrology that consistently links popular modes of fortune-telling to intelligence work anticipating World War II, while late interwar novels like Rex Warner's *Aerodrome* and Storm Jameson's *In the Second Year* offer a plenitude of meditations on the imminence of the future as ways of reckoning with the uncontrollable. Bringing these fields together offers not only a novel angle on the interwar period, but also an opportunity to rethink some of the key assumptions of affective historicism: the broadly Marxist tradition linking, among others, Georg Lukács to Raymond Williams and Lauren Berlant, which holds that learning to read for affect in the present delivers the gift of historical consciousness offered by the realist novel.

Sean Ketteringham (University of Oxford), “The City versus the Country: T.S. Eliot's and H. de C. Hastings's Picturesque”

This paper will present two contrasted visions of England's post-imperial future deployed by the poet, T.S. Eliot, and the editor of the *Architectural Review*, H. de C. Hastings. At first these two writers may appear to have little in common, but Hastings was keenly interested in Eliot's ideas of social improvement in *Notes Towards the Definition of Culture* (1948).

Eliot's ideas were in turn formed in relation to the preservation of buildings and rural spaces Hastings had been instrumental in promoting through the nineteen-thirties. I argue (with some help from Raymond Williams) that both their intellectual projects, which sought a cogent national identity and collective belonging, were conditioned by Britain's imperial contraction.

Launched in 1949, Hastings's 'Townscape' campaign called for new principles of urban 'visual planning' based on a revival of eighteenth-century theories of the picturesque. His hopeful vision of English cities rising from the ashes of conflict acknowledged the need to unite old and new buildings into a coherent whole. Eliot, on the other hand, argued in verse and prose for a reclamation of the social cohesion he imagined in early seventeenth-century Anglican villages. By reaching back to an England before land enclosure and colonial expansion, Eliot's perspective shared the picturesque mechanics Hastings popularised while vigorously opposing his liberalism. Both writers knew social meliorism was dangerous 'For hope would be hope for the wrong thing' (Eliot, 'East Coker'), so both deferred to higher powers, to God and the freedom-loving 'Man in the Street', to authorise their proactive attempts to shape England after empire.

Beci Carver (University of Exeter), “Prynne's Poem-Egg”

In 'Moon Poem', Britain's leading late modernist poet, J. H. Prynne, writes that 'the unceasing image of hope is our place in the world.' For Prynne in this poem, 'hope' embeds us in the world in the sense that 'our wishes' are either 'where we live' or what lies beyond our immediate position: they are our whole path, extending from beneath our feet into the future. Everything we want from the path is hope. To hope is to act upon the 'unlearned habit of wish', which, like the moon's course, is an inheritance of our mechanism: ours as surely as our bodies are ours, a certainty whatever fate may befall our wishes. Hope is the only thing we know about where we are going.

In 2021, Prynne published a tiny, eggshell-blue, limited-edition pamphlet called *Dune Quail Eggs*, whose first word 'Dune' stems etymologically from the Welsh 'din', meaning 'fortified', while its last word, 'dim', may recall the Welsh noun 'dim', meaning 'nothing.' There is a lovely self-containment to this little fortress of poem-egg, with its answering 'dim' ends, one making a wall and the other marking an impasse in speech. However, what the text contains in the sense of *says* remains mysterious. I would like to devote my paper to thinking through this poem's meaning, moving a step at a time, like a wish in the enactment of hope. Prynne has published dozens of little, beautifully odd pamphlets like this in the past year, all of them emblematic of a hope on late modernism's behalf. It would be my aim to reflect on the writing and publication methods that make these works hopeful.

Panel: Hopes in Europe (HYBRID)

[Room 3.33]

Chair: Nicola Dimitriou

Joel Hawkes (University of Victoria, BC) "Mary Butts travels across Europe: Letters as a celebration of new and old"

One of the pleasures in transcribing the letters of British modernist author Mary Butts (The Mary Butts Letters Project) is the experience of travelling vicariously across 1920s Europe. Butts spent much of the 1920s as part of the artistic circles and café culture of Paris and the French Riviera. And as she navigated Europe she wrote to acquaintances, including Jean Cocteau, Ezra Pound, Douglas Goldring, Alec Waugh, and Butts's family, describing her travel and arranging to meet others. The letters epitomize Andrew Thacker's suggestion that modernist writing is about experiencing "new times" in "specific spatial histories: rooms, cities, buildings countries," but also captures something of the "civilization of luggage" Forster warns us of as a condition of nomadic modernity in *Howards End*. At the same time, Butts imbues her very "modern" letters (and travel) with "primitivist" readings of remote landscapes and ritual experience. We shift between a sense of movement and rest, connection and disconnection, old and new.

My paper will explore how Butts's letters still offer readers a sense of the new (and its wonder) around a hundred years after they were written and mailed. The letters I will suggest are instilled with a sense of movement – hastily written, mailed, describing travel, outlining parties, arranging meetings with her more famous peers. In this they reveal the typically modernist form of the assemblage, in which movements are multiple, contradictory. Butts's letters then sketch a nomadic lifestyle that does not preclude attachment to person and place and the rites associated with them.

Demet Karabulut-Dede (Munzur University), "'Constantinople Our Star': Utopian Role of Constantinople for Wyndham Lewis" (online)

Wyndham Lewis published an article in *Blast* in 1915 titled 'Constantinople Our Star' while Britain was at war with Turkish army at Gallipoli Peninsula. In this article Lewis writes 'That Russia will get Constantinople should be the prayer of every good artist in Europe. And, more immediately, if the Turks succeed in beating off the Allies' attack, it would be a personal calamity to those interested in Art.' The two reasons put forward for this are: first, the decay of English artistic culture; and second,

the possibility of its renewal with the capture of Constantinople. Evidently, Constantinople was a symbol of artistic and cultural renewal for Lewis, and it was both a distant utopia and a star by which sailors could find their ways home. In this paper, therefore, I intend to trace the reasons why Lewis considered Constantinople, not somewhere else, as an utopian place which would heal the decayed English artistic culture. To that end, I will briefly discuss Constantinople's role in the politics of the early twentieth century and question if Lewis's work can be read as a satire of the early-twentieth century British politics. Then I will examine if Constantinople and its Greek origins helped Lewis to form his aesthetic principles and utopian perspective. My discussion will contribute to the discussion of alternative modernities and how British modernity engaged with other geographies.

Zoe Rucker (University of Oxford), "T. S. Eliot, Persona, and Peace"

In the centenary year of T. S. Eliot's landmark modernist poem, *The Waste Land*, we might look back at 1922 and think that the 'immense panorama of futility' which the poem presents perhaps resonates only too well with the chain of crises we ourselves have experienced over the last few years. Although most readings of Eliot's poem continue to interpret it as one of the bleakest pronouncements upon the state of Western civilisation in modern literature, I want to highlight an important strand of hope that emanates from the text in its original place of publication, Eliot's own *Criterion*. If the ability to look beyond borders and boundaries is indeed a sign of 'hope', Eliot's poem ultimately serves as an optimistic manifesto for his ideal of European cultural unity. While previous scholarship has identified a quality of naivety to the American-born Eliot's 'idea of Europe', my paper will re-situate such discussion within a consideration of national/cultural identity and the authorial self-fashioning of that identity in order to propose a reading of *The Waste Land* as an expression of hope being placed in the idea of a global citizen.

Panel: Ruin and Renewal: Re-constructing Europe and Mid-Century Modernism (HYBRID)

Chair: Christos Hadjiyannis

[Room 3.30]

The period of mid-century literary modernism (c.1930-1968) has begun to receive more attention from scholars over the last few years and this panel will contribute to this work by examining one important aspect of this wider history. European culture after 1945 was in search of renewal after the ruins of war, with many voices calling for new institutions and networks to forge unity after national divisions: hope would thus displace division and despair. Thus T. S. Eliot delivered a series of lectures on German radio in 1946 devoted to the topic of "The Unity of European Culture". In Geneva in the same year a conference was held on the theme of The European Spirit, with speakers including Stephen Spender, Karl Jaspers, Georg Lukács, and Maurice Merleau-Ponty. At this conference Denis de Rougemont delivered a vision for a Federal Europe, ideas that would eventually lead to the formation of the European Union. The emergence of the Cold War, however, was soon to offer fresh challenges to these projects for renewal.

Many writers in the period explored the new world of culture and politics in post-War Europe, trying to redefine the meanings of modernism as a movement. In terms of publishing the period also saw the emergence of a clutch of magazines devoted to rebuilding European literary culture, including *Encounter* in Britain, *Les Temps Modernes* in France, and *Der Monat* in Germany. Such magazines often looked to the international modernism established before the war as a way to further the project of cultural renewal, a central aspect of which involved the translation of works from other countries as a sign of crossing boundaries and renewed dialogue between nations. Thus the bilingual magazine, *Das Tor/The Gate* declared in 1947 that art, music and literature were "not the property of one nation alone" and that "a deeper understanding of our cultural ties with Europe is a surer way to international friendship than political treaties".

The papers in this panel, in diverse ways, explore this significant moment in the history of modernism and Europe. Abstracts are found below.

Alison E. Martin (Johannes Gutenberg-Universität, Mainz), “‘There is only the trying’: Translations of Anglophone Modernism in Post-War German Journals” (online)

In the immediate aftermath of the Second World War, journals emerged across Germany that reflected on possible new directions for European culture and Germany’s place in it. International in outlook, they actively used translation to hear and make audible the voices of the world “die Stimmen der Welt vernehmen und vernehmlich machen” after twelve years under the Nazi regime. Some, like *Karussell* [*Carousel*] took works by James Thurber to acquaint their readers with the lighter sides of anglophone modernism. Others, like the journal *Die Wandlung* [*The Change*], drew on T. S. Eliot’s poetry and essays in German translation to gain a purchase on how the past might be made to connect with the present, and on the role of politics in cultural relations between the nations of Europe. The journal’s opening manifesto reflected on the difficulty of a new beginning when scarcely the foundations for this had been laid. As Dolf Sternberger, editor of *Die Wandlung* and translator of Eliot’s ‘East Coker’ for the first issue of the journal in November 1945, quoted with cautious optimism, “there is only the trying”. While Sternberger acknowledged that translation was also itself a process of “trying”, the results of which were by necessity partial and incomplete, it was also intrinsically an act of negotiation and compromise, central to the forging of new and peaceful exchanges in a post-war world.

Scott McCracken (Queen Mary University of London), “Cultures of Dissidence after 1945” (online)

This paper considers the cultural consequences of the Manichean divide imposed by the Cold War, arguing that the cultural history of the mid-twentieth century is still scarred by the intractable binaries of East and West. However subtle or contradictory their politics, artists, writers, and intellectuals were positioned in relation to the two opposing blocs of the capitalist and the Communist worlds: opposition to one, was viewed through the distorted lens of the other. As a counterweight, McCracken proposes a new focus on cultures of dissidence, East and West, after 1945. Starting with the elusive, unstable, but productive concept of dissidence allows new perspectives on such diverse texts as Bertolt Brecht’s late poems and Doris Lessing’s *Golden Notebook*.

Andrew Thacker (Nottingham Trent University), “New Roads to Modernism in Mid-Century Europe”

This paper considers two different approaches to the reconstruction of European culture after the war, focusing upon the British magazine *New Road: Directions in European Art and Letters* and the French magazine, *Présence Africaine*. Writing in May 1945 Fred Murnau, editor of *New Road: Directions in European Art and Letters* argued that his magazine would focus upon contemporary Europe, which he described as ‘a pesthouse’ of ‘humiliated bodies and lost souls’. *New Road*’s belief in the ‘spirit of Europe’ was thus an ‘act of faith’ in which he hoped that the magazine ‘may perhaps become an instrument for the regaining and continuation of trends of an old tradition of creative culture and liberty’, one interrupted by two world wars. *Présence Africaine* declared in its opening issue of 1947 its intention to ‘raise and study the general problem of Europe’s relations with the rest of the world, taking Africa as an example’ and suggested that the African voice might ‘even enrich European civilization’. The paper thus examines the contrasting ways in which these two magazines approached the shape of European modernism after the war.

Chair: Matthew Taunton

Conn Redden (Queen Mary University of London), “Utopia and empire in James Hilton and Nevil Shute”

My paper compares notions of utopia in two popular English novels, *Lost Horizon* by James Hilton (1933) and *Round the Bend* by Nevil Shute (1951). Written on either side of the Second World War and Indian independence, their use of Asia as setting and inspiration for ideas about religion and racial harmony makes them a productive pairing for investigation of the impact of empire on literary utopias and imagined modernities. Hilton concentrates these ideas in the fictional valley of Shangri-La; Shute embodies them in a Eurasian ground engineer cum prophet. Utopia in the first book is set at a remove, whereas in the second it is distributed, via the engineer-prophet’s acolytes, across a third of the globe. I examine the formal aspects of the two writers’ utopian impulse, and consider the effectiveness of different types of ‘middlebrow’ novel as mediums for such ideas. I show that while Hilton’s structure adheres to the canon of adventure romance from the preceding half-century, Shute employs a similar ‘romantic realism’ to that found in certain American texts of the period: a recognizable reality, but corrected: reality as the author feels it should be. This leads to considerations of the links between the plausibility of a utopia and the historical circumstances in which that utopia is created: in our case, for instance, a diminishing British Empire, and ever more important international technocratic class. Is an unashamedly implausible utopia like Shangri-La (or, more recently, Wakanda) evidence of underlying confidence, or the opposite?

Seamus O’Malley (Stern College for Women, Yeshiva University), “Yeats, Champion and Enemy of The People”

W.B. Yeats began his writing career in a populist vein, relying on the key phrase “the people” to legitimize certain groups as part of his goal of cultural nationalist revitalization. But by 1902 he was radically rethinking his relationship to populism, especially via his essay “What is Popular Poetry?” In that work he maintains that “the people” are crucial to any national revival, but that “popular” poetry isn’t the work of “the people” at all, but rather of the middle classes, who lack any organic contact with any essential Irishness. He thus separates “the people” from populism, and the early years of the century see Yeats performing various rhetorical moves to maintain a privileged, legitimizing place for “the people” in his work that could somehow be compatible with his growing interest in “enemies of the people” like Nietzsche and Ibsen. Investigating his essays and poems of this era—especially “The People” (1916)—can demonstrate the particular challenge faced by the colonial Irish avant-garde, for whom the traditional “enemy of the people” was not the complacent middle class, but rather the landed Anglo-Irish caste and their British administrative backers. The Irish avant-garde, then, could not fully adopt continental models of artistic posturing, as to make the Ibsenite declaration of being an “enemy of the people” simply allies oneself with the imperial presence. While Yeats never arrives at a coherent platform, such challenges spurred his creativity to ever greater heights.

Deirdre Canavan (King’s College London), “Writing Optimism after the Good Friday Agreement: Anna Burns’ *Milkman* and the politics of imagination”

Optimism and hope are not themes that spring to mind when considering writing from Northern Ireland. Indeed, when they have appeared they tend to have been restricted to the specific moment between the 1994 ceasefire and the 1998 Good Friday Agreement referendum (Heidemann, 2020). Considering Antonin Orbdlik’s 1942 theory on dark subversive humour as that “which arises in connection with a precarious or dangerous situation (...) [as an] expression of hope and wishful

thinking”, this paper will examine the persistent use of dark comedy in Anna Burns’ 2018 novel, *Milkman*, as an optimistic experimentation with high modernism’s stream-of-consciousness.

I contend that the interweaving of dark humour and stream-of-consciousness in *Milkman* disproves the depiction of Northern Ireland as a monoculture of suffering, trauma and loss. I will examine the ways that humour and interior monologue are utilised as a narrative device that actively interrogates the complexities of living through conflict. This paper proposes that, through her conscious use of dark humour, Burns speaks to the complex interplay between dark and light in retelling stories of conflict and the way negative affects interact with, or work to construct, moments of optimism that are not framed in binary terms of peace and war, fear and hope. In this, Burns offers a model of experimental modernist writing that deals with the emotional legacies of multiple forms of violence.

Panel: Hopeful Mirrlees

[Great Hall]

Chair: Nonia Williams

Cedric Van Dijck (Ghent University), “‘Lilacs out of the dead land’: Springtime in *The Waste Land* and *Paris: A Poem*”

Why are so many modernist texts set in spring, from Mrs Dalloway’s June day to Tagore’s *The Cycles of Spring* and Maeterlinck’s *News of Spring*? My paper explores the ambiguous meanings of the season in the years following the First World War—a devastating conflict whose “symbolic status,” as Paul Fussell has argued, “is that of the ultimate anti-pastoral.” I examine how two avant-garde poems published at the Hogarth Press, Hope Mirrlees’s *Paris* (1920) and T.S. Eliot’s *The Waste Land* (1922), turned to the rebirth of the natural world to envision post-war futures, but did so in very different ways. Mirrlees links natural awakening with new life, for instance by referencing the Japanese painter Tsuguharu Foujita’s renditions of the Virgin and Child as flower bulbs. Eliot, by contrast, sees in sprouting corpses images for transience and sorrow (much like Woolf, who noted, in mid-war, that “there is always sadness in spring of course”). Spring, I argue, offers such an intriguing symbol for the future in the postwar period because of its intrinsic ambivalence: it brings both renewal and repetition, hope and sorrow. In making this case, my larger aim is to track an all-too-rare shift away from the modernist preoccupation with urban contexts and towards its fascination with natural phenomena. Such a shift carries the potential to unsettle received notions of modernist thinking about time: from the mind/clock divide to the rhythms of the seasons, with all the ambivalence about the future such cyclical temporalities imply.

Juliette Taylor-Batty (Leeds Trinity University), “Language(s) as liminal space in Mirrlees’s *Paris*”

Paris reflects Mirrlees’s own competence as a linguist: it is marked by an integrated and complex form of multilingualism, manipulating the differences between English and French, but also drawing on the full resources of the French language. On the page, French is untranslated, and italicised or capitalised words remind the target Anglophone audience of the ‘foreignness’ of the subject-matter. The reader is relegated to a state of at least partial ‘not knowing’, and this in turn directs our attention to the physical play of the words. This refusal to domesticate the foreign source text (*Paris*) for the Anglophone reader is significant. However, it masks another unsettling, subversive and potentially hopeful function of French that we find in the poem: *Paris* slips at times into a much more liminal form of multilingualism, an oscillation between English and French that unsettles the reader, directing us to the connections and complementarities of languages as well as their fragmentation, and eliding the boundaries between national languages. As such, the language of the poem reflects Mirrlees notion of the ‘holophrase’ which, as Briggs has noted, punningly plays

not only on 'hollow phrase', but on the idea, following Jane Harrison, of the 'wholeness' of forms of linguistic expression.

Session 2

Roundtable: Mary Butts

[Old Council Chamber]

Danny Israel (artist, and Mary Butts's grandson)
Jenna Marco (University of South Carolina)
Joel Hawkes (University of Victoria, BC)
Leigh Rocha (School teacher and owner of Salterns)
Tim Hopkins (artist and publisher)

During Covid, an edited collection being assembled for Bloomsbury about the British modernist author Mary Butts quickly became something more like a conversation reaching out from the academy that included publishers, artists, Butts's grandson, and the current owner of Butts's childhood home of Salterns (a house, originally part of a 21-acre estate, that haunts much of Butts's writing). The email exchanges that took place began to ponder the position of Butts's work at the beginning of the 21st century, the continued recovery and reconstruction of her work, and how we might usefully approach her writing in traditional and non-traditional ways. Was Butts still a meaningful author? Should she still be read? What new critical approaches might further open up her work? What was the inspiration for the production of an art object/publication from one of Butts's shorter works? How does it feel to live in Butts's childhood home? What was it like reading Butts for the first time during pandemic lockdown?

The exchanges also became a way to reach out beyond our places of pandemic isolation, reminding us of the importance of conversation, human connection. This in turn helped shape our book, which itself increasingly became a kind of conversation.

The roundtable will offer a conversation about Mary Butts, ranging across the various experiences of, and responses to, her work and life, and what she's left behind: responses academic, personal, artistic. We will consider the usefulness of this hybrid approach to Butts, and something of the "affect" of this conversation about the author, which played out with colleagues inside and outside of the academy in the time of pandemic. Above all, perhaps, the conversation looks to be fun: most of the roundtable participants are meeting in person for the first time; some have taken inspiration from her work; some have questions and concerns about her work. For others, Mary Butts is about family. Join us for various and quite different ideas on what Butts's work is, what it means to us, and what it might become in 2022.

Roundtable: Editing Modernist Letters (HYBRID)

[Room 3.33]

Barbara Cooke (Loughborough University)
Sara Haslam (Open University) (online)
Max Saunders (University of Birmingham)

'The entrenched narrative of modernity as disillusioned, disenchanted, and dejected' frames modernism, after Lukács, as signifying alienation, incommunicability, incomprehension, and solipsism. The modernist letter, by contrast, often promises communication, community, friendship, collaboration, collective aspiration.

While many modernists resisted the cult of personality, and divorced formalist aesthetics from life writing, the century following 1922 has seen an outpouring of editions of modernist writers' letters.

Advances in critical editorial theory and practice since the 1980s 'Joyce Wars' principally concern the editing of printed texts. There is little by way of theory, guidance, or support for editors working on letters, with their distinctive conditions, practices and challenges.

We are building on the success of the New Modernist Editing AHRC Network to create a forum for modernist letter editors. We wish to share best practice and provide support for current editorial projects, and work towards the production of a published editorial guide for modern letter editors, alongside an anthology of sample letters illustrating the challenges and solutions.

Our Round Table will focus on Ford's letters, but we will also discuss his network of modernist correspondents and examples will highlight editorial issues with a wide applicability. Though our immediate concern is with the editing of letters, we are hopeful the network will also lay the groundwork of future modernist critical studies of writers' letters. We'll be very pleased to hear from anyone interested in joining this network after the event!

Sara Haslam: 1890s

Ford's early letters are particularly under-represented in published collections, but essential in understanding his formation as artist, friend, lover and 'new man'. What they demonstrate of Ford's optimism and despair, melodrama and work ethic all focus attention on these texts as markers of nascent hopeful modernism; they also pose contextual challenges, especially of essential information that is missing from the historical record.

Max Saunders: Early 1900s

Ford's collaboration with Joseph Conrad and later attempt to acquire German citizenship present different lacunae. To what extent should editors attempt to reconstruct the missing side of the exchange? Ford's letters to Violet Hunt from Germany only survive in her transcriptions, doubtless selective, and possibly altered.

Barbara Cooke: 1930s

Another key issue concerns letters possibly written (or dictated) by someone not the signatory. Ford attempted to keep on good terms with Stella Bowen and their daughter Julie after their separation. It seems highly likely that he dictated some letters Bowen received from Janice Biala, his last partner. Such moments show letters articulating unspoken hopes for contact and reconciliation through difficult times and complicated relationships.

