

could be extended to explore the paradox that the beauty of the celebrities drew its fascination from the very fact that the fans could not truly emulate it. There was also something of a melancholy quality about the cult of beauty in that even its greatest idols would grow old. Unless, that is, like Rupert Brooke, they died young. It is, therefore, hardly surprising to find that the culture of masculine beauty consistently focused on ideals of strength, youth, and affluence.

Those continuities notwithstanding, Deslandes usefully highlights more diverse standards of beauty on offer, as when he talks about different attitudes to hair (long versus short, or Euro versus Afro). Diversity in sexuality led to episodes of stylistic complexity, as in the 1970s when straight men dabbled with androgyny and gay men attempted to reclaim butch masculinity. Deslandes might have done a bit more work to problematize the boundaries of male beauty, youth, and sexiness along the lines of Germaine Greer's *The Beautiful Boy* (2003). Perhaps he was wary of getting sidetracked by debates on pederastic desire. But, as he remarks at the end of the book, there is indeed more to be said about youth and age (324). The power of the patriarchy (be it ever so balding) might partly reside in its resistance to self-scrutiny and the projection of its gaze onto the bodies of youths of both sexes.

This book is about discourses and practices, but it is haunted by classical and romantic images of male beauty as an ideal. A variety of feminists have long pointed out the burdens of such idealization on women and it would be interesting to read a study on the oppressive culture of male beauty. Deslandes has some interesting things to say about discourses of ugliness, most powerfully in relation to World War One disfigurement and AIDS, but his work could also have interrogated that most common enemy of beauty, which is, arguably, not horror but mediocrity. And then there is the question of Britishness. Many countries witnessed the rise of the capitalist mass media at the same time as the United Kingdom. Were Brooke, Beckham, and their ilk exemplary of modern male beauty or only of a distinctly British variant of it? It is, perhaps, the sign of a really worthwhile book that it raises even more questions than it answers.

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JEANNE DUBINO, PAULINA PAJĄK, CATHERINE W. HOLLIS, CELIESE LYPKA, and VARA NEVEROW, eds. *The Edinburgh Companion to Virginia Woolf and Contemporary Global Literature*. Edinburgh Companions to Literature and the Humanities. Edinburgh: Edinburgh University Press, 2021. Pp. 464. \$195.00 (cloth).
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The Edinburgh Companion to Virginia Woolf and Contemporary Global Literature contributes to the ongoing and urgent project to situate Woolf in conversation with both contemporary and global contexts. Expanding on Brenda Silver's *Virginia Woolf Icon* (1999), the editors and contributors to this collection explore the complexities of Woolf's status as a global, transnational icon, in terms of both her reception and her influence. This volume of twenty-three essays is shaped by the convergence of two paradigms of planetarity and globality, an ecocritical model that encompasses the nonhuman, inspired by Susan Stanford Friedman's *Planetary Modernisms: Provocations on Modernity across Time* (2015), and a sociopolitical gesture that challenges the domination of the Global North, inspired by Gayatri Chakravorty Spivak's *Death of a Discipline* (2003). The editors of this volume, Jeanne Dubino, Paulina Pajak, Catherine W. Hollis, Celiese Lypka, and Vara Neverow, display an impressive understanding of the intellectual and political stakes of studies in global literature and the institutionally marginalized discipline of

comparative literature, which is refreshing to see emerging within scholarly communities concerned with British authors. Indeed, the entire aim and purpose of this volume is to be praised.

The volume offers chapters focused on how Woolf has been received and transformed in diverse cultures, as well as chapters about how Woolf's works have inspired artists from all over the world, including Estonia, Brazil, Uruguay, Romania, Australia, China, Germany, and the German Democratic Republic, Argentina, Russia, Egypt, Italy, Nigeria, Zimbabwe, Mexico, Japan, Poland, and several others. Contributors explore the varied responses and approaches to Woolf's work by critics, translators, academics, publishers, editors, common readers, and artists. Lending unity to the wide range of cultures and literary traditions represented are recurring threads of feminism and sexuality, ethnicity and nationality, and politics and the environment. Near the end of the introduction, three useful tables vividly illustrate the extent of Woolf's reach beyond Europe and North America, evidenced in the number of editions of Woolf's works published in multiple languages between 1926 and 2020, websites devoted to Woolf, and international publications compiled in the MLA International Bibliography as of 2020.

The collection is welcome for a number of reasons. First, for scholars and students of modern British literature the book acts as a kind of introduction to twentieth-century global literary culture through the focused lens of Woolf's global reception. The collection covers every continent, challenging the dominance of the Global North and Global West in world literary studies. Approaching global literature can feel intimidating to scholars and students trained in English or American studies. This volume provides fascinating snapshots of modern and contemporary literary history in very particular local forms, exposing Woolf scholars and students to a wide range of world literatures in accessible and intriguing ways. The book opens up like a jewel box, revealing small windows into complex literary histories that inspire curiosity in readers. I truly enjoyed reading the essays in this collection and found many intriguing literary worlds that were new to me.

