

*Quixote*” engages in dialogue with Sidney Donnell’s “Quixotic Storytelling, *Lost in La Mancha*, and the Unmaking of *The Man Who Killed Don Quixote*” in order to argue that Keith Fulton and Louis Pepe’s well-known documentary “unmasks” Terry Gilliam as a “quixotic producer of movies of chivalry” rather than as a Cervantine, ironic director (268).

As a collection of essays, *International Don Quixote* is well conceived and well executed. There are one or two occasions in the text where the translation from either Dutch or Spanish into English results in some very minor linguistic infelicities, and there are a couple of places where the book’s formatting is unintentionally inconsistent. But these are negligible flaws that do not detract in the slightest from the importance of this book. The last two decades have seen the rise of a number of novel approaches to *Don Quixote* and to Cervantine studies in general, approaches that both individually and collectively seek to call into question the monumental critical apparatus constructed over the course of the twentieth century by writers like Ramón Menéndez Pidal, Américo Castro, and others. *International Don Quixote* is a welcome addition to this growing body of work. Indeed, in glossing what could perhaps be called this “nuevo Cervantismo” within their own preface, D’haen and Dhondt succinctly summarize the spirit of this new critical endeavor: “The various contributions making up this volume try to demythologize the ingenious gentleman as a national redeemer and to do justice to the novel’s complexity and international reception and success” (8). In short, this very fine book offers readers a reinvigorated *Don Quixote* for the new millennium.

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*Pacific Rim Modernisms*. Edited by Mary Ann Gillies, Helen Sword, and Steven Yao. Toronto: University of Toronto Press, 2009. 387 pp. Cloth \$75.00.

Modernism has, from the beginning, been a decidedly transnational phenomenon. Nearly all of the most canonical figures—Pound, Eliot, Stein, and others—were paragons of dislocation and expatriation, constantly on the move, reading, writing, and traveling across borders. *Pacific Rim Modernisms*,

a new collection edited by Mary Ann Gillies, Helen Sword, and Steven Yao, underscores that transnationalism, *stretches* it even, forcing us to reexamine traditional notions of international literary discourse and—perhaps more provocatively—the politics of accepting a phrase like “Modernism has, from the beginning . . .” The volume’s title already indicates its polemic: “modernism” can no longer be a singular category, something we discuss confidently as having exhibited certain qualities in “the” beginning. Or as Steven Yao argues in the introduction to the volume, the goal is to “leave behind methods that seek to fix our conception of ‘modernism’ as a stable and unified notion, a view that tends to reproduce established hierarchies of cultural value in which, not surprisingly, the West occupies a dominant and originary position, whether as source or teleological endpoint of different ideas and processes” (16). To this end, the essays in *Pacific Rim Modernisms* offer a number of new, though not always consistent, perspectives on the varieties of modernism engaged with that geographic and discursive construct known as the “Pacific Rim.”

The first section, “Riffs on a Rim,” with essays by Steven Yao and David Palumbo-Liu, provides historical and theoretical context for the collection. Yao offers a useful breakdown of the “critical geographies” of scholarship on the modernist “Orient,” charting the discursive terrain from initial, largely positivist descriptions of the Euro-American modernist fascination with Asia (Wai Lim Yip, John Nolde, Hugh Kenner, etc.) to the influence of Edward Said’s 1978 *Orientalism* on modernist studies (Robert Casillo, Jean Michel Rabaté, Eric Cheyfitz, etc.) and more recent investigations on the dynamic processes of reciprocal cultural flows (Yao’s own work, that of Yunte Huang, Eric Hayot, and, even more comparatively, Xiaomei Chen, Lydia Liu, Shu-mei Shih, and Andrew Jones). It is into this final category that Yao hopes to situate the collective contribution of *Pacific Rim Modernisms*, such that “both ‘modernism’ and the ‘Orient’ emerge as thoroughly fluid and variable in both definition and function” (13). As both Palumbo-Liu and Rob Wilson imply in their contributions, however, these highly international and unstable notions of “modernism” emerge rather curiously from the optics of a *postmodern* critical terrain. In fact, as Palumbo-Liu points out, the very notion of the Pacific Rim as a “rim” emerges in its most powerful discursive form by way of “the contemporary grid of late capitalist consortia (NAFTA, APEC)” (35). To speak of a series of “Pacific Rim modernisms,” in other words, already complicates one historical construct by way of another—reinserting a late capitalist notion back into an earlier twentieth-century moment of international literary experience so as to pluralize and reanimate certain channels of communication and influence.

