Notes

Introduction

2. Ibid.
3. Ibid.

1 Influence, Image, and the Movement of Time

3. Ibid.
8. Bristow, Effeminate England, pp. 174–5. Taking into account Hollinghurst’s recurrent fascination with Henry James’s ‘The Aspern Papers’ (1888) and ‘The Death of the Lion’ (1894), this image of a forbidding textual archive seems especially relevant, and it is, indeed, the challenges of influence presented by these Jamesian archives to which I will turn in later chapters.


17. In a certain sense, *The Line of Beauty* is a *roman-à-clef* that takes for its background a vast cast of characters from nineteenth- and twentieth-century literature: the key to this novel lies not in identifying fictionalized figures from the real world, but in identifying fictional figures that have been reallocated and recast. Yet in a novel so happily bound to the conventions of post-Jamesian realism, such a technique – one which breaches the boundaries of parody and pastiche – is not simply unexpected, but quite positioned to evade immediate detection.


19. Ibid.

20. Ibid.


28. Ibid. p. 185.


30. Ibid. p. 169.


34. Huysmans’s novel is, however, still explicitly invoked in The Folding Star: ‘I had him closeted with me in des Esseintes-like privacy, in a sealed world of silk and fur and absolute indulgence’ (FS 224).
39. It was not until the second edition of The Anxiety of Influence that Bloom, in a new preface, wrote on Shakespeare, the poet he has long and staunchly held as the most central figure in English literature, and, therefore, the very cause of influence anxiety.
41. Ibid. p. 106.
44. Bloom, Anxiety, pp. 5–6.
45. Exactly 100 years previously, the ‘Advertisement’ to the 1798 anonymous edition of Lyrical Ballads, which would be replaced in the three subsequent editions with Wordsworth’s more famous ‘Preface’, would confess that, ‘The Rime of the Ancyent Marinere was professedly written in imitation of the style as well as of the spirit of the elder poets; but with few exceptions the author believes that the language adopted in it has been equally intelligible for these last three centuries.’ Perhaps Wilde’s failure, then, is in not ‘professedly [writing] in imitation of the style as well as the spirit of the elder poets’. See: Michael Mason, ed., ‘Advertisement’ to Lyrical Ballads, 1798 edition, Lyrical Ballads (London: Longman, 1992), p. 35.
46. Qtd in Bloom, Anxiety, p. 6. The bracketed text has been added from the original: Oscar Wilde, The Picture of Dorian Gray (1891; repr. Ware: Wordsworth, 1992), p. 18.
47. Wilde, Picture, p. 102.
51. Ibid. p. 65.
53. Ibid. p. 49.
54. Roland Barthes’s use of Balzac’s castrato in ‘The Death of the Author’ becomes especially poignant in light of Gilbert and Gubar’s line of reasoning, and particularly in the light of the opening question of The Madwoman
in the Attic: ‘is a pen a metaphorical penis?’ Sandra Gilbert and Susan Gubar, *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*, 2nd edn (1979; repr. London: Yale University Press, 2000). The absence of the castrato’s penis is not only pivotal to the contrivances of ‘Sarrasine’, but pivotal to Barthes’s argument that not only can an absence of a penis/pen engender authorship, but, indeed, authorship is *demonstrably* the absence of such an instrument. ‘Sarrasine’ is an ideal story for Barthes to use, in that its representational power here far outstretches its implicit textual significance, and heralds future reconsiderations of the relationship that exists between texts, and the relationship between author and reader that will necessarily inform this.

55. One of the few sustained accounts of gay literary influence is Christopher Lane’s short review article, ‘Gay Tradition and the Anxiety of Influence’. In it, he reviews Bergman’s *Gaiety Transfigured* (1991), Mark Lilly’s *Lesbian and Gay Writing* (1990), and Claude Summers’s *Gay Fictions: Wilde to Stonewall* (1990). See: Christopher Lane, ‘Gay Tradition and the Anxiety of Influence’, *Contemporary Literature*, 34:2 (1993), 293–303.