Panel: Rethinking Hope (ONLINE)

[Room 3.32]

Chair: Andrew Frayn

Lucie Kotesovska (University of Victoria, BC), "Revisiting Joyce's 'Circe' and Woolf's 'Time Passes' as Experimental Sites of Radical Hope" (online)

I believe that "Time Passes", the centerpiece of Woolf's *To the Lighthouse*, and "Circe", the nocturnal crescendo closing the mid-section in Joyce's *Ulysses*, should be revisited and reconsidered in 2022 as illuminating sites where radical hope is embraced and expressed through unprecedented experiment. Composing "Time Passes", Woolf noted her anxiety in her journal, not sure whether this venture was "brilliance" or sheer "nonsense" on her part. Similar to Joyce, she pushed through, feeling her inspiration and the gist of humanistic truth she could catch glimpses of during this drafting always stronger than her doubt and fear. To me, these two pieces are acts of ultimate hope – in one's own craft and vision as well as modernist experiment prevailing as a fundamentally humanist act of faith.

In my paper, I make a case for their more complex appreciation based on the emphatic recontextualization of both pieces within their respective novels and a careful analysis of their embedding in the tissue of their narrative surroundings. I am convinced that neither Woolf nor Joyce

conceived these sections as self-aware virtuoso pieces but as integral parts of the vision and the rhythm of the two novels. The argument of my paper is two-fold. Not only should we insist on their democratic presence in our analysis of the two narratives, but we should also be aware of their privileged role in developing the dramatic arch of the two novels. Their radical presence holds a key importance in stimulating and, in fact, enabling the structurally and thematically branching narratives to reach their (at least tentative) closures in terms emotional, ethical (humanist), and aesthetic. Both “Time Passes” and “Circe” prove the eventful and transformative potential of navigating with hope and determination the tumultuous territory between nonsense and brilliance.

Sarah Humayun (Lahore University of Management Sciences), “On Philip Larkin: Cruel Optimism and Sustaining Pessimism” (online)

Philip Larkin stated in an interview that his first novel *Jill* was based on the idea that running away from life, John's fantasy about an imaginary sister, might lead you straight into it—meeting the real Jill, I mean. With disastrous results’ (*Required Writing* 63). This paper will consider Philip Larkin’s obliquely modernist work (published in 1946) as an extended study of what Lauren Berlant identified as ‘cruel optimism’: ‘Optimism is cruel when the object/scene that ignites a sense of possibility actually makes it impossible to attain the expansive transformation for which a person or a people risks striving’ (*Cruel Optimism* 2). In *Jill*, Larkin inquires into the conditions and possibilities of artistic attachment in situations of extreme psychic privation and social breakdown. His young male protagonist cultivates an attachment to art as the refuge of interiority, a sheltering escape for one who is foreign to human relation but also deprived, to paraphrase Larkin, of an elsewhere that underwrites his exilic inhabitation of everyday life. Larkin's novel pursues the psychic trauma inflicted by a cruel attachment to the transformation promised by art-becoming-life, a key aspiration in the age of modernist avant gardes. A profoundly neglected work that inaugurates the critical ambitions of Larkin’s oeuvre, I argue that *Jill* sets the stage for the later poems whose sustaining pessimism about art nevertheless makes it possible to survive its ‘situation of threat that is, at the same time, profoundly confirming.’

Panel: Hopeful Organisations/Groupings (HYBRID)

[Room 3.30]

Chair: Claire Warden

Marius Hentea (University of Gothenburg), “Hopes for a New Order: Postwar PEN and the Reconstruction of the Global Republic of Letters”

The Second World War interrupted the international conferences of PEN, the organization devoted to the right of authors and literary expression. This paper looks at the reorganization of PEN in the postwar period and how international conferences – first starting in Stockholm in 1946, and then continuing in Zurich (1947), Copenhagen (1948), Venice (1949), and Edinburgh (1950) – recast the international literary space and worked through the central political problems of the postwar period. Particular attention will be paid to the tension between the local and the universal, between the needs and interests of national PEN clubs and the wider interests of the organization as a whole. One telling example of this is the 1946 resolution, put forward by the Dutch delegation, to create an international blacklist of politically suspected authors – the idea being that an author banned in one territory could not be published in another. This proposed paper analyzes the workings of postwar PEN through a detailed study of the postwar international conferences, and how these conferences spoke to the wider workings of the literary-political scene in the period.

Clara Jones (King's College London), "Amabel Williams-Ellis at *Left Review*"

Scantly read today, Amabel Williams-Ellis was a high-profile woman of left-wing letters at the mid-century. Literary and political journalist, popular front novelist and consummate committee woman, her name features on the executives of signal modernist institutions and political organizations, including The Left Book Club and International PEN. This paper focuses on her involvement with one such institution, the radical journal, *Left Review*. Williams-Ellis co-edited the journal from 1934-1936; organised its reader's competitions; reported from the First Soviet Writer's Congress in Moscow in 1934 where she was the sole British delegate and wrote one-off articles and book reviews. And yet existing criticism has paid little attention to Williams-Ellis's role at *Left Review* or the sexual politics of the journal more broadly, both things this paper aims to do. This research on Williams-Ellis addresses the 'blind spot for women' which Janet Montefiore notes in 'Marxist "counter-histories" which deal with other traditions of left-wing writing than "mainstream" Audenesque (*The Dangerous Flood of History* (Routledge, 1996) p. 20). It also draws attention to committee work and administrative labour as a hopeful new area of enquiry for modernist scholars.

Anna Kurasova (Independent Scholar) "'Hope for a World Culture': Acmeists' Aspiring for a Better World Re-Visited" (online)

Although short-lived (1911-1914), Acmeism proved to be a particularly influential movement in the rich history of arts of the twentieth century. Its significance lies in the principles of clarity in language and active exploration of cosmopolitanism and world culture so as to re-connect humanity. The concept of "a world culture" is the hope that guided the Acmeists. It made them strive for truth in images and moral principles, and it filled their poetry with an anticipation of a humankind that is humble, open-minded, and united. To explore this hope for a world re-connected, this paper considers three of 'the greatest of their generation' (McSmith 101), namely Anna Akhmatova (1889-1965), Nikolay Gumilev (1886-1921), and Osip Mandelstam (1891-1938). Despite considerable differences in their writings (as well as their personal lives), the three poets shared a "nostalgia for a world culture", as Mandelstam once defined Acmeism. While parallels with T.S. Eliot's paradigm suggested in *Tradition and the Individual Talent* are illuminating, it is worth noting that the ideal that the Acmeists searched for was closely linked to Russian religious philosophy (especially Nikolay Berdyaev and Vladimir Solovyev) and thus, Christian values of humility, kindness, and tolerance. These three elements, as Akhmatova's, Gumilev's, and Mandelstam's poetry demonstrates, fed the poets' hope for a world of truth and happiness. Almost a century later yet as divided as ever, humankind seems to be still in need of the same hope.

Isavella Vouza (University of Oxford), "'One Out of Many': Hopeful Communities and Estrangement in Virginia Woolf's *The Waves* and *Between the Acts*" (online)

This paper investigates the role of 'hopeful' communities in Woolf's late modernist novels *The Waves* and *Between the Acts*. Both novels portray the unity of characters as a collective body against the backdrop of major historical events such as the gradual fall of imperialism and the impending World War II. How can *The Waves* and *Between the Acts* represent a collective body as 'hopeful' even though no 'active' form of change is promoted?

I argue that the way in which Woolf depicts the group of six characters in *The Waves* following the death of Percival, and the village community in the final act of Miss La Trobe's pageant-play in *Between the Acts* manifests the role of (collective) self-realisation in the creation of an optimistic form of community. The death of Percival as a metaphor for imperial decline and the distortion of the village community's own self-image through Miss La Trobe's mirror ruse, shatter the group's and the community's comfortable historical constants as established by imperialism and the national-cultural tradition. In turn, the characters experience a unity by way of this shared

disillusionment, which simultaneously forces them to realise their role as members of a communal body, thus moving beyond their roles as spectators or followers of imperial leaders. Even though no explicit kind of political change is evidenced in the novels, I contend that hope is implied precisely through the characters' disillusionment which constitutes the first step towards the realisation of their power as a 'demos' to tackle the changing historical reality as one (et pluribus unum) entity.

Panel: Mid-Century Modernism and the Possibilities of Sound

[Great Hall]

Chair: Anna Snaith

This panel treats the intertwined aesthetic, political and ethical possibilities of sound and aurality in mid-century, wartime and postwar modernism. Our papers explore how the sonic is constitutive of shifting understandings of the nation and its rural and urban spaces. Intermedial thinking attunes us to reconfigured understandings of the contours of modernism and its cultural forms.

Edward Allen (University of Cambridge), "Festive Modernism: Dylan Thomas, Impersonation, and the Sound of Progress"

We've always known Dylan Thomas liked the sound of his own voice; many listeners liked it, too, fortunately for the BBC. I make a slightly grander case for the ways Thomas apprehended sound art as a special kind of public service. Domestic policy around postwar urban regeneration was a process fit like any other for mediation by the BBC, but for Thomas, such reconstructive work raised new questions as to what kind of spokesman he wished to be, and how best to build a profile on-air that could withstand the pressure of Corporation politics.

Oliver Evans (University of Birmingham), "Henry Green, Ivy Compton-Burnett and the postwar dialogue novel"

The postwar novels of Henry Green and Ivy Compton-Burnett are written almost exclusively as dialogue. The restraint of narration and interiority in favour of opaque, exteriorised sound represents a radical departure from the liberal-humanist tradition of subjectivity in the novel stretching back to the bildungsroman. I argue that, by inverting this tradition, the late modernist dialogue novel stages the wilting of liberal-humanism as a broader intellectual project in the era of imperial contraction, Nazism and the welfare state. These novels thereby gesture towards an alternative 'future' of the novel at a time of intense stocktaking about its value, purpose and potential demise.

Imogen Free (King's College London), "The politics of listening to non-human life in Rosamond Lehmann's Second World War short stories"

This paper will argue for the promise of listening in Rosamond Lehmann's wartime short stories, *The Gipsy's Baby* (1946). Lehmann's hopeful 'earspective' on the rural soundscapes acts as an ethical form of engagement with non-human and human life. Undermining nationalist invocations of England's 'peaceful' rural soundscape in a time of conflict, Lehmann's soundscapes instead draw attention to issues of class, nationalism, and gender, interrogating their wartime meanings and seeking alternative forms of attachment and identity.

Anna Snaith (King's College London), "The Politics of Listening in Late Woolf"

Virginia Woolf's late writing abounds with cries, disembodied voices and literary re-soundings: part of her own exhortation to 'listen in to the past'. This paper explores Woolf's feminist and pacifist politics of resistant listening in the context of the rural staging of *Between the Acts*' polyphonic

sound world. Read alongside the sonic nationalism of interwar Britain and the anticipatory aural dread of wartime, the novel-play finds possibility in alternative modes of sound and aurality.

Session 3

Panel: Hopeful Feminisms

[Great Hall]

Chair: Bryony Armstrong

Ann-Marie Einhaus (Northumbria University), “A weekly for hopeful readers: Lady Rhondda’s *Time and Tide* in 1922”

Modernist annus mirabilis 1922 saw the publication of Woolf’s *Jacob’s Room*, Eliot’s *The Waste Land* and Joyce’s *Ulysses* – but what else was going on in the cautiously optimistic British world of letters as readers, writers and publishers slowly recovered from war and disease? A look at feminist weekly *Time and Tide* reveals much about mainstream (if by and large liberal and middle-class) hopes, fears and expectations in 1922. *Time and Tide* had been founded by Lady Margaret Rhondda in 1920, in the hope of adding a periodical publication to the market that was not only feminist, but pragmatic, international-minded and non-partisan – and one that offered literary and cultural coverage intermeshed with news and politics. This paper will undertake a close reading of volume 3 of *Time and Tide*, dissecting this young periodical’s offerings to a growing readership. I will place special emphasis on the ways in which *Time and Tide*’s growing offering of book reviews and cultural coverage linked to the weekly’s engagement with nascent international political developments that promised peace and prosperity for a war-ravaged world.

Alexandra Huang-Kokina (University of Edinburgh), “Pianistic Singing as Hopeful Female Voice in Three Novels of Early Modernism”

My paper investigates the linguistic-musical peripheries as a hopeful terrain for Modernist novelistic writing. Certain kinds of performative language can empower significant change in the world by association with their semantic meanings, whereas music has its performative status by the externalised mode of performance. Musical performativity denotes the potential of music, as performed in a real-time process, to formulate new modes of perception, understanding, communications and intersubjective relations. Notably, three Modernist writers astutely deploy the idea of musical performativity, in lieu of linguistic performativity, to reconceptualise the potentiality of prose writing. Three works in early Modernism, including Thomas Mann’s *Tristan* (1903), E. M. Forster’s *A Room With A View* (1908), and Virginia Woolf’s *The Voyage Out* (1915), see the foremost expression of musical performativity by proposing new ways of conceiving the idea of ‘voice’ in the liminal space between verbal text and music. In the literary contexts, the three female piano-playing protagonists are vocally and linguistically suppressed in the patriarchal society. I argue that they orchestrate their distinct pianism to reclaim their voice in the embodied act of ‘pianistic singing’, a term that qualifies the organic expressivity and performativity of their piano playing as analogous to musical singing. Aspiring towards the vocal conditions of operatic singing, their pianistic renderings of arias, from Wagner’s *Tristan und Isolde* to Gluck’s *Armide*, enable them to perform musical declamations without necessarily clarifying the theatrical connotations in intelligible language. The nuanced pitch, phrasing, rhythm, tempo and tessitura of their pianistic singing can genuinely change their existential, experiential and perceptive modes in the ordinary world, vocalising new hope for the female pianists in an intensely musical way. My presentation also aims to explore how performerly knowledge enriches the hopeful futurity of Modernist literary studies —

pre-recorded piano performances will be incorporated to illustrate the idea of pianistic singing as pioneered by the pianist-protagonists in the three novels.

Annabel Williams (Durham University), “Melancholy Spaces of Hope in Rebecca West's *The Judge*”

Published a century ago, in literary modernism's annus mirabilis, Rebecca West's novel *The Judge* has a reputation for unrelenting pessimism. Its suffragette protagonist's aspirations for social justice and personal freedom are wrecked by a mutually-sustaining cycle of patriarchal violence and generational cruelty, whereby ‘every mother is a judge who sentences the children for the sins of the fathers’ (*The Judge*, p. 346). As this paper will argue, however, West's narrative opens spaces for hope, not in spite but because of its murky and oppressive melancholy, which is realised most richly in the novel's affective mapping. Taking a cue from Walter Benjamin's sense of the dialectical relationship between utopia and melancholy in modernity, and drawing this into conversation with David Harvey's argument, in *Spaces of Hope* (2000), that spatiality and temporality must be connected in utopian thought, I read the novel's mapping of social space as gesturing towards a future, emancipatory politics. Though *The Judge* does not concede that this future will be finally realised, West's work illuminates how modernism's melancholy spaces can direct us from what Terry Eagleton has called the ‘banality of optimism’ to the radical, tragic coordinates of authentic hope.

Karen Eckersley (Nottingham Trent University), “Leonora Carrington's ‘geostories’: surreal visions of feminist ecologies”

In her essay ‘The Cabbage is a Rose’ (1975), surrealist Leonora Carrington ponders the peoples and worlds forgotten by the Bible, critiquing the presumption that its stories represent all: ‘The Bible, like any other history, is full of gaps and peculiarities that only begin to make sense if understood as a covering-up for a very different kind of civilization which had been eliminated. What kind of civilization?’ In this paper I argue that Carrington's narratives and visual art explore precisely the kind of ‘civilization’ that the Bible overlooks but more importantly what society could look like beyond the borders of its patristic and androcentric storytelling. Such a shift in perspective, exhibited in her surreal narratives populated by human-animal communities, is suggestive of a more balanced, and thus hopeful milieu, speaking presciently to what Donna Haraway would call ‘geostories’. In Carrington's ‘As They Rode Along the Edge’ and ‘Jemima and the Wolf’ (1937-1940) we witness how she interrogates the ‘gaps’ that she identifies in Bible stories filling them with a vision of multi-species entanglements. I argue that the manner in which she explodes the boundaries of androcentric narratives anticipates Rosi Braidotti's posthuman, feminist frameworks that envisage a more sanguine future for women and non-human animals. Carrington's kaleidoscopic stories hold ‘Species Man’ to account but more importantly offer metamorphic tales for the future, bringing her surrealist oeuvre into conversation with contemporary debates about our hopes for a more ecologically equitable world.

Panel: Hope and Illness (HYBRID)

[Room 3.33]

Chair: Peter Fifield

Louise Benson James (Ghent University) “‘Of course one's stomach being nearly the whole of one, it is apt to have very large pains’: Hope and the digestive system in Radclyffe Hall's *Adam's Breed* (1926)”

“Do you still care for books and food and stomachs?” the Librarian asked him gravely. “I am disappointed in books myself, such a lot of them seem to suggest indigestion — a kind of deranged mental stomach.” (*Adam's Breed*)

Radclyffe Hall's 1926 novel *Adam's Breed* is itself a book about food, stomachs, and indigestion. It tells the story of a waiter who, amidst a post-war frenzy of hedonistic dining and consuming, becomes disgusted with food and human appetites. His resulting retreat from society prompts starvation, and ill-timed revelations about social responsibility and service.

This paper surveys the novel's experimental use of the digestive system to chew over and break down the complex emotions around self and community in the wake of the war. As Djuna Barnes's *Nightwood* claims to find the greatest truth in the kidney, Hall looks to the stomach to explore the search for meaning, love, and community.

The protagonist's final revelation speaks to recent writings on optimism: that meaning is found through social involvement and hope rather than retreat and despair. I am interested in how, to arrive at this point, Hall engages in a sustained consideration of food and bodily processes. The novel navigates questions of base needs, higher callings, and the self, via a surfeit of rich descriptions of food preparation and consuming, and resulting indigestion and disgust. It works its way through numerous (mis)understandings of hunger and sustenance, and moments of rupture and despair, which eventually prove to be potentially productive and galvanising.

Maebh Long (University of Waikato), "'Immunity from any interference with his enjoyment': Advertising Copy and Discourses of Immunity 1900-1939"

What, for readers and consumers in the early twentieth-century, did it mean to be immune? In H.G. Wells's *The War of the Worlds* (1898), Earth is saved when the invading aliens are overcome by pathogens to which humans were 'altogether immune', but against which the invaders had no 'resisting power'. The public in the late nineteenth century was growing accustomed to the idea of invisible hazards posed by germs and was gradually acquiring understanding of a bodily shield against their attack. Scholarship on modernist perceptions of threat, however, has concentrated on the fears exhibited in modernist texts, from bacillophobia to xenophobia, which has led to a blind spot regarding the defensive – the hopeful – response to such threats: a medico-political poetics of immunity.

From the 1890s, as the public adjusted to a world in which, as Aldous Huxley wryly punned in *Brave New World* (1932), 'civilisation is sterilization', a discourse of immunity grew throughout literary fiction and commercial publishing. This paper examines the uses of ideas of immunity within advertising copy in newspapers and magazines in Britain and Ireland between 1900 and 1939. During this time immunity became a popular term for marketing goods as varied as false teeth, perfume, bicycles, and lawn sprinklers. By analysing the different products and promises associated with immunity, I consider the ways populations were encouraged to mitigate risk by purchasing immunity – to become immune by shopping – and ask what light is shed on public hopes and concerns when we study immunity as a sales pitch?

María Isabel Romero-Pérez (University of Granada), "'Listening in to the Past.' Hope Mirrlees' modernism and cultural reconstruction" (online)

"Do you like listening in? No, but I am haunted by the Past" ("Listening in to the Past." *Collected Poems* 85).

Published in 1926 in *The Nation and Athenæum*, "Listening in to the Past" manifests the appreciation for the narratives of the past and Hope Mirrlees' hopeful use of the past as a conciliatory formula. The past was at the heart of the matter for the cultural reconstruction of modernity for Mirrlees. In the years that followed the trauma of First World War and the 1818-1819 Influenza pandemic, there was an impending notion of death embedded in art and literature. Mirrlees' revision of the past in her essay endows modernism with the tools for spiritual mediation between past, present and future "with which we shall while away the winter evenings of the future" ("Listening in to the Past."

Collected Poems 89). Her essay pays tribute to history, and to the voices of the unrecorded past, underlined in her present as a systematic exercise of preservation. By listening to the echoes of the past, myth, history, politics, city and nature, and, sexuality and religion stand in dialogue in the modernist dimension of her poetry and novels: in *Paris: A Poem* (1919), *Madeleine: One of Love's Jansenists* (1919), *The Counterplot* (1924), and in *Lud-in-the-Mist* (126). This paper examines Hope Mirrlees' conception of the past, and how her essay come to be meaningful in the whole picture of modernism.

Panel: Hopeful Futures

[Room 3.32]

Chair: Seamus O'Malley

Ashley Maher (University of Groningen), "The Future of Fiction: Angus Wilson and Naomi Mitchison's Modernist Reserves"

To show the significance of what I call the modernist reserve to the reinvigorated postwar political and literary imagination, this paper analyses speculative fiction by Angus Wilson and Naomi Mitchison in the context of the British government's and the newly formed UNESCO's cooption of ecologists and zoologists into wartime and rebuilding efforts. In "UNESCO: Its Purpose and Philosophy" (1946), Julian Huxley characterised zoos and national parks as key institutions for "preserving the world's scientific and cultural heritage," yet Huxley—and British politicians—also used these spaces to imagine alternative social and political structures, thereby uniting environmental and political models of welfare and governance. In *Memoirs of a Spacewoman* (1962), Mitchison's protagonist, a communications specialist, likens her abilities as a narrator to her abilities as a biologist. Acts of imagined observation prompt Mitchison, part of a renowned family of zoologists, to weigh the possibilities for a universal model of politics. In *The Old Men at the Zoo* (1961), a leftist zoo leader's failed administration of a "limited liberty" wildlife reserve allows Wilson to represent the need for a more self-reflexive liberalism, for "the zoo is increasingly...the only means of learning pleasure in the existence of what is not the same as ourselves." I argue that these novels mark a reckoning with modernism as itself something to be preserved. In Wilson's insistence that the mid-century writer must unite modernist "depth" with realist "diversity," we witness an effort to imagine a new sort of novel, built around this new zoological understanding of collectivity.

Laura Ryan (National University of Ireland Galway), "Homeless, not Hopeless: The Unexpected Utopianism of Tom Kromer's *Waiting for Nothing*"

We are well-accustomed to the idea of the modernist writer as a metaphorically, even transcendently, homeless figure; one who wanders, lives in (chosen, temporary) exile and experiences periods of impoverishment (despite being almost invariably middle-class). These conditions were long deemed ideal conditions for modernist formal experimentation, but what of those contemporaries of the 'Lost Generation' who were more materially dispossessed, more literally unhoused?

This paper takes the example of Tom Kromer, whose 1935 work *Waiting for Nothing* was inspired by his own experiences of Depression-era homelessness. The novel's title appears to denote a complete absence of hope, while its spare, clipped language, vagrant slang, detached narration and episodic structure all reflect a life defined by hunger, danger, and depravity without any clear end in sight.

