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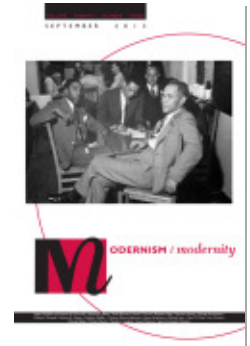
The Years ed. by Virginia Woolf, Anna Snaith (review)

Elizabeth F. Evans

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Framing her argument with Judith Herman's trauma studies, Fisher suggests that the "return of the repressed"—the contemporary scientific and creative focus on the 1918 pandemic—has been possible only when culture has felt a degree of mastery over the possibility of another pandemic "in the form of prevention by vaccination or containment and treatment by the use of antiviral and antibiotic drugs" (21). Fisher's useful analysis of historians' accounts of the pandemic shows how such mass death baffles attempts to communicate it; even statistical descriptions "take on a hyperbolic tone" and risk "sounding unreliable or obsessive" (14). By undermining medical and governmental authority, the pandemic has made ineffective historians' attempts to narrate its history using tropes of the heroic warrior (a particularly egregious example is John M. Barry's *The Great Influenza: The Epic Story of the Deadliest Plague in History*). I suggest that it is precisely the challenges of this resistance to conventional narrativization that attracted modernist authors. It is certainly understandable that T. S. Eliot's speaker would sound a bit "unreliable or obsessive" when pondering the many undone dead flowing over London Bridge, especially when one takes into consideration a pandemic in which the healthy fell so quickly that family members resorted to burying loved ones in their gardens, keeping the dog far hence, mind you.

The Years. Virginia Woolf. Anna Snaith, ed. New York: Cambridge University Press, 2012. Pp. cxii + 870. \$140.00 (cloth).

Reviewed by Elizabeth F. Evans, University of Notre Dame

There is some tension in the notion of a scholarly edition of a book by Virginia Woolf. As editor Anna Snaith and series editors Jane Goldman and Susan Sellers separately remark, Woolf valued independence in reading and was wary of both authorial and editorial guidance. But Anna Snaith's work in her new edition of *The Years* steadfastly avoids a didactic stance, preferring to provide multiple possibilities rather than to assert an authoritative text or interpretation. The result is a glorious abundance of information, some closely tied to Woolf's life and works, some garnered in a more widely cast net.

A dive into this meticulously researched edition is not for the fainthearted. Of all her works, *The Years* was the one that troubled Woolf most and longest. From conception to publication, it occupied the better part of six years and rested upon more than twenty years of reading. This was the last novel Woolf saw to publication, and it was also her most expansive. The narrative takes in fifty years of British history, beginning in 1880 at the height of Victorian imperialism and the patriarchal home—the two always interconnected for Woolf—and continuing through the first three decades of the twentieth century with its swath of political, technological, and ideological changes (one of Snaith's contributions in this volume is to establish definitively the temporal setting of the final section, ambiguously named "Present Day," as 1931–33). With its complicated and sometimes recursive composition history and its density of historical, geographical, and cultural allusions, *The Years* provides plenty of fodder for the attentive editor, and Snaith is certainly that. The book is mammoth, approaching one thousand pages when one includes all of the introductory and note matter. There are 143 pages of explanatory notes that range individually in length from a single line to over a page. These are often fascinating reading, as Snaith excavates the rich associations of a word or phrase. A 219-page textual apparatus identifies variants from the copy text, the first British edition, which was published in March 1937 by the Hogarth Press. Variants are drawn from all other extant states of the text, from proofs to published editions, including several versions of galley proofs, two sets of page proofs, and the first American edition (though not from the holograph or typescript manuscripts). Forty-nine pages of textual notes identify important shifts between variant texts and significant passages in

the holograph manuscript, taken from eight notebooks held in the Berg Collection at the New York Public Library. In an appendix are transcriptions of the two substantial sections excised late in Woolf's revisions, sections that Snaith suggests should be read in conjunction with the published novel because "they remained in play until the final hour" (xciv). This hefty volume comes complete with the lengthy text of the novel itself, a selective bibliography, and preliminary material that includes Snaith's substantial introduction and a detailed chronology of the composition of *The Years*. The book is the most recent addition to the Cambridge University Press series *The Works of Virginia Woolf*, joining *Between the Acts* (edited by Mark Hussey) and *The Waves* (edited by Michael Herbert and Susan Sellers), both of which appeared in 2011. When complete, the series will include all of Woolf's novels, her collected short fiction, and her long essay *A Room of One's Own*, though regrettably, and without explanation, not *Three Guineas*.

Snaith's sixty-page introduction is every bit as wide-ranging as its subject demands. It begins by exploring the novel's engagements with empire, its representation of time and the material environment, and how London is "laid out through aural markers" as much as through physical landmarks (xlv). It recounts in detail the novel's genesis and evolution, including its formal transformations from essay to novel-essay to novel (jettisoning what would become *Three Guineas*), and it contextualizes this process within Woolf's political engagements in the period. Vitaly, Snaith recognizes how the intellectual history of *The Years* is illuminated by Woolf's three scrapbooks of quotations and newspaper clippings, which "are often mentioned in relation to the obviously fact-based *Three Guineas*" but are rarely connected with the novel. Yet as Snaith points out, the first of the scrapbooks was compiled between 1931 and 1933, making it "a foundation for *The Years*" (lii).