60. Ibid. p. 3.


2 Sun-Worship and the Idolatry of Images: Derek Jarman, Philip Glass, and *The Swimming-Pool Library*

1. Following development in the 1980s, Skinner’s Lane is now a back alley servicing the corporate façades looking out on to Upper Thames Street. Hollinghurst’s novel imaginatively portrays the last aristocratic resident of this street and a fictitious house which has ‘the eccentric rectitude of a colonial staying on, unflaggingly keeping up appearances’ (SPL 70). The specific location of Charles’s house suggests that Hollinghurst was familiar with

2. On the most immediate level, ‘the knotty broadening’ of the broken nose recalls Richmond’s portrait, revealed over 100 pages earlier, just as ‘American’ recalls Richmond’s own country of birth and ‘whiteness’ draws attention to the racial divide that yet separates these two analogically related characters. The ‘too American whiteness’ of Will’s tooth is surely less about the American mania for orthodontia than it is concerned with restaging an image established earlier in the text.

3. The classicism of the Corinthian Club, in both name and design, speaks in many ways to Will’s understanding and recording of the rampant sexuality he observes within the club. While the name of the club evokes a world of classical aesthetics embodied by the highly wrought Corinthian columns that punctuate Roman architecture, the club’s more often used nickname – ‘the Corry’ – is suggestive of the much rougher working space of a stone quarry. Yet these two implications are not wholly disjointed: flamboyant Corinthian capitals, of course, began life as raw material in a quarry. The only problem is that the visible institutionalization of sexual activity between men and free-born adolescent boys in archaic Greek culture would be negatively regarded by the later Romans as stuprum, a construction that Craig Williams defines as the ‘violation of the sexual integrity of freeborn Romans of either sex’. See: Roman Homosexuality: Ideologies of Masculinity in Classical Antiquity (Oxford University Press, 1999), p. 96.


5. That Jarman and Glass each take different, non-standard spellings of the pharaoh’s name is an intriguing point, and one which I will address in greater detail below. For matters of clarity and consistency, I prefer the standard spelling, Akhenaten, when discussing the ‘historical’ figure. When referring to the title character of Jarman’s film and Glass’s opera, I will use the spelling given by the author.


7. ‘Yeah, I like the way he’s got him yawning,’ Leo Charles says of the reproduction Holman Hunt painting hanging above him in his mother’s dining room. ‘He stretched his own arms out and up and tilted his head with a yawn that was just like the Lord Jesus except that he was holding an ice-cream-smeared dessert spoon in his left hand. It was the kind of camp you see sometimes in observant children’ (LB 162).

