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research lives theorizing the subjective marginality of [their] socially empowered position,” and he concludes with the statement that we must choose our ethical battles with the ability to objectify ourselves in “the mirror of our particular others” (209). On the other hand, his closing discussion of bell hooks’ failure to distinguish class origins from class position, and his response to Anne DuCille’s view that black feminist scholars must escape the domination of autobiography infect the whole argument of the book and invite one to continue to chew on his ideas. Mostern’s scholarship is exemplary, and this study is a promising approach to reading class through the ferocious entanglements of sex, gender, colour and race.

Jeanne Perreault

George Bornstein. *Material Modernism: The Politics of the Page*. Cambridge: Cambridge UP, 2001. Pp. xii, 185, £35.00.

Material Modernism: The Politics of the Page integrates modernist scholarship and editorial theory in an argument that contests how modernists are “often abused as being politically rightwing rather than leftwing, and culturally upholders of authority rather than challengers of it” (33). However, rather than engaging such criticism directly, Bornstein’s book attempts to debunk by demonstrations of editorial theory’s utility for modernist scholarship. Each of *Material Modernism*’s chapters attempts to add to current demystifications of the notion of an apolitical modernism by demonstrating how reading the politics evident on the originally published pages of modernist literature against subsequent republications (in anthologies, collected works, and scholarly editions) suggest the “mistaken notion of permanence and completeness” (2). Bornstein charges that such editions remove modernist texts from their original “social or political setting . . . and inserts them into a decontextualized realm which emphasizes the aesthetic and stylistic” (14).

The first two chapters establish Bornstein’s theoretical foundation and contend that, “in our age of relentless demystification, the text itself often remains the last mystified object, with critics naively assuming that the paperback texts that they pull from their local bookstore somehow ‘are’ *King Lear*, or *Pride and Prejudice*, or the *Souls of Black Folk*” (5). Bornstein demonstrates the utility of three concepts in his approach to texts: 1) that “a text is always a construction,” 2) that “alternative versions to a text we are studying do or might exist,” and 3) “that the literary text consists not only of words (its linguistic code) but also of the semantic features of its material instantiations (its

bibliographic code)" (5–6). The "codes" introduced in the third point constitute an integral part of an argument that is aligned with Jerome McGann's in *The Textual Condition*: "no single "text" of a particular work—can be imagined or hypothesized as the "correct" one . . . And it must be understood that the archive includes not just original manuscripts, proofs, and editions, but all the subsequent textual constitutions which the work undergoes in its historical passages" (qtd. in Bornstein 7). *Material Modernism's* use of this theoretical framework emphasizes the utility that such an approach may have for modernist scholars, who, Bornstein argues, will need to "construct their subject far differently than the New Critics did, perhaps stressing fault lines rather than well-wrought urns, openness rather than closure, indeterminacy rather than fixity" (33).

Although the first two chapters offer concise readings of texts by John Keats, Emma Lazarus, Gwendolyn Brooks, W. B. Yeats, Marianne Moore, and Ezra Pound, chapters three and four introduce *Material Modernism's* in-depth textual analysis, and are followed by chapters on Marianne Moore, James Joyce, and the affinities between the Harlem Renaissance and Irish literary revival.

Respectively, chapters three and four examine specific poems by Yeats ("When You Are Old" and "September 1913") and his seminal 1928 volume *The Tower*. Observing that "A Yeats poem is not always the same, but varies according to where and when we encounter it" (46), Bornstein demonstrates how subsequent publications changed these texts' bibliographic and linguistic codes. For example, "September 1913" was initially published in the *Irish Times* in support of striking tram workers in a column adjacent to prominent headlines announcing riots, arrests, and a death connected to the strike. Bornstein observes that "The poem thus not only comments on Irish politics, but directly *participates* in them" (58) before tracing how early collections of Yeats's poetry attempted to maintain the poem's political integrity until the 1933 edition of Yeats's *Collected Poems* (the foundation of all subsequent collections). Furthermore, in anthologies "the strike and lockout, the events that dominated the newspaper incarnation of the poem, have dropped out of the coding entirely" (63). Similarly, chapter four demonstrates Yeats' complex ordering and reordering of the poems included in *The Tower* in order to destabilize "the notion that there is a 'the' text of *The Tower*," a notion, that "obscures the protean changes of this key monument and of modernist projects generally" (3).

Chapter five applies Bornstein's methodology to several of Marianne Moore's poems. Taking Moore as a representative and influential publisher, editor, and poet, whose biography and texts "should encourage questioning

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so many modernist projects as fundamentally misogynistic" (82), Bornstein widens the scope of his study to present the larger picture of the modernist publishing community and of women's significant role in the publication and creation of modernist literature. However, Bornstein also casts Moore as something of a foil in a provocative complication of feminist critiques of Ezra Pound by providing evidence of how, "despite occasional exasperation, [women writers and editors] regularly praised Pound in general and his contributions to their own enterprises in particular" and argues that "it is time to move beyond simplistic dichotomies by integrating the voices and views of the strong editorial women" into our notions of the "gender" of modernism (89).

Chapter six discusses the complexities of Joyce's composition process and Hans Walter Gabler's controversial "Critical and Synoptic Edition" of *Ulysses*. Bornstein first outlines the opposing German and Anglo-American editorial theories informing the controversy surrounding the publication of the Gabler edition, before usefully elaborating Gabler's complex notation system; a system he admits has been something of a deterrent to scholarship. However, Bornstein clearly endorses Gabler's approach in a demonstration of how the Gabler edition, read through the linguistic code's lens, can elucidate "the text's construction of alterity, particularly in its various overt and covert linkages among Black, Jewish, and Irish Nationalist identities" (127).

The final chapter on "Afro-Celtic connections" expands Bornstein's notion of modernist alterity and leads to the book's intriguing conclusion: a single sentence. The chapter employs his text's methodology to convincingly relate two apparently disparate works: Synge's *Playboy of the Western World* and the Zora Neale Hurston-Langston Hughes collaboration *Mule Bone*. Bornstein demonstrates how the controversial socio-political contexts of each work were diluted both by the time of their initial production in the theatre and in subsequent publications can inform similar notions of ethnic alterity. After a lengthy reading, Bornstein chooses to conclude his text with a single sentence rather than a chapter, a strategy that speaks to the persuasive force he has placed on demonstration: "There may be less of a gap between an American mule bone and the clout of an Irish loy than we sometimes think" (166).

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