208pp. University of Wales Press.
Paperback, £18.99.
978 0 7083 2614 5

tional status quo. Attempting to square linguistic difference, it arranged English- and Welsh-language articles turn and turn about, and in its first issue suggested that if Irish Home Rule was a serious proposition – and it took the view that it was – the same could be said of Welsh self-determination.

More often, though, the changing periodical infrastructure that Ballin charts across the long century he has chosen seems to be marked by tentativeness and, at best, gentle exploration in outlook (despite some controversy in the 1950s over the future of the Welsh language): Ballin illustrates this with examples of conservative poetry and fiction and demonstrates how, even though the revenue streams that underpinned the periodicals changed, the miscellany approach of the cultural review proceeded steadily to present times, taking into account changing social conditions and expectations, but apparently seldom thinking strategically about Wales politically or culturally.

Ballin's uses of Raymond Williams's concepts of "residual" and "emergent" cultural concepts highlights this continuity. The reader can't help but thrill to the immense surprise of Keidrych Rhys's *Wales*, in its first experimental manifestation in the years immediately preceding the Second World War (Ballin is right to call it a "thunderclap" of a magazine). Arguably, it would be some thirty years before anything like that happened again in Wales, with Peter Finch's *Second Aeon* (1966–74), an important international publisher of experimental poetry and one of Wales's finest hours as far as modern literature is concerned. The era of *Second Aeon* seems to have loosened even the miscellany approach, so that the arrival of Ned Thomas's *Planet* (1970–) changed the terms on which a broad review may work in Wales: it is subtitled *The Welsh internationalist*, and seems to create a new kind of cultural space altogether, relating polemic to a deeper philosophical underpinning. Perhaps the refreshing influence of *Second Aeon* and *Planet* can also be seen in the state of current magazines, where *Poetry Wales* and *New Welsh Review*, for example, seem to breathe a fresher kind of oxygen – *Poetry Wales* offering experimental translations of venerable Welsh language poetry, the *New Welsh Review* au fait with social networking as a marketing tool and as likely to publish reviews of *Wallander* as commentaries on what are now accepted as key texts of the anglophone Welsh canon. Although counter-cultural or little magazines and more established publications may see themselves in different and even oppositional positions, what Malcolm Ballin's survey may in fact show is much more of a complicated relationship, with influence and even aspiration travelling in both directions – no bad thing for any "emergent" phenomemon, periodical or nation.

straightforward urge to explain something and they use the great explainers in anthropology and allied fields to make their argument. Pelayo Benavides, for example, a lecturer in a Chilean university, sets out to make sense of patterns in (mostly Chilean) narratives about animals and human predators by evoking the work of Mary Douglas, Stanley Tambiah and even Radcliffe Brown. Animals, Benavides argues, are meditators between good and bad, safe and dangerous. Ulrika Wolf-Knuts, a professor of Nordic Folkoristics, explores why Swedes living in Finland, in spite of their small number, insist on speaking Swedish. Drawing on Kenneth Pargament's theory of coping, Wolf-Knuts explains the emotional power derived from creating a distinctive but mirroring identity as a small group within a larger one.

These authors delight in the unexpected intimacies of the past. Graham Seal, Professor of Folklore at Curtin University, Australia, contributes an essay on the trench culture of the First World War, detailing the soldiers' songs, games and superstitions. In 1915, for instance, the story of a ghostly helper began to circulate among the troops. It was said that a soldier sheltering from shrapnel and bullets might see a white figure pass through the hail to remove him from danger. A study by Christopher John Duffin, Senior Master at a British secondary school, traces the magical uses of the small stones found in the guts of swallows from antiquity (they are mentioned by Plutarch) through the medieval period (the ninth-century *Leiden Leechbook* states that the stones are more effective if they do not reach the ground) and beyond, where the folklore seems to break off from the stones and attach itself to certain kinds of fossils.

For all the international contributions, there is something distinctively British about this combination of deeply learned scholarship and whimsy. *Folklore* is, indeed, a British-born journal, founded in 1889, with an entirely British upper masthead; the Society itself was founded in London in 1878. The books *Folklore* reviews include *Tales of Kentucky Ghosts* and *The Stylistic Uses of Phraseological Units in Discourse*. Its articles have such titles as "Three Notes on West Yorkshire Fairies in the Nineteenth Century"; "The Cult of Seely Wights in Scotland"; "A Survey of Birds and Fabulous Stones". There is a particular sensibility at work here of the sort which has led to serious children's literature and numinous magical literature – from C. S. Lewis to J. K. Rowling. Someone once explained that this imaginative capability was the result of preserving one's royalty while practising parliamentary democracy: one had real princesses living in a real world, but they remained, nonetheless, somewhat make-believe. I always thought that it had something to do with a willingness to not take things too seriously while taking them very seriously indeed – enchantment as the other side of irony. One of the essays in *Folklore*, "A History of the Fairy Investigation Society, 1927–1960" by Simon

Cult in Western Europe (1921) – a somewhat novelistic interpretation of the early modern witchtrials – decided to practise the rituals she described. The British take the fantastic to heart. The rest of the world has always been grateful.