8. James, Wings, p. 139.

14. Alderson, ‘Desire as Nostalgia’, p. 33. Alderson also notes, in response to such criticism as Cooper’s, that ‘one of the controversial features of *The Swimming-Pool Library*, indeed, is precisely this sexual objectification of black men in particular, and not only on the part of Beckwith. However, this is done self-consciously by Hollinghurst and therefore carries the potential to disarm criticism, since the novel, it might be claimed, simply acknowledges, without at all endorsing, the fact that contemporary gay culture has participated in what Kobena Mercer has called (in a more specific context) the “ontological reduction” of the black man to his phallus.’ See pp. 32–3; Alderson quotes from Kobena Mercer, ‘Reading Racial Fetishism: The Photographs of Robert Mapplethorpe’, in *Welcome to the Jungle: New Positions in Black Cultural Studies* (London: Routledge, 1994), p. 174.
16. Ross Chambers, ‘Messing Around: Gayness and Loiterature in Alan Hollinghurst’s *The Swimming-Pool Library*, in *Textuality and Sexuality: Reading Theories and Practices*, ed. Judith Still and Michael Worton (Manchester University Press, 1993), pp. 207–17 (p. 207). In a 1994 interview for Melbourne’s *The Age*, Hollinghurst himself uses the portmanteau ‘loiterature’, perhaps suggesting that he is a reader of, at least the earliest, academic criticism surrounding his work. However, he uses the term in a slightly different way, using it to refer to the languorous process through which he writes. See: E. Jane Dickson, ‘Loitering with Intent’, *The Age* (Melbourne, Australia), Saturday Extra, Writers’ Tales, 11 June 1994, p. 7.
17. That Arthur, at 17 years old, is the same age as Tutankhamen at his death and has lived the length of Akhenaten’s short reign, perhaps suggest that he will, indeed, never be old, and will die young, as an early victim of AIDS.
22. Ibid. p. 71.
23. From an unpublished diary, quoted in Tony Peake, *Derek Jarman* (London: Abacus, 1999), p. 421. Although Hollinghurst and Jarman were never part of the same creative community, and likely never met, the influential association between the two is clear enough. Both attended the exclusive private secondary school Canford, which may have been enough, if not even for their shared interest in articulating the confines of contemporary gay culture, to lead them to one another’s work.
25. Ibid. p. 545.
33. Ibid. p. 43.
34. Ibid. p. 44.
42. Sinfield, ‘Culture’, p. 97.
43. Intriguingly, the only other significant literary use of the spelling ‘Akhnaten’ appears in Vladimir Nabokov’s *Lolita* (1954): ‘Here is Virgil who could the nymphet sing in single tone, but probably preferred a lad’s perineum. Here are two of King Akhnaten’s and Queen Nefertiti’s pre-nubile Nile daughters (that royal couple had a litter of six).’ *The Annotated Lolita*, ed. Alfred Appel (New York: Vintage, 1954), p. 19.
44. In Herman Melville’s novella, *Billy Budd*, Claggart, Melville’s sinister master-at-arms, is seen as ‘defective or abnormal’ for his paleness. Like Charles Nantwich, he inhabits a world completely devoid of the sun. Not only does his position below decks, his ‘official seclusion’, remove him from the world of the titular foretopman Billy, but it is taken by the narrative as a failure in his ‘constitution and blood’. His obsessive, weird admiration of Billy somehow is mirrored by his paleness, by his lack of the sun, and of the son. It is at this performance of Britten’s *Billy Budd* that the superficial character Professor Barton Maggs is brought forth for what seems to be the sole purpose of providing a wry metatextual commentary on the lack of female figures in *The Swimming-Pool Library*: ‘Oh dear – it’s funny, isn’t it, I always think how funny, there not being any women in it,’ he says of *Billy Budd*, ‘Some people claim not to notice’ (*SPL* 121). See: Herman Melville, *Billy Budd, Sailor and Other Stories* (1924; repr. London: Penguin, 1985), p. 342.
45. Although *Einstein on the Beach* (1976), *Satyagraha* (1980), and *Akhnaten* (1984) are customarily referred to as the ‘Portrait Trilogy’, Glass admits that the grouping of these works came only later (see: Philip Glass, *Music by Philip Glass*, ed. Robert T. Jones [New York: Harper & Row, 1987], p. 136). Keith Potter has suggested that this grouping was ‘commercially conceived as well as retrospective’, thus offering a series of potential demands and rewards to those opera companies able to mount such a challenging series. See: Keith Potter, *Four Musical Minimalists: Le Monte Young, Terry Riley, Steve Reich, Philip Glass* (Cambridge University Press, 2000), p. 324.


54. Ibid. p. 20.

55. This resemblance between the hieroglyphs for ‘brother’ and ‘beloved’ is perhaps coyly suggested later during a game of Scrabble in *The Spell*, when, for the dyslexic Justin, ‘certain words were liable to slippage: shopfitter, for instance, he always saw as shoplifter, and topics as optics, and betrothal as brother’ (§ 44; my emphasis).


57. Glass refers elsewhere (see: Glass, *Music*, p. 156) to Nefertiti as a mezzo-soprano, but the libretto lists the role as the lower, richer register.

58. Ibid.


61. Ibid.


63. Ibid. pp. 137–8. Incidentally, in his account of this text, Glass records the title as *Oedipus and Aknaten*, even though Velikovsky uses the now antiquated spelling ‘Akhnaton’.


69. Ibid. pp. 18–22.


Notes to Chapter 3


73. But as Rachel Bowlby points out, Freud ‘does not consider a possible posh boy’s downwards daydream of originating from nowhere – or slumming it’. It is precisely this drive which Hollinghurst will explore in The Swimming-Pool Library. See: Rachel Bowlby, Freudian Mythologies: Greek Tragedy and Modern Identities (Oxford University Press, 2007), p. 9.


77. D.A. Miller draws a crucial distinction between what he sees as two stylistic tasks: the ‘style’ that is suggestive of ‘an obvious personal project’, and the ‘Absolute Style’ which finds an impersonality in the author. It is ‘that cool, compressed adequation of language to whatever it wants to say’. See: D.A. Miller, Jane Austen, or the Secret of Style (Princeton University Press, 2003), pp. 23, 96.

