

Undocumented Migrants in the United States serves as a much-needed spark for conversations about undocumented life writing. The gaps I have identified merely support my expectation that we will hear much more about this important genre in the near future.

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Modernist Lives: Biography and Autobiography at Leonard and Virginia Woolf's Hogarth Press

Claire Battershill

Bloomsbury Academic, 2018, 248 pp. ISBN 978-1350043817, \$114.00 hardback, \$39.95 paperback.

Claire Battershill's *Modernist Lives: Biography and Autobiography at Leonard and Virginia Woolf's Hogarth Press* is the latest volume in the Bloomsbury Academic series *Historicizing Modernism*. This series publishes books that use newly discovered documents and little-known archival materials to expand upon ways that scholars have looked at writing from the late nineteenth century through the Second World War. Volumes in the series emphasize what the editors call "historical specificities" to generate "fresh views of intellectual contexts and working methods." *Modernist Lives* does precisely that.

Battershill's most important resources are the Hogarth Press Business Archives (University of Reading, England); Monk's House Papers and The Leonard Woolf Papers (University of Sussex); the digitalized Modernist Archives Publishing Project; and additional holdings in the US and Canada. Acknowledging previous

archival and critical work in line with her own efforts, as well as future research that remains to be done, Battershill establishes the scope of her book to be biography and autobiography in Hogarth's list of over 500 titles. Although the Woolfs' interests as publishers reached beyond literature to sociology, psychology, art, politics, translation, and economics, Battershill effectively shows Leonard and Virginia Woolf intently and consistently engaged in all varieties of life writing as integral to the larger modernist enterprise.

Working with data and correspondence from the original files, the author cites details on manuscript acquisitions, genre categorization, print runs, editions, pricing, marketing venues, book design, reviewing, and more. While she acknowledges that hers is but one approach in the reconsideration of modernism, her conclusions are both useful and broad, exploring the dynamics between materialist and literary cultures and between the business of publishing and the intellectual endeavor of producing art and text. Most readers interested in literary modernism will know the basic facts. As a project that Leonard and Virginia Woolf started out of their home after World War I, Hogarth Press published modernist writers such as Eliot, Stein, Joyce, Katherine Mansfield, Vita Sackville-West, the Bloomsbury group, and Virginia Woolf's manuscripts, including *Kew Gardens*, *Mrs. Dalloway*, *To the Lighthouse*, *Jacob's Room*, and *The Waves*. Hogarth's reputation for making experimentalist texts available to a small, select readership—initially in hand-printed editions with designs by Vanessa Bell—has eclipsed the 500+ books and pamphlets the press put out over thirty years. Battershill demonstrates that the mission was to achieve “diversity” and that the Woolfs sought “writers of various social classes, nationalities, ages, political and ideological persuasions, genres, and sexualities” (6). Her focus, though, is on the diverse biographical and autobiographical selections in the press's offerings. Battershill's thesis is that the Woolfs' evolving views on lifewriting genres as expansive and experimental led them to print what they deemed interesting, appealing, and politically and formally progressive. The appendix shows, for example, that the booklist for 1937 included *Can I Help You?*, an etiquette book with autobiographical elements by the actress Viola Tree, and numerous children's biographies like *Socrates*, *Darwin*, and *Joan of Arc*. Other 1937 selections were quite different: *The Amberly Papers*, a collection of family letters and diaries edited by Bertrand and Patricia Russell, Virginia Woolf's *The Years*, and Freud's *An Autobiographical Study*.

The volume covers the period in which the Woolfs maintained sole control over the business through 1938, when John Lehmann, already working at the press, purchased Virginia Woolf's share, and finally to 1946, when Leonard Woolf arranged for Hogarth to become an imprint of Chatto & Windus. The introduction, which clarifies Battershill's position relative to other scholars, singles out Helen Southwell for her edited collection, *Leonard and Virginia Woolf: The Hogarth Press and the Networks of Modernism*, and her research on Hogarth and working-class writers. Other scholars are cited for their work on the press and anticolonialism, contemporary politics, feminism, and religion (7). Battershill interweaves

information from the archives with analyses of individual books in order to emphasize the variety of approaches and techniques. To that end, Chapter 1 surveys the range of genres that Hogarth published. Chapter 2 examines a cluster of biographical books on Tolstoy, translated from Russian and printed between 1920 and 1924, each volume offering a contrasting view of its subject through different narrative approaches and perspectives. Maxim Gorky portrayed Tolstoy through fragments of reminiscences, while Sophie Tolstoy, aware of her singular role as a woman autobiographer, wrote of her marriage and its difficulties and her thwarted literary ambitions. Two additional translations, *Tolstoy's Love Letters: with a Study of the Autobiographical Elements in Tolstoy's Works* (Biryukov) and *Talks with Tolstoy* (Goldeneveizer) used unconventional approaches to portraiture through paratextual matter and, in the latter, Tolstoy's conversations filtered through the author's diary. Together, the four volumes reveal how the Woolfs' publication decisions were based on market factors, a commitment to feminism, and certainly their interest in promoting an international booklist. Chapter 3, which reviews debates on the nature of biography and autobiography, focuses on Virginia Woolf's essays "The New Biography" and "The Art of Biography," also giving attention to Lytton Strachey and Harold Nicolson.

