

the Holocaust in community museums, read in conjunction with a state perspective, reveal about the place of the Holocaust in British society? This question is all the more crucial given the comparative lateness of permanent Holocaust museums in the United Kingdom compared with, say, the much earlier opening of like museums in Canada, the United States, and Australia.

In part four, “Commemorating the Shoah,” two papers focus on particular commemorative moments: Mark Donnelly’s on the fiftieth anniversary of the liberation of the camps, and Andy Pearce’s on Holocaust Memorial Day. This section, and indeed the volume, ends with a chapter by Dan Stone that asks broader, provocative questions about the “Holocaust and/as heritage.” Taking issue with the instrumentalization of the Holocaust within a civics and citizenship agenda, including educational visits to sites of memory, Stone argues that contemporary forms of Holocaust memory, particularly contemporary commemorative forms, do not challenge orthodox conceptualizations of British national identity, flattening the historical nuances under a layer of kitsch sentimentality and avoiding a critical engagement with Britain’s imperial past.

Although the chapters in this volume do much to restore the temporal texture of Holocaust memory and prompt such critical engagement, the volume can occasionally, as with the focus on the Imperial War Museum, collapse the complex geographies of Britain and the Holocaust. Nonetheless, this is an important contribution in its own right to an often overlooked area and is a very useful volume for comparative studies within other national and local contexts.

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LESLIE JAMES. *George Padmore and Decolonization from Below: Pan-Africanism, the Cold War, and the End of Empire*. Cambridge Imperial and Post-Colonial Studies. Basingstoke: Palgrave Macmillan, 2015. Pp. 274. \$95.00. (cloth)  
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In the firmament of Pan-Africanism, few figures rival the intellectual and organizational influence of George Padmore. Born Malcolm Nurse in 1903, he left Trinidad in 1925 to pursue an itinerant career as a journalist, organizer, and activist, which took him to New York, Moscow, Hamburg, Paris, and ultimately Accra—although London, where he lived from 1933 until 1957, was his most consequential place of residence. Padmore’s ideological journey from Communist Party member in the 1920s to Pan-Africanist “beacon” by the 1950s traverses the most important terrains of transnational anti-imperialist thought. In Leslie James’s illuminating biographical study, *George Padmore and Decolonization from Below*, this story of Pan-Africanist intellectual development is contextualized within wider frameworks of postwar decolonization and the Cold War. The result is a most readable book that raises important new questions about the circulation and reception of transnational political ideas within imperial communication networks.

Padmore’s life work was to make empire “attackable” by developing and publicizing arguments in print. Communist Party calls for global revolution provided his initial framework of attack, yet even during years of direct Moscow support, Padmore stressed the necessity for blacks to end their dependence on white political and intellectual leadership. His long (if never quite categorical) break from Soviet communist ideology in favor of a socialist-minded Pan-Africanism over the 1930s and 1940s has served as the main focus for previous academic studies of Padmore’s life, cast in normative efforts to categorize his work within a larger body of black revolutionary thought and praxis. James wisely sidesteps these canonical-minded debates in favor of showing how Padmore worked through and towards new

ideas, not only as a Pan-Africanist thinker but also as lobbyist and networker; as marketer and distributor of books, pamphlets, and, most significantly, news reports. Padmore's intellectual rhythms generally resembled those of a working journalist rather than those of a retiring philosopher. Global events—in particular the Italo-Abyssinian crisis and West Indies labor revolts of the mid-1930s—decisively shaped Padmore's influential critique that “fascistic” violence was the foundation of British colonial rule in Africa, and could be upended only by a transnational, black anti-imperial solidarity. Padmore was quick to recognize the bargaining space for Africa's self-determination that was opened with the Second World War and concomitant British pledges to colonial development, which led to his increasing fascination with British parliamentary politics. Oddly, James does not consider that Padmore's comparatively muted politics during the Second World War was a straightforward concession to navigate a less tolerant British state—one that thought little of imprisoning more outspoken fellow travelers like I. T. A. Wallace Johnson for sedition. Yet she makes a persuasive case, framed within literature on decolonization, that the visible postwar waning of Padmore's confrontational Marxism is best explained not by tracking specific debates within black revolutionary thought, but rather by tracking how colonial opportunities of negotiated independence emerged—opportunities that for Padmore proved far more attractive to his Pan-Africanist sensibilities than the pursuit of metropolitan Marxist fantasies of overthrowing a British (Labor) government.

