

Eva Trout By Elizabeth Bowen

Explores how Bowen adapts Irish Protestant Gothic as a means of interpreting Irish experience during the Troubles of the 1920s and the Second World War, and also as a way of defining the defenselessness of those enduring the Blitz in wartime London. She employs versions of the Jamesian child as a way of offering a critique of the treatment of children in the European novel of adultery, and indeed, implicitly, of the Jamesian child itself. Corcoran relates the various kinds of reflex in her work - notably the presence of the supernatural, but also the sense of being haunted by reading - to both the Freudian concept of the 'return of the repressed' and T.S. Eliot's conception of the auditory imagination as a 'return to the origin'.

WINNER of the British Academy's Rose Mary Crawshay Literary PrizeThis study reveals both the pleasures offered by Elizabeth Bowen's works to the general reader and the literary critic, theorist and historian.Elizabeth Bowen was one of the finest writers of fiction in English in the twentieth century and one of the strangest. Born in 1899, her historical vision extends from the Irish Troubles of the 1920s to the London Blitz and the technological revolution of the post-war years. It's always entertaining - funny, moving and full of suspense - but it is also profoundly disconcerting.Maud Ellmann teases out Bowen's strangeness through close readings informed by historical, psychoanalytic and deconstructive methods of interpretation. She contextualises Bowen's work in the Irish and modernist traditions to investigate connections between her life and writing. She thoroughly exposes Bowen's conflicting and complicit relations with other Irish, British, and Euro writers, her negotiations bet

In The Heat of the Day, Elizabeth Bowen brilliantly recreates the tense and dangerous atmosphere of London during the bombing raids of World War II. Many people have fled the city, and those who stayed behind find themselves thrown together in an odd intimacy born of crisis. Stella Rodney is one of those who chose to stay. But for her, the sense of impending catastrophe becomes acutely personal when she discovers that her lover, Robert, is suspected of selling secrets to t and that the man who is following him wants Stella herself as the price of his silence. Caught between these two men, not sure how to believe, Stella finds her world crumbling as she learns how little we can truly know of those around us.

In this deeply moving and original book, John Banville allays mystery, fable, and ghost story with poignant psychological acuity to forge the riveting story of a man wary of the future, plagued by the past, and so uncertain in the present that he cannot discern the spectral from the real. When renowned actor Alexander Cleave was a boy living in a large house with his widowed mother and various itinerant lodgers, he encountered a strikingly vivid ghost of his father. Now that he's has returned to his boyhood home to recover from a nervous breakdown on stage, he is not surprised to find the place still haunted. He is surprised, however, at the presence of two new lodgers who have covertly settled into his old roost. And he is soon overwhelmed by how they, coupled with an onslaught of disturbing memories, compel him to confront the clutter that has become his life: ruined career, tenuous marriage, and troubled relationship with an estranged daughter for doom.

The Collected Stories of Elizabeth Bowen
Staring At The Sun
Anglo-Irish Writers and the BBC, 1931-1968
Friends and Relations
Reader's Guide to Literature in English
Rereading Orphanhood

White Cargo Is the Forgotten story of the thousands of Britons who lived and died in bondage in Britain's American colonies. In the seventeenth and eighteenth centuries, more than 300,000 white people were shipped to America as slaves. Urchins were swept up from London's streets to labor in the tobacco fields, where life expectancy was no more than two years. Brothels were raided to provide "breeders" for Virginia. Hopeful migrants were duped into signing as indentured servants, unaware they would become personal property who could be bought, sold, and even gambled away. Transported convicts were paraded for sale like livestock. Drawing on letters crying for help, diaries, and court and government archives, Don Jordan and Michael Walsh demonstrate that the brutalities usually associated with black slavery alone were perpetrated on whites throughout British rule. The trade ended with American independence, but the British still tried to sell convicts in their former colonies, which prompted one of the most audacious plots in Anglo-American history. This is a saga of exploration and cruelty spanning 170 years that has been submerged under the overwhelming memory of black slavery. White Cargo brings the brutal, uncomfortable story to the surface.

Rereading Orphanhood: Texts, Inheritance, Kin explores the ways in which the figure of the literary orphan can be used to illuminate our understanding of the culture and mores of the long nineteenth century, especially those relating to family and kinship.

Boundaries, borderlines, limits on the one hand and rites of passage, contact zones, in-between spaces on the other have attracted renewed interest in a broad variety of cultural discourses after a long period of decenterings and delimitations in numerous fields of social, psychological, and intellectual life. Anthropological dimensions of the subject and its multifarious ways of world-making represent the central challenge among the concerns of the humanities. The role of literature and the arts in the formation of cultural and personal identities, theoretical and political approaches to the relation between self and other, the familiar and the foreign, have become key issues in literary and cultural studies; forms of expressivity and expression and question of mediation as well as new enquiries into ethics have characterized the intellectual energies of the past decade. The aim of Borderlands is to represent a variety of approaches to questions of border crossing and boundary transgression; approaches from different angles and different disciplines, but all centered in their own way on the post-colonial paradigm. Topics discussed include globalization, cartography and ontology, transitional identity, ecocritical sensibility, questions of the application of post-coloniality, gender and sexuality, and attitudes towards space and place. As well as studies of the cinema of the settler colonies, the films of Neil Jordan, and 'Othering' in Canadian sports journalism, there are treatments of the Nigerian novel, South African prison memoirs, and African women's writing. Authors examined include Elizabeth Bowen, Bruce Chatwin, Mohamed Choukri, Nuruddin Farah, Jamaica Kincaid, Pauline Melville, Bharati Mukherjee, Michael Ondaatje, and Leslie Marmon Silko.

