

Helen Southworth (Editor). *Leonard and Virginia Woolf, the Hogarth Press and the Networks of Modernism*. ix + 256 pp., notes, appendix, index. Edinburgh: Edinburgh University Press, 2010. £75.

Research on the Woolfs and the Hogarth Press is not lacking. Yet, Helen Southworth is able to create a new conversation with *Leonard and Virginia Woolf, the Hogarth Press and the Networks of Modernism*. The collection brings together an array of interesting voices, each adding to the vision of the Hogarth Press as an impressive network of cultural production. *The Networks of Modernism* of the title refers to Bruno Latour's network theory, which is defined as "a focus on links, connections and intersecting spheres—historical and sociological in tone—[and] as a fruitful new way in which to study the modernist/small press" (3). By deploying network theory, the essays attempt to establish and examine the hybrid nature of the Hogarth Press.

The collection is divided into three sections, titled "Class and Culture," "Global Bloomsbury," and "Marketing Other Modernisms." The first section, "Class and Culture," contests the traditional view of the Hogarth Press's and its editors' high cultural biases. The essays in this section examine the Woolfs' network of middlebrow writers and readers as well as their involvement with popular cultural issues. "Global Bloomsbury" analyzes the colonial network centered on the Hogarth Press. The Woolfs engaged with many young colonial authors and their network spanned the globe, reaching as far as Africa, the Caribbean, India, and Russia. The final section, "Marketing Other Modernisms," examines the impact of the Hogarth Press on the twentieth-century book market, in regard to both working-class and bestselling authors. The editor's introduction is especially worth the reader's time. Here Southworth provides a concise history of the Woolfs and the Hogarth Press which, in addition to its intrinsic interest to Woolf scholars, helpfully contextualizes the essays that follow.

The research reflected in the essays collected in the volume makes it a worthwhile investment. Many essays offer detailed examinations of little-known—or little-discussed—authors. Mark Hussey argues for recovering Joan Easdale's poetry, which was enthusiastically supported by Virginia Woolf and published by the Hogarth Press. Easdale's poetry is significant because it did not align with the "modernist" trends of her time. Though modern-day critics tend to view Easdale as unimportant and uninteresting for this reason, she was well received by her contemporaries, and Hussey sees the publication of the young woman's poetry as an index of the Woolfs' willingness to work against dominant trends. Continuing this focus on overlooked authors, Anna Snaith views the Hogarth Press as a hub in regard to both "terms of personal contact with colonial writers" and "the circulation of ideas and political discourses" (106). True to the idea of the network, the Press connected colonial authors with one another as well as to the Bloomsbury group. She analyzes this specifically in regard to Trinidadian author C. L. R. James and Indian author Mulk Raj Anand, both of whom had work published by the Woolfs. Snaith concludes that as a network the Hogarth Press is pivotal to understanding the relationships that developed between colonial and British literary figures, their writing, and their ideas. Likewise, Helen Southworth establishes a network between the editing practices and

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ideologies of the Woolfs and the publications of the Press, including both the socio-political work and the literature. She argues that these publications indicate an investment in overcoming class issues, allowing her to reevaluate the Woolfs specifically as well as the general relationship between the publishing and marketing practices of working-class authors in the twentieth century. These three essays in particular examine the ways in which the Hogarth Press interacted with minority voices. To date, women writers, colonial writers, and working class writers have largely gone unnoticed in scholarly treatments of the Hogarth Press's relations.

Other essays offer valuable analysis of the complicated networks at work at the Press. Melissa Sullivan investigates the connections between the Hogarth Press's increasing interest in publishing middlebrow women writers, Leonard Woolf's increasing involvement in politics, and Virginia Woolf's refinement of her feminist philosophy. Additionally, Diane F. Gillespie analyzes the Woolfs' growing engagement with cultural issues in the twenties and thirties. John K. Young examines the works of William Polmer, specifically those that were published by the Hogarth Press; he connects the increased sophistication of Polmer over the course of his career with the Press's transition into the more professional business market in the thirties. Likewise, Jean Mills constructs a network between Virginia Woolf, D. S. Mirsky, and Jane Harrison, and uses this network to analyze the Hogarth Press's international, cultural, and political connections. Shifting focus to art, Elizabeth Willson Gordon examines the designs of E. McKnight Kauffer, an American artist responsible for the Hogarth Press's new logo in 1928 and many dust jackets. Willson Gordon argues that 1928—and Kauffer's work at the time—was a pivotal year for the Press, resulting in changes in its marketing and distribution practices. Lastly, Stephen Barkway argues for an examination of Vita Sackville-West and the Woolfs in terms of the writer-publisher relationship, a focus that to date has been largely lacking in Sackville-West studies. Barkway's argument provides much-needed insight into the publishing practices of the Woolfs, through this lens.

What I find most enjoyable about this collection of essays is their accessibility. Each critic establishes an intricate web of analysis using network theory, but conveys this analysis in clear prose that enables readers to enter and engage with the argument. The thoroughness of the research further supports reader engagement. For Woolf scholars, Southworth's collection offers forgotten arguments and new insight into the Hogarth Press. Alice Staveley, who has been the only other critic to review this collection, seems to agree, adding, "the production, reception, and circulation case studies within this volume fruitfully proliferate, [...] helping to undermine the once-traditional *cordón sanitaire* between the business of making books and cultural impact of the stories told between the covers" (*Woolf Studies Annual* 18 [2012]: 151-56, 153). The most important network established in these essays, as Staveley notes, is the one that connects the intellectual and the material. This network, as well as the others established in these essays, is too interesting, too insightful to ignore. *Leonard and Virginia Woolf, The Hogarth Press and the Networks of Modernism* invites scholars to raise new questions in an old debate.

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