Elizabeth M. Richmond-Garza
Chair, ACLA 98 Conference Committee
ACLA Secretariat
5242 University of Oregon
Eugene, OR 97403-5242
facsimile: 541.346.3240
comment: acl98@acila.org

The call for papers will be sent out to ACLA members and departments of
comparative literature in midsummer, with a final deadline for all panels and
papers of October 31, 1997. Further information about the Annual Meeting will be
posted on the ACLA's website: www.acla.org.

Central New York Conference on Language & Literature
SUNY Cortland, 5-7 October 1997

The panel on twentieth century British literature seeks papers on "minor"
modernists, or any British writer 1885-1940 who is not a major canonical figure
(Joyce, Eliot, Woolf, Conrad, Forster, Lawrence, Yeats, etc.). All approaches
and topics are welcome. Please submit one-page abstracts or completed 8-10 page
papers to:

Ann Norton
Box 1652
St. Anselm College
Manchester, NH 03102-1310

English Literary Studies

English Literary Studies seeks quality submissions for its annual monograph
series. ELS publishes peer-reviewed monographs (usual length 45,000-60,000
words) on the literatures written in English. The Series is open to a wide range
of methodologies, and it considers for publication a variety of scholarly works:
bibliographies, scholarly editions, and historical and critical studies of
significant authors, texts, and issues. For further information write the
Editor, English Literary Studies, Department of English, University of Victoria,
P.O. Box 3070, Victoria, B.C., Canada.

CONTINUING BIBLIOGRAPHY - 8TH INSTALLMENT

Nora Gaines

This installment of the Continuing Bibliography, as well as the one to follow,
aims primarily to bring citations up-to-date. Annotations are provided whenever
possible, particularly in the case of unusual material or of information not
readily accessible, or apparent.

I am indebted to Betsy Berry for bringing Helen Garner's Monkey Grip, its main
caracter's interest in Rhys's work, and Ray Willbanks's interview with its
author to my attention. And to Sue Thomas and Martien Kappers for continuing to
share material on Rhys-related performances in Australia and Holland.
Primary Sources.

New Editions


Anthologies


Sound Recordings

*Voyage in the Dark.* Complete and unabridged, read by Natasha Richardson. 4 sound cassettes (approximately 4 hours 45 minutes): analog, Dolby processed. Thorndike, Maine: Sterling Audio, 1992.


Bibliographies


Selected Articles and Critical Studies


Hulme, Peter. "The Locked Heart: The Creole Family Romance of ‘Wide Sargasso Sea.’" In *Colonial Discourse/Postcolonial Theory*. Francis Barker, Peter Hulme, and Margaret Iversen, editors. Manchester: Manchester University Press, 1994, pp. 72-88. This article appeared originally in vol. 6, no. 1 of the *Jean Rhys Review*.


Book Reviews


Savory, Elaine. "Breaking New Ground, Remapping the World: Recent Writing by Caribbean Women." Journal of West Indian Literature, vol. 6, no. 1, July 1993, pp. 77-92. Titles reviewed include Green Cane and Juicy Flotsam: Short Stories by Caribbean Women (Carmen C. Esteves and Lizabeth Paravisini-Gebert, editors) which included Rhys's "The Day They Burned the Books."


Dissertations & Theses


Reference Books


Brief Mention


Creasy-Simcoe, Rebecca. "V.S. Naipaul at the University of Tulsa." *Journal of West Indian Literature*, vol. 7, no. 1, May 1996, pp. 78-81.


Matibag, Eugenio D. "Self-Consuming Fictions: The Dialectics of Cannibalism in Modern Caribbean Narratives." *Postmodern Culture*, vol. 1, no. 3, May 1991, [page numbers not available]. Includes discussion of *Voyage in the Dark*, and works of
Alejo Carpentier, Aimé Césaire, Zee Edgell, Wilson Harris, George Lamming, and Magali Garcia Ramis.


Radio, Film, Theatre, Dance, and Other Works in Performance


De Kamperfoelie: een theatervoorstelling naar Jean Rhys. (The Honeysuckle.) Ineke Holzhaus, scriptwriter and director. Theater De Balie, Amsterdam. September-December 1994. Performed by Machtel Stolte and Mieke Visscher. Based on Rhys's work, particularly Wide Sargasso Sea, Voyage in the Dark, and Good Morning, Midnight. "In a hotel-room, two women meet and try to recover the
essential being of one woman. They are at the same time the author and her
personae, the older and the younger. This quest takes them back to their mutual
youth." (From publisher's note.)

Kappers, Martien. Interview with Ineke Holzhaus, scriptwriter and director of De
Surinam and the Caribbean.

Obeah Night. Directed and devised by Paul Monaghan, after works by Jean Rhys.
La Mama, Melbourne. 27 January-14 February 1993. Performed by David Pledger,
Teresa Blake, Katherine Paterson, Bob Pavlich, and Conrad Nilsson. Music
composed by Stuart Greenbaum. "This opera is based on a poem by Jean Rhys,
'Obeah Night' and explores a man's longing for an experience of wholeness, yet
his fearful and violent reaction when such an experience opens up before him
[sic]. Through a blending of opera, the spoken word, music and the language of
the body, 'Obeah Night' evokes an experience of desire and violence, both
confronting and elusive." (From the program notes.) Reviewed in this issue by
Sue Thomas.