Yet optimism underpins the novel; moments of kindness and compassion punctuate an otherwise devastating narrative. In the face of dehumanizing conditions, Kromer's narrator – though given ample opportunity – never sacrifices his humanity. And, in the very act of writing, Kromer expresses hope that the state of things can be remedied, that in future these discarded people might

have a better life, or at least a better chance at ‘three hots and a flop’ (three meals and a place to sleep). Reading for hopefulness in Kromer’s novel, this paper suggests both how writers in the direst circumstances expressed hope and faith in humanity and how modernist studies might in future take greater account of the material conditions (especially those defined by homelessness and precarity) that made modernism.

Max Saunders (University of Birmingham), “Modernist Future Humour: Hopeful Modernisms in the To-Day and To-Morrow Series”

‘To-Day and To-Morrow’ (1923-31) is arguably the locus classicus of hopeful modernisms: 110 fizzing short books on ‘The Future of’ just about everything. Not all are utopian, though some are in surprising ways, which cut across received accounts of inter-war literature, such as Vera Brittain’s witty projection of marriage and feminism in *Halcyon*; or Vernon Lee on the future of intelligence in *Proteus*. Others lace their hope with cynical satire, as in J. B. S. Haldane’s inaugurative volume *Daedalus* on science and the future, prophesying artificial wombs, wind farms, and genetic modification; C. E. M. Joad’s brilliant volumes on the futures of morality and leisure; or Bonamy Dobrée’s *Timotheus* on the future of theatre. Even when they are most pessimistic – Bertrand Russell’s counterblast to Haldane in *Icarus*; or Anthony Ludovici’s anti-feminist dystopia *Lysistrata* – they have the same exuberant energy and even humour in imagining the modern, which seems far removed from the way canonical modernists are generally thought to respond to modernity.

What were the conditions which made possible this unique phenomenon of Modernist Future Humour? What are its politics? What happened to it; and why did it hardly survive into the 1930s? Why has contemporary futurology been unable to recapture its inventive energies? Why is it not better known? How might its recovery alter our views of Modernism? These are questions I shall address, building on my book *Imagined Futures* (OUP, 2019).

Panel: Joycean Hopes

[Old Council Chamber]

Chair: Emily Bell

Lillian Hingley (University of Oxford), “Hope Through Unfaithfulness: Adorno’s Indirect Reading of Joyce’s Modernism”

Although Theodor Adorno’s defence of Joyce’s modernism against Lukács is well-known, the actual shape of Adorno’s engagement with the Irish writer is not. To date, a handful of scholars have tried to figure out Adorno’s interest in Joyce by speculating about it. For example, the scholar R.B. Kershner surmises that Adorno surely read *Ulysses* because of his own invocation of Homeric myth in *Dialectic of Enlightenment*. However, if we turn to Adorno’s archive, his letters and essays suggest a more subtle, surprising conclusion: that Adorno read *Ulysses* and *Finnegans Wake* largely through their reputation, reception and dissemination in German intellectual circles rather than through close reading. And yet, Adorno still maintained that Joyce was one of the most important writers of “modernism” – the aesthetic category Adorno uses to describe art that was especially cognitive, or able to show and resist the false consciousness of capitalism. By drawing upon Adorno’s essays on *Ulysses* and *Finnegans Wake*, I suggest that Adorno’s ‘reading’ of Joyce should be conceptualised differently; whilst he is enamoured by Joyce’s innovative techniques as a formal reflection of an alienated society, he also worried that the critical edge of this technique would be blunted by its institutionalisation. I conclude that Adorno turned to Joycean adaptations – namely, Hans G. Helms’ Joyce-inspired work – as a way of preserving the critical newness of Joyce’s practice. Through this intervention, this paper demonstrates that, contrary to Adorno’s reputation as a pessimist, he found hope in his unfaithful reading of Joyce’s modernism.

Emily Ridge (National University of Ireland Galway), “Feeling with Molly Bloom”

James Joyce’s *Ulysses* (1922) famously ends on an affirmative note. The ‘Penelope’ episode contains fourteen iterations of ‘yes and’ and only one iteration of ‘yes but’, a distinction that has become central to discussions of positivity and collaboration in contemporary managerial discourse. The proposed paper will interpret this hopeful ending as a facet of Joyce’s playful engagement with narrative empathy throughout the ‘Penelope’ episode as a whole. Meghan Marie Hammond (2014) has observed that ‘[l]iterary modernism trained readers to believe that a more radical joining of subjectivities was possible’ (5). ‘Penelope’ involves such a process of readerly training through collapsing the kinds of distances that are performatively upheld, to greater or lesser degrees, in previous episodes. In drawing the reader into a type of narrative intimacy that, up to this point in the book, has only been ‘half offered’ (350), into what Molly herself calls ‘the body and the insides’ (694), ‘Penelope’ stands as an extraordinary example of near unmitigated empathetic authorship. What is perhaps more fascinating, however, is the extent to which Molly is shown to be continually attempting to imagine herself into the bodies and mindsets of the many and varied men and women in her own sphere, not least the implied reader. As I will show, it is the multi-directional, open-ended, and elusive nature of this empathic exchange – am I inside of Molly or is she inside of me? – that produces the radical conversion of subjectivities that Hammond describes.

Zizi Temple (University College Dublin), “The Lemon Soap”

This paper will discuss the history of the lemon soap, a product which is so prominent in *Ulysses*, it is almost a character in its own right. Starting with the soap’s provenance and finishing with the fact that the soap is now still sold in Sweny’s chemist as a novelty item, this paper will analyse the journey of the lemon soap and the adverts which surrounded it during the modernist era, through a (post)colonial lens. It will explore the possible suggestions Joyce is making in relation to colonialism, as well as the wider plot of *Ulysses*.

Questions around ownership, colonisation, superiority and autonomy will be raised by the journey which the lemon soap takes in *Ulysses*. Starting with its ambiguous introduction in “Lotus Eaters” and the subtle invasion of Bloom’s thoughts by the Pears’ soap advertising slogan, this paper will explore the implications of problematic trends within soap advertisements in the late nineteenth and early twentieth centuries. This will give an indication of the imperial agendas at play, as explored by Garry Leonard.

The soap’s hallucinatory appearance in “Circe” will further support the discussion of these themes as it brings with it a nod to the Brooke’s Monkey Brand soap ad, as discussed by Hye Ryoung Kil. However, the soap’s Irish origin is revealed in “Ithaca” and the production history will be discussed in order to add further context to the argument that a seemingly meaningless object has been placed within the text by Joyce for the very purpose of raising these social questions. This paper will finish by discussing the Joyce industry as it is today, including Sweny’s chemist and the continued sales of the lemon soap. Using the theorists mentioned here, among others, as well as archival material, this paper will demonstrate Joyce’s attention to details, both in his writing, and his research around products placed within *Ulysses*, in order to add texture to the social issues raised in his writing.

Panel: Hopeful Experiments, Reform and Changes (HYBRID)

[Room 3.30]

Chair: Aleksandr Prigozhin

Rebecca Bowler (Keele University), “To Plunge is Hopeful”

J.D. Beresford said in his introduction to Dorothy Richardson’s *Pointed Roofs* that whereas the ‘romantic floats on the surface of his imaginings’ and the ‘realist wades waist deep’, Richardson is

‘the first novelist who has taken the final plunge; who has neither floated nor waded, but gone head under’ (1915). May Sinclair, famously, adds that Richardson ‘has plunged so neatly and quietly that even admirers of her performance might remain unaware of what it is precisely that she has done’ (1918). Both these critics see Richardson’s plunge as a kind of artistic daring.

More than twenty years later, Richardson uses the word ‘plunge’ in her review of *Finnegans Wake*, ‘Adventure for Readers’. In this article it is the act of reading, particularly of reading difficulty, which necessitates a plunge. Joyce’s readers must, she says, abandon any preconceived ideas about his reputation (and perhaps also their own ego) and just jump in: ‘plunge provisionally, here and there; enter the text and look innocently about’ (1939). This latter plunge is particularly hopeful, if hope is the abandonment of anxiety and the embrace of possibility. There’s a contradiction in the term, much as there is in the word ‘hope’: it is a leap into the unknown or leap of faith; it can be a death plunge, or a commitment to hope, or a letting go. This paper will look at a few famous and less famous plunges (‘What a plunge!’) and ask what the concept of the hopeful plunge might tell us about modernist approaches to difficulty.

Mimi Lu (University of Oxford), “‘The Jurisprudence of Hope’?: The Modern Novel and Tort Law”

This paper explores how the dialectic of hope and its various antitheses—hopelessness, cynicism, or apathy, to name a few—manifests itself, both thematically and formally, in modern(ist) literary texts that engaged with the law of tort, an area of jurisprudence that was majorly transformed in the twentieth century. The doctrine of negligence served as a fulcrum in the Anglo-American cultural imaginary for scrutinising the oft-misaligned interests of the individual and the ‘common’ good, diversely-defined. I use three novels, E. M. Forster’s *Howards End* (1910), Virginia Woolf’s *Jacob’s Room* (1922), and Evelyn Waugh’s *A Handful of Dust* (1934), to trace how literature refracted a range of individual and collective hopes about the possibilities represented by tort law reform. I will be putting pressure on first, Gerald Rosenberg’s well-known claim that the law’s ability to effect social change is a ‘hollow hope’ (1991), and second, Mark Fortier’s suggestion that tort law in particular, in being concerned with the random, often tragic accidents that became increasingly common in post-industrialised, highly-individualistic societies, enshrines a pessimistic worldview (2019). Imaginative emplotments of legal issues critically—but not despairingly, I would argue—challenged the existing laws’ normative parameters, the types of interests and narratives that the courts privileged, and the adequacy of remedies available to victims of torts. The modern novel thus contributed to a crucial (counter-)discourse that sounded out the coherences, frictions, and fault-lines between law and morality and the nuanced distinctions between social, legal, and poetic justice.

Rupeng Chen (University of Edinburgh), “Infrastructures of Hope: Virginia Woolf and the Miner’s Canary” (online)

In her essay, “The Art of Biography” (1939), Virginia Woolf draws together modern biographers and the “miners’ canary”. This analogy, I want to argue, first reflects her concern over the contemporary working-class life and second exposes the art of biography both to its vulnerabilities and to its hope.

Stacy Alaimo’s concept, “trans-corporeality”, suggests that “all creatures, as embodied beings, are intermeshed with the dynamic, material world, which crosses through them, transforms them, and is transformed by them” (435). The radical challenge this concept poses to the detached, observing Human subject is encapsulated by the miners’ cultivated intimacy with the canary and their common exposure to the toxic material world. Since the introduction of canary in the mine from late Victorian period, the miners cultivated an interspecies reliance and trust with their fellow creatures, refusing, as the contemporary scientists and coal owners did, to reduce the canaries to mere instrumental use. This submerged yet resilient intimacy thus renders coal mine more a lively

ground, “the living mediation of what organises life: the lifeworld of structure” than merely a sacrifice zone (Berlant).

Woolf’s blending of the miner’s canary and the biographer likewise unencumbers biography from the “falsity, the unreality” of the genre’s conventional advocate for mimetic precision. Rather, as the above argues, this blended figure exposes the readers and the aspiring biographers to a “richer unity” consisted by the scientific disclosure, the submerged yet unexpected transits of substances and trans-corporeal interactions between human and non-human bodies. For Woolf, the hope for the biography to be an art resides not (merely) in the biographer’s mastery of facts but in the trans-corporeal bounds that might deform yet animate the facts.

Session 4

Panel: Hopeful Late Modernist Poetry (ONLINE)

[Room 3.33]

Chair: Kristin Bluemel

William Burns (University College London), “‘Posthumous Clamour’: Emotion and Cultural Memory in Geoffrey Hill’s Reception of Ezra Pound” (online)

Sebastian Arrurruz: 1868-1922

Ostensibly by an obscure Spanish poet who died in the year of modernism’s annus mirabilis, Geoffrey Hill’s (1932-2016) sequence ‘The Songbook of Sebastian Arrurruz’ (1968) covertly alludes to another modernist legacy, that of Ezra Pound (1885-1973). Recalling the latter’s own imagined self-interment in the first part of *Hugh Selwyn Mauberley* (1920), Hill’s use of this persona may be seen as a typical example of late modernist malaise, recycling modernist tropes to suggest its own sense of being at a cultural dead end, ‘wrong from the start’. Yet, whereas previous critics have appraised Hill’s persistent identification with Pound in similarly monolithic terms, such accounts overlook both the emotivity of Hill’s response, and the importance of emotion within his highly ambivalent reception of Pound’s poetic and political legacy. Focusing on the difficulties both poets have in acknowledging the role of affect in poetic discourse, I will read the major shift in style that distinguishes Hill’s later works as mediated by his changing response to Pound. In this way, by overcoming an overtly modernist bias against emotive discourse, Hill’s later poetry tempers its pessimistic regard for past cultural accomplishments with a newfound openness towards future possibilities. Concluding with a reading of Hill’s final, posthumous work, *The Book of Baruch by the Gnostic Justin* (2019), I will show how Hill’s preoccupation with Pound extends to his desire in this last poem to bring his life’s work to a satisfactory close, evincing a measure of hope from the national crisis of Brexit.

Jeremy Lowenthal (University of Iowa), “Reckoning with Resonance in Kamau Brathwaite’s Confessional Poetry” (online)

“Are you no longer an oral poet?” Nathaniel Mackey asks Kamau Brathwaite at the New York Poet’s House in 1993. Brathwaite’s answer, versified and paged for his 1999 poem *conVERSations* with Nathaniel Mackey, plants his late “video Sycorax style” firmly in the Afro-Caribbean oral tradition: “the connexion in-hears, as i say, as i see it, in the origin of the poem in SOUNN.” Like the spliced “VERS” in *conVERSations*, Brathwaite’s punned ‘inheres’ evokes the audible interstices that bind his lifelong poetics across varied media: air, vinyl, paper, pixel, tape — to name a few. Pushing language to such extremes was anything but an esoteric effort for Brathwaite. “It was in the language,” he elsewhere writes, “that the slave was perhaps most successfully imprisoned by his master and it was in his (mis-)use of it that he perhaps most effectively rebelled.” Taking from comments like this, Mackey concludes that Brathwaite’s own poetic subversions of language work to “wring the word”

of a submerged Afro-Caribbean nation language tied up with the transgenerational traumas of slavery and colonialism. My essay explores the paronomastic and intermedial dynamics at play in these poet-critics' decades-long back-and-forth. I argue that Mackey repeatedly puns back to Brathwaite (here, to 'wring' and to 'ring') so as to model the very modes of 'in-hearing' that Brathwaite's late, self-described "confessional" poetics of trauma and healing dramatize and demand. In Brathwaite's confessional poetry, 'in-hearing' aspires to a form of mending or cohering, as to hear the resonance of some past voice or breath is always also to affirm its inherence — the aural availability of the passed/past in the listening present. Listening materializes connection, Brathwaite teaches us on his own polysemic terms. In attending to the phonotextual pathways Brathwaite's poetry opened up, this essay presents a more ear-sighted approach to confessional poetry's often oral-aural renderings of trauma and healing therefrom.

Wei Zhou (University of Leeds), "'The darkness shall be the light': Subterranean Homes and Spiritual Homecoming in 'East Coker'" (online)

T.S. Eliot's 1940 poem 'East Coker', with the memorable line 'Home is where one starts from' ('East Coker', V.19), typifies his contemplation of the ideas of home and homecoming in his poetic career. The poem, included in the tetralogy, *Four Quartets* (1943), explores Eliot's ancestral root in the English village, East Coker in Somerset. It represents the American-born poet's transgenerational return to England and his identification with the nation in WWII 'with an acute sense of personal reminiscence' (Letters 9, p. 884). In the poem, Eliot reimagines East Coker he visited in 1936 and 1937 as a subterranean village through the images of buried dancers and tombstones and juxtaposes it with the representation of London, his adopted city immersed in the nationally imposed blackout at the beginning of WWII. In this paper, I propose that Eliot's representation of these 'subterranean homes' reframes the implications of burial and death as preservation and protection to express his hope for redemption and faith in the Christian Resurrection. Through an analysis of the poem informed by the ninth volume of Eliot's letters (1939-1941) edited by John Haffenden (2021), I argue that the speaker's transformative account of his visit to East Coker intersects his internal journey in the wartime context in allegorical imagery, sustaining the theme of homecoming throughout the poem and making it a spiritual one.

Panel: Artful Hopes (Hopeful Arts?) (HYBRID)

[Great Hall]

Chair: Emma West

Nicola Baird (London South Bank University), "Opening up and reaching out, my hopes for the future of modernist studies: the case of David Bomberg, the Ben Uri Gallery and the Sarah Rose Collections" (online)

The early, experimental work of eminent British artist David Bomberg (1890-1957) is undoubtedly canonised and placed neatly within the context of pre-war native avant-gardism, however, his mid-career and late work is seen as an apparent disavowal of the modern. It is arguably apparent, however, that such logic been exhausted, and that it is in fact a project of the modern to judge Bomberg's work in such terms, for the moderns 'consider everything that does not march in step with progress archaic, irrational or conservative' (Latour, 2012, p. 73). Bomberg's work is key to the Ben Uri Gallery and the Sarah Rose collections, both of which are deeply troubled by modernism, reconstructing alternative art historical timelines which seem at once to embrace and to bypass modernism. Furthermore, the story of British modernism becomes problematised by attempts to place the collections within the canon—both of which might be seen as marginal, peripheral and/or other. It is necessary, then, to consider a broader, more capacious understanding of modernism.

This paper seeks to critique notions of art history as tracking continual progress and the positing of modernity as an unquestionably progressive destination as well as to interrogate the modernist project—the modernist co-optation of the modern—by questioning modernism’s agency within art history. Using assemblage theory as a theoretical and conceptual vehicle, and Actor-Network-Theory as a toolkit for the enabling of new insights and understanding it is possible to open up and operate beyond disciplinary boundaries, in order to tackle the problem of modernism not only in relation to the perceived incommensurability of Bomberg and the two collections, but also in relation to the hybrid reality of the world in the twenty-first century. This paper functions then, as an intervention into art history, implementing an alternative mode of practice derived from philosophy (assemblage theory) and studies of the sociology of science and technology (Actor-Network-Theory), increasing the discipline’s purview with regard to what can be encompassed in such research and actively encouraging interdisciplinarity. The result, therefore, is the possibility of different, and better art histories as well as, more specifically, different, and better modernist studies.

Cleo Hanaway-Oakley (University of Bristol), “Joyce through Rose-Tinted Spectacles: The Myth of Beneficial Blindness”

James Joyce suffered eye troubles throughout most of his life, from childhood glasses-wearing to attacks of iritis, secondary glaucoma, and cataracts. He endured severe pain and underwent multiple ocular surgeries. But did his eye disease proffer any creative benefits? How did Joyce’s non-normative vision affect the creation and content of *Ulysses* (1922) and *Finnegans Wake* (1939)?

In this paper, I hope (pun intended!) to answer these questions via a combination of close reading, biographical insights, art history, ophthalmology, and intertextual study. I will pay particular attention to Joyce’s method and to his conversations with and about fellow (literary and visual) artists, from Homer, the archetypal ‘blind bard’, to Frank Budgen, the sighted painter who published a memoir detailing his life as Joyce’s sounding-board.

Joyce bought and appreciated visual artworks, despite his low vision. He owned two paintings by Irish painter Jack B. Yeats and declared that he and Yeats ‘have the same method’. But he was all too aware of the irony inherent in a visually impaired person enjoying visual artworks. In a letter to artist Augustus John, who sketched a portrait of Joyce for the front cover of *The Joyce Book* (1933), Joyce wrote: ‘Praise from a purblind penny poet would be ridiculous but your drawing is clearly the one thing in the volume which is indispensable’.

This paper will explore the complexity of Joyce’s relationship with visual art, visual impairment, and literary creativity. Did Joyce have a positive, hopeful outlook regarding his failing vision, or was it merely a painful hinderance?

Kaitlin Thurlow (University of Georgia), “Citrusy Modernisms: Sensory Pleasures in Mansfield and Joyce”

During the 1909 Alaska-Yukon-Pacific Exposition, the Pacific Northwest demonstrated its might as an economic center with bountiful exhibits of citrus production for the world stage. Lemons and oranges were becoming more accessible with the speed of transcontinental train shipments and the use of new agricultural practices used to preserve them in transit. Orange crate labels advertised citrus as a symbol of the exotic, eastern, or a symbol of health and well-being. Meanwhile, in the UK, Jaffa Cakes were introduced in 1927 becoming a favourite of tea drinkers.

In Paul Cézanne’s *Bottle, Carafe, Jug and Lemons* (1902-6), the late still life embodies this turn towards a fractured, modernist sensibility, drawing from objects and fresh fruit. He worked, as he said, “according to his sensations, seeking to realize a “harmony parallel to nature” and with an “analytical process of exploring the structures of reality.”

In 1922, Katherine Mansfield's 'The Daughters of the Late Colonel', citrus encounters occur in the domestic sphere while at a funeral tea accompanied with "bittah marmalayde." Leopold Bloom dreams of orangewater and bathes with lemon soap while on a peripatetic jaunt about Dublin in James Joyce's *Ulysses*. This paper will examine the presence of citrus for its sensory appeal, its Proustian draw to recollect and even disrupt. As Cezanne posits in his early modernist pictures, how does the encroachment and circulation of citrus inform the "process of exploring structures of reality?"

Panel: Mina Loy's Hopes (HYBRID)

[Room 3.30]

Chair: Alexandra Huang-Kokina

Julia Heinemann (Leipzig University), "Spaces of Possibility: Mina Loy's Poetics of Radical Contingency"

Mina Loy's poems often critique a technological and depersonalised modernity that lacks opportunities for creative and spiritual renewal. However, in poems like "Human Cylinders" (1915) and "Songs to Joannes" (1917) this disenchanted perspective is contrasted with moments of visionary, idealist hope. As Loy envisions the possibility of world- and self-transcendent states of shared bliss, insight, and creativity, she dialectically confronts an analysis of the material and immaterial limitations of modern existence with the prospect of overcoming them.

I suggest Loy's dual images of hope and limitation articulate the quintessentially modern experience of radical contingency. Drawing on Iain Macdonald's work on dialectical constellations as "blocked possibilities" (*What Would Be Different*, 2019), I explore how contingency features in Loy's work not just as the source of a metaphysical groundlessness we typically associate with modernism, but also of hope for affecting a more positive future.

The implications of this perspective come into focus with a reading of "Psycho-Democracy" (1921), Loy's response to the horrors of the war and the ensuing sense of stagnation. Here she pairs a critique of social institutions that anticipates Virginia Woolf's *Three Guineas* with the Nietzschean assertion that the necessary transformation must originate from the wilful redirection of one's personal psychological conditions. As I hope to show, Loy articulates a view of a contingent universe in which the individual features as an immense reservoir of possibilities, but where change – if hope aspires to more than wishful thinking – must begin with examining the structures and conditions responsible for their "blockage".

