

## BEYOND THE MYOPIC VISION: SITUATING MINIATURES IN JESSIE BURTON'S *THE MINIATURIST*

BONJYOTSHNA SAIKIA

Tezpur University, Assam

**Abstract:** *The nexus of humans and objects requires careful consideration of their interaction throughout the ages. Bill Brown's phenomenal essay "Thing Theory" (2001) has paved a new way for reexamining this affiliation. This paper is an attempt to study the different roles of miniatures in shaping the life of Petronella Oortman, a seventeenth-century Dutch woman. In so doing, the paper closely reads Jessie Burton's The Miniaturist (2014). Drawing theoretical insights from Susan Stewart, Gaston Bachelard, among others, the paper probes into the significance of miniatures in shaping anthropomorphic relationships.*

**Keyword:** *Bachelard, Jessie Burton, miniatures, seventeenth-century Netherlands, Thing Theory*

### 1. Introduction

The role of miniatures in fiction requires careful consideration in order to understand the nexus of corporeality and materiality of objects. Miniatures summon the limits of human perceptions to visualize beyond the tangible nature of things. The power of the miniature lies in their size, which offers a certain form to the owner's imagination. As Forsberg (2021: 2) rightly observes, "[m]iniatures offered a multiplicity of branching narratives that blurred the boundaries between science and imagination, between what is and what could be", opening avenues to embrace the unknown and the uncertain.

Miniatures offer alternate realities spawning the consciousness of an indeterminate conviction and the possibility of life beyond the preconceived notions of size. The existence of miniatures surpasses time and space. For the ancient Egyptians, miniatures formed an integral part of the afterlife rituals. Susan Allen (2006: 19) reflects on the importance of the miniature offerings which "could continue to function magically and provide for the afterlife of the deceased". For the ancient Egyptians, the function of the miniature moves past the grave. The miniature painting in India originated during the Palas of Bengal and reached its peak during the Mughal rule. Similarly, the Persian miniature attained the pinnacle during the Mongol and Timurid periods (13th-16th century). For the Persians, the miniature intermingled art and poetry which was pleasing to the eyes and easy to comprehend (Kianush 1998).

The sixteenth century Dutch boxwood miniatures were objects of devotions, as they were characterised by convoluted illustration from the Bible. However, the seventeenth-century Netherlands witnessed a rise of dolls' houses which were the

perfect replica of domesticity during the era. The miniature houses were part of the Dutch Golden Age, wherein a small circle of wealthy merchant wives displayed their wealth through the possession of a cabinet house ostensibly depicting their domestic sphere. Courtney Harris (2018) notes that these cabinet houses conferred agency to the women, which was otherwise denied to them. They would control the workings of the household through the miniature house, by taking ownership of what they would furnish the home with. The decision regarding the household was always carried out by the husbands. The miniature house acted as a threshold of the public and the private lives of the wealthy merchant wives.

My paper attempts to read the different roles played by the miniatures in the life of a seventeenth-century Dutch woman, and the way she defied the prescribed notion of being a woman by creating a new world for her own. In so doing, the paper does a close reading of English writer Jessie Burton's *The Miniaturist* (2014). The novel revolves around Petronella Brandt, née Oortman, wife of a wealthy Dutch merchant, Johannes Brandt. Nella hails from a small village called Assendelft. The city of Amsterdam is strange to her, just like her new home, which is bigger and more magnificent than her mother's. Nella's life takes a drastic turn when her husband presents her with a cabinet house as a wedding gift, and she discovers the miniaturist in the *Smit's List*. Her relationship with the miniaturist shapes her life and those around her. The television adaptation of the book, aired in 2017 and 2018, was a beautiful portrayal of Nella's life and the complex web of mysteries surrounding the Brandt household. Set around 1686-87 in Amsterdam, the story evokes the seventeenth century Amsterdam and its newly acquired wealth.

Burton was inspired by Petronella Oortman's dolls' house in the Rijksmuseum. According to Caroline Halleman (2018), Jessie Burton came across the cabinet of the real Petronella during her visit in Amsterdam in 2009. The encounter with that "stunning" and "aesthetically pleasing" object inspired her to tell a story revolving around the cabinet house. It also reflected the city of seventeenth century Amsterdam, "a wealthy city, but it was a city that was very nervous about its wealth. The cabinet house is a real thing as much as it's a symbol of the society and of the city of Amsterdam itself" (Burton, qtd. in Halleman 2018). However, the novel is not a biographical account of the real Petronella Oortman; the story takes on a different turn conspicuously drawing the readers to the secrets of the domestic world and beyond.

