The second chapter examines a different type of origin, the social origins of those who became police detectives. The typical detective was not the gentleman-scholar detective of our imagination; rather, English police forces recruited from the lowly bobbies and raised the few detectives needed through the ranks. Here, the 1878 *Departmental Commission the State, Discipline, and Organisation of the Detective Force of the Metropolitan Police* and other contemporary sources (though relatively few from the mid-Victorian period) are mined for understanding how the detective force was created. So, a public detective force was created and trained—what did they do, and how was it different from uniformed policing? That is the question tackled in the third chapter. Along with the recruitment chapter, this examination of the day-to-day, pounds-and-pence elements of the detectives' lives, which also addresses the kind of work details to which a detective might be assigned, provides a detailed social history that adds much to our knowledge.

The twentieth-century photographs of detectives in costume disguise included in section 1 might well have been placed in section 2, since the latter turns to the creation of social identity in print and the police detective's own self-fashioning. Foreigners had spies, the English had sleuths, and it took close attention to descriptions of the detectives in newspapers and fiction to insure that the police detective was ensconced in the latter category. The key difference, as Shpayer-Makov suggests, was "the ethos of service" (151). Chapter 4 posits a close, reciprocal relation between detectives and journalists based on the circulation of information: the selective release of information by police detectives to reporters and the generally positive press coverage of the plainclothes detectives' activities published in return. Of course, our awareness of this quid pro quo between detectives and the press has been reinforced by a steady diet of detective movies and novels, to the point that we take this association for granted. What makes this chapter intriguing is that this symbiosis extends in part, as Shpayer-Makov reminds us, from the parallel professionalization of both of these groups through much of the nineteenth century. Two additional chapters examine how the image of the detective changed over time. Although not a straightforward trajectory from sinister spy to distinctly British national celebrity, by the beginning of the twentieth century representations of police detectives in newspapers and fiction, as well as on the stage, were highly favorable. The final chapter returns to the detectives' own self-fashioning by considering their memoirs, many produced in the latter half of the nineteenth century and, surprisingly, indebted in tone, format, and content to what Shpayer-Makov calls the "pseudo-memoirs" (232) that became popular in the decades following the 1842 launch of the plainclothes detective force.

Overall, this is a fascinating foray through many types of print sources discussing detectives; its richness invites further specialized studies, as Shpayer-Makov helpfully notes. This literary critic found it at times confusing as a wealth of late nineteenth century sources were sometimes deployed to fill in the presumably less-documented early Victorian period. Nevertheless, the careful attention to the cultural forces at work in the creation of both the profession and the detective genre makes *Ascent of the Detective* a *vade mecum* to anyone embarking on further study of this subject.

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Peter Stansky and William Abrahams. *Julian Bell: From Bloomsbury to the Spanish Civil War*. Stanford: Stanford University Press, 2012. Pp. 328. $45.00 (cloth).
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Some years ago, Peter Stansky and William Abrahams published their study of Julian Bell and John Cornford, *Journey to the Frontier: Two Roads o the Spanish Civil War* (1966). Now, moved by the way Michael Holroyd and Noel Annan successfully revisited their subjects, Lytton

Strachey and Leslie Stephen, respectively, Peter Stansky returns to the subject of Julian Bell. He is able to tell a fuller story: much new material has come to the surface in the past forty years; moreover, many of the people then alive are now safely dead, and the events of their lives can be told more freely. Stansky brings to the story of Julian Bell a lifetime of thought and scholarship that allow him, with great imagination and insight, to probe the intellectual life of the second generation of Bloomsbury. His sympathy for his subject does not dull his critical powers, and Stansky analyzes with great care Bell's poetry, thought, and character.

A number of themes cut through this book: love (this is a book about Bloomsbury, after all), the diffusion of Bloomsbury's values and ideals, and Bell's resistance to those very values. By examining these themes in detail, Stansky is able to give a rounded picture of Bloomsbury's first and second generation as well as open a window into the intellectual life of Britain between the wars. Stansky develops all of these themes in chapters on Bell's Bloomsbury childhood; his education at King's College, Cambridge as an Apostle; Bell's searching for a purpose in life; his teaching in China; and the Spanish Civil War.

Love: Stansky deals sensitively with Bell's emotional and intimate life and his relations with Anthony Blunt, Helen Souter, Lettice Ramsey, and Shuhua Chen. Stansky is able to probe so deeply into these personal matters because, in the Bloomsbury manner, Bell was exceptionally candid in his recounting of them. So detailed is Bell's discussion of his life of love that Stansky finds a certain quality in his revelations, quite different from the earlier Bloomsbury generation, that "suggests that he was involved not so much in a relationship as in a performance" (197). He was his mother's son, and his relationship with Vanessa Bell hovered over all of his other relations, filtering them through a mother's and son's love for one another. It was difficult for Bell to think of marriage because, as he wrote to his mother, "I'm far more devoted to you than I've ever been to a mistress." And "none of my friends and mistresses can begin to compare with you." (207) Further, as he wrote to a friend, "Nessa is a sheet anchor for me emotionally" (233). The pursuit of love exhausted him. As he wrote to Lettice Ramsey, "I am so tired of emotions. . . . I'm really and sincerely convinced now that I think friendship is better than love" (209).