Romney, Jason. "Is the woman in the attic really mad?" The Age (Melbourne), 4

Rorem, Ned. Three Women. The 92nd Street Y Unterberg Poetry Center, New York
City. 30 January 1995. Part of the program "Women in Mind: New Musical
Melodramas," performed by Claire Bloom, and Brian Zeger, piano. Setting of texts
by Rhys, Elizabeth Hardwick, and Colette. (I. From Quartet and Good Morning,
Midnight. II. From Sleepless Nights, "A Visit to Billie Holiday," by Elizabeth
Hardwick. III. From Les Vrilles de la Vigne by Colette.) The Rhys texts are
from the Hôtel du Bosphore section in chapter 15 of Quartet, and from the
beginning of Good Morning, Midnight ("I stayed there, staring at myself in the
glass....") The program also included Lee Hoiby's setting What Is The Light?,
from diaries, letters, essays, memoirs and novels by Virginia Woolf, focusing on
the period around the writing of The Waves.

(Melbourne), 27 January 1993, p. 16. Interview with Paul Monaghan, director of
Obeah Night.

"The Wide Sargasso Sea." Adapted by Rukhsana Ahmad for BBC Radio 4. Singer:
Bernice McNaughton. Director Anne Edyvean. Antoinette: Indra Ove, Rochester:
Adam Godley, Christophe: Juanita Waterman, Annette: Adjoa Andoh, Aunt Cora:
Doña Croll, Mr. Mason: James Taylor, Tia: Nina Wadia, Richard Mason: Tom Bevan,
Godfrey: Anton Phillips, Sandi: Desune Coleman, Baptiste: Kenneth Gardner,
Mannie: Femi Elufowoju Jnr [stet], Grace Poole: Frances Jeater, Amélie: Izma
Innis.

Williams, Evan. "Drowned in indecision." Weekend Australian Review, 11-12

Woman in the Attic. Directed by Peter Freund. Anthill Theatre, South Melbourne.
4-22 March 1987. Performed by Jane Allen, Humphrey Bower, Gabby Brennan, Polly
Croke, Tom Gutteridge, Paul Monaghan, and Bob Pavlich. Adapted from Jane Eyre
and Wide Sargasso Sea.

novel by the Australian novelist living in Paris. Although the interview with
Ray Willbanks, noted above, refers to the heroine as reading a good bit of Jean
Rhys, a cursory reading of the novel yielded only one brief reference (p. 134) to the character, lying on her bed, picking up *After Leaving Mr McKenzie*, and reading until she falls asleep.


**Other Works of Interest**

Savory, Elaine. "from: 'the miranda journals: full circle in the world.' miranda: the first voicing." *Wasafiri*, no. 22, Autumn 1995, pp. 10-11. In his piece in the same issue of *Wasafiri* ("A Post-Cautionary Tale of the Helen of Our Wars: Kamau Brathwaite replies to Peter Hulme on Wide Sargasso Sea, his history of the crit in *Wasafiri* 20 Autumn 1994: 5-11," pp. 69-78) Kamau Brathwaite writes: "My point has always been THAT WE DON'T KNOW WHAT MIRANDA/Antoinette/Miss Ann IS FEELING AT ANY STAGE OF THE SLAVE/PLANTATION CONTINUUM because Prospero never wrote about her & is only now in the 1990s that she's beginning to write about herself (Kosage, Elaine Savory, Michelle Cliff, Marina Warner) in the tradition of Rhys of course & her cousin Phyllis Shand Allfrey" [All punctuation, italics, and emphases as in original.]

---

**Contributors**

Garrett Caples is a graduate student in English at the University of California at Berkeley. His review of Ed Roberson's *Voices Cast Out to Talk Us In* appeared in *Lingo* (5) and his article on saxophonist John Gilmore was published in the December 1996 issue of the *Sun Ra Quarterly*.

After several years of voyaging in the dark of corporate America, Judith E. Dearlove is returning home to academia - where she had been a tenured associate professor of twentieth century British Literature at Duke University. Her academic publications include *Accommodating the Chaos: Samuel Beckett's Nonrelational Art*. She holds a Ph.D. in twentieth century literature from the University of Virginia.

Jamie Thomas Dessart is an instructor of composition and literature at Roane State Community College in Harriman, Tennessee. Issues of gender and construction of self are central to her work; current projects include "Speaking the Unspeakable," a dialogue between Adrienne Rich and William Butler Yeats, and her dissertation, which focuses on issues of silence and speech as played out among the women in Chaucer and other medieval texts.

Heidi Ganner is Assistant Professor and Lecturer in the Department of English Studies at the University of Innsbruck, Austria. Her teaching and research interests include 19th and 20th century English literature, intertextuality and cultural studies, the new English literatures, and Anglo-Irish literature.

Martien Kappers has been a teacher of English Language and Literature for 25 years, twenty of which as a lecturer at the English Department of the University