

and sometimes I was annoyed (Hunter often uses a word that I think she must have invented—*outwith*—and I spent a time puzzling over whether it differs from *without* or not). I hope I succeeded in working constructively with these emotions to write this review. But I suspect that a reader who did not have to produce a review at the end would be tempted either to abandon this book or to rely on the index to skip to material of interest. The lesson may be that we are too dependent on narrative or argument to control our reading, and perhaps we should learn to read otherwise. There is a more coherent book inside this one, if not precisely screaming to be let out, at least worth attempting to find and appreciate for its ideas about commodification, genre, and reader response.

MARGERY FEE



Bryan Cheyette, ed. *Between "Race" and Culture: Representations of "the Jew" in English and American Literature*. Stanford UP, 1996. Pp. 222. \$45.00, \$16.95 pb.

Like Linda Nochlin's *The Jew in the Text, Between "Race" and Culture* gathers together an impressive array of criticism from both sides of the Atlantic. From Bryan Cheyette's "Introduction: Unanswered Questions" to Eric Hoberger's concluding essay on "Jewish Ambivalence," most of the essays find common ground in "ambivalencing" ambivalence. It is precisely that extra postmodern twist to ambivalence that distinguishes this intriguing volume.

Frequently, the contributors take some marginal remark by an established author of the nineteenth or twentieth century, and tease out its implications for antisemitic portraits of the Jew as culturally unstable. Cheyette opens with a startling passage from Virginia Woolf's "Street Haunting" (1927): "They do not grudge us, we are musing, our prosperity; when suddenly, turning the corner, we come upon a bearded Jew, wild, hunger-bitten, glaring out of his misery. . . . At such sights . . . a question is asked which is never answered." *Flâneuse* and Wandering Jew haunt this two-way street, for his uncanny glare meets the "sudden flare" in her eyes.

William Galperin examines the complex relationship between romanticism and antisemitism. After noting an affinity between romanticism and modern Jewish critics such as Harold Bloom, M. H. Abrams, Geoffrey Hartman, and Lionel Trilling, Galperin underscores romanticism's ambivalence *toward ambivalence* with regard to antisemitism. He selects Wordsworth's peripheral poem, "A Jewish Family," and centres it for his argument by pointing out that the poem's final line, "proud Jerusalem," is an attempt at Christian conversion and figuration to the New Jerusalem of a New Testament. Similarly, Heine's essay, *Concerning the History of Religion and Philosophy in Germany* (1832), his

vignette, "The Rabbi of Bacherach," and his poem, "Hebrew Melody," demonstrate ironic narratives wherein Jerusalem belongs to Christianity. The obvious omission in this discussion is Blake's *Jerusalem*.

Predictable, provocative, and prolific, Sander Gilman examines Mark Twain's attitudes to Jews and disease, while Murray Baumgarten begins his survey of Victorian fiction with *The Great Gatsby* before turning to Fagin in *Oliver Twist*. Because Dickens isolates the Jew within an otherwise heteroglossic world of fiction, his portrait lends itself to unrealistic and unreasonable stereotyping. In an effort to appease his Jewish critics who had charged him with antisemitism, Dickens later created the more sympathetic figure of Riah in *Our Mutual Friend*: "in this world of doublings and splittings, to keep Riah separate, to make him the *only* Jew, is to scapegoat him as a Jew" (52). Isolated and feminized, Riah is susceptible to caricature: "the impossibility of any kind of Jewish story being told about him becomes manifest, for the Jew is defined via his or her Jewish reference group, with its customs, festivals, traditions, and cultural values" (52). Baumgarten skips over *Daniel Deronda* to focus instead on the lesser known *Nina Balatka* (1867) by Anthony Trollope, a novel about the feudal but enlightened city of Prague.

Just as Jewish critics have studied romanticism, so have Leon Edel, Maxwell Geismar, and others devoted themselves to Henry James, whose comments about New York's Jews in *The American Scene* have occasioned charges of antisemitism. Like so many of the other writers in this volume, James remains a product of his times with regard to his attitude to Jews—that is, eugenic theory and concerns about immigration at the end of the nineteenth century influenced his opinions. Nevertheless James balances antisemitic slurs about Jewish noses with his praise for the vitality of Yiddish culture on New York's Lower East Side. Jonathan Freedman argues controversially that James's conflicted view of the Jew mirrored his own anxieties about himself as a man of letters in the midst of modernist cultural degeneration. "Hence the curious effect by which the Jew is at once bound to and distanced from James himself—a boundary problem that is constitutive of antisemitic discourses" (79-80).

In a similar vein, Maud Ellmann discusses T. S. Eliot's and Ezra Pound's "boundary problems." Just as Dickens "revised" Fagin to Riah, so Eliot recants from "Bleistein with a Cigar" (1920) to the following statement issued after the Holocaust: "It seems to me highly desirable that there should be close culture-contact between devout and practising Christians and devout and practising Jews" (86). William Empson has suggested that Eliot identified free-thinking Jews with his father who was a Unitarian businessman. Eliot feared displacement in deracinated peoples and uprooted words; his distrust of Jews corresponds to his distrust of writing. Ellmann concludes that both Eliot and Pound "reviled in the Jew what they feared and cherished in themselves: their

exile from their homeland and their diaspora among the texts that bear their names" (100).

Within the modernist tradition, Marilyn Reizbaum analyzes the place of Irish Jews in Joyce's *Ulysses*. In her essay on Dorothy Richardson, Jacqueline Rose raises the more general question about the relation between the feminist modernist projection and the castigating-caricatured representation of that *other* outsider, the Jew. Her complex answer revolves around history and destiny, individual and race, private and public worlds.

Phyllis Lasner examines Virginia Woolf's and Stevie Smith's representations of the Jew, while Andrea Freud Loewenstein looks at masculine protection and Jewish projection in the writing of William Gerhardt and George Orwell. She shows how Eric Blair was tormented, self-hating, and conflicted about his masculinity; his textual animosity toward women and homosexuals explains his ambivalent and changing stance toward Jews.

In the final essay, Eric Homberger re-examines the politics of ambivalence in the work of Abraham Cahan and Michael Gold—writers of the American left who deal uncomfortably with the Jewish immigrant community. Unlike most of the contributors to this volume who take Gilman as gospel, Homberger begs to differ in siting a space of resistance wherein Jewish writers find a critical distance both from their Jewishness and from antisemitic projections. The burdens of immigration contributed to their sense of ambivalence.

All of these postmodernist grapplings with premodern and modernist texts reflect a healthy continuity within a Jewish critical tradition that goes back to Talmudic heteroglossia whereby each rabbinic opinion and each midrash may be construed as furthering textual ambiguities. Stubbornly wandering viewpoints culminate (but never terminate) in the negative dialectics of the Frankfurt School and the essays in *Between "Race" and Culture*. Often "between," the Jew is rarely "beyond" criticism, and Bryan Cheyette ensures ongoing arguments against modernist closure.

MICHAEL GREENSTEIN



Joseph Brodsky, Seamus Heaney, and Derek Walcott. *Homage to Robert Frost*. New York: Farrar, 1997. Pp. 117. \$11.00.

A collection of essays on renowned American poet Robert Frost by three recent Nobel laureates would be of some interest to general readers of poetry criticism anywhere. For readers and critics in the Caribbean and other former colonial possessions, essays by Joseph Brodsky, Seamus Heaney, and Derek Walcott take on added value because each of these poets has gained international prominence despite the inherent disadvantages of living in exile outside their native