



## **Editorial**

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The Literary London Journal has been going through some changes over the past couple of years and this issue reflects work received by the editorial board over the period 2015 to 2017.

There have been a number of recent changes in the editorial make-up of the journal and above all else, we would like to thank Susan Fischer for her commitment, hard work, and intellectualism over the last six years in her role as the editor of the Journal. Under her captaincy, the journal has developed in a variety of ways and we are tremendously grateful for her generous and insightful management. We would also like to thank Bianca Leggett for her work as interim editor and especially her hard work on the Spring 2017 issue, and on the preparation for this current issue.

This will be the last issue in which Susie Thomas acts as the Reviews editor and the Society is immensely grateful for her expert organizing, commissioning and martialling of the reviews since 2013. Susie has passed the baton on to Flore Janssen who has already begun the role in the latter stages of the production of this issue.

As editor of the Literary London journal for this issue it has been a great pleasure to work with a number of academics, scholars and researchers from around the world who continue, as I am, to be fascinated by the range and diversity of literature related to London. This issue reflects that diversity of topics and interests.

## **Articles**

We begin with Aneesh Barai's article on the importance of London as a location in T.S. Eliot's *Old Possum's Book of Practical Cats*. The articles sees Eliot's feline

characters as urban wanderers, helping children to familiarize themselves with the experience of city life.

Rumer Godden's *A Fugue in Time* (1945) is the subject of Andelys Wood article, which she identifies as a distinctive, yet critically overlooked, example of intermodernist writing. Wood offers comparisons with Virginia Woolf's *Mrs Dalloway* and T.S. Eliot's *East Coker* in terms of the treatment of time and place, women's roles, aging and new beginnings.

Emma Hayward's '[H]orrible muddy English places': *Downriver, Swandown, and the Mock-Heroic Tradition*' resituates Iain Sinclair's 1991 novel *Downriver* and his 2012 cinematic collaboration *Swandown* with respect to seventeenth and eighteenth-century mock-heroic writing on London. In particular, she identifies the influence on Sinclair of urban satirists Alexander Pope, John Gay, Ben Jonson, and Jonathan Swift.

Oscar Mardell's article focuses on the Henry Green's 1943 novel *Caught*. Mardell examines the relationship between imaginary construction of characters and the real London context in which the action takes place with respect to the specific context of the Phoney War in London in 1940. He argues that Green is interested in the way the war encourages individuals to enact inauthentic roles.

There's a intriguing transhistorical analysis of early modern and twentieth-century representations of the suburb in Patricia's Brace's 'Troubling Suburbia in Early/Modern London'. She provides a comparative discussion of John Stow's *Survey of London* (1598), Thomas Dekker's *Lantern and Candlelight* (1608), Thomas Nashe's *Christ's Tears Over Jerusalem* (1593), and J. B. Priestley's *Laburnum Grove* (1933).

## Reviews

David Charnick reviews Petr Chalupský's book *A Horror and a Beauty: The World of Peter Ackroyd's London Novels* (Prague: Karolinum Press, 2016); Simon Avery and Katherine M. Graham, eds., *Sex, Time and Place: Queer Histories of London, c.1850 to the Present* (London: Bloomsbury, 2016) is reviewed by Martin Dines; and Simon Gould reviews of Kieron Pim's *Jumpin' Jack Flash. David Litvinoff and the Rock'n'Roll Underworld* (London: Jonathan Cape, 2015).

We have two reviews from Nicolas Tredell: one of Mark Ford's *Thomas Hardy: Half a Londoner* (Cambridge, MA and London: The Belknap Press of Harvard University Press, 2016); and one of Rowan Moore's *Slow Burn City: London in the Twenty-First Century* (London: Picador, 2016).

In addition, Martin Kindermann reviews Ben Judah's *This is London. Life and Death in the World City* (London: Picador, 2016); and to round off this issue, we have Heather Scott's review of our 'London and Globe' conference of 2016.

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