

The Literary London Journal

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Editorial

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While the articles in this issue of *The Literary London Journal* focus on postwar and contemporary subjects, the reviews are on topics that span several centuries, from the eighteenth to the twenty-first.

We begin with Amy Helen Bell's article on Teddy Boy and Girl culture in 1950s London. Comparing the figure of the Ted to that of the Baudelairean flâneur and dandy, the author examines the portrayal of Teddy Boy and Girl culture in the film, fiction and press of the era.

In her article, Helena Esser argues that steampunk is an aesthetic rather than a genre in the ways that it uses intertextuality, technofantasy and retrofuturism. She looks specifically at how elements of Victorian London are used to re-imagine different pasts, presents and futures.

We conclude this section of the issue with an article on Peter Ackroyd's 2013 novel *Three Brothers*. In addition to identifying in this novel characteristics that pervade the author's fiction and non-fiction, Petr Chalupský compares this new novel more particularly to Ackroyd's first, *The Great Fire of London* (1982).

The reviews begin with two events from the summer. Eliza Cubitt provides an overview of July's annual Literary London Conference, held at Senate House and organised by Martin Dines. The conference this year focused on the 'Ages of London', thus highlighting, 'the historical layers of the city itself and the lived experience of London characters', as Cubitt puts it. Rovicane Matovu reviews International Slavery Remembrance Day, an event held in August at The National Maritime Museum in London, and she includes a poem co-authored with Nick Vonuexkull in honour of the occasion. The review ends with Burt Caesar's 'Closing Speech' at the event.

Martin Upham provides an extensive review of Jerry White's *London in the Eighteenth Century: A Great and Monstrous Thing*, while Keith Surrige reviews another work by Jerry White, *Zeppelin Nights: London in the First World War*, which marks the centenary of WWI. Nicolas Tredell considers Dave Ashford's *London*

Underground: A Cultural Geography, finding it a rich exploration of the Tube and its related spaces and representations.

Peter Jones appraises Matthew Beaumont and Matthew Ingleby's edited collection, *G. K. Chesterton, London and Modernity* while Bonnie Kime Scott evaluates S. P. Rosenbaum's *The Bloomsbury Group Memoir Club*, edited by James M. Haul. Adele Lee examines David Buckman's *From Bow to Biennale: Artists of the East London Group*, a book about working-class artists of the 1920s and 1930s, and Simon W. Goulding discusses a book about the punk period, Viv Albertine's *Clothes, Clothes, Clothes. Music, Music, Music. Boys, Boys, Boys*. Mike Freeman reviews the first volume of the Festschrift for Christine Brooke-Rose, author of *Verbivore* (1990), *Remake* (1996) and *Invisible Author* (2002).

We end with two reviews of contemporary poetry. Rebecca Steinberger assesses M. A. Coghill's London-based poetry collection, *Shades of Light: A Triumph of City*, while Simon W. Goulding looks at Chris McCabe and Jeremy Reed's *Whitehall Jackals*.

As always, many thanks are due to our contributors for their work, our peer-reviewers for their feedback, the Book Reviews Editor, Susie Thomas, for numerous reviews on a wide array of topics, and the Web Editor, Brycchan Carey, for putting us online.

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