the time in Crete. In any case, readers familiar with Leigh Fermor’s earlier books—*The Traveller’s Tree* (1950), *A Time to Keep Silence* (1953), *The Violins of St Jacques* (1953), *Mani* (1958), and *Roumeli* (1966)—will immediately recognize the same clarity, brilliance, freshness, and spontaneity that characterize these works and that anticipate his achievement in the magnificent trilogy to come—*A Time of Gifts*, *Between the Woods and Water*, and *The Broken Road*. Collectively, they have earned him international recognition as one of the greatest travel writers of modern times.

*Abducting a General* not only re-creates the fascinating story of an intrepid raid but is also a celebration of Crete and its people. It bears witness to that quintessentially Cretan quality of *leventeia*, a term which encompasses courage, high spirits, quickness of mind and wit, a daredevil readiness to embark on anything, and a gaiety when confronted by impossible odds. That the odds were formidable and the human sacrifices demanded were high is amply confirmed by history, but it is through Leigh Fermor’s personal engagement with the island and his admiration for its people that the story of war-time Crete is brought to dramatic life. The editor of this volume, Richard Bailey (himself a historian for SOE), has added a selection of Leigh Fermor’s war reports so that the reader can compare those factual accounts with the later, imaginative amplification and re-creation of the same events. And just as Conrad’s ‘Congo Diary’ informed *Heart of Darkness* and E. M. Forster’s journal *The Hill of Devi* (written when he was private secretary to the Rajah of Dewas Senior) was later transmuted into *A Passage to India*, so a comparison of Leigh Fermor’s two accounts offers readers a valuable insight into the workings of the creative process itself. Bailey’s lucid introduction provides useful historical and biographical information and the volume also includes ‘A Guide to the Abduction Route’, compiled by Chris and Peter White, for anyone hardy enough to attempt to reproduce the journey. A generous selection of photographs—including a delightful one of the reunion between Leigh Fermor and Kreipe in 1972—enhances this splendid volume which completes Leigh Fermor’s oeuvre.

MARA KALNINS
Corpus Christi College, Cambridge

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*On Literary Worlds* engages with recent conversations by David Damrosch, Franco Moretti, Pascale Casanova, and Christopher Prendergast on ‘world literature’ and ‘world-systems’ (30–41) to question the theoretical assumptions, historical conditions, and political ideologies that are hidden in our use of the word ‘world’ when we refer it to an author (as in ‘Balzac’s world’ or ‘Rushdie’s world’ (42)). Rather than base the social and historical space of the author on Western concepts of originality, novelty and progress, the book argues for ‘one continuous fabric’ of ‘aesthetic worldedness’ where modes of speech, plot lines, character types and settings are developed across a number of otherwise self-contained literary works (43).

The alleged scope of this book is enormous. Part 1, which is entitled ‘Literary Worlds’, considers the ways in which ‘aesthetic works’ refer both internally and externally to the ‘lived world’ (here defined as their ‘diegetic’ and ‘extra-diegetic’ content). Part 2, which is entitled ‘Modes of Modern Literature’, introduces six variables or inner characteristics (‘amplitude’, ‘completeness’, ‘metadietic structure’, ‘connectedness’, ‘character-system’, and ‘dynamism’) and three modes of orientation (‘Realist’, ‘Romanticist’, and ‘Modernist’) to aesthetic works in an attempt to rewrite the history of modernism as well as the history of modernity. Part 3, which is entitled ‘Ideologies of the Institution’, attempts to show how the ideology of normative historicism has embedded itself in the literary profession in ways that make a non-Eurocentric version of
literary history impossible to write. Together, these three parts claim to address individual works of literature, their collective arrangement as literary history, and the institutional apparatus that shapes this literary history.

The motivations for writing this book are not subjected to a literature review. Instead a ‘Q&A’ section is included in the introduction before the main analysis (8–20). One of the most important questions to arise during this section fails to find a convincing response from the author: ‘If this is a book about the importance of the non-West to the history of modern literature, where’s all the non-Western literature?’ (8). Although it does not refer to any non-Western literary texts, On Literary Worlds remains emphatically opposed to a ‘Eurocentrism’ and ‘Eurochronology’ that is everywhere poorly defined. If the central proposition of this book is that the non-West (or on the basis of Haroldo de Campos, Brazil) needs to be regarded as an ‘equal partner’ in ‘aesthetic development’ (6), then its dependence on folk and commercial idioms and sparse coverage of its own literary history seems unlikely to solve the problem. So uniformly bare is the book’s coverage of ‘the modern European canon’, which includes ‘Cervantes, Goethe, Balzac, and so on’ (9), that one wonders whether the ‘universalist’ ambition of the American theorist mirrors the ‘political, cultural, economic, and military dominance of the globe’ that Hayot regards as the hallmark of ‘modernity’ from the seventeen century onwards (102), and which he purportedly tries to counter. Chandler, Forster, Scott, Descartes, Vermeer, Warhol, Spinoza, Heidegger, Whitman, to name but a few, all receive passing mention.

The tonal registers of this book veer from the cosily colloquial ‘Oh, sure’, to the anachronistic ‘hence’ and ‘thus’ (passim). It is difficult to square Hayot’s earnest intentions when soliciting the reader’s engagement with the obscurity of his writing style. Throughout On Literary Worlds, the reader will find an insistence not on connections but on ‘connectedness’ (passim), not on narrators but on the ‘narratorial’ (passim), not on definitions but on the ‘definitional’ (passim), not on orientations but on ‘orientedness’ (passim), not on history but on ‘historicity’ (passim). Through its repeated translation of nouns into adjectives this book became less about challenging the ways in which literature, authors, and periods are read than about the distance it preserves from nouns. The realm of ‘theoretical truth’ in which Hayot operates results in a surely damaging confession during a series of opaque ‘Appendixes’ at the end of the book: ‘Only theoretical, because I am not equipped to do the work that would prove it’ (189).

The methods that are deployed by this book contrast with its stated objectives. While the book promises to avoid Eurocentric and Eurochronological forces no reference is made to non-Western literature. If ‘literature is not a technology’ (1)—the opening claim—then why replace it with the ‘physics’ of aesthetic worldedness’ (7), a term that is never released from inverted commas? Although On Literary Worlds is alert to the ways in which the moderns put progress and evolution at the centre of history, its unwillingness to test its own claims or even to engage fully with passages of literature means that it is unlikely to improve the dialogue between Western and non-Western literary histories.

FRANCIS HUTTON-WILLIAMS
Exeter College, Oxford

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*Future Narratives* is a jointly authored work composed of three parts: a monograph-length overview of the theory and poetics of future narratives by Christoph Bode; fifty pages by Rainer Dietrich of formal mathematical models that chart divergent possibilities that future events might follow; and a long essay by Bode on the history of the emergence of interlocking projects of the period between