such as Pynchon's *The Crying of Lot 49.* Keri Berg looks at the social implications of a work of early nineteenth-century France, deploying satiric illustrations in which animals are used to address the human foibles of the emerging bourgeoisie. The politics has resonance for our time, for all its historic precision. Harold Veeser and Robert Miltner again weave together theoretical debates and practical criticism.

The two items which follow focus on creativity—a short story from Singapore and an interview with an Indian poet—but they link forwards and backwards, in that the first raises some poignant questions about modernity and "progress" and the second engages with the complex implications of feminism, and of self-dedication to art, against the specific culture of a particular place and time. The pair of essays which follows opens the issue's contributions on the topic of pedagogy—a new theme for *EnterText*—with a report on an international video conference about the usefulness, or otherwise, of the categorization of "Contemporary British Fiction" as either the "national" literature of Britain, or as something relating to the former British sphere of influence and embracing all the English-speaking territories, apart from the USA. The terminology we use in the academy is always fraught, and tends to lag behind the world it seeks to express. So many of the world's writers lead international lives, that perhaps the only wise course is to let go of the idea of national literatures altogether. As Eve Aldea reports, the delegates participating in the video conference had very different views of what could and should be done. Such questions have real and serious implications for the curriculum, of course.

Roy Fox's contribution is also about the curriculum, but it traces present preoccupations in American schooling with science-oriented subjects—STEM education is shorthand for Science, Technology, Engineering and Mathematics—to a national

discussion in the cultural repercussions of September 11th 2001, and using Baudrillard's ideas, questions our relationship to the spectacle of our own lives. The theme of excess, which was with us from the beginning with Sarah Garland's paper, is developed further with Davis Schneiderman's experimental fiction, which stages a post-apocalyptic, environmentally disastrous future in which grim events are partnered with surreal hilarity—not least in the witty proposal that American presidents (including those of our present) will provide the names of choice for those yet to be born. Karen Schubert's contribution is creative in a different way: she introduces the sculptural installations of Tony Armeni, many of them made from recycled materials, and interleaves her discussion with her own poems which they have inspired. A trio of creative writing contributions follows. Personal and collective histories, as exemplified in the details of the domestic space, and in the creation of identities through intimate relationships, link these very different texts.

Two essays then revisit the theme of pedagogy, in different fields, though both are interested in what can be done with new technologies. Tatjana Chorney looks at hypertexts while Keith Duffy is concerned with sound and music. The concluding group has an elegiac quality. Lyn Graham Barzilai's moving poems commemorate the passing of a loved sister, while Adam Freeman's essay looks at the work of Wilfred Owen. While Owen found unsurpassed ways of expressing the horrors of the First World War, Lyn Barzilai sets her grief against not only calm domesticity but also the violence of an Israeli present. Finally Robert Klein Engler's reflective and personal poems end with one for the turn of the year, which seems appropriate given the date at which this issue is going online.

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