The diffusion of Bloomsbury's values: Bell wished to bring the values of his parents and their friends into the 1930s and to show them to be as relevant then as formerly. This comes out clearly in Stansky's discussion of Bell's teaching at Wuhan University in China. Never a conventional teacher, Bell was keen on discussion, advancing lines of argument wherever they might lead. He raised traditional Bloomsbury themes, as suggested by the title of his fellowship dissertation: "The Good and All That." He brought Bloomsbury figures into his lectures: Lowes Dickenson, Maynard Keynes, E. M. Forster, Roger Fry, Clive Bell, and the other usual suspects. He also broadened his syllabus to include Samuel Butler, Oscar Wilde, Joseph Conrad, and Proust. He translated Bloomsbury (or more strictly speaking, Cambridge) to China. It was a matter of style as well as substance: informality, a light hand, an easy manner. Initially his students did not know quite what to make of him, but they learned to love him.

Nor was Bell a conventional scholar. His dissertation was an Apostolic-Bloomsbury meditation (dedicated to Alister Watson, another Apostle "to whom in reality I owe everything"). "I am not a professional philosopher," he wrote. "I am a practicing poet and politician" (125). It turned out to be a statement separating him from Bloomsbury's "static conception 'of states of mind' as values in themselves" (125). As he put it: "We should cultivate all those states of mind that are produced by action" (127). His readers were Roger Fry and C. D. Broad. Broad, Stansky wittily remarks, "would have been happier to recommend Julian to the editor of the *New Republic* than to the electors of the College" (130). Kingsmen found his effort un-Kingsworthy and rejected him. His later writings in China were further attempts by Bell to understand his relation to his family and their friends. He wrote three long essays: "On Roger Fry," "The Proletariat and Poetry," and "War and Peace: A Letter to E.M. Forster." As Fry had examined painting, why, Bell wondered, could one not look at politics, poverty,

and war, "with the same detachment, rationality, and scientific curiosity, and emotional control" (233). In these essays Bell sought to push Bloomsbury's values beyond Bloomsbury.

Bell's ambivalence about Bloomsbury's values arose out of every young man's question: what was he to do with his life? He was his mother's son, but he was also his father's son, with a love for the outdoor life, hunting, and fishing—the *vita activa* not the *vita contempliva*. His parents' pacifism would not do. Bell needed action, as he had pointed out in his fellowship dissertation. Teaching in China led him to think that "softness," that is, romantic, sentimental thinking, and vagueness, was the chief Chinese intellectual vice. And this led him to feel (and fear) that there might be a strain of softness in Bloomsbury, perhaps even in himself. His was more than a generational revolt; it was an effort to come to grips not only with his own life's purpose but also with the meaning of the culture in which he had been raised. He came to feel that pacifism was a failure to resist fascism. On returning from China, Bell went to Cambridge and read a paper to the Apostles on the military virtues. His parents and their friends recognized a change in him. Stansky notes, "[h]e wore his Chinese robe like an armor, protecting himself against their love and solicitude" (255). In a view he shared with Gilbert Murray's daughter, Bell regarded liberalism as "political romanticism: it has no innate sense of human baseness, and can only move between illusion and disillusion" (248). Rosalind Murray rejected her father and turned to Rome; Julian Bell rejected his mother and turned to Spain.

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Charles Townshend. *When God Made Hell: The British Invasion of Mesopotamia and the Creation of Iraq, 1914–1921*. London: Faber and Faber, 2010. Pp. 624. £10.99 (paper).
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"I am charged with absolute and supreme control of all regions in which British troops operate; but our armies do not come into your cities and lands as conquerors or enemies, but as liberators." These words were spoken not in 2003 as British forces swept into Basra as part of George W. Bush's invasion of Saddam Hussein's Iraq. Instead, they were uttered in Baghdad on 19 March 1917 by the commander of the Mesopotamian Expeditionary Force, Lieutenant-General Sir Frederick Maude. Written by arch-imperialist Sir Mark Sykes, the *Proclamation of Baghdad* eerily foreshadowed the sort of sentiments that nine decades later could have come directly from the mouths of George W. Bush, Donald Rumsfeld, or Tony Blair.

The military campaign in Mesopotamia lasted from November 1914 to November 1918. In addition to providing an example of Western intervention that was to be emulated three times (in 1941, 1991, and 2003), it framed the way for the creation of the modern state of Iraq in 1921. It thus represented the formative politico-historical development in modern Iraqi history. Yet that outcome was not the result of a coherent or consistent policy but rather stemmed from "a sequence of unintended consequences," as Charles Townshend notes in his introduction to the most recent English-language history of the campaign. *When God Made Hell: The British Invasion of Mesopotamia and the Creation of Iraq, 1914–1921* provides a searing account of military and political history and demonstrates how the decisions made during and immediately after the war continue to reverberate today.

Inexplicably, the Mesopotamia campaign remains comparatively neglected in First World War literature. Ghassan Atiyyah's magisterial *Iraq: 1908–1921—A Socio-Political Study* was published by the Arab Institute for Research and Publishing in Beirut in 1973. It contains an extensive account of the war compiled from Ottoman and Iraqi historical archives, the latter since destroyed. More recently, Mohammad Gholi Majd's *Iraq in World War I: from Ottoman Rule to British Conquest* (University Press of America, 2006) painstakingly synthesizes Iraqi and Western sources to reconstruct the impact of conflict on local political,