The extensive editorial notes are of several types. The most detailed involve complex political and cultural contexts. For example, the first reference to Charles Stewart Parnell surveys both his status in Ireland and the more general question of Home Rule and then explores Woolf's interest in the cult of personality that arose around Parnell, revealed in part through the character Delia and her evolution from the early holograph drafts (412–13). Snaith also pays detailed attention to less familiar social history. A reference to a "muffin man [who] seemed always to be ringing his bell" elicits a lively entry on aural advertising and the business practices of street traders (402). The pervasiveness of street noises in the novel is further explored through a fascinating note on the barrel-organ and its associations with Italian immigration (404). Reverberations with other texts by Woolf are carefully documented so that the reader sees, for instance, the resemblance between Abel Pargiter's reaction to his wife's death, Mr. Ramsay's response to the loss of Mrs. Ramsey in *To the Lighthouse*, and Woolf's father's reaction to the death of his wife as Woolf described it in "A Sketch of the Past" (420). London landmarks and literary allusions—from Shakespeare to nursery rhymes—are briefly glossed, while repeated phrases and images—such as those of white chalk-marks on the pavement and women looking out of windows—are noted but left for the reader to interpret. These few examples should suggest the range and interest of the material.

At the bottom of each page of the reprinted novel, the reader is directed to relevant sections of the editorial notes, textual apparatus, and textual notes. These notes sometimes point elsewhere in the book so that the reader often finds herself holding the volume open at three or four places, shifting back and forth between them and wishing for a digital edition that would allow her to see all the relevant notes at once. As Snaith herself suggests, a digital genetic edition might also make possible the integration of the holograph and typescript manuscripts, the scrapbooks, and even relevant letters and diary entries (xcv–xcvi). In truth, the only significant fault with this edition, given the inevitable limits of its technology, is its failure to use all of the tools available: namely, it lacks an index. An index thorough enough to be meaningfully useful would no doubt add a considerable number of pages to an already lengthy book, but it would eliminate the need for repetition between sections and would make the explanatory notes more

- 610 available to readers without specific interest in *The Years*. Without an index, reading this impressive volume feels at times rather like inhabiting the archive, leaving one prey to the frustrations of disorientation as well as admitted to the joys of discovery. Happily, the joys of this book are considerable. This edition represents a tremendous contribution not only to Woolf scholarship but also to the broader study of British cultural history in the period.

***Constitutional Modernism: Architecture and Civil Society in Cuba, 1933–1959.* Timothy Hyde. Minneapolis: University of Minnesota Press, 2013. \$105.00 (cloth); \$35.00 (paper).**

Reviewed by Luis M. Castañeda, Syracuse University

In *Constitutional Modernism*, Timothy Hyde argues convincingly that constitutionalism as a modality of governance converged with various modernist modes of architectural practice in mid-twentieth-century Cuba to produce a unique set of interventions primarily centered in Havana. On one hand, the book's temporal framework is marked by the revolution of 1933, which abrogated the Platt Amendment (1901) that legitimized U.S. interventions in Cuban affairs after the Spanish American War and thus inaugurated a period of speculation among local elites concerning Cuba's possible future as a genuinely independent, democratically governed nation. On the other hand, it is demarcated by the revolution of 1959 that ousted Fulgencio Batista, who was president between 1940 and 1944 and then a second time between 1952 and 1959, a revolution that attempted to redefine governance along different lines. The three sections of the book, titled "Constitution," "City," and "Monument," contain eight chapters that unfold in relation to historical junctures at which constitutionalism as a political, legal, and architectural project was articulated, tested, and transformed.

Hyde argues that the central legal artifact of the period, Cuba's 1940 constitution, which harked back to the stated ideals of Cuban independence (1898) while providing a normative framework to implement Cuba's transition to democratic rule in an imagined future, is structurally imbricated with the planning and architectural proposals of the time. These urban plans and monuments, both those only imagined and those built, not only intended to represent a well-established civic order that reflected Cuba's perceived regional, historical, and cultural particularities, but they also aimed to provide the conditions for this order to be socially enacted. In each of Hyde's chapters, "the categorical object—the constitution, the city, the monument—serves to arrange and thereby bring into view what was a dynamic circulation of propositions, definitions and intentions among a group of institutional and individual actors" (17). These actors include Havana-based professionals like Pedro Martínez Inclán, Mario Romañach, Nicolás Arroyo, and Eduardo Montoulieu, as well as international figures like architect Jean Labatut, then based in the United States, and the firm Town Planning Associates (TPA), headed by Josep Lluís Sert and Paul Lester Wiener.

Hyde elegantly weaves together analyses of projects, built works, and legal doctrine, positioning Havana as a dynamic palimpsest of discursive and professional exchanges. For instance, he demonstrates how Martínez Inclán's 1949 *Código de Urbanismo* draws lessons from the partially realized attempts to regulate civic life in his own earlier plan for Havana (1919) and from the plan for Havana formulated by Paris-based planner J.C.N. Forestier (1925–30) while also presaging some of the central aspects of TPA's Pilot Plan for the city (1955–58). Similarly, the series of projects for a monument to Cuban independence martyr José Martí (1853–1895), first proposed in 1938 and completed only in 1958 after many architectural and political realignments, becomes