## **2. "A monument to her arrested womanhood": domesticity and the dolls' house**

Susan Broomhall stresses the function of the Dutch dolls' houses as a training ground for little girls. She suggests that "household role-playing" proved to be a crucial element in the surging demands of dollhouses among the wealthy Dutch circle (Broomhall 2007: 50). Similarly, Moseley-Christian (2010: 345) also argues for the instructional role of the Dutch dolls' houses, wherein the didactic purpose meant that the dolls' houses were owned by young girls to groom themselves as prospective mistresses of their future households. However, Melinda Fallon (2003: 98) contends that the role of dolls' houses and miniatures far surpassed its didactic purpose, in as much as they became a medium to assert the owner's right, social standing, and wealth.

The numerous domestic scenes portrayed in the paintings of seventeenth century Netherlands have made scholars recognise the home as the female space

(Rybczynski 1987; Flanders 2003). Flora Jacobs (1965: 13) notes the fascination for miniatures as a “sort of spell” which cannot be explained. The dolls’ house has an agency of its own, as is evident when it prefigures in the events of Nella’s life. The use of the possessive (doll’s) by the narrator in regard to the cabinet house reflects the miniatures’ proprietorship over the house. This in turn indicates the control that the owner (in this case Nella) has over the house.

The understanding of the physical world is associated with the perception of the ideal world. For Nella, the dolls’ house signifies a space of her own, she decorates its interior and collects objects within the cabinet. She comes to terms with her husband’s sexual orientation and her eternal virginity through the sense of decay that prevails within the cabinet: “no promise of motherhood, no shared secrets in the night, no household to run - except the one inside a cabinet where no living soul can thrive” (Burton 2014: 124). The cabinet is going to be the only truth in her life. In the novel, more than household role-playing, the dolls’ house enables Nella to carve her position in the house.

While the real house crumbles in front of her, the cabinet house becomes a symbol of her resilience. The gift from her husband, which she thought to be a “monument of her powerlessness, her arrested womanhood” (Burton 2014: 43) turns out to be the most intimate possession which provides her solace as she “rests her head on the side of the cabinet, the cooling wood touching her skin like a balm” (idem: 211).

Nella is aware of the didactic role of the dolls’ houses as she ponders upon the fact that she might have had this kind of house if her father had been alive to let her practice the basic errands needed to run a household. But, now since she was married, it is an insult to Nella that her husband has presented her with this mock house, rather than recognise her proper place in his house. She is bewildered by the thought that her husband thinks of her as a child, and her heart sinks:

I am too old for this, she thinks. Who will see this piece of work, who will be able to sit on those chairs, or eat the waxen food? She has no friends, no family in this city to come and exclaim at it – it is a monument to her powerlessness, her arrested womanhood. *It’s your house*, her husband had said, but who can live in tiny rooms, these nine dead ends? (Burton 2014: 43)

For Nella, the cabinet house was meant to be a distraction, a plaything. But to the contrary, it turns out to be her source of strength, as for the first time she tells herself to muster all her courage and bring her caged parakeet back to its place. Susan Stewart (1984: 56) observes that the power of miniatures lies in engaging their owner by overcoming their myopic vision and unfolding narratives that transcend time and space. They allow people to cross boundaries within the house. For instance, on her arrival to the Brandt house, Nella is confined to her room upstairs: “Nella dares not go down”, “tiptoeing down the stairs to the kitchens”, “she feels dwarfed by the sumptuousness of her new room” (Burton 2014: 22-25). The sense of confinement is broken after the arrival of the dolls’ house, which enables Nella to trespass spaces within the house. In some sense, the miniature enables a voyeuristic experience for the owner, which is more than peeking. It is in fact going through the rooms and getting a glimpse of the life within them. For instance, Nella would often wonder what Marin’s (Nella’s husband’s sister) room was like. She once peeps through the keyhole, only to be disappointed. However, the miniaturist allows Nella to experience Marin’s room without going inside it.