The effects of that complication are often stunning. Contributions by Christopher Bush on the broader significance of *japonisme* on French aesthetics, Eric Hayot on the modernist studies tendency to bifurcate philosophical questions and cultural particularities (illustrated by way of a brilliant reading of Bertrand Russell's experience in China), and Mary Ann Gillies on Emily Carr's and Katherine Mansfield's encounters with modernist primitivism are all outstanding in their ability to articulate the depth of cultural liminality present in traditional modernist figures. Jessica Pressman's fascinating essay titled "Pacific Rim Digital Modernism" demonstrates just how complicated notions of "modernism" can become when contemporary Internet artists engage directly with the high modernist legacy of aesthetic "difficulty" and self-referentiality. Many of these contributions are, of course, connected to more extensive scholarly projects attempting to reconceptualize both the spatial and temporal boundaries of traditional modernism, making *Pacific Rim Modernisms* a vivid snapshot of a particular, highly transnational moment in modernist studies.

There are some interesting weaknesses in the volume as well, although these may be due to the inevitable historical dilemma of carving out a new discursive space from within an already well-established and formerly provincial field like modernist studies. It is heartening, for instance, that the most provocative gesture *Pacific Rim Modernisms* comes in the form of a number of essays delineating modes of modernist textuality outside the traditional Anglo-Euro-American canon: Choi Dong Ho on modernism and Korean poetry in the 1930s, Susan Carson on Australian and Chinese women writers, William Tyler on *modanizumu* in Japanese fiction, Kyoko Omori on Japanese vernacular modernism, and Francisco Morán on Hispanic American *modernismo*. But whereas the earlier essays on Anglo-Euro-American modernism offer extended close readings and rigorous theoretical insights, these "other" essays seem to be stuck with the somewhat more pedestrian task of mapping out an initial terrain for these less-familiar modern canons. William Tyler, for example, notes that until very recently, "surprisingly little was published in English on the subject of modernism in Japanese fiction" (199). Thus, much of what follows in his essay is a very useful index (but only that) of figures in Japanese literary *modanizumu*. Or take Choi Dong Ho's "Modernism and Modern Korean Poetry of the 1930s," which delivers exactly (and only) what its title promises—a basic taxonomic introduction to a subject far too long ignored in traditional modernist studies. There are a few interesting contributions that offer vivid glimpses of what a deeper scholarship on Pacific Rim modernisms might look like (Carson and Omori's contributions, for example). But there is surprisingly little in the volume on Latin American

modernisms (Morán's essay offers some interesting theoretical speculation, but is perhaps a bit light on textual examples), and, perhaps even more surprisingly, no essays on West Coast U.S. modernism—a gap that seems even more odd considering the cover art's rather conspicuous, Mercator-like depiction of North and South America.

Of course, many of these limitations are to be expected with a volume like this, which offers merely the groundwork of a discourse that is bound to accelerate in modernist studies. The most rewarding way of reading *Pacific Rim Modernisms*, in other words, is as an attempt to encourage modernists not only to search out these scholars and the larger projects from which these essays were culled but also to continue their efforts in establishing, as Yao argues, “a comparable agenda for the study of modernism, one in which the rigors and opportunities of an expressly transnational comparative methodology take center stage” (6). The editors of *Pacific Rim Modernisms* have done an admirable job in bringing together a series of essays that collectively demonstrate what Rob Wilson describes as “the contradictory and capacious meanings of ‘Pacific Rim’” (335). It will be fascinating to see where those capacious and contradictory meanings lead in future studies of our many modernist traditions.

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*Hemingway and French Writers*. By Ben Stoltzfus. Kent, OH: Kent State University Press, 2009. 239 pp. Cloth \$42.00.

Ernest Hemingway is a writer who has figured in my own teaching and research over the years, and one whom I respect greatly. Still, he has come to be perhaps the most critically overexposed of the great high modernist novelists. As Ben Stoltzfus informs us, over three hundred essays, articles, and book chapters have been written on *The Sun Also Rises*, alone (163n.1). While the travels and travails of Jake, Brett, and company open up a great number of hermeneutic possibilities, that number strikes one as improbable, given the limited range of the novel's plot, character development, and sheer brevity. In any event, Hemingway's arguable critical overexposure aside, *Hemingway and French Writers* affords in many instances new insights not