Bowen Wang (Trinity College Dublin), "'evolve the language of the Future': Intermedial Modernism and Mina Loy's Mongrel Selves"

My paper focusing on Mina Loy's mongrel poetics and opposed aesthetics, will critically investigate the interplay of her verbal-visual languages and hybrid identities against the backdrop of intermedial modernism in the twentieth century. Travelling between West Europe and North America owing to marital and familial accounts, Loy at an early state has exposed herself to a variety of distinctive literary and artistic circles from Italian Futurism to New York Dada, e.g., F. T. Marinetti in Rome, Gertrude Stein in Florence, Ezra Pound and Marcel Duchamp in Paris: is it the literary and artistic networking that developed her identity as a fixed figure of Dadaist and Futurist? If not, how do Loy's transatlantic experience and intermedial communication help her develop a special artishood free of ancestral, sexual, medial borders? To what extent does her revolution of language feature a typically aesthetic tendency and echo her political position on feminism and other socially revolutionary thought? Loy, as a modernist painter-poet, experiments with the materiality and intermediality of different artforms to create a revolutionarily new language, namely, to "evolve a language of the Future" as she proclaims in her 1914 futurist manifesto titled "Aphorisms on

Futurism". By doing so, she aims to – thematically and stylistically – seek for an indefinable representation of body and identity crossing the divide of national, biological, artistic, and sociocultural differences. Therefore, the modernist intermediality of art and language enables Loy not only to question the pre-existing generic boundaries in between, but also reconstruct a multifarious version of one's selfhood.

Jennifer Ashby (European University Institute), "'My fatal plurality!': Mina Loy, Arthur Cravan, and the Utopian Value of Love"

The relationship of the artist and writer Mina Loy (1882-1966) and the poet-pugilist Arthur Cravan (1887-1918?) is of a compacted intensity. Indeed, they met in New York in May 1917 and, by December, she had left to join him in Mexico, where he was residing amongst the 'slacker' community of war resisters and radical leftists. Despite living in poverty-stricken precarity they were inseparable and married in March 1918. However, this was to end abruptly in November when, in a bid to continue evading the authorities enforcing the military draft, Cravan was lost at sea, leaving Loy pregnant and alone in Argentina. She searched for him, to no avail - he was never seen again. The devastation of this loss, palpable throughout her remaining decades, and the context of widowhood amidst post-war desolation, seems contrary to the theme of hope. Nevertheless, given Loy's sustained conceptual investigations of love, her depiction of Cravan's singularity warrants further consideration. Undoubtedly, the impulse to demystify romantic love has laden it with a quaint naivety but, pertinently, even in elegiac writings, Loy posits a transcendent affinity; for example, she describes their 'acme of communion' which 'made euphonious / our esoteric universe.' Counter to untraversable experiential alienation, ironic detachment, and disenchantment, Loy envisions a harmonic intimacy in which irreducibly individuated consciousnesses can, nonetheless, merge. Inspired by Sandeep Parmar's scholarship, and discussions reignited by the publication of new archival material by Bertrand Lacarelle, I intend to re-examine the presentation of their relationship and its ramifications upon utopian potentialities.

Panel: Hope and Conflict

[Room 3.32]

Chair: Felicity Gee

Niall Munro (Oxford Brookes University), "'[T]his beautiful / and terrible thing': Robert Hayden's poetry of liberation"

During the 1940s, Robert Hayden drafted a short collection of poems which responded to the American Civil War era. Few of these were ever published, but in this paper I'll show how the concerns of this series can be seen in many of Hayden's other works, particularly in his inclination to look backwards in order to chart a path forwards for black lives in America.

Poems like 'Middle Passage' and 'The Black Spear' remain, as Christina Sharpe has put it, 'in the wake' of slavery, 'occupied by the continuing and changing present of slavery's as yet unresolved unfolding.' Whilst Hayden doesn't shirk from presenting the inhuman violence of the slave system, he also celebrates those who emerge from it, such as Joseph Cinquez (or Singbe), the leader of a famous slave rebellion, or the abolitionist Frederick Douglass. Indeed, as I'll suggest, Hayden's poems themselves frequently seem to enact a revelatory form of liberation, taking advantage of what Malcolm Bull has described as 'the multiple emancipations of modernity' to foresee a hopeful time when 'the basic oneness of mankind', as Hayden once described it, might be in evidence.

And yet amidst this optimism, the poet also honours murderous figures like John Brown in his Civil War writings, or seems to advocate for a kind of freedom gained through violent resistance. I'll conclude by thinking about how Hayden sought to reconcile these warring impulses in his work and what it tells us about how modernists conceived of the Civil War.

Francesca Brooks (University of York), “‘Send an ode or elegy/ In the old way’: The Optimism of Medieval Modern Community in Brenda Chamberlain and Lynette Roberts”

In the wake of the trauma and disruption of the Second World War, two women writers unexpectedly turned to medieval culture in their imagining of more optimistic forms of community in the places where they were living. For the late modernist Welsh writer Lynette Roberts (1909-1995) and artist Brenda Chamberlain (1912-1971) the Middle Ages formed what Derek Jarman described as the ‘paradise of the imagination’. Roberts’s unpublished historical novel about a medieval Welsh princess, *The Book of Nesta* (1944), and Chamberlain’s memoir of life on Bardsey Island, *Tide-race* (1962), are two genre-defying works of prose that blur the lines between (auto)biography, fact and fiction, and the boundaries between time and space. This paper will trace Roberts and Chamberlain’s reworking of material including saint’s lives, Welsh battle poetry and the Old English elegies, which provide unique records of early medieval women’s voices. From the relative comfort of their rural homes in Wales, the experience of WWII for both writers was one of uncanny proximity. Evacuees, air raids, bombings and bomb scares, as well as the presence of unexploded munitions, all interrupted daily life in the villages of Llanybri (Roberts) and Rachub (Chamberlain). Yet these environments continued to offer sanctuary and solace precisely because of their connection to a still vivid medieval past. Far from representing a nostalgic impulse, or a repression of the horrors of the present, the medieval modernism of these writers provided a means of imagining new possibilities for how a woman might live in the aftermath of war.

John Scholar (University of Reading), “‘Why War?’: Woolf, Keynes and Freud”

My paper would look at how Virginia Woolf, John Maynard Keynes and Sigmund Freud believed that a second world war could be averted. It would be drawn from a wider project which looks at how the modernist novel, economic theory and psychoanalysis were profoundly interrelated as modernist discourses between the wars. These three discourses intersected in the activities of the Bloomsbury Group to which Virginia Woolf and John Maynard Keynes belonged, and which pioneered Freud’s ideas in Britain.

My paper would take as its departure point the occasion on which Virginia and Leonard Woolf met Freud for the first and last time in Hampstead in 1939. Their conversation focused on the Woolfs’ feeling that Britain bore some guilt for the rise of Hitler, something Keynes had foreseen in *The Economic Consequences of the Peace* (1919). This occasion would motivate a comparison of their views on war. Freud, Keynes and Woolf all understood countries as individuals behaving in primitive ways, sometimes figured sexually. All three thought that bringing unconscious aggression into consciousness is beneficial. Woolf argued that war originated in the same primitive aggression which causes another kind of violence, misogyny, with both rooted in the family. Woolf and Keynes apparently believed that it was worth trying to persuade people out of behaviour which might lead to war, as their writing of polemics shows. In this sense their anger had a positive, utopian quality. By contrast, Freud seemed more gloomily determinist. However, the characteristic duality of his thought suggests a world of open outcomes in which we can choose, advocate, influence – perhaps by writing polemics, as Keynes and Woolf did.

Panel: Philosophies of Hope

[Old Council Chamber]

Chair: Michelle Taylor

Jane Garrity (University of Boulder, Colorado), “Corporeality, Materiality, and ‘the thing itself’ in Woolf”

Virginia Woolf’s engagement with the relationship between ideas and things must be read within

the larger early 20th century historical context in which “the thing itself”—an abstruse concept introduced by Kant but taken up by multiple subsequent philosophers—is an ongoing source of modernist fascination, but it’s important to register that for Woolf (and Bloomsbury) this phenomenological concern with things involves the intimacy of bodies and their sensations. Thus in her memoir, “A Sketch of the Past,” Woolf invokes the phrase “the thing itself” to describe what we might call her mystical philosophy of life, her notion of a transcendental network whereby “all human beings” and objects are seen as interconnected and interdependent—although accessing this elusive register is possible only through moments of somatic intensity. Hence, in “A Sketch,” Woolf’s confrontation with the immaterial idea of “the thing itself” is inseparable from what she refers to as corporeal “moments of being”—that is to say, discrete temporal intervals of heightened intuition, or “shock,” that arise from (and indeed are dependent upon) the body. For Woolf, these acute sensations of bodily “ecstasy,” “rapture,” or “violent shock” can lead to an ineffable “revelation of some order,” but only if they are fully recollected and articulated through writing. The body thus experiences the initial “blow” of sensation, but it is only through her attempt to pin those sense impressions down in language that she can “make it real.” In other words, it is the process of writing about intensely physical “moments of being” that reveals the interconnection between the body and aesthetics: “the whole world is a work of art...we are parts of the work of art...we are the words; we are the music; we are the thing itself.” Although in “A Sketch” Woolf does not refer to these “highly sensual” childhood recollections—what she calls her “colour-and-sound memories” of sensation—in terms of the concept of “aesthetic emotion,” her characterization of the intensity and “strength of these pictures” reminds us of Clive Bell’s remarks regarding visual theory. In his influential *Art* (1914), Bell argues that the “starting-point for all systems of aesthetics must be the personal experience of a peculiar emotion,” which he terms “aesthetic emotion.” He argues: “I have no right to consider anything a work of art to which I cannot react emotionally; and I have no right to look for the essential quality in anything that I have not felt to be a work of art.” Bell’s assessment here relies upon the body but also appears to downplay modes of embodied knowing (he never directly references the centrality of the body), reminding us of Martha Nussbaum’s argument that emotions necessarily involve “cognitive appraisals, forms of value-laden perception or thought directed at an object.” Bell’s cognitive appraisal seeks to understand objects not as means but as “objects as pure form,” that is to say, as objects that will “provoke our emotion” and enable us to experience (as he puts it) “that which philosophers used to call ‘the thing in itself.’” While philosophers have argued that we can have no direct access to things-in-themselves because they lie outside of human understanding, Woolf’s references to “the thing itself” offer us a glimpse of the ineffable by attempting to concretize the elusive and illustrate the centrality of the body. This short paper will explore Woolf’s use of the phrase “the thing itself” across a range of texts in order to examine precisely what she means by this elusive phrase and how gendered notions of corporeal intensity inform it.

Claire Drewery (Sheffield Hallam University), “The Epiphany as Aesthetic, Philosophical and Historical Moment: James Joyce and May Sinclair”

May Sinclair wrote prolifically across a range of literary genres from stories to novels, Edwardian realism to modernist innovation. She was also a philosopher, biographer, psychoanalytic essayist, and literary historian. The rich interdisciplinary of her output is the basis for this paper, which arises from editorial work on the Edinburgh May Sinclair Critical Editions. These will be published as five themed tranches; the first of which, ‘Philosophy and Mysticism’, has yielded rich avenues for interdisciplinary inquiry. One such centres upon the connection between Sinclair’s work and that of her peers in developing the transformative aesthetic of the literary epiphany.

The epiphany has frequently been theorised as a moment of transcendental insight (Bidney, Kim) or, alternatively, as an ‘anti-epiphany’ (Beja, Head). I suggest this aesthetic has a third facet: it

is deeply rooted within corporeal experience. Work to date on Joyce's epiphanies has been voluminous. I draw upon existing scholarship to explore how his early musings on pragmatism and humanism (as opposed to more common comparisons with Aquinas) might have informed his aesthetic. These philosophical origins are compared with those of Sinclair, whose representation of sublimation is strikingly similar. However, her most noteworthy variations on this theme are informed by her interests in Idealist philosophy and psychoanalysis.

The revelatory moment is, I conclude, a powerfully physicalized experience in the work of both writers. Corporeality illuminates this connection between them, showing the clear philosophical basis of the Joycean epiphany and Sinclairian sublimation.

Elizabeth Blake (Clark University), "Not Happy but Hopeful: On the Ending of *The Well of Loneliness*"

In the infamous final moments of *The Well of Loneliness*, Radclyffe Hall contrasts the simplicity of the marriage plot with the complexity of queer experience, picking up a thread that has been woven throughout the novel. The issue of marriage is at the heart of the book, and it is consistently framed as a question of neatness and fit, as, for example, when the young Stephen Gordon learns "that love is only permissible to those who are cut in every respect to life's pattern." Stephen's attempts to follow that familiar pattern—that plot—differentiate her from the book's self-consciously modern characters, and critics have treated this as one reason to differentiate the novel itself from its self-consciously modernist contemporaries, framing it instead as characteristically middlebrow. I argue that this is a false dichotomy, and that *The Well* is a book that draws from both discourses, enacting the clash between the moderns and the middlebrows in its plot, style, and characterization, and culminating in an ending that inverts our expectations with regard to queerness of genre. Hope emerges from this inversion, as Hall uses modernist style to cut the marriage plot down to size and draws on the tools of sentimental fiction to plead for queer personhood.

Session 5

Roundtable: Questionable Pleasures: the 1920s Bestsellers Reading Group

[Old Council Chamber]

Peter Fifield
Aoife Bhreatnach
Andrew Frayn
Laura Ludtke
Mary Grace McGeehan
Naomi Wynter-Vincent

The Best-Sellers Reading Group began in 2020 to discuss popular works from the modernist period. We are academics and amateurs from the US and Europe seeking to broaden not only the literary corpus but also the participants and terms of discussion.

Peter Fifield argues that reading popular fiction presents a test case for literary studies' expanding field. The ongoing reformation of the modern period's cultural landscape brings to attention not only neglected groups and voices but also tastes and norms that fit poorly with the priorities of the syllabus. How are we to read texts whose popularity is integral to their significance, whilst their supposed pleasures are now so elusive?

Aoife Bhreatnach will discuss how unlike the novel form, routinely suppressed by Irish censors, popular literary magazines evaded this treatment, laying contemporary short stories and novel serialisation before Irish readers. Ephemeral serial magazines were sold by every newsagent in every

small town, smuggling forms of modernity into a society whose self-satisfied nationalist narrative was enforced by severe restrictions on reading.

Drawing on Michael Denning's work on assumptions about cultural value and universality, Andrew Frayn shows that returning to popular, non-canonical works productively decentres modernism. Noncanonicity, while a position rooted in opposition and often critically constructed as such, has intrinsic value, and to treat bestsellers seriously at a level that is not purely sociological enables us to understand better the zeitgeist.

Laura Ludtke discusses Michael Arlen's best-selling 1924 novel *The Green Hat*, which posits that most people are driven by desire. She explores how, with its modernist proto-metafictional narrative, constantly drawing attention to the way in which characters and narratives are constructed in fiction, Arlen's car-crash of a bestseller is driven by a duel-desire to overtly and ironically erode the sorts of conventions characteristic of the novels esteemed by its characters—Conrad, Wells, Lawrence, and Wilde—and to poke fun at its high modernist competitors.

Mary Grace McGeehan contests the tragic and comical portrayals of the "New Woman" with Dorothy Canfield Fisher and Edna Ferber's popular novels that gave her more agency. Fisher's *The Home-Maker* tells the story of a frustrated housewife who finds fulfillment as a department store worker after her husband is paralyzed. In Ferber's *So Big*, a woman turns her farm around after the death of her husband, who had ridiculed her modern ideas. Both books were best-sellers, showing the widespread appeal of feminism, which is often thought of as having been the purview of bohemians and intellectuals.

Naomi Wynter-Vincent shows how Wilder's *Bridge of San Luis Rey* (1927), explores the construction of meaning from contingent and idiosyncratic details. When the bridge's collapse kills five people, Brother Juniper sets out to discern God's plan by collecting the minutiae of their lives in hope of ascertaining whether they were specially selected to die for their sins or their virtues. Suspended between 'accident' and 'intention', the novel stages the chasm between the mountain and the moon: between amassing detail and the discovery of meaning that is also an allegory for the practice of storytelling.

We would also like to host the June reading group at the conference, reading Zane Grey's *Riders of the Purple Sage* (1912).

Roundtable: Modernism, Myth and Religion (HYBRID)

[Room 3.30]

Chairs: Suzanne Hobson

Elizabeth Anderson
Sanja Bahun (online)
Gregory Erickson
Mafruha Mohua
Mimi Winick (online)

The proposed roundtable looks forward to the publication of *The Edinburgh Companion to Modernism, Myth and Religion* (2023). The collection reconsiders cultural modernism's abiding interest in myth and religion with a view to reframing and diversifying the field's current concerns. As part of this endeavour, our contributors attend to the transnational flows that have overturned the parochial secularization thesis of Anglo-American modernism. This roundtable assembles some of these contributors, asking them to extend the enquires begun in their chapters and to respond to the conference invitation to 'look beyond borders.'

In an essay in *The New Modernist Studies* (2021), Susan Stanford Friedman proposes a 'transnational comparative methodology' in order to 're-examine past modernisms through the lens of religion'. This roundtable considers a range of related methodologies as well as probing

Friedman's contention that such enquires are necessary and timely 'given the centrality of religion to twenty-first-century globalism and its discontents' (p. 90). How do religious beliefs, practices and texts circulate transnationally in the modernist period? What material cultures and histories make that possible? What conceptual challenges are implicit in accounting for the different status and nature of religions across an enlarged historical and geopolitical frame? And, attending to the conference title, how do the dynamics of religious practices, affiliations and affects within and between communities gesture to hope?

Elizabeth Anderson introduces materialist and Indigenous studies of religion, showing how their insights direct us to a dynamic sense of how religious environments are themselves active agents in the creation of experiences and subjectivities that often exceed the human and enable cross-cultural comparison.

Sanja Bahun argues for a site-specific approach to a question more usually framed in terms of globalization. How and where do hybrid religious identities emerge and what histories of trade, imperial conquest and cross-religious encounters do they subsume? Focusing on Constantine Cavafy's 'home-site' of Alexandria, Bahun reconsiders religious modernism in terms of 'multiple sites of polyreligion'.

Gregory Erickson shows how our experience of 'sacred sites' is always an experience of time past and time passing. In the ruins of churches but also the canonical text we are able to see the material traces of that which has come before as well as intimations of what lies ahead.

Mafruha Mohua considers the career of Bhuddhadeva Bose, the Hindu modernist poet, who began his career in Dhaka, the capital of Muslim majority East Bengal, before leaving for Calcutta in 1931. Bose surprisingly suggested that being an 'Eliotesque Hindu', he could not identify with the culture of East Bengal. Mahua asks what was at stake for Bose in his identification with Eliot and the role played by the poet in the development of modernism in Bengal.

Mimi Winick explores G.R. S. Mead's editorship of an influential quarterly review—*The Quest*. Winick demonstrates how contributors to this periodical crafted a self-consciously modern and worldly notion of religion that comprised Christian, Islamic, Jewish, Buddhist, Hindu, and other sacred lore, identifying religious affect as a shared experience across the globe.

Panel: Hopeful Metamodernisms (HYBRID)

[Room 3.33]

Chair: Emily Bell

John Greaney (Goethe University Frankfurt), "J. M. Coetzee, 1922 and the proleptic thread of modernism"

J. M. Coetzee's autofictions and life writings display a self-conscious relationship with 'high' modernist literature, and mark the legacy of the 1914-1922 mythos in twenty-first century letters. *Youth* (2002) imagines the story of modernism's emergence and examines the spirit of its artistry. And *Summertime* (2009) makes a series of allusions to some of the key works of the 1922 modernist annus mirabilis, as well as the broader modernist canon: the inclusion of 'Agenbite of inwit' in the opening chapter forms a direct quotation from James Joyce's *Ulysses*; Julia's grave warning to her interviewer that any meddling with her text will result in it turning to ash echoes with T. S. Eliot's *The Waste Land*, whose elusive speaker brandishes aloft the sinister suggestion that 'I will show you fear in a handful of dust'; the characters of *Summertime* often take their behavioural cues from prominent modernists such as Sigmund Freud and Henry James; and the novel's cubist and multi-perspectival narrative form indicates its indebtedness to Pablo Picasso's and George Braque's advancements in the visual arts.

This paper takes account of these modernist traces in Coetzee's life narratives to examine how, and by what conceptual justification, a host of the concepts and forms of 1922 and modernism

function in aesthetic practice one hundred years hence. Particularly, it interrogates how and if 1922 and 'high' modernism function suitably or problematically as proleptic narrative threads that take a full century into their remit and furnish its description with certain conventions and expectations. In doing so, it explores the continuities and discontinuities of Coetzee's autofictions and the experiments of modernist aesthetic practice to analyse the terms by which, and ascertain if, Coetzee's novels function appositely as metamodernist and/or late modernist fictions.

Jo Winning (Birkbeck, University of London), "Modernism Redux: modernism's hopeful return" (online)

The twenty-first century may be hard landscape to find hope in, with its unfolding planetary crisis, its multiple social injustices continuously played out around the globe, and the chilling rise of hatred towards difference in the forms of misogyny, racism, transphobia, amongst others. However, finding 'hope in the dark' of this complex terrain, Rebecca Solnit writes that 'hope comes in' when we turn to 'memory, the collective memory we call history' (Solnit 2016, xvii). This paper considers the ways in which modernism might function as a historical vehicle for hopeful social change. It considers early twenty-first century repurposings, or rewritings, of modernism and its histories, to make space for the representation of difference. It will examine two test cases: Tilda Swinton's 'Orlando' exhibition at the Aperture Gallery, New York in June 2019 (and now touring in the USA and Europe), in which what Swinton calls Woolf's 'properly revolutionary book' is reimagined by trans, non-binary and artists of colour through photographic stills; and Shola von Reinhold's *Lote* (2020), in which queer archivist Mathilda discovers a lost black modernist poet Hermia Druitt, amongst the familiar role-call of the Bloomsbury Group, and a lost black academic treatise on her work *Black Modernisms*. Swinton and her artists, von Reinhold in their fictional archival recovery, utilise modernism as a space of hope, in which some of the intractable issues that beset the twenty-first century might be reimagined, and through which social change might be mobilised.

Eret Talviste (University of Tartu), "Enchanted Modernities and Anti-Oedipal Readings of Modernist Literature" (online)

This paper looks at how modernism is theorized, by tracing a dialogue between post-structural feminist thinking, particularly Hélène Cixous' work, and contemporary theories in affect and new materialism, particularly by Jane Bennett. By doing that, the paper explores why the affective turn in modernist studies has primarily focused on negative affects such as shame, melancholia, and disorientation (Sim and Vickery 2014; Taylor 2015), and proposed that the reason is thinking about modernism and theory in Oedipal terms (Colebrook 2012).

Colebrook associates Oedipal readings with post-structural French thought, especially with Kristeva and Derrida. Yet, her anti-Oedipal theory is developed by focusing on Deleuze and Guattari, who are also French post-structuralists. It seems that Colebrook is not 'writing against' post-structuralism but rather offers a post-structuralism that is different from the Derridean and Lacanian one. For this reason, the paper engages with Cixous' work to demonstrate that post-structuralism itself is not Oedipal. Via anti-Oedipal framing, I want to demonstrate, primarily with references to Virginia Woolf and Jean Rhys, that modernism is full of strange, life-affirming affects such as wonder, joy, and intimacy, that attach modern characters to life. These positive affects often emerge between unexpected bodies (both human and not), and between strangers, not family members. To see and explore these positive affects, however, we have to be able to consider modernism from anti-Oedipal perspectives. To think of the positive affects further, and move away from Oedipality, this paper engages with Bennett's (2001) tale of modern life as enchanted, not disenchanting.