Edward T. Hall (1966) probes deeper into the role of accessibility of the objects in nurturing the intimacy imbued with meaning and personal significance. This kind of closeness enabled by the doll's house and the miniatures convey a feeling of mystery and awareness at the same time. When Nella sees the cabinet for the first time, she is immediately taken aback by the eeriness of its accurate resemblance to the real house:

The accuracy of the cabinet is eerie, as if the real house has been shrunk, its body sliced in two and its organ revealed. The nine rooms, from the working kitchen, the salon, up to the loft where the peat and firewood are stored away from damp, are perfect replicas...As Nella stands before the exposed interior, it begins to make her uneasy. Its hollow carapaces of elm and tortoiseshell seem to watch her back as if its rooms are eyes. (Burton 2014: 42-44)

The constant reference to the body foreshadows the role of the cabinet in Nella's life. It is as if the cabinet has a life of its own. The rooms stare back at her. The hypodermic effect of the cabinet in Nella's life is evident when she decides to decorate the cabinet "with all the things that [Marin] detest" (Burton 2014: 51). The act of defiance is initiated through Nella's possession of the cabinet. The decoration of the cabinet reflects Nella's attempt to redefine her identity, which she was denied within the real house. It can be read as a conscious attempt to reclaim the power over the house and the space. Philip E. Wegner (2015: 185) calls this an act of rebellion against the notion of space as a fixed identity: "if social and cultural spaces, including the body, are indeed the product of human actions, then there is the possibility of our reconstructing human spaces, and hence human being-in-the world as well". Hence, the first things that Nella orders from the Miniaturist turn out to be things that are forbidden within the premises of the Brandt household.

### **3. "Shrouded in ignorance": miniatures as an escape or a reverie**

Miniatures offer a certain form of reverie that reveals itself as a kind of escape from the lived realities. Susan Stewart (1984: 56) writes of the dollhouse as the "secret recesses of the heart: centre within centre, within within within". This effect of the narrative unfolding of interior space renders new meanings to the story and its characters. Stewart (ibid.) calls the miniature an "infinity of detail", which suggests untold narratives, secret existence and a life underneath the surface reality. The daydreaming that is associated with the miniatures holds true for Nella as she is constantly driven towards a different world whenever she stares at the miniatures and the cabinet:

Nella returns home and rushes upstairs to the cabinet, running her fingers over the miniaturist's pieces. They are charged with a different energy, laden with a meaning she cannot penetrate, yet even more addictive in their mystery. Cornelia's voice and approaching footsteps pull her from her reverie. (Burton 2014: 100)

Nella's mother calls her a "girl with imagination – strong and capable" which facilitated the search for truth (Burton 2014: 120). The reverie in which Nella indulges takes her beyond the supposed reality and provides her with a sense of control. However, this control is illusionary, as it is revealed later how little control Nella has over the events. Contrary to the belief that miniatures provide escape from reality, Nella is in fact, confronted with it. Miniatures challenge the

portrayal of truth, questioning the very nature of reality. The miniature makes familiar things look strange, as is evident when Nella first receives the miniature and she sees the people around her in a different light. This phenomenon of familiar things turning unfamiliar evokes Freud's definition of the uncanny. In "The Uncanny", Sigmund Freud (2003) delineates the concept of *heimlich* (homely) and *unheimlich* (unhomely). The concept of *unheimlich* is crucial for understanding how the secrets of the Brandt household reveal themselves inadvertently, changing the lives of its inhabitants. The cabinet house with its miniature household belongings reveals secrets meant to be hidden from the world. The cabinet house subverts Nella's knowledge of the house and of herself. The uncertainty looms large upon Nella as she searches for answers from the miniaturist. It is only after she destroys the miniature house and everything in it that she gains an understanding of the world around her.

In his *The Poetics of Space*, Gaston Bachelard (1994) postulates that the gaze on the miniature enables the onlookers to liberate themselves from the shackles of their everyday existence. This process of emancipation is possible due to the shift in scale, which constructs unlimited scope for imagination and reverie, and, at the same time, releases the person from the confinement of "all obligations of dimensions". Nella often engrosses herself in the miniatures, and finds them to be mysterious pieces seeking answers about her life. She hopes that the miniatures would give her a clearer picture of what is to come. When she holds the miniatures in her palm, she feels that she encloses her life in the centre of her fist.