T. M. LUHRMANN

Cultural Studies

LITTERARIA PRAGENSIA
Studies in literature and culture
Biannual. Faculty of Arts, Charles University, Prague. Annual subscription, €87 (US $97, plus postage); price for individual issues varies.

Glossy, tidy, even handsome in its dour academic way, *Litteraria Pragensia* is a twice-yearly journal published out of the Department of Anglophone Literatures and Cultures at Charles University in Prague. Part of a concern that also publishes books by such names as Stephen Greenblatt, Slavoj Žižek and Simon Critchley, the journal was founded in 1990, and acknowledges as its intellectual predecessor the *Journal for Modern Philology*, an outlet for the Prague Structuralists in the early twentieth century, though poststructuralist trends are now squarely within its purview. Impressively polyglot and international, it accepts submissions in English, French, German, Spanish, Italian and Portuguese, and has board members in places as various as Ohio, Cardiff and Paris. And, judging by its contents over the past few years, it is devotedly eclectic in its range of concerns as well.

Issues are thematically organized, but there is room nevertheless for wildly disparate topics in each publication. In Issue 42, for instance, centred on Native American Culture, one can read a capsule history of the United States government's cynical and unlawful use of treaties to seize territories from the Cherokee, Sioux and other Native peoples (a ploy, the author points out, that would inspire Hitler's *Lebensraum* policies decades later), or a study of homosexuality, hermaphroditism and the fluidity of gender roles as found among these same indigenous groups. In Issue 43, a survey of tears in literature and history entitled "Towards a Lachrymology", one finds a wonderfully inclusive study which flits from the *Iliad* (Achilles' horses weep for the doomed Patroclus) to *The Brothers Karamazov* (where tears can signal a character's surrender to God's majesty) to Tennyson's *In Memoriam* (in which the poet grieves the death of his friend Arthur Hallam). Another issue is devoted to neglected Irish authors, a pantheon which here includes truly obscure figures, such as Charles Henry Wilson and Brinsley MacNamara, and eminences such as Neil Jordan (more famous for his work as an actor and filmmaker) and even Iris Murdoch (whose posthumous popularity continues to grow, while the academy seems bent on

ignoring her). Annie Proulx makes a star turn with her appreciation of Dermot Healy's *A Goat's Song*, but it is a slightly unsteady performance, marred by over-busy figurative language ("A subtext of divisiveness pulls through the novel like an undertow, permeating it with a sense of malaise and breakage") and wince-making prose oddities ("Not only are they mutually not present, but the ghost of absent presence is being laid").

The current issue, "Memory, Conflict and Commerce in Early Modern Europe", is, title notwithstanding, chiefly about Shakespeare. True, there's an essay on Renaissance utopias as envisioned by Thomas More, Francis Bacon and Tommaso Campanella, and another on John Donne's poetry as it is used in Margaret Edson's Pulitzer Prize-winning play, *Wit*, but just about all other space is given over to the boundless and seemingly inexhaustible topic of the Bard. In his contribution, Martin Procházka examines the links between Shakespeare's second historical tetralogy and John Ford's *Perkin Warbeck*, Paul Franssen deplores the latest upsurge of anti-Stratfordianism in the film world (the crux of his argument resting on *Anonymous*, which appeared in 2011, and starred Rhys Ifans and Vanessa Redgrave), and Nathalie Vienne-Guerrin regrets the historically charged calumnies found in *The Merchant of Venice*. Meanwhile, from the more forbidding precincts of literary criticism, Andreas Mahler submits an analysis of "functional heterotopias" in *As You Like It*, *Hamlet* and *King Lear* – providing in the process such meticulously rendered graphs and schematics that his essay sometimes seems more to be delineating the yaw and drag characteristic of a Harrier jump jet than the dramatic possibilities of three plays.

Those readers equipped with a mere enthusiasm for literature will encounter dismaying levels of specialization and systemization here. But for academics with deep knowledge of a particular subject, *Litteraria Pragensia* is an attractive forum in which to develop and trade difficult ideas.