Chair: Katie Jones

In the aftermath of the global catastrophe of World War I, could the arts help remake the world? The three papers collected in this panel demonstrate that the answer among British writers, artists, publishers, community groups and arts organisations was emphatically “Yes.” Focusing on rural Britain as a particularly rich area generating hopeful, popular forms of everyday modernism, the panellists’ subjects range from sporting aviation literature to “Art for the People” exhibitions, from General Post Office and Central Electricity Board films to the radically democratic illustrative forms of 1930s countryside books.

Emma West (University of Birmingham), “The Arts as/and Community Healing in Postwar Britain”

This paper explores how two nationwide movements—the drive to decentralise and democratise the arts—facilitated everyday encounters with modern art, design and performance in rural communities across Britain. From the Arts League of Service travelling theatre to the British Institute of Adult Education’s peripatetic ‘Art for the People’ exhibitions, communities could engage with modern art without leaving their villages or market towns. In this paper, West introduces some of the schemes which aimed to bring the arts from cities and into the country, exploring the complex cultural politics at stake. Although these schemes were well intentioned, they often veered into cultural paternalism, predicated as they were on the assumption that the taste and behaviours of those living in rural areas needed to be ‘improved’.

Luke Seaber (University College London), “Huntin’, Shootin’, Fishin’ and Flyin’: Aviation as Country Sport in the 1930s”

Aviation is one of the most visible and obvious symbols of twentieth-century modernity, but this paper will argue that in Britain in the 1930s it was presented to the reading public—especially middlebrow reading public—not only as the futuristic ‘helmeted airman’ whom W.H. Auden hymns (‘Consider’, 1930) and who reaches his nightmare apotheosis as the Air Vice-Marshall in Rex Warner’s *The Aerodrome* (1941), but also as a rural activity associated with that most traditional and conservative of activities, fox-hunting. It will focus on texts by two authors: *England Have My Bones* (1936) by TH White and *The Flying Shadow* (1936), *The World Owes Me a Living* (1939) and *England Is My Village* (1941) by John Llewellyn Rhys to show how aviation was domesticated and made an activity practised by country squires as much as technocrats.

Kristin Bluemel (Newcastle University/Monmouth University), “The Fine Art of Mass Reproduction: Victor Gollancz, Clare Leighton, and the Radical Countryside”

This paper argues that wood engraved books about the countryside that Victor Gollancz commissioned from wood engraver Clare Leighton in the early 1930s contribute to the radical ‘30s once they are located within Gollancz’s 1930s publishing ventures. Reading Leighton’s popular and beautiful volumes *The Farmer’s Year* (1933) and *Four Hedges* (1935) against Gollancz’s most famous commission of the 1930s, George Orwell’s urban documentary-dystopia *The Road to Wigan Pier* (1936), the paper concludes that Leighton’s hopeful narratives and radically democratic illustrative forms work against any simple consignment of her books to a conservative countryside as they simultaneously work against the masculinist heroic left politics that catapulted Orwell to the forefront of 1930s literary history.

Chair: Rob Hawkes

Building on the animal turn within modernist studies, this panel will look at questions around animals, food and diet. It will think about animals as beings consumed by humans, the human as a consuming animal, and animals themselves as consumers. Approaching this topic from a range of perspectives, the panel looks to both historicise and theorise what it means to encounter animals in this context, asking what modernist literature reveals about dietary practices and how it might speak to our present moment.

Catherine Brown (New College of the Humanities), "D. H. Lawrence as Carnivore?"

D.H. Lawrence lived in a cultural environment of modernism which included much orthorexic, pacifist, Christian, spiritualist and/or zoophile vegetarianism. He himself was an unwavering omnivore, but what Margot Norris calls his 'biocentric' thinking, which simultaneously recognised the animality of man and the otherness of other species, not only fitted with that omnivorism but provided the basis for a semi-conscious proto-vegan critique of humanity's relationship to animals. Lawrence is unusually self-contradictory as a writer, but his self-contradictions with regard to animals - reflective of the combined influences of tradition, Darwinism, an instinctive anti-speciesism, and a proto-environmentalist consciousness - has been increasingly widely shared from Lawrence's time to the present.

I will start by focusing on Lawrence's eco-critical first novel, *The White Peacock*, with its close observation of the feeding of animals and humans, and of humans by animals. This will then be set in the context of later Lawrence's writings on animals, including his empathetic leaps towards animal subjectivity, his consciousness of the limits of human comprehension of animals, his conception of a flat ontology of all 'living' beings, his revulsion from spectacular animal cruelty, his contempt for the association of displays of control over animals with masculinity, his attraction towards vegetarian food as something 'clean', and his imaginative construction of a future utopia (in 'Autobiographical Fragment') where humans walk around naked, live in peace, and are vegetarians.

Paolo Bugliani (University of Pisa), "Eating Animals: The Dietary Habits of Animals Characters in some Modernist Animal Fables"

According to R. L. Stevenson's definition, later reframed by Chris Danta into a very apt definition for brief modern tales involving animals, after Darwin's evolutionary theories traditional animal fables strived to highlight the analogies between human and non-human life. My paper will deal with three specimens of Modernist animal fables as regards the crucial aspect of their non-human animal characters' eating behaviour. In texts such as O. Henry's "Memoirs of a Yellow Dog" (1906), David Garnett's "Lady into Fox" (1921), Virginia Woolf's *Flush* (1933) and Karen Blixen's "The Monkey" (1934), animal characters are portrayed as eating creatures, a significant aspect of their literary representation. Such a realistic note, when inserted in fable-like contexts, is surely demanding more thorough examination than has yet been provided. As Modernism was a literary epoch in which food and eating habits gained special preeminence (Coghlan 2014, Gladwin 2019), to investigate the topic of eating animals could attain a twofold goal: on the one hand it could implement the animalistic point of view in Food Studies research, and, on the other, it could shed new light on the figure of the modern animal, and on the more bodily and concrete features of its "eruption" (Rohman 2021) in twentieth century literature.

Peter Adkins (University of Edinburgh), “Tracing Modernism’s Vegetarian Influencers”

In her biography of Roger Fry, Virginia Woolf quotes from a letter describing his first trip to Millthorpe, the visionary market-garden farm in Yorkshire ran by vegetarian and social reformer Edward Carpenter: “I had rather expected [...] that he might be a somewhat rampant and sensational Bohemian. But I am agreeably disappointed [...] The manner of life here is very curious and quite unlike anything I ever saw before”. Carpenter’s place in the history of Bloomsbury, and English modernism more broadly, has never been especially secure. While on the one hand, his influence on Fry and E.M. Forster has been well documented (especially in relation to the latter’s sexuality), he is also frequently aligned with the kind of overly-sincere Victorian sensibility that Bloomsbury, and others, were looking to break with. Within histories of vegetarianism, Carpenter is recognised in more straightforwardly progressive terms, as a passionate advocate for animals and, through his friendship with Henry Stephens Salt, an early supporter of animal rights. Carpenter is, this paper will argue, a threshold figure in modernism in more ways than one. This paper looks to examine the vegetarian discourse that was circulating and shaping modernist conversations around animal ethics. It will suggest that the presence of vegetarian restaurants that we find in Woolf’s *Night and Day* (1919) and Forster’s *Howards End* (1910) (among others) project an ambivalence towards vegetarianism propounded by figures like Carpenter, with dietary ethics becoming an overdetermined site of anxiety on the question of how to respond to the ongoing legacies of Victorian morality.

Session 6

Panel: Hopeful Villages, Towns and Cities (HYBRID)

[Room 3.33]

Chair: Emily Ridge

Denis Topalović (University of Oxford), “Flâneur amid the Ruins: Alberto Savinio, War, and the Modernist Essay”

Paul Saint-Amour declared that modernism’s encyclopedic novels of the 1920s were a matter of hope: ‘to archive a city or worldview against the eventuality of its erasure’ by total war. This paper recalibrates Saint-Amour’s line of inquiry in order to ask how hope gets staged (and written) in the midst of war, rather than before it. In the 1940s, I argue, several modernists appropriated the essay form—with its digressive, leisurely pace and stylistic exuberance—as compensatory relief from wartime deprivations. Apart from a nod to Cyril Connolly’s escapist anthology, *The Unquiet Grave* (1944), my analysis focuses on a relatively under-theorised figure: Alberto Savinio, nom de plume of Andrea de Chirico, consecrated by André Breton (together with his more renowned brother, Giorgio) as surrealism’s forefather.

In 1944, after Italy was plunged into civil war, Savinio published *Ascolto il tuo cuore, città*, a literary portrait of Milan drawn from a series of urban strolls. Seemingly oblivious to the dire realities around him, from food rationing to air-raids, Savinio digresses on such foregone pleasures as culinary delicacies and theatre soirées. In August 1943, however, the Allies carried their heaviest air-raid on Milan—disfiguring the face of the city just portrayed by Savinio. Halting the book’s publication, Savinio felt compelled to add some ‘Additional Notes’. Now flâneuring amid what he calls ‘Triumphal Violence’, Savinio sketches several essayistic tableaux from which he draws hope—however short-lived, and despite skirting around questions of historical culpability—for a new Milan, and a new Europe.

Michael McCluskey (Northeastern University), “The Connected Countryside: Village England as Model for Modern Communications” (online)

Images of a village England were often coopted into a visual rhetoric consigning the countryside to the nation’s past while signaling the negative impact of national modernization on the nation’s rural future. Yet grim despair over an abandoned interwar countryside was only one feeling associated with rural change in the village. The cozy, close-knit village could also inspire hope for rural places and people through the new connections promised by modern communications systems. This paper explores how the films and posters of the General Post Office, Central Electricity Board, and other agencies used village England to sell images of a hopeful, modern, networked postwar nation.

Yasmin Akhter (Royal Holloway, University of London), “‘In quest of Utopia’: M.N. Roy’s cosmopolitan vision”

This paper explores the fluctuating vision of ‘Utopia’ in Manabendranath Roy’s (1887-1954) *Memoirs* (published posthumously in 1964) and its formative significance to his cosmopolitan worldview. Entering the political world stage as a militant nationalist of India’s Swadeshi Movement, Roy’s exile from 1915-1930 led to his travels across the globe and into other political communities, most notably the international branches of Lenin’s Communist Party. In the 1930s, after rejecting communism and returning to India, Roy founded an ideology of ‘Radical Humanism’ that set out his ultimate utopian vision of the world. I focus on Roy’s depictions of his exile, drawing on exile theory to articulate the complexity of his sense of belonging — at home and in the world — arguing that his fraught relationship with India was the source of his social revolutionary ideals. Through a process of mapping Roy’s migrations and, thereby, understanding the nature of his exilic identity, I will foreground the people and places he encountered and their impact on his changing political philosophies. But, as I will demonstrate, what remains constant throughout the *Memoirs* is the enduring vision of a free and self-determined India — the ‘Utopia’ he pursued even from afar. As Roy’s life writing exemplifies a ‘serialised memoir’ form, I also consider how the text’s temporal and spatial construction engages with his idealisations of ‘Utopia’ as both a ‘good place’ and ‘no place’. Though Roy abandoned nationalism, the imagined future of a post-imperial India was, ironically, the foundation for his dreams of a post-national, placeless, global polis.

Panel: Difficult Hopes (ONLINE)

[Old Council Chamber]

Chair: Rebecca Bowler

Tsung-Han Tsai (National Kaohsiung Normal University, Taiwan) “Revisiting Gregor’s Family in Franz Kafka’s *Die Verwandlung*, or shall we be happy for them in the end?” (online)

Often, in *Die Verwandlung* (1915), we sympathize with Gregor Samsa: his metamorphosis is partially a result of his alienation at home; his family, though trying to accommodate him, should really take some responsibility for his decline and death. That the story ends with the tableau of the young body of Gregor’s sister, basked in warm sunshine, stretching freely is thus a sharp contrast. Going through their ‘future prospects’ and looking forward to their ‘new dreams’, Mr and Mrs Samsa and their daughter, many perhaps would find, move on too easily, too callously.

Yet, why can they not be hopeful? This paper reconsiders the novella from the perspective of Gregor’s family to reflect on issues about care, responsibility, duty, and social support. Gregor’s physical transformation makes practical, ethical, and emotional demands, and it is his parents and sister who, for a while, provide time, sustenance, company, and empathy. Just as the care burden of many has increased during the pandemic and the politics of the care economy has become more visible, now it seems timely to revisit the sense of relief among Gregor’s family at the end of the story and reassess their hope. Instead of reading *Die Verwandlung* as a key text of an alienated

invalid of the early twentieth century, the paper emphasizes Gregor's transformation as an experience of the family, which not only gives rise to involuntary emotional reactions but also necessitates effortful labour. Exploring the implications of the unfolding of plot towards the optimistic end, the paper considers the family's hope, not as a failure of sympathy or an example of individualist values, but as a phenomenon grounded in the interpersonal relationships conditioned by the demands of care.

Naomi Wynter-Vincent (University of Sussex), "Making the Best of a Bad Job: Wilfred Bion's Post-Traumatic Hopefulness" (online)

In a life marked by trauma, the British psychoanalyst Wilfred Bion (1897-1979) developed a rich reading of Freud and Klein marked by a hopeful orientation to future possibility. Briefly Beckett's analyst, he believed that the avant-garde work of art lay waiting to be taken up by future generations: the seeds of 'wild' or 'stray' thoughts awaiting 'germination' in new minds decades or even centuries after their creation. He described the possibility of a 'sane' or 'efficient' psychosis giving rise to new ways of seeing the world, describing a person who 'might look at a pair of socks and be able to see a mass of holes which have been knitted together', seeing something new, and true, in what was normally taken for granted.

Bion was also interested in the creative integration of traumatic experience. Having claimed to have 'died' at the Battle of Amiens in World War One, and later losing his wife days after the birth of their first child, the question of living in the aftermath of trauma was a concern both personal and theoretical. It culminated in his vast and strange experiment in form, *A Memoir of the Future*, combining autobiography, psychoanalytic theory, and unstageable, absurdist dialogues within a fractious chorus of Bion's pre- and post-natal 'age-selves'. As he wrote in his final essay, the task of life and psychoanalysis was 'making the best of a bad job': a characteristically wry but also hopeful formulation of his commitment to the possibility of new and future thinking.

Saba Pakdel (University of Victoria), "Surviving the Ruins with Pessimism" (online)

Anna Tsing's *The Mushroom at the End of the World* explores the condition of the ruins, which Tsing illustrates through references to Japan's tropical deforestation. Without a predictable future, the ruins construct a prolonged presence of "precarious" times amidst "the condition of trouble without end" (2). Eugene Thacker's *Cosmic Pessimism*, in a similar fashion, opens with a statement describing our present condition, "We're doomed" (3). Thacker's text studies the genealogy of pessimism and theorizes about the implications of cosmic pessimism, which extends beyond human-species-oriented conception(s) of pessimism. Studying Tsing's perspectives on survival in the ruins along Thacker's depiction of cosmic pessimism opens a theoretical space to think through possibilities for a non-progressive survival mode in the ruins. I argue that we can make sense of Thackerian pessimism as an applicable approach to surviving the ruins portrayed by Tsing. I engage in the temporal complexities in surviving the ruins with pessimism via metaphorization of foraging and bricolage. Since there are both similarities and differences between survival and discourses of apocalypse, I also touch on some implications of Tsing and Thacker's approaches vis-à-vis theories of apocalypse, referencing Monica Germanà and Aris Mousoutzanis. I conclude with an emphasis on revisiting our understanding of both the ruins and pessimism as proponents of legitimizing inaction and passivity because, as I argue, surviving the ruins with pessimism is indeed a form of resistance as opposed to idleness.

Chair: Alix Beeston

Mena Mitrano (Ca' Foscari University of Venice)

Urmila Seshagiri (University of Tennessee)

Rowena Kennedy-Epstein (University of Bristol)

Sophie Oliver (University of Liverpool) (online)

Carrie Preston (Boston University) (online)

In the inaugural issue of *Feminist Modernist Studies*, Cassandra Laity argues that the new modernist studies is entering its third decade without having undertaken “a full-scale, feminist modernist recovery.” Has the new modernist studies been feminist? Is it now feminist—or, to adopt the future-oriented tense suggested by the conference theme, will it be feminist? Moving from the past to the present, and encompassing our hopes for the future, this roundtable discusses the significance of feminism, broadly defined, in the new modernist studies. We explore how, in Laity’s terms, “taking gender/the body/women as a point of entry can expand and/or completely alter current definitions of modernism”—along with the institutional and intellectual norms, conditions, and horizons of modernist studies.

This roundtable will facilitate cross-generational and cross-disciplinary dialogue, while also accounting for the different valences of modernist studies in various global contexts. Our conversation will attend to intersectional feminisms and strategies of racial and sexual inclusivity in our scholarship. Consisting of a series of short (5-7 minute) position statements from the panelists and a roundtable discussion chaired by Alix Beeston, the session will, first, take the measure of the new modernist studies, accounting for past scholarship and the field’s formation(s), and second, assess the opportunities and challenges of feminist work going forward, engaging especially the possibilities of archival work and of new methodologies.

Panelists argue for the structuring importance of feminism to contemporary concepts of modernism and its study—and yet also reflect on the limits of feminism’s impact in subsequent decades. Mena Mitrano opens our discussion by interrogating the concept of modernism through the recent phenomenon of “Italian Theory.” Italian Theory, Mitrano claims, locates modernism itself as a feminist discovery, because it carries with it lingering modernist motifs or preoccupations that are inflected with a feminist concern for life as bios: as embodied experience and form-making always in relation and in tension with its context and with history.

Building on Mitrano’s sense of the rich but under-appreciated imbrication of feminism and modernism, Urmila Seshagiri argues for the specifically feminist value of archival work in centering global women modernists in our study of modernism. She shares from her experiences as the “Out of the Archives” editor for *Feminist Modernist Studies* in explaining how access to primary source materials enriches our understanding of modernism’s origins, evolution, and legacies.

Rowena Kennedy-Epstein continues our discussion of key feminist approaches in the new modernist studies, and their importance for our current and future work, as she calls for a renewed project of single-author studies devoted to women modernists. For Kennedy-Epstein, whereas earlier feminist modernist scholars often “followed the author” through the archive in revealing how women authors and artists worked outside of conventional notions of genre, period, or form, the recent move away from single-author studies is potentially a depoliticising one.

Our final two panelists attend to the uses—and potential risks—of feminist methodologies for the new modernist studies. Sophie Oliver asks: what new modes of historiography do feminist scholars need to develop when dealing with archives that do not meet conventional expectations of what an archive is or how it functions? Oliver stresses the need for feminist methods alive to contingency as much as to fixity, explaining how her own work on modernist women and fashion

reaches toward a non-linear and non-standardised approach that acknowledges the precarious, inconsistent relationship of women to history and the gendered politics of knowledge.

Our final panelist, Carrie Preston, complicates our discussion of the affinities between modernism and feminism. Feminist theories are productive in her work on ephemeral cultural productions such as dance. But Preston questions the value of a feminist approach that searches, always, for subversive or liberatory moments in art. For her, the study of global modernism calls for a queer approach to normative formations—including feminism's normative formations.

Panel: Reading Lawrence Reparatively

[Room 3.32]

Chair: Suzanne Hobson

Jeff Wallace (Cardiff Metropolitan University), "Lawrence, Berger, Hope, Impossibility"

Hope, John Berger suggested, arises where no hope is possible, in and for those who have no reason to hope; for example, as 'undefeated despair'. But Berger also found this hope in the potential to glimpse through art, and particularly photography, pockets of temporal resistance, events belonging to an order of the visible unknown to the human world. In this brief articulation of D. H. Lawrence with Berger's modernist aesthetics of hope, I select two heightened, even feverish, moments of Lawrence's writing: the tirade against war from the 'Memoir of Maurice Magnus' (1921-22), and the manifesto for a revolution beyond money, sent to Charles Wilson late in 1928. Through Berger, we can see a certain relation between hope and impossibility in Lawrence, and a way of reading Lawrence reparatively, and hopefully, at a time of dire need.

Suzanne McClure (University of Liverpool), "'new little hopes': A Corpus-based Examination of D. H. Lawrence's Novels"

This paper employs a bespoke corpus of Lawrence's major novels to examine hope and hopelessness from a linguistic point of view. The themes in his prose fiction often revolve around the calamitous consequences that industrialisation wrought on man and the consequent difficulties created in personal relationships. With the aid of a reference corpus and computational software, statistically significant results reveal that Lawrence wrote less frequently about the concept of hope than his contemporaries. Yet knowing he did not have long to live when publishing his last novel, Lawrence began and ended the story with hope:

Ours is essentially a tragic age, so we refuse to take it tragically. The cataclysm has happened, we are among the ruins, we start to build up new little habitats, to have new little hopes.

John Thomas says good-night to Lady Jane, a little droopingly, but with a hopeful heart. (*Lady Chatterley's Lover*)

There is a distinct shift in the portrayal of hope in this final novel, and a survey is offered on hope and hopelessness in his major works to identify the role of these notions. This paper will explore Lawrence's often grim observations and identify patterns in his expressions on the state of hope in relation to Modernist fiction.

Susan Reid, "Out of 'sheer relief'? On women rereading and rewriting Lawrence in the 2020s"

In her recent *Notes of a Chronic Re-reader* (2020), Vivian Gornick describes 'the sheer relief from the chaos in the head that reading delivers. Sometimes I think it alone provides me with courage for life' (4). Rereading *Sons and Lovers* after several decades, Gornick realises that it was she, 'as a reader, who had to journey towards the richest meaning of the book'. This paper considers the recent willingness of women writers, from Rachel Cusk to Frances Wilson, to go on creative journeys

of rereading and rewriting Lawrence, and how they negotiate the perceived tensions between destruction and salvation in his work. The female protagonist in Cusk's *Second Place*, for example, learns from a Lawrence figure 'to see through the illusion of personal feeling' to a more hopeful place 'where what is real moves beyond our interpretation of it'.

Session 7

Panel: Welsh Modernisms (HYBRID)

[Room 3.33]

Chair: Francesca Brooks

Rhys Trimble (Bangor University), "Terra Walliae!: Welsh Modernist Poetics"

Sarah Pogoda (Bangor University), "Fluxus is Luxus: Translating the Avant-Garde into Wales" (online)

Katie Jones (Swansea University), "Melancholia and Transmission: Dorothy Edwards' Modernism"

The dramatic decline in Welsh speakers between 1900 and 1950 and the Welsh / English relation more broadly provides fruitful ground for the emergence of a type of literature concerned with a crisis of language. Daniel Williams states that 'Welsh modernism, in both main languages, was a product of this rivalry' (2016: 184), and identifies translation and bilingualism as a tenet of Welsh modernism. However, in the writing most often designated by this epithet—Dylan Thomas, Caradoc Evans, David Jones—the translation is one-directional: Welsh to English. Presentation of "'Welsh-Wales'" in singular terms as a closed society' risks stifling, stabilising or absorbing the forms that shape the particularities of living Welsh literatures and cultures (Williams 2016: 195).