3 The Poets of Our Time: Lateness and Pedagogical Influence in The Folding Star


4. That Britten is so regularly connected to this trope of pedagogical eros has not gone unnoticed. On biographical and artistic issues surrounding pederasty, and particularly Britten’s use of the young male voice, see: John Bridcut, Britten’s Children (London: Faber and Faber, 2007).

5. And it is perhaps not insignificant that it is only in the least pedagogically minded of these works in which the older man dies: Death in Venice. Though we might also consider Tom Ford’s 2009 film adaptation of A Single Man, which ends, unlike Isherwood’s novella, with the death of Professor George Falconer. What this perhaps achieves cinematically is a potent visualization of the otherwise unfilmable present-tense narration of the story.


9. Michael Moon has considered the impact of deaths in three works which each engage in a parable of pedagogical eros: James’s ‘The Pupil’, Kenneth Anger’s Scorpio Rising (1964) and David Lynch’s Blue Velvet (1986). For Moon, these narratives ‘draw much of [their] considerable uncanny energies from representing heavily ritualized performances of some substantial part of the whole round of “perverse” desires and fantasies, autoerotic, homoerotic, voyeuristic, exhibitionistic, incestuous, fetichistic, and sadomasochistic’. See: Moon, A Small Boy, p. 15.
11. Ibid. p. 17.
12. Ibid. p. 149.
14. In his 2005 introduction to *Bruges-la-Morte* Hollinghurst turns to Henry James in order to unpack the novella for both his reader and, perhaps, himself: ‘At times *Bruges-la-Morte* seems to align itself with a vein of modern psychological fantasy, as a study in obsession and self-delusion, and like Henry James’s “The Turn of the Screw” admits of an alternative reading, in which the uncanny similarity of Jane to the dead wife is not offered as a fact but as a fatal delusion of Hugues himself, a projection of psychosexual need.’ See: Alan Hollinghurst, Introduction to Georges Rodenbach, *Bruges-la-Morte* (Sawtry: Dedalus, 2009), p. 18.
21. Ibid. p. 27.
31. As Hollinghurst describes in his introduction to *Bruges-la-Morte*, ‘the inherent paradox of the Symbolist novel [is] how is the inwardness, the fatalistic paralysis of Symbolist art to be wedded to the demands of the narrative?’ Hollinghurst, Introduction, p. 16.
Notes to Chapter 4

33. Ibid.
34. Ibid. p. 153.
35. Ibid. p. 157.
40. Alderson, ‘Desire as Nostalgia’, p. 43.
41. Although Will Beckwith and Nick Guest are observing the early 1980s from radically different sexual and socio-economic perspectives, the tone and nature of their observations of the world are markedly similar. It is, then, not insignificant that The Line of Beauty features a narrative apparatus that focalizes Nick so tightly at its centre that the text becomes an approximation of self-narration.
42. Birch, ‘Naked Prefect’s Idle Beauty’, p. 27.
44. Ibid. p. 88.
45. Ibid. p. 89.
46. Ibid. p. 94.
47. Ibid.
49. Woods, Articulate Flesh, p. 22.
51. Khnopff began work on the image for the frontispiece of a collection of poetry written by his friend, the Symbolist poet Gregoire Le Roy, who is named in the first clause of the title. Indicating a form of titular dedication in this way is not unusual in Khnopff’s work, and ‘the intention was to demonstrate that this route was not one he had taken alone, but together with the poet, and that they both experienced the same spirituality’. See: Fernand Khnopff (Brussels: Royal Museums of Fine Arts of Belgium, 2004), p. 220.

4 Almost Always: Influence, Ecstasy, and Architectural Imagination in The Spell

1. Alderson, ‘Desire as Nostalgia’, p. 44.
2. In an interview with the San Francisco Chronicle, Hollinghurst spoke about his lifelong fascination with architecture: ‘As a child I wanted to be an architect and was always designing enormous country houses. So we went around a lot and looked a lot in that sort of improving, middle-class way, when we
were on holiday we would always go and look at castles and churches and country houses, which I still do, indeed.' Edward Guthmann, 'From Literary Underdog to Prestigious Prize Winner, a Soft-spoken Hollinghurst Takes it in Stride', *San Francisco Chronicle*, Daily Datebook, 22 October 2004, p. E1.


