this set of essays will go a long way towards building the base of serious Wilde scholarship.

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Maureen Moynagh, ed. *Nancy Cunard: Essays on Race and Empire*. Peterborough: Broadview, 2002. Pp. 305. $24.95 paper.

In order to appreciate Nancy Cunard's cultural work and radical politics, scholars must face the troubling challenge that lies in the irresolvable tension between Cunard's subject position of white privilege and her choice of causes. Editor Maureen Moynagh transforms this disconcerting tension into an invaluable critical asset in Nancy Cunard's *Essays on Race and Empire.* The beauty of Moynagh's editorial strategy is in its compelling contextualization of Nancy Cunard and of her work. Moynagh's insightful, inclusive, yet theoretically specific introduction to the collection of Cunard's essays, complemented by a cogent selection of appendices, provide the relevant cultural and historical grounds to understand Cunard and the implications her work holds for current scholarship. Reading Cunard's essays through Moynagh's carefully crafted context makes possible further revisionist readings of modernism by situating Nancy Cunard and her writing on race and empire in a way that advances understanding of the interdependent relationship between radical politics, gender, race and modernism.

Nancy Cunard (1896–1969) confounds the usual categories of scholarly discourse because she behaved as if she could claim an independent agency that was not bound to or defined by traditional affiliations of class, gender and race. Allowing her passions to lead, rather than concerning herself with appearance or propriety, she inserted herself into cultural and political concerns that were not appropriate for a manor-born daughter of British imperial culture. Cunard, who in 1920 became a participant in the radial chic of Paris's left bank, began her bid for independence as she took male and female lovers and refused to confine herself to the tradition of female fidelity. However, it was Cunard's commitment to racial justice that marked her independence from avant-garde as well as traditional expectations. Although Nancy Cunard's initial interest in African culture began with the avant-garde and modernist fascination with the primitive, her interest became a life-long passion for racial justice. Between 1930 and

1934, Cunard gathered the material for *Negro, An Anthology* (1934), a collection of pan-African cultural and political history. Cunard's identification with the cause of racial justice placed her political commitment outside what was acceptable for even a rebellious white woman of privilege. In the 1940s, her radical political work continued in her anti-imperialist writings for the growing anti-colonial movement that followed World War II.

However, while Cunard did affiliate herself with the ideals of racial and social justice, she remained—and remains—caught within her own subject position. As a daughter of privilege and empire, her sense of entitlement is a discomforting subtext in her analyses of and arguments against racial and class injustice. Cunard's inability to inhabit an imperial-free subject position has allowed for deeply ambivalent assessments of her work as she can be placed within the categories of imperial traveler and sexual adventurer. Moynagh's historically grounded and theoretically cogent introduction instructively engages Cunard's attempt to identify herself as outside of her imperial class position. Considering Cunard's self-identification with the cause of racial justice and constructing Cunard as a political tourist—a privileged traveler "whose aim is solidarity and partisanship" (35)—Moynagh reads the problematic subtext as a means to connect Cunard's writing to current scholarly discourse concerning race, class and gender in productive ways.

Moynagh breaks down her selection of Cunard's essays on race and empire into three main categories: "Imperial Eyes," "Miscegenation Blues" and "The Red and the Black." Each category is contextualized in the introduction as well as in the appendices so that the writing is situated within a particular theoretical and historical discourse. Cunard's writing in the section "Imperial Eyes" include two essays from the anthology *Negro,* "Harlem Reviewed" and "Jamaica—the Negro Island." Moynagh's assignment of Cunard to the category of "political tourist" in these essays illustrates Cunard's subversion of the travel narrative to her radical politics along with the quandary of Cunard's inevitable assumption of privilege. The 1942 pamphlet co-authored by Cunard and George Padmore, a Jamaican born intellectual and Pan-Africanist, *The White Man's Duty: An Analysis of the Colonial Question in the Light of the Atlantic Charter,* provides insight into the evolution of Cunard's political activism as well as the evolution of the anti-colonial movement. "Miscegenation Blues" begins with the pamphlet, *Black Man and White Ladyship: An Anniversary,* Cunard's scathing and public critique of gender and empire via her mother, Lady Maud (Emerald) Cunard. "The American Moron and the American of Sense—Letters on the Negro" illustrates through pornographic hate mail the sexual anxiety