Many of the essays exemplify the ways in which Woolf's *cosmofeminism*, a term coined by Friedman (Susan Stanford Friedman, "Wartime Cosmopolitanism: Cosmofeminism in Virginia Woolf's *Three Guineas* and Marjane Satrapi's *Persepolis*," *Tulsa Studies in Women's Literature* 32, no. 1 [2013]: 23–52) to describe Woolf's pacifist-feminist critique of the wars of nation-states and a utopian longing for peace, makes her a central figure of world literature. At the same time, the collection works to de-center Woolf by situating her within the "transnational feminist networks" of "planetary feminism" (332), networks in which Woolf is but one node. The essays also dis-unify Woolf in their repeated emphasis on the many Virginia Woolfs that have been presented to readers around the world at different moments, and the changing perceptions and receptions of Woolf as different works became available, different types of editions were sold, and translation practices changed. As several contributors note, often the first translations of Woolf's works that were available reinforced contemporary assumptions or popular ideological positions of the cultures in which they were published, while later editions and translations conveyed Woolf's style more accurately.

One of the unexpected and sad highlights of the collection for Woolf scholars will be Suzanne Bellamy's essay on the reception of Virginia Woolf and modernism in early twentieth-century Australia, the last Bellamy published before her untimely death in 2022. As always, Bellamy's essay is meticulously researched and eloquently argued. Surveying book sales, library records, and reviews, Bellamy finds a complexly engaged reading public that demonstrates a tension "between the push towards creating a postcolonial national literature and the pull towards placing Australian literature in an international context" (64). Many essays explore the complications of women reader-authors negotiating a canonical representative of Englishness, European modernism, and feminism, both from the perspective of a literary tradition struggling with the outsized influence of European literary modernism and from an internationalist feminist, pacifist, and anti-fascist perspective.

This beautiful tapestry of thoughtful, well-researched, original essays de-familiarizes Woolf, making her fresh and calling into question received wisdom about her status in world literature. By placing Woolf in conversation with so many thinkers, new Woolfs emerge in a kaleidoscopic panoply.

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JULIE V. GOTTLIEB, DANIEL HUCKER, and RICHARD TOYE, eds. *The Munich Crisis, Politics and the People: International, Transnational and Comparative Perspectives*. Cultural History of Modern War Series. Manchester: Manchester University Press, 2021. Pp. 312. \$140.00 (cloth). doi: 10.1017/jbr.2023.61

The four-power Munich Agreement of 30 September 1938, which led to the cession of much of western Czechoslovakia to Adolf Hitler's Nazi Germany, remains more than eighty years later, among the most notorious diplomatic settlements in modern history. British prime minister Neville Chamberlain, one of the chief architects of the agreement, returned to London from Munich to be greeted with adulation by crowds deliriously relieved that war had been averted at the last moment. From his Downing Street window, Chamberlain promised peace to a Britain and a world which just forty-eight hours earlier had feared Armageddon was nigh. War broke out less than a year later anyway, notwithstanding Chamberlain's hopeful pledge. By then, Munich looked like not just a disappointment but a defeat: a concession to strength over principle and a spur to the belligerent ambitions of Hitler and other dictators. The agreement has been a popular byword for foreign policy failure ever since, and Chamberlain excoriated as hopelessly naïve.

Whether Munich was a defensible agreement or not has been fought over in monographs and scholarly journals ever since 1938. Cycles of revisionism, counter-revisionism, and neo-revisionism have exhausted every possible argument on the subject as far as its high politics are concerned. Unless some important extant records in the diplomatic archives that have remained hidden from historians until now become available (with the Soviet archives the likeliest source of these) there is little new to be said on the subject. But as Julie Gottlieb, Daniel Hucker, and Richard Toye, the editors of the imaginative essay collection *The Munich Crisis, Politics and the People: International, Transnational and Comparative Perspectives* suggest in their introduction, there is plenty that still can be said about the social, cultural, material, and emotional histories of Munich. The crisis in fall 1938 that culminated in Chamberlain and Hitler's meeting in Bavaria was an international public drama and a mass media spectacle that millions of ordinary people followed keenly from hour to hour and felt themselves personally and passionately invested in the outcome. This intense engagement is memorialized in a rich archive of sources that go beyond the memoranda of civil servants and diaries of statesmen to reveal something of how Munich was experienced and understood by the masses.

Several essays in this volume deal specifically with the British popular experience of Munich. Gottlieb shows how self-consciously Britons understood themselves to be both actors in and audience of a great collective drama in 1938. Appeasers and anti-appeasers were united in a sense of communal crisis. Psychologists and psychoanalysts sought to understand what was going on and to offer advice to the government about the management of a volatile public. Michal Shapira uses the specific case of pioneering British psychoanalyst Melanie Klein to assess the medical professional response to Munich. Drawing on the fascinating evidence in clinical notes, Shapira describes how Klein framed her patients' responses to Hitler as a