For the new modernist studies 'expansion' constitutes a key phrase (Mao and Walkowitz 2008: 737). Andrew Thacker builds upon this theme to demonstrate the multidirectional influences of modernisms through the well-travelled example of modernist magazines which emerged globally. Thacker's point regarding how the global 'expansion' of modernism can be understood as 'interacting with national cultural traditions to produce new forms of modernist expression' (62) holds relevance for challenges to one directional perspectives of influence, translation and expansion in critical approaches to Welsh modernisms. This panel seeks to consider the expansion of the modernist epithet to include Welsh writers both in light of its colonial connotations, but also as a multi-directional process: Welsh writing is not only an influence to be absorbed into the dominant field of English literature, Welsh literature as it continues to develop and (tentatively) expand also plays with and adapts ideas picked up from near and distant literary cultures. While the individual presentations might not straightforwardly connote the conference's theme, 'hope', the proposed panel aims to demonstrate how Welsh literature and literary criticism challenge portrayals of a singular Welshness.

Panel: Fennoscandian Hopes

[Old Council Chamber]

Chair: Juliette Taylor-Batty

Eva-Charlotta Mebius (City, University of London), "Selma Lagerlöf: A British Modernist?"

As Björn Sundmark noted 'there are separate biographies or critical studies of the reception of Selma Lagerlöf's work from most of the major language areas—Russian, German, Italian, French...but surprisingly little about her reception in the English-speaking world' (2009). Indeed, the only essay on Lagerlöf's British reception by Peter Graves argues that her work was met with silence from leading authors, and that her reception was hampered by the poor quality of the translations (1998). Graves suggests that the British twentieth-century critics' view of Lagerlöf as, above all, a story-teller 'invariably implies at most faint praise and usually suggests a writer of an evolutionarily lower order'. Furthermore, Graves argues that if we 'attempt to gain some sort of view of the

familiarity with and perception of Selma Lagerlöf from other sources such as the diaries, correspondence and memoirs of British literary figures between, say, 1900 and 1940, we find distressingly little to work with.' Except for a mention in Lytton Strachey's letters, Graves reports on the curious silence from other writers, such as Shaw, H. G. Wells, Arnold Bennett, Rebecca West, and Virginia Woolf. This paper, however, will present a slightly different narrative of Lagerlöf's reception in the Anglosphere, drawing attention to a few key literary figures who did engage with Lagerlöf's work in reviews, essays, and diaries, throughout the 1920s and 30s in particular. Moreover, these writings perhaps also demonstrate a more nuanced view of Lagerlöf and her role within modernism.

Carita Roivas (University of Turku) "Speaker, communication and hope in Paavo Haavikko's poetry"

Paavo Haavikko (1931-2008) is one of the most canonized modernist poets in Finland. He published his first collection of poems *Tiet etäisyyksiin* (1951, *The Ways to Far Away*) in a time when influences of European modernism had also arrived in Finnish literature. Haavikko's poetry was instantly critically acclaimed and ever since critics and literature scholars have established his position as an 'ideal modernist poet'. In research, Haavikko's work from the 1950s has mostly been defined through modernism, especially through figures as image and objectivity inspired by Ezra Pound and T.S. Eliot.

In my reading, however, I am focusing on speaker(s) in Haavikko's poetry. My presentation is inspired by Finnish literature scholar Auli Viikari, who writes how the most important evolution of modernist poetry is poetry's willingness to become a speech. Saying that she invites us to think how - through speech - modernist poetry trusts the reader as it wants to be understood and communicate, or at least offer the possibility for communication. Poetry as a speech also gives text the possibility to be fragmentary, repetitive and messy in a way which don't follow the modernist guidelines of exact and clear expression. (Viikari 1981)

In my presentation I will ask: Is modernist poetry creating hope around the pessimistic and melancholic atmosphere of modernist literature when it tries to communicate with the reader? What kind of speaker(s), speech and communication can be found in Haavikko's poetry? And most of all, what does this tell us about modernist poetry?

Maarit Soukka (University of Turku), "Finnish post-war modernism looking beyond the borders of language"

The Finnish literary field of the 1950s can be described as a time of crisis, where there was a strong need for change. The old language felt wrong in many ways and this dissatisfaction led to a search for a new language. In my paper, I'm going to concentrate on one of the problems of language and some of its solutions expressed in Finnish post-war poems: the problem of language coming between people and reality and preventing expressing things directly. At the same time there is a feeling of wanting something else: "In which language would I write the silent song of my days? / No words, they crumble", wrote Lassi Nummi in 1954 (translations are my own), but he also finds a solution: "The language of my song is the language of dead grass and rain. / It is the language of grey wind and black branches and the language of a quiet stone." This turning to nature is common in Finnish poems of the 1950s, also when it comes to looking for a new language or a new way of encountering the world. In the latter case one solution is also to abandon language and perceive the world not verbally, but bodily and materially, not by focusing on verbalizing meanings, but on living the meanings. "Crippled leaves – – whatever they mean they mean something else / maybe they mean nothing but just live / a meaning", wrote Solveig von Schoultz (1952) reflecting on nature's way of being in the world. This nature's non-verbal way of being as a solution to the problem of language can be seen in the poetry of several Finnish modernists, for example Eeva-Liisa

Manner (1956): "To arrive at last / light, tired, / without words, tent and compassion of animals / on the seashore, to see this all with your body".

Panel: Hopeful Nations (HYBRID)

[Great Hall]

Chair: Jeff Wallace

Howard J Booth (University of Manchester), "Sustaining 'a hopeful heart': D.H. Lawrence, anarchism and the militarized modern state" (online)

Lawrence's last novel, *Lady Chatterley's Lover*, is usually held to have the most optimistic close of all his longer fictions. It ends with Oliver Mellors writing to Connie Chatterley, 'John Thomas says good-night to lady Jane, a little droopingly, but with a hopeful heart —' (The Cambridge Edition of the novel states that this was an addition to the typescript typed using purple ribbon on all three copies, probably by Lawrence himself (LCL 302, 366).) That this novel also closes ambivalently, however, is shown by the presence of both hope and its detumescence in that final sentence. Further, all is left open; there is no concluding full stop. In this paper, I look at the emergence of this striking opposition in Lawrence's thought – an analysis of the extent of modern damage to lived experience that co-exists with a tenacious commitment to change and transformation. Focussing on the years before the First World War, and especially on Lawrence's experiences in Germany, I locate the inauguration of this structuring tension in an engagement with the interlinked circles – very different in their thinking – around the pioneering early psychoanalyst and anarchist Otto Gross, and two brothers, Alfred and Max Weber. In terms of Lawrence's writing from this period, I address one of Lawrence's major short stories, 'The Prussian Officer' noting, even amongst its exploration of the reach of militarism into the modern mind, a muted orientation, near the story's end, towards hope.

Juliette Bretan (University of Cambridge), "'To create a new world'?: Poland, ambiguity, stereoscopes"

In many ways, thinking about hope often leads to analyses of expectations, confidence and ambition, trajectory and targets; or, on the flipside, to shortcomings and mistaken aspirations. However, this linear approach might not be the most useful model to consider the changing geographic and political world of the early twentieth century – and, particularly, to consider the tumultuous and unpredictable status of newly-independent nations following WWI.

With this in mind, in my paper, I will consider how depictions of Poland in Anglophone and Polish modernism offer a more ambiguous understanding of hope, questioning the possibility for any clear end result.

T.S. Eliot's suggestion that post-WWI artworks should aim 'to create a new world' might be a hopeful one – but it elides the uncertain reality faced by newly established countries like Poland, where progress was often unclear; internal and external threats were often unsettling; and predictions nearly impossible. Nonetheless, this did not mean that writers responded with total disillusionment. Instead, I argue depictions of Poland in Eliot – as well as in the works of other authors, including Rose Macaulay and Bruno Schulz – are directed towards, but never fully execute, the idea of hopefulness. Crucially, I argue writers deploy techniques of perspectival complexity – epitomised in the image of a stereoscope – to reject any totalising hopeful narratives for more reflexive approaches to security, safety, and stability. Twentieth-century approaches to Poland thus involve optimism as much as fear, unity as much as disunity, and an openness to future action beyond anything one could ever imagine.

Charlotte Jones (Queen Mary University of London), “Anarchist aesthetics: modernist anti-representation and revolutionary possibility”

In 1870, Mikhail Bakunin declared that his fellow anarchists ‘must spread our principles, not with words but with deeds, for this is the most popular, the most potent, and the most irresistible form of propaganda’. The slogan ‘propaganda by deed’, widely used to characterise a campaign of bombings and assassinations across Europe, valued direct action for its symbolic potential; a form is extracted from each revolutionary act. The stakes of representation, as both a political and epistemological problem, are thus sharpened by the anti-representational principle embedded in anarchist ethics. What does it mean to represent something or someone else? What does it mean to be represented? What does it mean to re-present a post-revolutionary future – to make present again what has never been

Conrad’s *The Secret Agent* (1907) is anything but a representation based on an historical account of anarchist propaganda by deed’s recent past; instead, its strange narrative fluidity asks us to look at the way a text treats revolutionary thought outside of its representation in a concept. I discuss how the motif of heaps – a metaphor with a complex philosophical heritage – suggests anti-representation not as the particular solution to a particular historical/material problem, but as the fundamental problematic of revolutionary thought itself. The novel’s anti-representational ontology concerns not the emergence or depiction of a political alternative, but the possibility of envisioning a future beyond mere historical repetition. I’ll conclude by proposing some reflections on modernist studies and hope for a political ontology that rejects the primacy of representation.

Panel: Affective Hopes (HYBRID)

[Room 3.32]

Chair: Karina Jakubowicz

Angela Harris (Durham University), “Virginia Woolf’s *To the Lighthouse*: Hope and Epistemology”

Rebecca Solnit praises Virginia Woolf for her emphasis on a kind of hope in darkness. Woolf writes: ‘The future is dark, which is the best thing the future can be, I think’ (2014, p. 86). For Solnit, this darkness relates to knowledge: it is ‘the unknown, the unseeable, the obscure’ (2014, p. 86). Rather than succumb to the pessimism of a Derridean arrivant, framing this dark future as threatening, Woolf faces it directly and hopefully as ‘the best thing’. We witness this in *To the Lighthouse*, when Lily Briscoe attempts to paint Mrs Ramsay. Lily acknowledges Mrs Ramsay’s otherness, and hopes for ‘not knowledge, but unity [...] intimacy itself, which is knowledge’ (2008, p.44). This circular logic, curling between knowledge and intimacy, is central to Woolf’s process for making meaning. For Woolf, one must oscillate between feeling and thinking until a thought is arrived at that feels right. I will term this a ‘felt adjudication’ and argue that it is just as radical now as it was at the time of writing. By contrast, Steven Pinker’s recently published *Rationality* separates thoughts and feelings, arguing that where these conflict ‘rationality must adjudicate’ (2020, p.46). Pinker is an ‘optimist’ who charts human history in terms of its definite ‘progress’ which he attributes solely to ‘rationality’ (2012, p.325). Whereas Derrida’s arrivant presumes a threatening future, and Pinker a brighter future, Woolf demonstrates a middle way that accepts uncertainty, but with a hope for an understanding that will feel right, if only for a moment.

Doug Battersby (Stanford University/University of Bristol), “Corporeal Modernisms: D. H. Lawrence and Affective Description” (online)

This paper examines how D. H. Lawrence evolved his characteristically embodied modes of affective description in dialogue with Thomas Hardy, the novelist he admired above all others. Lawrence’s *Study of Thomas Hardy* (1914) was written at a crucial turning point in his artistic development, prior to the dramatic rewriting of *The Rainbow* (1915). Far more than a straightforward critical appraisal

of Hardy's fiction, the Study shows how his predecessor's representations of human behaviour as impelled by bodily impulses was a generative provocation for Lawrence to refine and elaborate his own understanding of embodied subjectivity and the novelistic techniques best calibrated to conveying the quiddity of affective experience. This elaborative process involved both outlining a theoretical account of physiology and, more strikingly, the partial rewriting of scenes from Hardy's most celebrated novels. Through readings of *The Rainbow* and *Women in Love* (1920), I show how these ideas significantly shaped the forms of affective description employed in Lawrence's major fiction, whilst highlighting the similarities and divergences between Lawrence's conception of emotion and embodiment and those underpinning contemporary affect theory. The paper's conclusion gestures forwards, drawing out the parallel between Lawrence's intense engagement with Hardy and contemporary novelists who have turned to modernism as a potential resource to grapple with contemporary crises and envision possibilities for more hopeful futures.

Roundtable: Something is Happening There: Voices from the Whitechapel Renaissance

(HYBRID)

[Room 3.30]

Evi Heinz (University of Münster), "An East End Education: Whitechapel's Young Hopefuls Between Sweatshop and Slade"

Rebecca Beasley (University of Oxford), "'An East End avant-garde'? Whitechapel aesthetics"

Alex Grafen (Independent Scholar), "Yiddish Culture and Anglophone Modernism in Whitechapel" (online)

The Whitechapel Boys, the group of Jewish writers and artists who grew up in the East End at the turn of the twentieth century, are due reconsideration. David Bomberg, Mark Gertler, Jacob Kramer, John Rodker, and Isaac Rosenberg are the best known to scholars of modernism, because of their involvement with the Bloomsbury and Vorticist groups, and their publication in the period's little magazines. But the actual contours of the Whitechapel Boys' identity and significance have remained elusive. What characterises this 'East End avant-garde', to use Lisa Tickner's phrase, in which Whitechapel replaces Bloomsbury and Chelsea, philanthropy replaces the private school, and family connections to government are replaced by involvement with local political groups such as the Young Socialist League and the Jewish Anarchist movement? One reason this question has not been interrogated as closely as one might expect is that scholarly discussion has rested on texts out of print or otherwise inaccessible, manuscripts and private letters. In the case of Yiddish material, language and script have presented a further barrier to many scholars.

We will use this panel as an opportunity to introduce and discuss this question, drawing on our current combined project: an anthology of primary documents that illuminate the cultural phenomenon that we term the 'Whitechapel Renaissance'. We will present three short research-led presentations, interspersed with excerpts from key primary sources.

Evi Heinz (Munster) will discuss how the artists and writers of the Whitechapel Renaissance were shaped by their working-class backgrounds and the educational opportunities they encountered while growing up in London's Jewish East End. Our consultation of autobiographical narratives, letters, newspaper articles and other contextual records provides an insight into the manual labour they had to engage in to make ends meet, the role played by educational institutions in broadening their interests and the crucial support lent by charitable associations and private patronage to further their artistic careers.

Rebecca Beasley (Oxford) will explore the aesthetic theories of the Whitechapel Renaissance. To what extent can a group aesthetic be identified? Several of the Whitechapel artists and writers published polemical statements in modernist magazines, and their letters and diaries show them developing their positions through discussion with each other. While individuals were variously

engaged with the European avant-garde movements that informed canonical modernism in Britain, their writings also indicate interests that are less often seen as formative of modernist style: Romantic poetry, Russian painting, nineteenth-century drama, and contemporary dance.

Alex Grafen (Independent) will discuss how Yiddish cultural activity in the Jewish East End might recontextualise the careers of various Whitechapel Boys. Of particular interest is *Renesans*, a short-lived Yiddish periodical focussing on art, that reproduced work by Parisian Jewish artists such as Modigliani and Chagall, as well as by the Anglo-Jewish artists Bomberg and Kramer. The periodical closely resembles contemporary Anglophone modernist little magazines in key respects, but its use of Yiddish and appeal to an international Jewish readership result in instructive differences in its conception of how cultural renewal relates to the construction of nationhood.

Session 8

Roundtable: Brave New World? Journal Publication Now and Next

[Great Hall]

Chair: Kate Hext

Alex Murray (Queens University Belfast)

Kristin Mahoney (Michigan State University)

Alix Beeston (Cardiff University)

Cleo Hanaway-Oakley (University of Bristol)

The past decade has seen existential changes in the concept, place, and reach of journal publications in the humanities. In the UK, the rise of online and open-access journals has jarred with institutional pressure to garner 'high-impact' publications, while increasingly interdisciplinary, public-facing research grant culture does not easily line up with the highly specialised soft interdisciplinarity of the leading journals in our field. Meanwhile, the 'undisciplining' of our discipline suggests rich new perspectives, while raising questions over that which we have seemed to centre modernist studies around. So how can we begin to evaluate these tectonic shifts affecting and reshaping journals and journal publication in our field?

This round table discussion sees challenges and opportunities in the future. It focuses on the dynamic place and role of journals and journal articles in our field today and the future. It addresses the role journals play in the changing landscape of modernist studies and the wider threats to the humanities pose to their future. It looks at the emerging scope and values of the 'field'.

The participants are drawn from the editorial teams of *Modernist Cultures*, *Modernism/modernity* and *Cusp: Late Nineteenth-/Early Twentieth-Century Culture*. It will comprise (strictly brief) discussion pieces on the following areas, chaired by Prof Kate Hext (Exeter).

Alex Murray (Queens University Belfast), "Literary periods: what are they good for?"

Kristin Mahoney (Michigan State University), "The transnational turn and what it means for the scope of journals, the necessary expertise of reviewers, and the framing and positioning of scholarship for authors"

Alix Beeston (Cardiff University), "New collaborative and creative ways of working within journals, focusing on the aims of *Modernism/modernity*'s Print Plus platform and the specific Visualities cluster, which pushes the boundaries between critical and creative approaches to modernist scholarship."

Cleo Hanaway-Oakley (University of Bristol), "Navigating breadth vs depth as a society journal: how to achieve a balance of disciplinary perspectives whilst still focusing on 'modernism'; the boons and snags of being the journal of a national society"

This round table aims to provoke lively discussion among participants, rather than set up discussants as oracles, mindful that many attendees will be very knowledgeable about this area.

Roundtable: Modernist Archives Now and When? (HYBRID)

[Room 3.30]

Barbara Cooke (Loughborough University)
Katherine Cooper (University of East Anglia)
Sophie Oliver (University of Liverpool) (online)
Sarah Parker (Loughborough University)
Nonia Williams (University of East Anglia)

Once associated with fairly conservative ways of working, archives and archival scholarship have become a force for resistance and disruption, unveiling marginalised viewpoints and revealing new ways of thinking about the literary past. This means that looking back is never just looking back, but looking forwards too. The archive is full of 'stories caught halfway through' (Steedman, 2001), which are picked up in later moments, inviting non-linear relationships across time.

Such complex temporalities are at the heart of modernism, and yet archival work itself (and literary scholarship more generally) often seems to rest on straightforward retrospection, the researcher looking back at their object of study. In the wake of challenges to the historicist focus of literary studies (e.g. Felski, 2015; Kornbluh and Morgan, 2016), this roundtable will explore archival work in modernist studies as an emphatically present- and future-tense activity.

We will explore the role of the archival encounter in literary scholarship, asking what the function of haptic and affective experiences in the archive are, how they can help us understand why and how we use archival materials, and how we incorporate these experiences into our work. Several of us will discuss encounters with non-traditional and non-official objects—from clothes, hair and gold shimmer dust, to a writer's desk and textual fragments held in a lover's archive—as ways of disrupting or 'surprising' narratives and developing new modes of relationality between the researcher and her subject. These encounters all form part of the 'allure of the archive' (Farge, 2013).

We want to frame the archive as a place to find not just new knowledge about modernism, but new ways of knowing and seeing in modernist studies-- new epistemologies and methodologies. Due to its position within certain kinds of institutions, the archive can be regarded 'as a branch of state power' (Fordham, 2010) or a place which centres or reinforces other traditional power structures both within and beyond the academy. We consider how an affective approach might prompt us to unearth new or marginalised materials and stories. Using our experience of feminist, poststructuralist and decolonising approaches to archives as spaces of global history, we want to explore questions about whose archive it is, which archive we use and how/when our archives are inscribed, understood and known (Stanley and Wise, 1983). This exploration will include honest reflection on the joys, perils and opportunities of disorganised or informal archives, and practical considerations about preparing graduate students for encountering any archive.

These questions help us to think through and beyond the empirical origins of archival scholarship, to embrace speculation and hope for a future that isn't yet actual, and which might be less centred and more inclusive. It leads us to consider the situation of the researcher in relation to her object of study—her responsibilities and investments. What drives us to want to work in archives, and who is this work for? What do archives and archival work offer researchers, personally and collectively? Who is feminist recovery work for, for example? And what are the ethics of centring these questions of use in relation to marginalised subjects such as the refugee or migrant, or for women writers and artists?

Archival work has been central to new modernist studies and new ways of thinking about modernism. What is its role now and what will it be? Together we will explore current concerns and hopes for future work.

Panel: Modernism and the Novel of Ideas

[Old Council Chamber]

Chair: Meabh Long

The novel of ideas is a major twentieth-century form, which has produced some of the century's best loved books and which has an enduring legacy in contemporary fiction. And yet it was rejected by key modernist writers and influential tastemakers of the literary academy. T.S. Eliot praised Henry James for having 'a mind so fine no idea could violate it'. The idea that novels which spend too much time 'philosophizing' court artistic failure (as F.R. Leavis said of George Eliot's work) has lived on: Sianne Ngai recently classified the novel of ideas as a gimmick, while Isobel Armstrong claims that the novel of ideas lacks formal complexity and encourages naïve, thematic readings.

Seeking to recover the form from critical ignominy, and to explore how writers have used the form to advance hopeful ideas, this panel brings critical attention to the formal mechanisms by which novels of ideas stage political, religious and philosophical argument.

Christos Hadjiyiannis, 'Ideas and Ideals in G. K. Chesterton's *The Napoleon of Notting Hill*'

G. K. Chesterton wrote novels of ideas that are in many ways novels against ideas. Although he was never shy about discussing ideas, and even though he pushed in his novels his strong social, political, and religious views, in *The Napoleon of Notting Hill* he also took the opportunity to test some of his ideas and to undermine them. Ideas without an ideal to underpin them and hold them together, *The Napoleon of Notting Hill* argues, are worth nothing. What is at stake for Chesterton—and is being interrogated in the novel—is that which can keep people together into a community: tradition, religion perhaps, but above all else equality and honesty.

Rachel Potter, 'Irony and the Novel of Ideas'

Gyorgy Lukács made a strong philosophical case for the importance of both irony and the dialectical collision of ideas in the modern novel of ideas. As he put it, irony expresses 'the disharmonious relationship between meaning and reality'. Keeping in mind this idea of irony, my paper considers John Galsworthy's *The Forsyte Saga* as an ironic novel of ideas which engages with the internal contradictions in turn of the century liberal thinking. The novel ironises the Forsyte family as both spectacle and value system, and exposes conflicts in modern liberal thinking, particularly the relationship between individual sovereignty and the common good, and between property-based liberties and emancipatory ideas.