James constructs her study around Padmore's published work and scattered archival correspondence. There are no real “Padmore papers”: whatever existed seems to have disappeared from Flagstaff House in Accra along with Kwame Nkrumah's papers following the latter's overthrow in 1966. Thus, the biographer must compose the life of a seminal print figure around what amounts to surprisingly ephemeral documentation. James does this with admirable rigor in two different ways. More conventionally, she has written an authoritative biography of Padmore by gathering original correspondence and government reports from Britain, Russia, Ghana, the United States, France, and Trinidad—an impressive feat that lacks only (certainly no fault of James) Padmore's MI5 files, which are not yet released or even publicly acknowledged, but which, given the social milieu surveilled in other recently released files, seem inconceivable *not* to exist. More inventively, James has reconstructed Padmore's vast print network through an exhaustive reading of newspapers in Africa, the Caribbean, and the United States that carried his timely and polemical news reporting. This reconstruction supplies the material for the book's most important and revelatory chapter, “Writing Anti-imperial Solidarity from London,” which argues that Padmore created an unrivaled one-man press service to inform the British colonized world about developments at both the heart and peripheries of empire, employing rhetorical traditions from Caribbean print culture, the communist press, and the British Left. Much of this voluminous reporting was anonymous, but James demonstrates that “Our London Correspondent,” “By Airmail,” and “Censored by MOI” were bylines that Padmore undoubtedly posted himself. Through Padmore's press service, West Indies readers learned of famine in Kenya; West African readers learned of strikes in the Caribbean; and readers across the empire learned of the healthy postwar profits enjoyed by protected British companies operating in the colonies. The mechanics and politics of transmission were more complicated than this—local editors like Nnamdi Azikiwe in Nigeria tailored Padmore's news to fit their own ends, reflecting the fate of all news service copy—but James has established a fruitful base on which productive scholarship of imperial and anticolonial communication networks can grow.

Having grown to despise “café intellectuals” and admire ambitious politicians, Padmore finished his career as an unwavering supporter of Kwame Nkrumah, serving as his head of the Bureau of African Affairs following Ghana's independence in 1957, charged with supporting and coordinating African liberation movements. Working among the liberation figures who came in and out of Accra, Padmore remained the outsider at the center, doing much behind the scenes but never imposing prescriptive pronouncements on liberation's “true” path. James addresses Padmore's anti-counterrevolution rationales for supporting Nkrumah's

growing authoritarianism, which cannot help but appear unflattering in hindsight. Yet the persistence of his transnational vision, which sought to “un-complicate” British imperialism and Cold War interventionism alike as acts of exploitation and racial chauvinism, confirms his position as a singular figure in the history of Pan-Africanism.

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DAVID DEUTSCH. *British Literature and Classical Music: Cultural Contexts, 1870–1945*. Historicizing Modernism. London: Bloomsbury Academic, 2015. Pp. 272. \$104 (cloth). doi: 10.1017/jbr.2016.65

David Deutsch’s *British Literature and Classical Music* contributes valuably to a burgeoning conversation about the relationship between literature and music in the early twentieth century. Like other recent critics, Deutsch defines this relationship not only formally but also as a vehicle for proliferating cultural discourses about education, class, sexuality, and nation. Deutsch is driven by cultural history, not theory, leaving significant room for further exploration of his archive and framing concepts. More historically than conceptually rigorous, his book is an important resource, built on an often-surprising archive.

The archive is the book’s major strength. Aspiring to a “thickly layered breadth” (12, 229), Deutsch plunges into a rich cultural-historical pool of canonical and lesser-known writers, as well as a stream of ephemera: concert programs, little magazines, and educational guides. From this body of material, Deutsch outlines attitudes both ironic and valedictory toward music’s role in consolidating British national culture. Instead of offering sustained close readings of a few writers (though some constellating points of reference emerge, among them Aldous Huxley’s *Point Counter Point*, E. M. Forster’s *Howards End*, the novels of D. H. Lawrence), Deutsch maps a cultural field in which the contours of class, education, taste, and sexuality play out in debates over “classical music.” In a chapter on “musical rhetoric,” Deutsch produces intertextual dialogues between T. S. Eliot and Virginia Woolf, dotted with references to Max Beerbohm, Henry James, George Gissing, George Bernard Shaw, and Arnold Bennett. Deutsch notes that, for all its problems, the category of “classical music” generates a field of meaning, not merely referring to a specific body of musical works (such as chamber works, operas) but signifying differently “within certain social factions” (3). The aesthetic condition of this music has served as a “litmus test” for cultural capital (13).

Starting in the nineteenth century, with Walter Pater and other figures for whom high aestheticism butted heads with art’s social functions, Deutsch argues, Pater grounded music in a harmonious platonic “musical idealism,” only to liberalize that order by emphasizing music’s propensity to enlarge empathy (18). For Pater, music could liberalize the reach of British education and its moral code: a “musical education” requiring intellectual development and a “sensual appreciation of . . . the moral pains and pleasures of the body” (49). Reading “classical music” as commodified cultural capital, Deutsch is quick to note how paternalistic rhetoric often served not to uplift the working- and lower-middle classes but to alienate them further. After outlining efforts to educate “society’s margins,” manifested in accounts of working-class music-hall amateurs (chapter 3), Deutsch discusses the broadening homoeroticism associated with music and the cosmopolitan interwar embrace of German music.

Deutsch’s arguments are unlikely to ruffle feathers—readers familiar with the work of Barry Faulk, David Chinitz, or T. Austin Graham will be unsurprised by the complex relationship between classical music and the music hall—but his arrangements of the material are fresh. His rapid movement from writer to writer can be dizzying, in the best sense. However, it can also produce somewhat reductive categories. Formulations such as “society’s margins,”