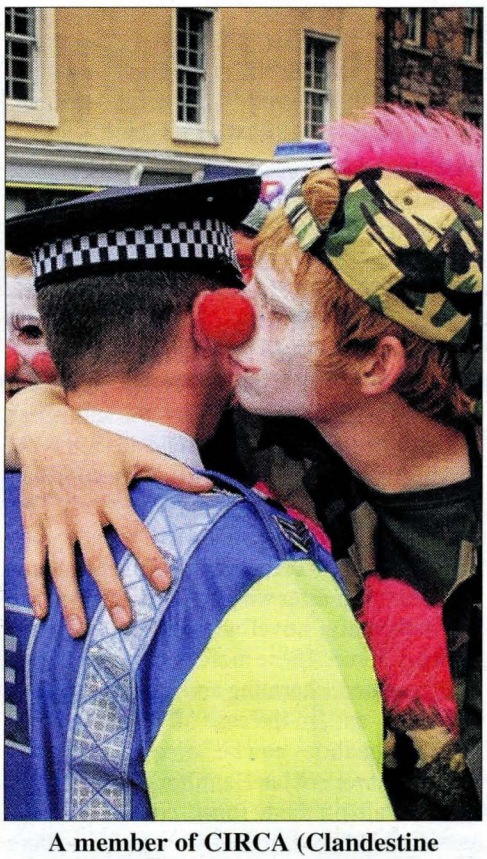
MATT STURROCK

Social Studies

SECURITY DIALOGUE

Five issues per year. Peace Research Institute Oslo/Sage. Annual subscription, US $107; single issue, $23. Institutional subscriptions available.

The declared aim of *Security Dialogue* is "to combine cutting-edge advances in theory with new empirical findings across a range of fields relevant to security". This is a free-thinking, wide-ranging, antidisciplinary enterprise, with an eclectic agenda and a critical edge. The mission statement continues: "*Security Dialogue* encourages innovative analyses that challenge traditional readings of, *inter alia*, subjectivity, gender, identity, the individual, the social, the international, the economi-



A member of CIRCA (Clandestine Insurgent Rebel Clown Army) on a "Make Poverty History" march, Edinburgh, July 2, 2005

ance and the figure of the fool", for example, Louise Amoore and Alexandra Hall examine the case of the Clandestine Insurgent Rebel Clown Army (CIRCA) at the No Borders Camp on the frontier between the United States and Mexico. CIRCA are engaged in a series of actions directed at the "securitization" of the border and the practices of detention and incarceration – practices synonymous with the arbitrary exercise of state power around the world sanctioned by the so-called war on terror. In particular, CIRCA are demonstrating at an Immigration and Customs (ICE) detention facility nearby. They taunt the guards through the wire fence: "Why do you need so many keys? Do you want to be let out?" CIRCA have a sense of humour. "It's a good mirror", observes one of their number. "They're an army of clowns, we're an army of clowns. It's perfect."

For Amoore and Hall, the group represents "political potentiality". Clowns are "characters who exhibit and perform the fractionated and unknowable, undecidable life of *all political subjects*". The clowns are us. They are also authentically themselves. And, as the authors point out, the clown exists in close proximity to the sovereign. Historically, the wise fool is worth his weight in gold.

This is a rich and interesting analysis. There is more. In "Engaging the Limits of Visibility: Photography, security and surveillance", Rune S. Andersen and Frank Möller explore another kind of political potentiality: "that photography can serve as an encouragement

cluding "The BBC World Service Atlantic Relay Station at English Bay", a photograph of an almost invisible set of wires against a grey sky; Paglen, an acute commentator on his own work who regards each photograph he takes as a record of a political performance, captures ultra-long distance images of classified military installations in the United States. At a distance of around forty-two miles, the Chemical and Biological Weapons Proving Ground at Dugway, Utah, looks a little like an abstract expressionist canvas by Mark Rothko, but Andersen and Möller argue convincingly that Paglen's abstract detectionist oeuvre has an impetus that is fundamentally democratic. "These images serve as a reminder of the extent to which our societies are penetrated by the logic, the idea and the practice of security, all of which remain intangible and abstract, difficult to grasp, as well as purposefully hidden."

Emancipatory photography is an inspiring notion, and it may be that the project of *Security Dialogue* as a journal is an emancipatory one, variously conceived. This extends to its contributors and readers, who will find in these pages an invitation to slip the straitjacket of academic style and dip into fiction, as Elizabeth Dauphinée has done in *The Politics of Exile* (2013), on the personal and professional consequences of the Bosnian wars. Dauphinée's account, a blend of narrative and ethnographic forms, is the subject of an admiring special issue of *Security Dialogue*, its tone set by Jenny Edkins's "Novel Writing in International Relations: Openings for a creative practice". Edkins wonders whether certain kinds of stories, or perhaps certain kinds of storytelling, may offer what academic writing cannot. Quoting Walter Benjamin, she writes: "Every morning brings us news of the globe, and yet we are poor in noteworthy stories" – a sentiment with which it is difficult to disagree.

ALEX DANCHEV

Literature

Craig Raine, editor

ARETÉ

A retrospective – Issue 40

504pp. Areté Books. Paperback, £10.

978 0 9572999 2 4

ARETÉ

Issue 41 (Autumn)

Tri-annual. Areté. Annual subscription, £21.

"The purpose of any literary magazine is the correction of taste, the creation of mischief and entertainment – and the discovery of new writers", Craig Raine claims in his introduction to *Areté*'s fortieth issue. The journal was founded in Oxford in 1999 and appears three times per year – early detractors thought it would fold fast and even Raine envisaged just thirty issues – so, to mark this significant number, the editor has compiled a retrospec-