In a similar line, Susan Stewart (1984: 65) theorizes that the intense convolution of miniature objects defers the synchronal confrontation by hypnotizing the onlooker into the "infinite time of reverie...which negates change and the flux of lived reality". In the theorization of the miniatures as an introspective experience, both Bachelard and Stewart refer to the extension of an inner world curated by the observer's own imagination. This can be aptly applied to Nella's experience with the miniatures and the dolls' house itself, which enabled her to solve the mysteries of her existence. So rather than being shrouded in ignorance, miniatures revealed a kind of fascination of the mind, triggering real-life events.

Reality is often challenged through Nella's cabinet house and miniature possessions. For some time at least, readers accept the fact that the miniatures have allowed Nella to venture into ideal worlds without facing the real ones. However, the bubble-like living is thwarted when the miniatures provide Nella a glimpse of reality which she has to confront. The miniaturist sends Nella a cradle, which she "feels a sense of invasion, as if she is being closely observed in her bridal foolishness", turns out to be a distortion of her present being (Burton 2014: 65). The facade created by Marin is questioned by the miniaturist, as later it is revealed that Marin gives birth to Otto's (the black servant of the Brandt household) child. So, the cradle sent to Nella was not for her, it was only a way to show Nella the truth behind the walls of the rooms. Nella thought the cradle "a mockery of her unvisited marriage bed", only to realise the depth of the miniatures later (ibid.). Hence, the reverie or the escape provided by the miniatures is in fact an introspection which enables the owner to look beyond. The myopic vision is certainly surpassed and the owners gain epiphany through the miniscule objects.

#### **4. Miniatures as objects outside the boundaries of measured time**

Miniatures are often perceived as objects of nostalgia. They are replicated as things of the past, to be cherished and held dear. However, Burton's depiction

of the miniature slightly differs from the popular notion, in as much as Nella is concerned. For Nella, the miniature acts as an object which in fact foretells her future. She looks for suggestions and possible clues in the miniatures which might lead to her next action. For instance, when she realises that the sugar cone in miniature Agnes (Brandts' family friend and business partner) is turning black, she becomes immediately aware of the stock of sugar kept in her husband's warehouse; or when she sees her own miniature with Agnes, she "searches the miniature body -- for wounds, she tells herself, to arm against any coming danger" (Burton 2014: 247). This instinctive desire to look into the miniatures for any possible event marks these tiny objects as something which is far ahead of its time.

The notion of the "arrested time", as put forward by Susan Stewart (1984) can be traced back to the Victorian novels, where the miniature reflected the past. Aunt Julia's miniature portrait in George Eliot's *Middlemarch* or Osborne's miniature portrait in Thackeray's *Vanity Fair* materialise the longing for the past or the sagacity of nostalgia attached to miniatures. In *Middlemarch*, Dorothea's awareness of female solidarity surpasses time and space wherein she could relate to Aunt Julia's circumstances of injustice. This in turn helps her nurture fellow feelings for the aunt's grandson, who would eventually marry Dorothea. Similarly, in *Vanity Fair*, Amelia uses the miniature of her dead husband as a means to evoke the lost time she had with him, nurturing every moment of their togetherness. However, she also makes use of the miniature to keep prospective suitors at bay.

For Nella, the dolls' house and the miniatures in it are more than "arrested time" (Stewart 1984: 67); they move beyond objects of nostalgia and the past. They are not frozen at a given past moment, the miniatures change according to the situation and make Nella aware of the future. Hence, the miniatures give Nella and the people around her a new lease of life. Leaving her past behind, Nella moves on towards an uncertain future in a new city, with the miniatures as her guide. It is interesting to note that, when the dolls' house becomes the past, Nella destroys it, keeping only the miniatures of Johannes (her husband) and Marin (her sister-in-law). Therefore, it can be said that the role of the miniatures in this novel lies more in their function as guidance for the future, than as keepsakes.