generated by Cunard's identification with the Negro cause during her trip to Harlem to gather material for the anthology, *Negro.* The final selection, "The Red and the Black," consists of two essays from *Negro, An Anthology* and begins with "Scottsboro—and Other Scottsboros," Cunard's extensive account of the Alabama trial of the eight African-American youths, falsely accused of rape. This account is presented within the context of lynch law. Students of American political history will benefit from the exhaustive presentation of the political ephemera concerning the Scottsboro trial as well as Cunard's laudatory analysis of the International Labor Defense, the legal defense organization of the U.S. Communist Party, who vied with the National Association for the Advancement of Colored People (NAACP) for control of the Scottsboro trial. "A Reactionary Negro Organization," Cunard's attack on the NAACP, reveals the shortcomings of her understanding of the American race question, shortcomings that mirror the limits of the Communist Party's understanding of the personal effect of American racial injustice.

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Moynagh suggests that the appendices, which continue the historicizing process begun in the introduction, will "inspire new, perhaps contestatory readings" (18). The documents range from about 1890 to 1940 and situate Cunard's work within the discourse of "European and Euro-American writers on empire and race as well as with the work of African-American and Afro-Caribbean intellectuals" (72). Excerpts from Ida B. Wells-Barnett's *Southern Horrors: Lynch Law in all its Phases* (1892), provides an analysis that places the construction of white womanhood as central to the logic of lynching to suggest the ways in which gender and sexuality are implicated in race politics. Barnett's argument contextualizes Cunard's own problematic position as a privileged white woman, whose passion for racial justice and social equality are always already vexed by her subject position. The selection by Wells-Barnett is just one example of Moynagh's editorial skill in opening up the historical and critical discourse. Other essays from the appendices—from W. E. B. Dubois to the eugenicist Albert Wiggam, from British travel writer Mary Gaunt to anti-colonialist writer C. L. R. James—educate readers in ways that does allow for "new and perhaps contestatory readings."

Maureen Moynagh's critically astute and engaging introduction, the selection of Nancy Cunard's fascinating and instructive writings, and the historical appendices combine to make this critical edition, *Essay on Race and Empire,* an important asset for students and scholars of radical politics, gender, race and modernism. Nancy Cunard had the passion, energy, self-confidence and means to act on her own personal political beliefs without

regard to tradition or propriety. This disregard makes Cunard a rare and compelling figure through which to trace the complicated lines of modernity. By recognizing Cunard's vexed subject position as a productive area of study, Moynagh has opened up the dialogue and made an important contribution to current scholarship.

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John Galvin, ed. *Dickens on Screen.* Cambridge: Cambridge UP, 2003. Pp. 225. $65.00 hardcover; $24.00 paper.

Dickens on Screen is part of a series produced by Cambridge University Press focusing on cinematic adaptations of the works of various classical authors. *Jane Austen on Screen* and *Eighteenth-Century Fiction on Screen* are already in print; *A History of Shakespeare on Screen* is forthcoming. (It is curious that Austen's first name is included in the title, whereas Dickens and Shakespeare can get by on surname recognition alone.) Each of the volumes in this series consists of a collection of essays by specialists in the fields of both literature and film solicited and arranged by the respective editors.

In *Dickens on Screen,* editor John Glavin divides his collection of short pieces into four parts: a roundtable discussion among film critics, literary critics and psychotherapists, a selection of short essays by literary critics who explore the connections between novels and film, a short third section featuring essays and interviews by and with those who have been actively involved in turning Dickens's novels into films—a screenwriter, a director, an actor, and finally, a concluding selection of essays on film criticism and history that attempt to place Dickensian films within the larger context of twentieth-century cinematography.

Unfortunately, given the quality and expertise of the contributors here, many of whom are well-known names in the field of Dickens studies, the volume as a whole is a disappointment, promising more than it delivers. In fact the title *Dickens on Screen* is something of a misnomer: only six of the seventeen short pieces in this collection deal directly with adaptations of Dickens novels or stories into movies or television. The rest either circle around the topic, or deal with it tangentially. For instance, John Bowen's essay on eroticism in *David Copperfield* provides a stimulating