Matthew Taunton, 'Comic Effects in the Novel of Ideas'

Serious novels of ideas can be understood via Hegel's theory of tragedy, as staging a 'collision' between ideas or arguments that are sincerely held but incompatible. But what happens when comedy enters the scene? Using examples from novels of ideas by Rose Macaulay and H.G. Wells, this paper explores the ways in which comic effects undermine and destabilise the articulation of ideas and arguments, bringing particular attention to the comedy of hypocrisy (arising from contradictions between private conduct and the public articulation of ideas.)

Chair: Rebecca Beasley

Felicity Gee (University of Exeter), “‘The Immense Wooing of the Cosmos’: The Scale of Hope in Twentieth-Century Photographic Experiments”

Taking its title from a comment made by Walter Benjamin in 1928, this paper explores the expansion of consciousness through surrealist practice in the early twentieth century. It draws a narrative from the synthesis of poetic form and technological wonder in Valentine Penrose’s 1951 collage novel *Dons des Féminines* (*Gifts of the Feminine*), a hybrid form of novel that imagines a utopian union between two women voyaging across the globe. Inspired by her travels with surrealist artist Alice Rahon in India, Penrose expands the natural world and astrological symbolism of her written stanzas through the medium of collage. Full-page and small-scale collages accompany the poetry, augmenting earthly voyages through a celestial imagery that communes with Elizabeth Grosz’s concept of ‘ontoethics’, because it entails relationships between humans and the entire world, organic, inorganic, animate, inanimate. Penrose’s collages recycle images of Victorian heroines, staging them cinematically as if viewed for camera along a centrifugal axis that often lifts them skyward, outwards. The paper reflects on the historical precedents for thinking celestially – August Strindberg’s celestographs, Man Ray’s photograms, telescopic cameras in space, Germaine Dulac’s marvelous films – and considers Penrose’s own reasons for imagining herself elsewhere. It contemplates the gaps, fissures, absences, and presences so characteristic of modernist collage, and considers the links between utopianism and freedom in the act of composing ‘new’ ontological worlds. These collages expand the direct address of the poetry via the marvellous; and they present a strong female presence that commands space and time on its own terms.

Penrose (née Boué) has hitherto existed on the peripheries of Surrealism. Poet, collagist, and novelist, she famously took part in André Breton’s ‘Enquête’ on love, exhibited in surrealist exhibitions, and published in key modernist journals, but her creative work has oft been overshadowed by her relationships with Roland Penrose, Alice Rahon, and Lee Miller. This paper adds to a slowly building scholarship on Penrose in recent years and hopes to open up new discussions on the intermedial work of surrealist practice. In his preface to *Don des Féminines*, surrealist poet Paul Éluard eulogises the ‘phantasmagoria’ of Penrose’s hybrid text, detecting within her craft an honesty that renews his faith in this ‘impossible world’. This paper asks what the role of cosmological affect, onto-ethics, and seeing and living otherwise offer modernist studies, and the work of female artists and writers in particular. Penrose’s oeuvre shows the reader that time and space need not follow an order, that poetic engagement with the objects of the cosmos, their representation, and transmission, can unlock calcified structures of the everyday, resulting in a surrealist liberation.

Samuel Love (University of York), “‘Away! Away! From Men and Towns!’: Performing Utopia in the Symbolology of the Kindred of the Kibbo Kift”

The First World War constituted a crisis for English modernism; the mechanised carnage confirmed fears that technological development was a destabilising threat. In response, the interwar years saw an enthusiasm for the English countryside and the irrational, magic forces surrounding its ancient sites. Into this culture came the Kindred of the Kibbo Kift, a woodcraft group founded by John Hargrave (1894-1982). Hargrave’s devotion to nature and his enthusiasm for flamboyant occult practices transformed the Kibbo Kift into a conspicuous presence; equally, his revolutionary fervour ensured the group never abandoned a modernist striving for a utopian future. This paper will examine the visual material that brought the Kibbo Kift to public attention, focusing on the photographs of Kinsman Angus McBean (1904-1990) to argue that the Kibbo Kift broadcasted a synthesis of reactionary ruralism and occulture with the radical politics of modernism. It will argue

that McBean's subjects function as living Jungian symbols, the chthonic resonances of which would transform the minds of their audience according to Hargrave's theories. By performing their mystical futurity for the camera, the Kibbo Kift would awaken the paradoxically primitive forces that underpinned it. I will thus examine not only a utopian modernist movement but one whose methods and audience push modernist scholarship towards that which it has typically sought to ignore, the middlebrow and the occult; the urban lower middle-class and working class converts of the Kibbo Kift were targeted through the middlebrow medium of popular print media, while their belief in symbology reasserts occulture's claim to modernist practices.

Anna Watz (Linköping University, Sweden), "Through the Kaleidoscope of Gender: Claude Cahun's *Héroïnes*"

Claude Cahun (1894–1954) is probably best known for a series of provocative and gender-bending, photographic self-portraits, produced during the artist's involvement with the Paris surrealist group in the 1920s and 1930s. This paper focuses on Cahun's lesser-known collection of short stories, *Héroïnes* (1925), and situates this work in the context of debates on gender and sexuality emergent in Cahun's contemporary era (e.g. Sigmund Freud, Havelock Ellis, and Joan Rivière). I propose that the stories in *Héroïnes*, which deploy black humour to deconstruct myths regarding femininity and female sexuality, also contain a distinctly utopian element; together, these narratives create a kaleidoscopic vision of gender and sexuality that promises to displace normative and constrictive categorisations.

The 16 stories in *Héroïnes* revolve around mythical female characters, such as Eve, Judith, Sappho, and Cinderella, whose fates have been inscribed in Western cultural memory and calcified into stereotypes of feminine behaviour. In Cahun's writing, however, these myths are undermined as the female characters assume the narrative voice; the biting satiric monologues in *Héroïnes* reveal hitherto unknown aspects of these women's desires and motivations. (We meet Cinderella, for example, as she plots to seduce the prince by dropping a sharp-heeled glass slipper in front of him; she has deftly figured out that not only does he have a shoe fetish – he is also a masochist.) In the final analysis, the paper argues, the quest for less confining gender categories that characterises *Héroïnes* is still pertinent to our contemporary era.

Panel: Hopeful Performances (HYBRID)

[Room 3.33]

Chair: Josie Cray

Saskia Barnard (Birkbeck, University of London), "At the risk of failure"

This paper considers the relation between hope and risk in the writings and performances of Baroness Elsa von Freytag-Loringhoven. The paper begins by examining the moods—both emotional and grammatical—of hope: the psychological and linguistic configurations which hope assumes. Drawing on the work of the psychoanalyst Anne Dufourmantelle, I suggest that taking risks—and so risking failure—is essential to any politically committed hope. This is, as I go on to show, a lesson which we can also learn from the Baroness. I suggest that the Baroness created real and imagined environments of risk as the (proper) condition for radical modernist art—from poems which imagine female flight and aerial suspension, to actual airborne stunts which she performed in the streets of New York. These daring works are, I argue, hopeful, insofar as they present new possibilities for women artists in particular. At the same time, they figure hope as a state of suspense: a state which necessarily risks error, falling, and failure in its attempt to achieve change. By way of a conclusion, then, I suggest that the Baroness's commitment to an aesthetics of risk and failure—far from being a symptom of despair—is a sign of artistic and political hope.

Anna Farkas (Independent Scholar), “‘We do not doubt for one moment the possibility, the expediency, the ultimate success of a theatre on these lines.’: The Optimism of J. T. Grein’s Manifesto for a Modernist Theatre in Fin-de-siècle Britain” (online)

From the 1870s onwards thinkers like Henry James, Matthew Arnold, and William Archer bemoaned that the British theatre had become an artistically sterile profitmaking machine. One proposed solution, an endowed, national theatre, was not realised until the mid-twentieth century. J. T. Grein, found inspiration on the continent, however: “What has been done in France, cannot it be done, too, in England? Is not a British ‘Théâtre Libre’—a theatre free from the shackles of the censor, free from the fetters of convention, unhampered by financial considerations—is not such a theatre possible?” (*The Weekly Comedy*, 30 November 1889) His answer was a resounding yes. In 1890 he founded the Independent Theatre Society, the first of a number of subscription societies which provided the London theatre-goer with an alternative to the commercial West End.

Modernist scholarship has long struggled with doing justice to the theatre and has too often simply ignored it. Various reasons have been suggested for this, with a key factor undoubtedly being the theatre’s crossing of national, linguistic, and disciplinary boundaries in the modernist period, which meant that even its textual tradition didn’t fit into the same chronological patterns as poetry and fiction. When J. T. Grein sat down to write a justification for his project, however, he produced a text that looks very much like a modernist manifesto. In this paper, I will, therefore, take a look at Grein’s theoretical writings about the need for “a British Théâtre Libre,” the principles of its organisation, and its goals, considering the Independent Theatre Society as an institution of modernist art in Britain in the 1890s.

Allan Kilner-Johnson (University of Surrey), “Rudolf Steiner’s Occult Drama”

The difficulty presented by Max Weber’s influential argument that modernity was defined by disenchantment was the obligatory belief in the teleological course of Western history, a view which dictated that ‘modernity’ was new, different, and presumably superior, even when the world itself, at least from 1914 onwards, seemed to have broken into a series of meaningless fragments. Shortly before the outbreak of the First World War, Rudolf Steiner, a spiritual leader, educationalist, and playwright, designed and began construction in Switzerland on a temple to the theatrical arts called the Goetheanum. In addition to housing productions of his four illuminating but demanding mystery dramas – *The Portal of Initiation* (1910), *The Soul’s Probation* (1911), *The Guardian of the Threshold* (1912) and *The Soul’s Awakening* (1913) – the Goetheanum was also to become the headquarters of his esoteric Anthroposophical Society. Now largely forgotten in the history of modernist drama, Steiner’s mystery plays follow a group of bohemian artists, philosophers, and mystics gathered around a formidable spiritual teacher called Benedictus and particularize both the mundane aspects of these characters’ lives and their increasing access to supersensory realms of reflection and divine connection, which they can enter through their spiritual practises. The Victorian ‘wisdom of God’ (‘theosophy’) became Steiner’s ‘wisdom of human beings’ (‘anthroposophy’), which resisted the supposed disenchantment of the modern world and pointed to the practical and material components of his spiritual teachings.

Session 9

Roundtable: Monetary Modernism

[Room 3.30]

Scott Ferguson (University of South Florida)

Rob Hawkes (Teesside University)

Maxximilian Seijo (University of California, Santa Barbara)

This round-table will offer a neochartalist perspective on money, culture, and the politics of hope in the dual contexts of the early twentieth century and the post-covid present. Following a brief introduction to neochartalism and the MMT Humanities, each panellist will present a short case study to open up the topic to further discussion.

Rob Hawkes (Teesside University) will contrast naturalist economic theories espoused at the fin-de-siècle—which present gold as having been selected as money by a natural and inevitable ‘process of evolution’, and which chime with literary representations of character as biologically determined—with the monetary modernism of Georg Friedrich Knapp’s *The State Theory of Money* (1905), first translated into English in 1924 and endorsed by Keynes in *A Treatise on Money* (1930), and with the hopeful modernism of Nella Larsen’s *Passing* (1929) and Ford Madox Ford’s *The Rash Act* (1933), which frame identities as malleable, discursively constituted and negotiated, and open to a process of creative reimagining.

Scott Ferguson (University of South Florida) will draw on neochartalist political economy’s understanding of money as a contested and inexhaustible public utility in order to rethink the nature and meaning of modernist abstraction. In so doing, Ferguson will problematize canonical accounts of modernist visuality, which treat money as inherently private, finite and alienating, and point to the limits of avant-gardist impulses, which collapse divisions between art and life without challenging orthodox views of money. Instead, Ferguson will turn to early 20th century animated films produced by the General Post Office, National Film Board of Canada, and United Productions of America (UPA) in order to tease out more capacious approaches to modernist abstraction that playfully wield visuality to variously politicize and reimagine public provisioning.

Maxximilian Seijo (University of California, Santa Barbara) will investigate the modernist essayistic mode of Virginia Woolf’s *A Room of One’s Own* by attending to her exploration of money’s foundational role in the patriarchal construction of British higher education. Leaving behind the classical understanding of money that animates Woolf’s affective and embodied genealogical critique of Liberal patriarchy, Seijo will affirm and complicate her exploration of the relations of exclusion that are figuratively reified in the concrete buildings of her conjured Oxbridge. Throughout, Seijo will draw on neochartalism to insist that Woolf’s modernism reaches beyond her own investment in classical monetary narratives and in so doing opens up a formal essayistic imaginary that eschews relational concretization at every step.

With the agreement of the conference committee and the host institution, we are keen to share a recording of the session via the Money on the Left podcast (<https://moneyontheleft.org>).

Panel: Hopeful Flora, Fauna and Felines (HYBRID)

[Old Council Chamber]

Chair: Chris Wells

Alex Goody (Oxford Brookes University), “Djuna Barnes’s cats: feline felicity and nonhuman hoping” (online)

It is an encounter, naked, with his cat, in *The Animal That Therefore I Am* that leads Derrida to question and deconstruct the human conceptualisation of animal life. In this paper, however, I am interested in Djuna Barnes’s cats, the companion species, city cats, big cats and cat-birds of *The Book of Repulsive Women* (1915), *A Book* (1923), *Ryder* (1928), *Nightwood* (1936) and *Creatures in an Alphabet* (1982), and the actual cats Barnes encounters, the cats who pad through her journalism; Simonetta, her cat who ‘gets plenty of a social life and no absinthe’ whilst staying with Barnes’s mother in East Orange; Dilly, the photogenic red and white cat who lived with Djuna and

Thelma in Paris. Barnes's 'improper modernism' has come to figure significantly in the animal turn of modernist studies and *Nightwood's* 'beast turning human' has emerged as one focal motif for work in this field. But, as I argue in this paper, Barnes's cats are a particular case in her beastly modernism; their insouciant felicity as companion species opens up the 'intimate cesura' that, for Giorgio Agamben, can be uncovered in the functioning of the 'anthropological machine'. Thinking with and through Barnes's cats leads to a paradoxically hopeful modernism; they invite us to 'risk ourselves in this emptiness, the suspension of the suspension' (Agamben) at the core of the human, risking ourselves in the possibility of a nonhuman, queer communality against the totalitarian inevitabilities of rationalism that would capture and bind the world.

Karina Jakubowicz (Florida State University), "Horticultures of Hope: Grief, Commemoration, and Plants in Virginia Woolf's *Mrs Dalloway*"

Having watched the unveiling of the cenotaph in 1920, Virginia Woolf recalled 'a ghastly procession of people,' proffering their floral tributes with 'lurid' faces. This continued long after the unveiling, and within a week 100,000 wreaths had been laid, creating a pile of flowers ten feet deep around the base.

When Clarissa Dalloway decides to 'buy the flowers herself,' she does so within the context of post-war commemoration and grief. Although her party is a world away from the scenes at the cenotaph it is her own commemorative event; the armfuls of blooms will decorate the rooms where her old friends will finally be reunited after having spent years apart. At the same time, Septimus has visions of trees, wreaths, and roses, images he finds seductive and horrific by turns. The plants and flowers in the text form a connection between Clarissa's lost youth and Septimus's suffering, creating a language of grief that extends across their disparate experiences.

This talk demonstrates the importance of flowers and trees to the post-war landscape, arguing that they were often key to the hopeful aesthetic many commemorators wished to cultivate. It will show how Septimus resists this imagery, realising its tendency to romanticise or beautify the realities of death. It will then turn to Clarissa's comparatively ordinary losses and show how Woolf uses flowers to explore the boundaries between hope and grief.

Thomas Manson (University of Basel), "Re-enchanting the rural: Bloch and Benjamin in Hardy's Wessex"

Modernist discourses have often overlooked outwardly static rural spaces in favour of the bustling metropolitan city. Ernst Bloch engages this issue in his 1935 work *Heritage of Our Times*, which criticizes the left's surrendering of rural communities to the fascist mythos of "Blood and Soil". Building on this provocation, I attach Bloch's concept of 'nonsynchronism' to Walter Benjamin's surrealist-inspired theory of the 'outmoded' in order to discuss the progressive, revolutionary potential in the (pre-)capitalist detritus of the English countryside; in the ancient rituals no longer observed and the factories no longer used. In doing so, the rural can be refigured as a dialectical space of resistance, whereby outmoded objects are recuperable in combatting forms of capitalist encroachment such as industrialization and heritagization - re-enchanting rural spaces in the process.

Thomas Hardy's 1878 novel *The Return of the Native* provides my main point of reference here, notably the disruptive, uncanny figure of the Reddleman: an "obsolete" sheep-dye tradesman who wanders Egdon Heath coated in the vermilion pigment of his trade. Far from presenting a nostalgic vision of a bygone era, Hardy's staging of surrealistic encounters between the outmoded and the modern forms part of a previously unrecognized tradition of rural modernity which destabilizes the metropolitan colonization of modernist imaginations, and mobilizes the countryside at the intersection of capitalism, globalization and rural traditions. Through this reappraisal of rural

landscapes and their place in the formulation of modernity, we can point towards the fantastic vision of what Bloch might call the 'Utterly Different'.

Panel: Post-First World War Hopes (HYBRID)

[Room 3.33]

Chair: Angela Harris

Rowena Gutsell (University of Oxford), "Close Reading for the World at Large: *Practical Criticism's* Practical Ethics"v (online)

In 1926, Cambridge lecturer I. A. Richards opened his second critical study with a bleak—but far from pessimistic—prognosis. "Man's prospects," begins *Science and Poetry*, "are not at present so rosy that he can neglect any means of improving them." (p. 7) Written in the wake of World War One, as "survivors were coming back to college," Richards' early publications, plain-speaking and pragmatic though they may be, are underpinned by his vision of a 'rosier' future. "There was an atmosphere, such a dream, such a hope," Richards later recalled of interwar life at Magdalene College, where he taught young undergraduates. "Those who got back to Cambridge from all that slaughter were back for reasons." (in Russo, p. 88)

Looking to Richards' 1929 study, *Practical Criticism: A Study in Literary Judgment*, this paper will read the work's famous 'close reading' experiments as exercises designed to improve students' "prospects"—not only as readers of poetry, but also as readers (and rebuilders) of a world radically altered by war. For Richards, close reading's affordances are many: it may help us to analyse the inner-workings of a poem; yet it might, too, help us to parse propaganda, and even "control the tricky components of our lives." (p. 45) Situating the development of this literary method in its interwar context, this paper will explore *Practical Criticism's* 'practical ethics,' and consider how, for Richards, close reading offered one means of "improving" "man's prospects," by producing keener, more attentive readers of the world at large.

Krisztina Kitti Tóth (Budapest Metropolitan University), "The Negative Aesthetics of Everyday Life: Virginia Woolf and the Importance of Art in Times Crises" (online)

The relevance of the historical events that shaped Virginia Woolf's fiction and, as a result, her own performance as an artist is highlighted by her repeated depictions of the inherent liminality of pre- and post-war eras. To emphasise the experience of "permanent liminality" (Árpád Szakolczai) through Woolf's various depictions of feelings of uncertainty, suspension and "homelessness" (Leed 33) expressed particularly in *Mrs Dalloway* (1925) and *Between the Acts* (1941), in my paper I will trace the representations of in-between spaces and selves encountered in crisis situations and connect the novels to Woolf's essays and letters on war.

Seeking to represent truth in fiction, Woolf's art and her performance as an artist communicate life itself in all its complexity. Art functions, for Woolf, to express and celebrate life with its "disagreeable actualities" (Spalding 141) and imponderability; that is, not only the positive but also with the negative aesthetics of everyday life. In my paper, I shall explore the different ways in which Woolf emphasises the importance of the act of creation even in the suspended times of crisis when life and death coexist. Moreover, I shall scrutinise how, through the depictions of negative aesthetics, Woolf is able to draw the attention to life's creative and necessarily destructive nature. By doing so, I argue for Woolf's commitment to remain above violence and provide hope without positively aestheticizing or neutralising the horrors of war.

Birgit Van Puymbroeck (Vrije Universiteit Brussel), "The Decadent in the Modern: Nancy Cunard's Rewriting of T.S. Eliot's *The Waste Land*"

This paper aims to respond to the conference theme of "hopeful modernisms" by reading Nancy Cunard's early poetry in light of the relation between decadence and modernism. While modernism is often seen as the antithesis of decadence, recent works by Vincent Sherry, Kate Hext and Alex Murray show the complex interplay between the two movements. This paper argues that the increasing recognition of the decadent in the modern offers a fruitful starting point for re-reading Nancy Cunard's early poetry: her poetry engages not so much with the past as with the present as a moment of unfulfilled potential that is experienced as both exciting and oppressive. In her early collections *Outlaws* (1921) and *Sublunary* (1923), Cunard draws on images of escape and decay. She longs to escape from the here and now, yet realizes the impossibility of doing so. In her long poem *Parallax* (1925), she casts a sideways view on modernity: unable to return to an earlier day and age, nor to move forward with confidence, the speaker aims to capture the present as a moment of potential that nevertheless quickly dissolves into the past. By reading Cunard against the background of a continued decadence, we begin to see her in a new light: not only as a political activist or socialite, but also as a modern decadent poet in the aftermath of the First World War.

Panel: Marine Modernism

[Great Hall]

Chair: Laura Ludtke

Encounters with the material conditions of the sea and with marine phenomena have, in many modernist texts, a disruptive effect on human consciousness and selfhood. Yet, as we argue in this panel, this unsettling experience is often generative, resulting in acts of creativity and personal transformation.

Faye Hammill (University of Glasgow), "'Seeking for horizons': steamship passengering and the modern self"

"Everyone knows, from books or experience, that living out of sight of any shore does rich and powerfully strange things to humans", writes M.F.K. Fisher in her memoir *The Gastronomical Me* (1943). Fisher is among many interwar and mid-century writers who use the motif of "sea-change" to explore the effects of ocean journeys on their own or their characters' developing sense of self. This paper draws on recent work in cultural geography (Ashmore, Anderson) in order to investigate the "affective atmospheres" on board ship and their influence on the emergent figure of the passenger. The paper considers literary representations of this process, using a series of examples from interwar and mid-century texts by Rebecca West, the Sitwells, M. Barnard Eldershaw, Margaret Kennedy and Margaret Ayer Barnes.

Rachel Murray (University of Sheffield), "Violent Scraps: Marianne Moore and the Marine Archive"

In one of Moore's early scrapbooks, there is a photograph of a man locked in combat with a shark, along with a selection of clippings that offer a complex critique of political warfare, colonial conquest, and masculine hubris. The image is from the first underwater film, entitled *Thirty Leagues Under the Sea* (1914), which contains extraordinary scenes of violence against marine animals and native peoples. Beginning with Moore's critical reframing of this underwater image, this paper proposes that the author's creative use of marine source material challenges the cultural construction of the ocean depths as a space that remains fundamentally disconnected from, and untouched by, human activity. Moore's "scrappy poetics" (Brinkman 2011) collapses the distance between human and marine subjects on which the visual representation of the undersea environment often depends, replacing a narrative of conquest with a form of perilous intimacy.