4. Ibid.


6. Leslie Ledoc, Public Affairs Coordinator, The Corporation of Yaddo, in a personal email dated 9 February 2009. A later stay at Yaddo, from 1 February to 15 March 2002, would ultimately contribute to *The Line of Beauty*. Hollinghurst acknowledges his indebtedness to the colony with identical dedications in both novels: ‘I am very grateful for the hospitality of Yaddo, where part of this novel was written.’

7. The pasts and presents of the novel are guided by a certain mathematical precision of proportion and symmetry, which more than amply reflects the architectural obsession of the narrative. Robin is 23 when Danny is conceived, making him, therefore, 46 at Danny’s own twenty-third birthday party. Justin’s outstandingly tall ex-boyfriend Alex is 36 (a balanced decade younger than Robin), which would have made him 25 in 1984, a pivotal year in his life and the last time he had ‘really been out’ on the club scene (S 117). Twenty-three, 25, and 1984 are numbers which carry significant weight throughout Hollinghurst’s writing. ‘Twenty-three’, Danny replies when Justin asks him how old he will be on his birthday. ‘What have I done with my life?’ (S 49). And when Alex has begun dating the mysterious character of Nick at the end of the novel, one might note that this Nick is very likely the same age as Nick Guest would be in the early 1990s.


10. Ibid. p. 96.


12. Alan Hollinghurst, ‘A Little Night Reading: What Alan Hollinghurst Has on his Bedside Table’, *Sunday Times*, 4 April 2004. Hollinghurst was reading Powell’s biography of Crabbe for a review that would be published in the *Guardian* three weeks later. But, there, he seems hardly convinced that the work is ‘admirable’: ‘The context is often thin, too, so that, for instance, the fascinating weeks Crabbe spent as a widower in the literary high society of London (which might almost make for a whole book by a writer such as Alethea Hayter) rush past […] It feels as if Powell has got the subject up, rather than having it in his blood.’ See: Alan Hollinghurst, ‘Claws out for Crabbe’, *Guardian*, 24 April 2004, p. 14.

13. Alain de Botton has recently suggested that a successful dictionary of architecture ‘would expound on the expressive implications of every element in


17. Ibid.


20. Ibid. p. 337.

21. Ibid. p. 234. Elsewhere Hayter argues that ‘as addiction grows on the opium eater, his visionary palace closes round him. At first, perhaps, he sees it from the outside, glittering across a wide landscape, a “sunny pleasure-dome with caves of ice” or that “pop of cities and palaces” that De Quincey enjoyed in the early stages of his addiction. It was only later that these huge architectural splendours of his turned into the secret rooms and coffin-pinnacles of pagodas, the narrow chambers buried in the heart of pyramids’ (p. 97).


23. Hayter, *Opium*, p. 84.


28. In one of his most knowing turns, Hollinghurst gives the name of Mr Croy to the proprietor of a private gay sex club in *The Folding Star*. ‘The thought of those wild afternoons had me catching my breath to find I already had such epochs in me,’ Edward remembers of his visits to Mr Croy’s when he was 20, ‘and that I could look back through the drizzle of wasted time to arcadian clearings, remote and full of light and life’ (*FS* 83).

29. *OED*.


31. Ibid. p. 3.

32. Ibid. p. 4.

33. Ibid. p. 12.


37. Plant, Writing on Drugs, p. 165.
40. Ibid.
42. Plant, Writing on Drugs, p. 165.
44. Plant, Writing on Drugs, p. 167.
48. Ibid. p. 167.
49. Ibid. p. 166.
50. Ibid. p. 165.
51. Ibid. p. 165.
52. Plant, Writing on Drugs, p. 167.
53. Ibid.

5 Spitting Images: Image, Text, and the Popular Press in The Line of Beauty

1. Although Peter Crowther is given a place of honour at the opening of the novel, he is, even among the widely cast network of family friends and politicians who serve in small yet decisive capacities throughout the novel, quite insignificant. The frequency with which he is referred to only by his sobriquet – ‘the mordant analyst’ – is suggestive of precisely how undercoded he is as a character.


14. Henry James, *Letters*, vol. III, ed. Leon Edel (Cambridge, Mass.: Harvard University Press, 1980), p. 482. Three days earlier James had a very different outlook on ‘The Coxon Fund’. In a letter to William James dated 25 May 1894, he wrote that he had ‘promised a splendid work of art, in London, for the second number of the *Yellow Book*. I had to fight for every hour to finish it by the promised date. Three quarters of an hour ago I posted, in this place, the last of the covenanted 25,000 words to London.’ *Letters*, III, p. 477.