#### 4.1. Miniatures as talismanic comfort

Susanne Kuchler (2019: 177) speaks about the empathetic feeling that is forged through miniatures. The "making, repairing and caring" idea of the miniatures are inextricably linked to their owners. This highlights the invisible cord that is evidently formed between the maker and the owner, as can be seen in the relationship between Nella and the miniaturist. The reflective gaze on the miniature kindles an understanding on the part of the maker which is delineated through the minute details. The way in which the miniaturist offers clues to Nella regarding the imminent harm to Rezeki or Johannes underlines the custodian's role in safeguarding the latter. At one point, Nella becomes so much dependent on the miniaturist that she waits for her to provide her with hints regarding the course of events. Nella however discovers a close knit group of wealthy women who are also guarded by the miniaturist:

All this time, she thinks, I have been watched and guarded, taught and taunted. But never has she felt more vulnerable. Here she is – hidden in the middle of so many of Amsterdam's women, their secret fears and hopes. She is no different. She is Agnes

Meermans. She is the twelve-year-old. She is the woman who will miss her husband every day. We are legion, we women. All of us in thrall to the miniaturist. I thought she was stealing my life, but in truth she opened its compartments and let me look inside (Burton 2014: 269)

So in spite of feeling female solidarity, Nella feels betrayed, as she is not the only one whom the miniaturist guides. Hence, she destroys the cabinet and the miniatures and takes charge of her own life and fate. Thus, the miniaturist, more than the miniatures themselves, enhances and concretises Nella's life. As Gaston Bachelard (1994:152) observes, "miniatures causes men to dream" and these dreams evince the veracity of life. The dreams open a new life for Nella and prepare her for confronting what lies ahead.

#### 4.2. Miniatures as borrowed glory

Susan Stewart (1984: 69) sees the miniature as "a diminutive, and thereby manipulatable, version of experience, a version which is domesticated and protected from contamination", which reflects the futile attempts to search for the solace from the estranged existence that the owners seek in the miniatures. Taking instance from the text, it is evident that however hard Nella tries to find answers through the miniatures, she fails; she curses "the miniaturist for not altering her to what needed to be done, to what could have been prevented" (Burton 2014: 238). The ability of the miniatures to engage and defy the real world nurtures a sense of freedom. This independence comes to Nella only after she destroys the cabinet house and the miniatures inside it.

The new world that the cabinet has unlocked for Nella brings with it a quandary of existence which she wants to decipher; yet Nella feels it is the existence of the miniatures that have kept her alive. She can whiff life from the miniature dolls, beaming with power that Nella cannot control. The cabinet house stares at her, it feels no less than the real one, with the tortoiseshell reflecting the sumptuous interiors and the wealth of the Brandts. While the house seems to fall off, the cabinet glows with life. Johannes thought the cabinet would be an amusement for Nella, but it turns out to be an entrance to new life. However, the facade is soon broken, as she realises the potential that she had in controlling the events in her life:

Johannes called the cabinet a distraction, but Nella, on the threshold of a new life, had taken it as no more than an insult to her fragile status. She rejected this uninhabitable world, then gradually believed it held the answers, that the miniaturist was the one who held the light. But Johannes was right, in a way, Nella thinks. Everything about this cabinet was indeed distracting. So much happened while I was looking the other way. I was sure I'd been standing still, yet look how far I've come. (Burton 2014: 284)

This act of destruction comes as a liberation for Nella in discarding the norms and confinement that had tied her to domesticity. The dolls' house was the domestic world, which happened to open new doors for Nella. Susan Broomhall (2019) calls the dolls' house "a kind of ego-document, or self-narrative, that presented a vision of her as she wanted to be remembered by future generations"; however, Nella's destruction of the cabinet towards the narrative's end implies her defiance and her broken shackles.

## 5. Conclusion

Lin Foxhall (2015: 1) points out the common features that miniatures share, which include the microscopic replication of an object, “an imitation or a model of another thing, so that the significance of the miniature and the significance of the original remain linked”. This reflects the narrativity of the miniature itself, wherein the materiality of the object embodies the intertextuality of meanings encapsulated and identified with the other object, and at the same time, generating new meanings for itself. The miniature reinforces the essence of the prototype and eventually creates a new world of its own. Foxhall (2015: 2) also observes that miniatures foster a different kind of relationship with the material world, which alters relationships of the possessor and the object. The changing dimension of relationships takes the owner away from the everyday experience and provides alternative perspectives. This is reiterated by Jozwiak (2020: 13), who opines that the miniature exhibits introspection by enabling the surge of fantasy to shape the psyche of the owner. Hence, the paper has delved into the various aspects of the anthropomorphic relationship of the miniatures and the owner by taking the case of Nella Oortman and her cabinet house.