Barbara Cooke (Loughborough University), "Cyclonic, Becoming Good Later: disruption, creativity and subjecthood in *The Ordeal of Gilbert Pinfold*"

Throughout Evelyn Waugh's oeuvre, ocean voyages represent spaces of misrule - liminal and self-contained worlds in which social norms and even the fabric of reality breaks down to be remade. In *The Ordeal of Gilbert Pinfold* (1957), misrule invades the consciousness of Waugh's alter-ego protagonist. Pinfold desires to finish his novel on a voyage to Sri Lanka but, suffering from the effects of bromide poisoning, he loses the ability to distinguish between his imagined narrative and lived experience and finds himself by turns an action hero, a seducer and a social pariah in a series of hallucinated escapades. Waugh himself frequently wrote at sea, and Pinfold's "ordeal" parallels Waugh's own real-life marine experience of hearing voices: an experience he later praised as one of the most exciting of his life. This paper explores the relationship between distress and excitement, creativity and delusion, and the fracturing and retrieval of subjectivity through Pinfold's marine adventure.

Panel: Uncertain Futures

[Room 3.32]

Chair: Andrew Frayn

While confidence in the future breeds hope, deterministic certainty is antithetical to it. The papers in this panel point to the uncertain futures inherent in the term "hope" in methodologically diverse ways: through the myriad futures once promised by the unstable history of the modernist book; through the uncertain dawn of "the talkies;" and through the fragile emotional crossroads of T. S. Eliot's poetry. Together they explore the fragility of our grasp on the future.

Polly Hember (Royal Holloway, University of London), "Hoping for Change: Robert Herring's Biblical Parody, the POOL group, and the Future of Film"

Film's future felt uncertain in 1930. Still a relatively new medium and three years since the first synchronised sound film, Bryher—one of the founders of the avant-garde POOL group—referred to this time as the "golden age of what I call 'the art that died' because sound ruined its development." POOL's major publication, the film journal *Close Up*, folded in 1933 due, in part, to its lack of hope in a world that had outgrown silent cinema. POOL member Robert Herring's novel *Adam and Evelyn at Kew; or, Revolt in the Gardens* (1930) plays with the "muddled" future of film through a parody of a prelapsarian past. This paper reconsiders POOL's hostile approach to sound technology, through Herring's imagining of an unstable but tentatively hopeful future.

Gareth Mills (University of Reading), "Contested visions of art's commercial future during the boom in middlebrow fine art speculation, 1920-29"

This paper examines the concept of modernist art as an investment in a future—a future at once commercial, uncertain and contested. In the 1920s middle-class financial speculation in fine art markets led to a moment of cultural re-alignment for certain appraisers, and practitioners, of British modernism. As art and luxury books came to be in greater supply to meet the greater demand, anxieties emerged around the future of art that seemed to be getting cheaper both figuratively and literally. Roger Fry and the London Artist's Association acted as elite brokers and arbitrators of "modernist" paintings, showing the manner in which certain figures sought to control supply through new institutions. Earlier, satirical attacks on the commodification of art through magazines such as Wyndham Lewis' *Tyro* sought to delay or complicate the transformation of articles into vehicles of investment at all. This uncertainty of the future of individual works of art, and the contested nature of the very status of art, has parallels with the present day.

Cécile Varry (Université de Paris), “T. S. Eliot’s ‘Marina’: The Future out of Focus”

In 1930, T. S. Eliot’s future looked uncertain. As he pondered the possibility of separation from his first wife, Vivien, and wondered whether he would marry Emily Hale, the woman he loved, he found himself at a crossroads, not really sure what to hope for. In “Marina” (1930), this paper argues, Eliot looks at the possibility of hope as something fragile and hesitant, hanging on a thread of conflicting pasts and subtexts. The whispery, out-of-focus nuances of Eliot’s poetics make the bold confidence of both optimism and pessimism impossible, creating an in-between space for emotional hesitation.

Session 10

Panel: Hopeful Late Modernisms (HYBRID)

[Room 3.30]

Chair: Isabella Vouza

Jade Elizabeth French (Loughborough University), “‘more freedom as I grow still older’: Optimistic Anachronism and Ageing in H.D.’s Late Life Writing”

In an essay on anachronism and ageing, Mary Russo (1990) challenges the ‘progressivism’ associated with the future (and, in some ways, modernism’s ‘new’). Russo writes: ‘Hope, desire, understanding, and optimism seem ineluctably joined against the forces of the past, the backward [...] the old’ (21). Russo offers anachronism as a non-normative temporality that goes ‘against time’ and presents a risk for those who embrace it. Yet, those who do risk refusing to ‘act their age’ might also find a ‘condition of possibility’ that opens up new avenues and choices outside of the strictures of the chronological life course (Russo, 1990: 27). In this paper, I suggest that H.D. embraces the ‘condition of possibility’ offered by anachronism and places herself, other people and past objects ‘out of time’ as a way to explore and embrace different temporalities of ageing. This paper will close read late autobiographical texts such as ‘End To Torment’ (1955), ‘Compassionate Friendship’ (1955) and ‘Thorn Thicket’ (1961) as examples of life writing that play through the same key moments to make sense of the older ‘self’. In doing so, H.D.’s autobiographical project becomes a ‘poetic configuration’ (Freeman, 2015: 30), where memories of the past provide motivation for creativity in the present and hope for the future. Overall this paper suggests that H.D. offers a version of ‘late life creativity’ that embraces the possibility of renewal even in the face of difficulty. In doing so, H.D.’s life writing offers avant-garde experiments that prove using ‘the past, the backward [...] the old’ can produce something radically new, risky and potentially freeing.

Kiron Ward (University of Essex), “Creative Disaffiliation: James Joyce’s ‘Penelope’ and Sam Selvon’s *The Lonely Londoners*” (online)

Roughly two-thirds of the way through Sam Selvon’s *The Lonely Londoners* (1956), there is a section highly redolent of the ‘Penelope’ episode of Joyce’s *Ulysses* (1922): a block of text, without punctuation or paragraph breaks, describing the experiences of the novel’s main characters and their friends as they ‘coast’ Hyde Park for sexual encounters. Commonly referred to as the ‘Summer’ section, the similarity to ‘Penelope’ has not gone unnoticed among either Joyce or Selvon scholars; to date, however, only J. Dillon Brown (2013) has offered a substantive reading of the connection. This presentation will seize on the relative absence of critical discussion of Selvon in Joyce studies to consider what might be the particular responsibilities that Joyce studies bears when reading Joyce’s global afterlives.

Drawing on critical debates around the concept of global modernism, and considering particularly the example of Srinivas Aravamudan’s (1998) work on G.V. Desani’s ‘creative affiliation,’ I propose that Selvon’s novel provides an exemplary model of engagement with Joyce through ‘creative disaffiliation.’ I conclude by looking to Kandice Chuh’s (2019) analysis of the combined

effects of liberal representational politics and hypercanonicity in literary studies, and contend that future studies of Joyce's global reception and influence should seek to unsettle Joyce's position in literary studies.

Isabelle Cherry (University of Oxford), "Making space for hope: Late modernist landscape"

In the past ten years, critics such as Julia Jordan have reframed the work of the experimental novelists that assembled in 1960s Britain, considering writers like B. S. Johnson and Ann Quin under the rubric of late modernism. This paper interrogates that ascription by proposing the centrality of architecture and space to Johnson's and Quin's work.

I begin by identifying the influence of Brutalist visionaries the Smithsons and their utopian promise of council housing on Johnson's novels, *The Unfortunates* (1969) and *Albert Angelo* (1964), which manifest his architectural fantasy in their unbound and cut-up pages. Meanwhile, Quin's novels *Berg* (1964) and *Passages* (1969) reflect upon the postwar landscape using quintessentially modernist fragmentation to render environments in disorienting obliqueness.

Both Quin and Johnson see literary space as available for formal experiment. They conceptualise space in terms of potential, plasticity, and fundamental latency, suggesting a hopeful and anticipatory engagement with the postwar environments they depict which pushes against 'late' modernism's implications of resignation and pastness. I argue that a critical alliance between these writers on the grounds of their shared working-class identity and aesthetically optimistic depictions of space is key to challenging assertions of anxious imitation and guileless homage which critics like Jordan have shown to be markers of their late modernism. This paper wields a more robust critical materialism to argue that the formal hallmarks of modernism in Johnson and Quin's work function self-consciously and parodically, and the pair's 'latent' spatiality rearticulates the politically neutralised imperatives of modernism into working-class idealism.

Panel: Hopeful (Dis)orientations: Modernist Women and Queer Phenomenonology

Chair: Katherine Cooper

[Great Hall]

Josie Cray (Cardiff University), "[I]t did not have her face': Disorientating homes and literary forms in Anaïs Nin's *Cities of the Interior* (1959)"

Bryony Armstrong (Durham University), "Kissing, Reaching, and Hoping: A Phenomenological Reading of *The Well of Loneliness*"

Annie Strausa (University of Bristol), "Queering Sensory History: The Erotic in Virginia Woolf's *Orlando* (1928)"

Isabelle Pyle (Lancaster University), "Mute Jupiters: The queer mythologies of Valentine Penrose"

Recent modernist scholarship has made much of the dialogue between modernism and phenomenology, and is beginning to ask what phenomenological readings of modernist texts can tell us about queer experience. Sara Ahmed writes in *Queer Phenomenology* (2006) that '[m]oments of disorientation are vital' (157). Queer phenomenology can be deployed as a way of reading 'would not overcome the "disalignment" of the horizontal and vertical axes, allowing the oblique to open up another angle on the world' (172). This panel is interested in these new angles and how they appear in moments of disorientation in modernist literature and art by women. In the texts explored, the panellists are interested in how disorientation is as much about feeling unsettled or losing confidence (157) as it is about 'the hope of new directions' (158). Phenomenology operates as a lens through which to analyse identity, sexuality, bodily and temporal experiences found in the work of women of the modernist period.

The first paper, by Josie Cray, lays the queer phenomenological foundation for this panel. Cray examines Anaïs Nin's construction of the disorientating home in *Cities of the Interior* (1959) using

Ahmed's work to suggest that the modernist home is a disorientating space. Cray argues that this disorientation can be read as a hopeful experience, situating Lillian outside of the domestic sphere in search for a new identity.

Following this, Bryony Armstrong reads Radclyffe Hall's *The Well of Loneliness* (1928) through a phenomenological lens to explore expression in the kiss. Though considered one of modernism's most pessimistic texts, Armstrong suggests that in early passages Hall reframes the possibilities—hopes, even—of the way a young 'female invert' might relate to her own subjective experience: reaching out, with wonder, and attention.

Remaining in the year 1928, Annie Strausa focuses on the closing scenes of Virginia Woolf's *Orlando* (1928). She identifies a "queer erotic" that provides a helpful basis for developing Mark. M. Smith's sensory approach to history, and in particular, his critique of 'The Great Divide Theory' in *Sensing the Past* (2007) from a feminist perspective. Strausa demonstrates that the changeable and multi-sensory nature of Orlando's self-revelation supports and expands Smith's effort to centralise human experience in historical narratives.

The final paper, by Isabelle Pyle, turns to the Surrealist Movement by examining the work of Valentine Penrose. Pyle suggests that Penrose's radical reappropriation of mythology to explore queer experience allowed her to assert her own artistic identity by constructing a temporality divorced from the heteronormativity of canonical, male-dominated surrealism, and portraying queer experiences governed by these "new temporal logics".

This panel seeks to examine the hopeful directions which arise across a range of modernist forms, styles, and stories—in the home, in a kiss, in the way we sense history, and construct mythology. We ask: what kind of hope can we draw (or not draw) from the dialogue between phenomenology's attention to lived experience and queer texts (whether literary or artistic) by modernist women?

Panel: Hopeful US Poetry (HYBRID)

[Room 3.33]

Chair: Scott Ferguson

Domonique Davies (University of Reading) "Quantum Understandings of the World: Hope in Wallace Stevens's 'July Mountain'" (online)

Wallace Stevens's (1879 – 1955) work after *Harmonium* is often characterised as direct and bleak in comparison to his flamboyant early works. Helen Vendler even goes as far as to say that there is a tone of 'nihilistic deadness' and a frequent 'thematic bleakness' present within Stevens's later poems. In this paper, through an examination of the 1954 poem, 'July Mountain', I aim to show that while certainly more direct, Stevens's later works are not necessarily gloomy. Instead, 'July Mountain' offers readers a step towards a confirmation of Stevens's final thoughts around his poetic aim to 'help people live their lives'. Read in this way, we can observe an alternative narrative of hope within his later works.

In the 1951 essay, 'A Collect of Philosophy', Stevens writes of the physicist, Max Planck, that 'it is unexpected [...] to recognize even in Planck the presence of the poet.' Connecting Steven's interest in quantum physics and its relation to poetry, my paper will explore how reading the hopeful narrative of 'July Mountain' opens contemplation towards potential human futures. Focusing on Stevens's attention to our position as 'creatures, not of a part, which is our everyday limitation, but of a whole for which, for the most part, we have as yet no language', I will conclude that Stevens's later poetics reach out into the 'patches and pitches' of the cosmos, highlighting hopeful trajectories and potential ways to live within an ever-changing world and an ever-changing mode of what it means to be human.

Jack Dice (University of Kent), “A Great Future”: Depictions of Womanhood in Lola Ridge’s ‘The Ghetto’”

Within this paper I will be considering the poem ‘The Ghetto’ from the poetry collection *The Ghetto & Other Poems* by Lola Ridge, published in 1918. Ridge occupies a position outside of the American modernist canon due to her atypical approaches when depicting the modern American metropolis. However, when considering what some could call her magnum opus, I believe a unique and important voice in modernist poetics is revealed. By analysing her depiction of Jewish immigrant life within the Lower East Side of Manhattan in the early twentieth century, I will explore how Ridge’s empathetic and informed perspective shows the cultural, political and social potential of the ghetto space due to the relationships contained within it.

By considering the complex but integral dialectical tensions between the roles of the insider and the outsider, the generation gap as well as the vital position that women held in the machinations of ghetto life, I propose that Ridge, whilst acknowledging the inevitable oppression and poverty that the immigrant populations suffered through, also provides the reader with a hopeful and optimistic projection for the future of America. By using the principles of David Harvey’s relational space, as well as my own dialectical framework for reading Ridge’s poetry, I assert that Ridge sees the Lower East Side as a microcosmic prequel to the inclusive, politically and socially progressive nation that America could possibly become.

Emma Slater (University of Oxford) “John Berryman’s Self-Analytic Technique”

In 1954, troubled by violent nightmares, and out of what he called a ‘necessity [that] was desperation’, the poet John Berryman began an ambitious project of self-analysis. The resulting dream records, and psychoanalytic notes, form the unpublished ‘St. Pancras Braser’ manuscript – seen by many critics as the prototype for *The Dream Songs* (1964) and *His Toy, His Dream, His Rest* (1968). One of the 20th centuries most memorable lyric sequences, then, stems from an attempt to get well.

Putting himself alongside prominent psychoanalysts such as Karen Horney, whose *Self-Analysis* (1942) he deplored, Berryman evidently believed in the power of self-help. My paper will place Berryman’s project of self-analysis within a context of American psychoanalysis in the first half of the 20th century – a context in which the position of the lay-analyst was highly contentious. The paper will ask how understanding Berryman’s poetic work as stemming from an impetus toward psychological health affects a study of his poetic work. Whilst it is a cliché that artists must suffer for their art, Berryman sensed a competing force between being well and publishing poetry. As he wrote: ‘to be at peace is fine, and does not produce books.’ My paper will discuss this felt dilemma in relation to the ‘St. Pancras Braser’ manuscript and the *Dream Songs*. It will consider D. W. Winnicott’s claim that ‘the assumption of the cure position is also an illness’, asking whether and in what sense this assumption was a necessary self-delusion enabling Berryman’s work.

Panel: Hopeful Embodiment in the Modernist Night

[Old Council Chamber]

Chair: Andrew Frayn

Dominic Berry (University of Sheffield), “Optimistic Darkness: The Night in *Jacob’s Room* (1922)”

Nicola Dimitriou (University of Sheffield), “Hopefulness through walking in the dark in Nan Shepherd’s *The Living Mountain: A Celebration of the Cairngorm Mountains of Scotland* (written 1940, first published 1977)”

Chris Wells (University of Sheffield), “One can love both’: Richard Bruce Nugent and Bisexuality in Harlem’s Nocturnal Heterotopia”

The following abstracts are the collective work of three PhD students within the School of English at the University of Sheffield (Dominic Berry, Nicola Dimitriou and Chris Wells). This panel aims to showcase the department's diverse, cutting-edge work in the field of modernism and is linked by the theme of the freeing nature of embodiment/ disembodiment in the dark.

Virginia Woolf's third novel, *Jacob's Room* (1922), is commonly depicted as an elegiac, nihilistic text by critics rather than an optimistic novel. On the surface this characterization appears to be accurate, as the novel is indeed suffused by a sense of absence and loss and it focuses heavily on the interlinked problems of modernity, commercial, and national interests. However, against these troubles which dominate the daily-life of the novel, Berry argues that Woolf portrays the night as a fleeting but hopeful other space, in which a deeper understanding of reality might be temporarily realised in-between the 'hammer-strokes' of daily clock-time. Looking principally at the penultimate chapter of the novel, this first paper will discuss how Woolf explores ideas of hopeful connection and the degraded time of modernity through her depiction of the night as an inhuman, dissolving force which potentially allows us to 'see things thus in skeleton outline, bare of flesh'.

Dimitriou explores the intersections between night, the city and the expression of bisexual desire in Richard Bruce Nugent's short story *Smoke, Lilies and Jade* (1926). Specifically, this talk examines the setting of Harlem at night as an emancipatory site of revision that enables a bisexual character to live his truth, outside of binaries and the restrictive mononormative sexual dichotomy of hetero- and homosexual identity categories that dominate the day. This paper aims to demonstrate the ways in which queer cruising and the realization of bisexual desire in Harlem, at night, resembles Michel Foucault's 'heterotopia', wherein opposite and same-sex desire is 'simultaneously represented, contested and inverted'. In approaching the text this way, outside of the gay and lesbian 'epistemologies of the closet', the night setting is used as a way of exploring the more complicated queer landscapes that are naturalized at night in Harlem.

Wells discusses how Nan Shepherd uses walking in the mountains, in the dark, as an expression of hope against the disillusioned dystopia of World War II. The renewed interest in Shepherd's work by researchers, such as Roderick Watson, has yet to link *The Living Mountain* (1940) to hopefulness amidst a troublesome 'new normal'. Shepherd describes how 'walking in the dark ... can reveal new knowledge about a familiar place. In a moonless week, with overcast skies and wartime blackout, I walked night after night over the moory path ... to hear the news broadcast'. Solo walking in the dark, against the backdrop of World War II, became her hopeful connection to the outside world but also where 'the world seems to fall away all round'; an escape.

Panel: Hopeful Science Fictions

[Room 3.32]

Chair: Louise Benson James

Asiya Bulatova (Södertörn University), "This Book Isn't Is Going to Write Itself: Modernist Vaccines, Hopes for Productivity, and Early-Soviet Adventure Novels"

Current discourses of modernism's investment in rationalization and efficient modes of production are often underpinned by assumptions about the transformative potential of work. In postrevolutionary Russia, it concerned both literary and theoretical experimentation and radical remodeling of human bodies and their capacity for action. Vaccination, which was – and still is – important for managing work performance, helps us reconsider writing as a torturous and laborious process by examining the ultimate modernist hope for self-producing texts.

I focus on Viktor Shklovsky's interest in the inherent reproducibility of plots and his writings on immunity, which toyed with the fantasy of texts which literary write themselves. In 1923, he recalls an article which reported that a group of exhausted screenwriters built a machine that produces new plots out of existing materials. Shklovsky, who frequently repurposed texts for different

publications and reused previously published material for new articles, was no stranger to maximizing his literary and research output. My talk examines the fantasy of “writing made easy” in the cultural contexts of *Ipriit*, a science-fiction adventure novel, which Shklovsky co-authored with Vsevolod Ivanov in 1925.

I argue that this example of a “self-writing book” provides an indirect but unmistakable critique of the early-Soviet mechanisms of control over creative and industrial productivity, compared here with dystopian experiments in eugenicist engineering of colonial subjects and working class populations. More minutely, I demonstrate that the search for immunity from exhaustion of exploitative labor opens wider vistas of the history of labor that run through the biocapital of slavery into the Soviet adoption of Fordist and Taylorism practices of maximizing efficiency.

Alex Moffett (Providence College), “An ‘Acute Sense of Each Other’s Being’: Telepathy as Utopian Mode in Rebecca West’s *Harriet Hume* and Katharine Burdekin’s *Proud Man*”

Readers in the twenty-first century commonly associate telepathy with science fiction. However, in the 1920s and 1930s, writers as different as May Sinclair, Katharine Burdekin, and Rebecca West were incorporating telepathy into their narratives long before the conventions of science fiction coalesced. Published in 1929, West’s critically neglected novel *Harriet Hume: A London Fantasy* depicts a woman, the title character, who can read the mind of her ambitious lover Arnold Condorex. Burdekin’s 1934 novel *Proud Man* imagines an advanced human from the far future who can appear as either a man or a woman visiting England in the 1930s and changing the lives of the men and women they encounter. The visitor uses telepathy to communicate and to understand the “primitive” psychology of other humans. These two novels are stylistically and tonally quite different from one another but what they share is a concern with and a critique of gender relations in British society, a critique that is worked through in their depictions of mental communication. In this paper (which is part of a larger project on representations of telepathy in British fiction between 1918 and 1970), I will be comparing the connections between gender and telepathy set forth in both *Harriet Hume* and *Proud Man*. I will argue that both novels imagine telepathy as a utopian ideal, one that serves as an antidote to the tensions generated by gender inequality in the heavily patriarchal settings the authors depict.

Sean Seeger (University of Essex), “Science Fiction and/as Modernism: The Case of Olaf Stapledon”

A key influence on writers such as Arthur C. Clarke, Stanisław Lem, and Kim Stanley Robinson, the British novelist Olaf Stapledon is widely regarded as one of the visionaries of twentieth-century science fiction. His two masterpieces – *Last and First Men* (1930) and *Star Maker* (1937) – are epic novels built on an immense scale and covering billions of years of cosmic history. Both novels also possess clear utopian and dystopian elements, envisioning a multiplicity of utopian societies and hopeful futures as well as a host of more ominous possibilities.

To date, Stapledon’s work has been understood almost exclusively in relation to the science fiction genre. While understandable, this emphasis has arguably led to neglect of the ways in which Stapledon might be read as a modernist. *Last and First Men* and *Star Maker* were composed during the 1920s and 30s, the heyday of literary modernism. The novels are notably experimental in both form – as examples of what Stapledon called ‘future histories’ chronicling vast stretches of time – and content – with their extraordinary proliferation of new concepts, social forms, and scientific developments. Stapledon’s other modernist connections would include his experiences as an ambulance driver in the First World War; his support for a world government (an idea to which the Bloomsbury group were receptive); the cyclical view of time informing his novels; his innovative approach to gender identity; his correspondence with Virginia Woolf; and his responses to other modernist writers, most notably T. S. Eliot.

In this paper, I consider some of Stapledon's modernist credentials and make a case for why his work would benefit from being read through a modernist lens.

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