15. Eastham has argued that James’s desire to remove himself from the aesthetic movement manifests itself through ‘distinguishing his own form of irony from that of the Aesthetes’. See: Eastham, ‘Inoperative Ironies’, p. 511.


20. Ibid. p. 25.

21. James, ‘Lion’, p. 13. Portions of this passage are quoted by both Percy Lubbock and Hollinghurst when they suggest that this scene in ‘The Death of the Lion’ serves as an eerily precise prophecy of the ‘Notes for *The Ivory Tower*’, the lengthy summation of James’s intended plans for his incomplete novel.

22. Ibid. pp. 20–1.

23. Ibid. p. 21.


25. Ibid. p. 28.


29. Ibid. p. 99.
30. Stein, ‘*Wings*’, p. 249.
32. Richard Gilman, ‘Reflections of Decadence’, *Partisan Review*, 46:2 (1979), 175–87 (p. 175). Coincidentally, this essay appeared in 1979, the same year as *The Madwoman in the Attic*, and a time when Bloom’s model of influence anxiety was being questioned.
33. Ibid. p. 178.
35. Richard Ellmann, *Oscar Wilde* (London: Hamish Hamilton, 1987), chs V–VII. By 1920 the celebrity and scandal of Oscar Wilde was still in recent memory, and Stuart Mason would write: ‘If the serendipitous columns of “Punch” be searched diligently it will be found that about the year 1880 there existed a movement generally referred to as the aesthetic craze, the chief protagonist of which, if not the originator, was supposed to be Oscar Wilde. Persons approaching middle age may remember the period. The male members of this school, if we may believe the late George Du Maurier and his imitators, wore sad superfluous collars and had “lank limbs and haggard cheeks”.’ See: Stuart Mason, *Oscar Wilde and the Aesthetic Movement* (1920; repr. New York: Haskell, 1972), p. 1.
40. Ibid. p. 111.
41. Ibid. p. 186. The title of Ambrose’s story is a fascinating response to an earlier reported detail: while at Oxford, Ambrose recited Tennyson’s *In Memoriam* through a megaphone ‘to an accompaniment hummed on combs and tissue paper’ (p. 43). His recitation of Tennyson’s elegy to Arthur Henry Hallam seems to powerfully portend this later elegy to Hans. With Tennyson’s poem so directly indicated by the text, it becomes difficult not to acknowledge the clear significance of the poem to Ambrose’s short memorializing narrative.
42. Ibid. p. 191.
44. Hollinghurst, Introduction to *The Ivory Tower*, p. xv.
46. Ibid. p. 109.
47. Hollinghurst, Introduction to *The Ivory Tower*, p. xv.
48. Ibid. p. vii.
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8. But, when Lord Kessler shows Nick the library, he notes that ‘the books were apparently less important than their bindings’, and the copy of Anthony Trollope’s The Way We Live Now that Nick examines has uncut and unread pages (LB 51).
9. Ibid. p. 29.
10. On the prevalence of the topic of initiation in gay fiction, see Moon, A Small Boy.
12. Ibid.
15. Ibid. p. 2.
22. Ibid.

**Conclusion**

8. Not inconsequentially, these two features were not articulated in earlier reviews. Mark Sanderson’s review for *The Evening Standard* and Alan Stewart’s review for *The Times* (both published before White’s) make no mention of either the spectral influence of Austen or the enactment of Feydeauian sexual antics.
14. In fact, indifferent to the kind of publishing schedule that generates notoriety and fame, Hollinghurst has never been held in the same regard by the academy as other contemporary writers of similar merit. At the time of writing, I count only 16 academic articles or book chapters that take Hollinghurst as their primary, or at least secondary, concern. Of these, three read *The Line of Beauty* alongside Henry James (Flannery, Hannah, Rivkin), three engage with *The Swimming-Pool Library* through postcolonialist methodologies (Brown, Cooper, Dukes), and six have been written by current or former staff of the University of Leeds (Flannery, Grimshaw, Hannah, Liggins, Stead, and myself). By comparison, Zadie Smith’s first three novels—all published rapidly between 2000 and 2005—have engendered not only a 13-chapter edited collection published in 2008, but also a vast body of shorter journal articles.
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