## References

- Allen, Susan. 2006. “Miniature and Model Vessels in Ancient Egypt” in Miroslav Barta (ed.). *The Old Kingdom Art and Archeology*. Prague: Publishing House of the Academy of Sciences of the Czech Republic, pp. 19-24.
- Bachelard, Gaston. 1994. *The Poetics of Space*. Trans. Maria Jolas. Boston: Beacon Press.
- Broomhall, Susan. 2007. “Imagined Domesticities in Early Modern Dutch Dollhouses” in *Parergon* 24 (2), pp. 46-67.
- Broomhall, Susan. 2019. “Hidden Women of History: Petronella Oortman and Her Giant Dolls’ House” in *The Conversation*. [Online]. Available: <https://theconversation.com/hidden-women-of-history-petronella-oortman-and-her-giant-dolls-house-108248> [Accessed 2021, March 31].
- Brown, Bill. 2001. “Thing Theory” in *Critical Inquiry* 28 (1), pp. 1-22.
- Burton, Jessie. 2014. *The Miniaturist*. London: Picador.
- Eliot, George. 1871. *Middlemarch: A Study of Provincial Life*. Hertfordshire: Wordsworth Classics.
- Fallon, Melinda K. Vander Ploeg. 2003. “Petronella de La Court and Agneta Block: Experiencing Collections in Late Seventeenth-Century Amsterdam” in *Aurora: The Journal of the History of Art* 4, pp. 95-108.
- Flanders, Judith. 2003. *The Victorian House: Domestic Life from Childbirth to Deathbed*. Glasgow: William Collins.
- Forsberg, Laura. 2021. *Worlds Beyond: Miniatures and Victorian Fiction*. London: Yale University Press.
- Foxhall, Lin. 2015. “Introduction: Miniaturization” in *World Archeology* 47 (1), pp. 1-5.
- Freud, Sigmund. 2003. *The Uncanny*. Trans. David McLintock. Introduction by Hugh Haughton. New York: Penguin Books.
- Hall, Edward T. 1966. *The Hidden Dimension*. Garden City, N.Y.: Doubleday.
- Halleman, Caroline. 2018. “The True Story Behind the Cabinet House in *The Miniaturist*” in *Town&Country* [Online]. Available: <https://www.townandcountrymag.com/leisure/arts-and-culture/a22728397/the-miniaturist-pbs-cabinet-doll-house-true-story/> [Accessed 2021, March 23].



- Harris, Courtney. 2018. "The Dutch Golden Age in Miniature" in *Museum of Fine Arts Boston*. [Online]. Available: <https://www.mfa.org/collections/center-for-netherlandish-art/dutch-golden-age-in-miniature> [Accessed 2021, May 18].
- Jacobs, Flora G. 1965. *A History of Doll's Houses*. Chicago: Rand McNally.
- Jozwiak, Jörg. 2020. "Miniature Appreciation – What's so Great about Little Models?" in *World Art* 11 (2), pp. 149-175.
- Kianush, Katy. 1998. "A Brief History of Persian Miniature" in *Iran Chamber Society*. [Online]. Available: [https://www.iranchamber.com/art/articles/history\\_iranian\\_miniature.php](https://www.iranchamber.com/art/articles/history_iranian_miniature.php) [Accessed 2021, May 14].
- Kuchler, Susanne. 2019. "Some Thoughts on the Measure of Objects" in Jack Davy and Charlotte Dixon (eds.). *Worlds in Miniature: Contemplating Miniaturisation in Global Material Culture*. London: UCL Press, pp. 176-187.
- Moseley-Christian, Michelle. 2010. "Seventeenth-Century *Pronk Poppenhuisen*: Domestic Space and Ritual Function of Dutch Dollhouses for Women" in *Home Cultures: The Journal of Architecture, Design and Domestic Space* 7 (3), pp. 341-63.
- Rybczynski, Witold. 1987. *Home: A Short History of an Idea*. London: Penguin Books.
- Stewart, Susan. 1984. *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*. Durham: Duke University Press.
- Thackeray, William Makepeace. 1848. *Vanity Fair: A Novel without a Hero*. Hertfordshire: Wordsworth Classics.
- Wegner, Philip E. 2015. "Spatial Criticism: Critical Geography, Space, Place and Textuality" in Julian Wolfreys (ed.). *Introducing Criticism at the 21st Century*. Edinburgh: Edinburgh University Press, pp. 179-201.