The remaining chapters take readers through writings that incorporated elements of fiction and life writing. Chapter 4 looks at Virginia Woolf's imaginative biographies and humorous parodies, *Orlando: A Biography* and *Flush*, and her mostly traditional biography of Roger Fry, again, to show the variability in biographical and autobiographical forms as a strategy for exposing readers to the richness of the biography genre. Chapter 5 shows the advantages and drawbacks of the Woolfs' recruitment of writers to submit manuscripts for a particular series. Authors in the series *Biographies through the Eyes of Contemporaries* were invited to construct portraits entirely on documents without the intrusion of an authorial voice. The books in a series for children, *World-Makers and World-Shakers*, also "enact some of the techniques that were associated with modernist biographical theory," though in different ways from the former series (145). Emphasizing additional experimentation in autobiographies, Chapter 6 centers on two authors that Lehmann helped bring to the press, Henry Green and Christopher Isherwood. Green's *Pack My Bag* and Isherwood's *Lions and Shadows* and *Goodbye to Berlin* straddle autobiography and fiction, using modernist devices such as multiple perspectives and ambiguous self-referentiality, which Battershill projects as partly based on market factors and partly on the authors' inclinations.

Battershill's study is a welcome addition to the scholarship that has enlarged the contexts through which we are coming to reevaluate twentieth-century modernism in England, and, by extension, the United States. The book is highly readable and enjoyable, though some readers might wish for fewer signposts repeating what a previous chapter has stated and what a forthcoming chapter will examine. The book's organization is thoroughly and lucidly provided in the Introduction, and frequent reminders in subsequent chapters read like vestiges of a dissertation.

One of the chapters opens with Leonard Woolf's remark, "Our age is, as we all know to our cost, an ethical age, that is always asking itself, 'Is such and such a thing permissible and, if so, subject to what conditions of method, time, and place?'" That dilemma runs through the subjects of this study, and the one consistent answer is yes—most things are permissible, and biography and autobiography in all their permutations will find their methods, times, and places. As the canon of the great Virginia Woolf reminds us, there is always adequate space for granite and rainbows.

Miriam Fuchs, Vice President of the Biographical Research Center and Professor Emeritus of English at the University of Hawai'i at Mānoa, has just published the co-edited collection *Study Abroad: Traditions and New Directions* (MLA, 2019). Other full-length publications are *The Text Is Myself: Women's Life Writing & Catastrophe* (U of Wisconsin P, 2004); (co-edited with Craig Howes) *Teaching Life Writing Texts* (MLA, 2008); *Marguerite Young, Our Darling: Tributes and Essays* (Dalkey Archive Press, 2004); and (co-edited with Ellen G. Friedman) *Breaking the Sequence: Women's Experimental Fiction* (Princeton UP, 1989).

Homes and Haunts: Touring Writers' Shrines and Countries

Alison Booth

Oxford UP, 2016, x + 333 pp. ISBN 978-0198759096, \$85.00 hardcover.

Alison Booth's *Homes and Haunts* is a complex and rewarding addition to the emerging body of scholarship examining the sites, texts, and practices of literary tourism—or, as Booth often prefers to frame her work, "topo-biography." Booth credits Nicola Watson's *The Literary Tourist* (2006), the first book-length treatment of the subject, as a seminal text. She also acknowledges Paul Westover's *Necromanticism* (2012) on the Romantic reader-tourist's fascination with imaginatively reanimating the author; Harald Hendrix on the long history of the literary tour; and Andrea Zengulys's *Modernism and the Locations of Literary Heritage* (2008) on the fashioning of the "historic" heritage city at the turn of the twentieth century, and its relation to the work of Woolf, Forster, and Eliot. The study of literary tourism, however, is inevitably interdisciplinary, and Booth ranges far and wide in a work that is not simply a literary history or collective biography, but, above all, a meditation on the many ways the curious space of the "house museum" both shapes and reflects an author's posthumous reception.

Booth, like Watson, structures her book around narratives of her own visits to literary shrines, not shirking from chronicling her own affective responses (or lack thereof) in a variety of droll asides. The book itself, therefore, is—at least in part—a literary ramble, but one that simultaneously partakes in and analyzes literary tourism. As such, one might also compare it with Jeremy Tambling's *Going Astray: Dickens and London* (2000), where literary and cultural theory share the page with a

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