Elizabeth Bowen and the Writing of Trauma analyses the treatment of memory and the past in Bowen's writing through the lens of trauma theory. It draws on the theories of Jacques Derrida, Héleine Cixous, Julia Kristeva, Sigmund Freud, and Cathy Caruth, to propose that Bowen's work is best understood through the psychological, narratological, and linguistic effects of trauma in her fiction. Bowen's writing complicates existing deconstructive and psychoanalytic models of trauma and literature, and testifies to the responsibility of survival and the ethics of bearing witness.

Glass Coffins

Eva Trout, Or, Changing Scenes

Borderlands

A Reputation in Writing

The Shadow Across the Page

Absence of Personal Agency in the Protagonists of Three Novels by Elizabeth Bowen

In his introduction to a collection of criticism on the Anglo-Irish author Elizabeth Bowen, Harold Bloom wrote, "What then has Bowen given us except nuance, bittersweet and intelligent? Much, much more." Born in 1899, Bowen became part of the famous Bloomsbury scene, and her novels have a much-deserved place in the modernist canon. In recent years, however, her work has not been as widely read or written about, and as Bloom points out, her evocative and sometimes enigmatic prose requires careful parsing. Yet in addition to providing a fertile ground for criticism, Bowen's novels are both wonderfully entertaining, with rich humor, deep insight, and a tragic sense of human relationships. Bowen's first novel, The Hotel, is a wonderful introduction to her disarming, perceptive style. Following a group of British tourists vacationing on the Italian Riviera during the 1920s, The Hotel explores the social and emotional relationships that develop among the well-heeled residents of the eponymous establishment. When the young Miss Sydney falls under the sway of an older woman, Mrs. Kerr, a sapphic affair simmers right below the surface of Bowen's writing, creating a rich story that often relies as much on what is left unsaid as what is written on the page. Bowen depicts an intense interpersonal drama with wit and suspense, while playing with and pushing the English language to its boundaries.

A packet of letters, found in an attic, leads young Jane into the world of love. The attic is in Montefort, a corroding country house in County Cork, which harbours a collection of people held there by ties of kinship or habit, and haunted by the memory of its former owner. During a hot and dry summer, Jane pursues her romantic imaginings, while not far off the rich, promiscuous Lady Latterly waits to play her part in Jane's awakening.

The Death of the Heart is perhaps Elizabeth Bowen's best-known book. As she deftly and delicately exposes the cruelty that lurks behind the polished surfaces of conventional society, Bowen reveals herself as a masterful novelist who combines a sense of humor with a devastating gift for divining human motivations. In this piercing story of innocence betrayed set in the thirties, the orphaned Portia is stranded in the sophisticated and politely treacherous world of her wealthy half-brother's home in London. There she encounters the attractive, carefree cad Eddie. To him, Portia is at once child and woman, and her fears her gushing love. To her, Eddie is the only reason to be alive. But when Eddie follows Portia to a sea-side resort, the flash of a cigarette lighter in a darkened cinema illuminates a stunning romantic betrayal--and sets in motion one of the most moving and desperate flights of the heart in modern literature.

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Commentary (novels not included). Pages: 18. Chapters: Eva Trout (novel), The Death of the Heart, The Heat of the Day, The House in Paris, The Last September. Excerpt: The Last September is a novel by the Anglo-Irish writer Elizabeth Bowen published in 1929, concerning life at the country mansion of Danielstown, Cork during the Irish War of Independence. Preface Although The Last September was first published in 1929, a preface was written for this text decades later to be included in the second American edition of this novel. Concerned that readers unfamiliar with this particular chapter of Anglo-Irish history would not fully comprehend the anxieties of these times, Bowen takes great pains to explain the particulars of both her writing process and the political reasons for the unsettled atmosphere felt throughout the text, palpable even in its most seemingly serene moments. Of all her books, Bowen notes, The Last September is "nearest to my heart, had a deep, unclouded, spontaneous source. Though not poetic, it brims up with what could be the stuff of poetry, the sensations of youth. It is a work of instinct rather than knowledge-to a degree, a 'recall' book, but there had been no such recall before." While Bowen's own beloved family home, Bowen's Court, remained untouched throughout "The Troubled Times" this preface explores the ramifications for witnesses of "Ambushes, arrests, captures and burning, reprisals and counter-reprisals" as "The British patrolled and hunted; the Irish planned, lay in wait, and struck." "It was the child of the house from which Danielstown derives" Bowen concludes, "nevertheless, so often in my mind's eye did I see it burning that the terrible last event in The Last September is more real than anything I have lived through." Part One: The Arrival of Mr. & Mrs. Montmorency...

Collected Stories

Eva Trout Or Changing Scenes

The Ethics of Survival

Nuns and Soldiers

[novel]

Elizabeth Bowen

Eva Trout, Elizabeth Bowen ’ s last novel, epitomizes her bold exploration of the territory between the comedy of manners and cutting social commentary. Orphaned at a young age, Eva has found a home of sorts in Worcestershire with her former schoolteacher, Iseult Arbles, and Iseult's husband, Eric. From a safe distance in London, her legal guardian, Constantine, assumes that all's well. But Eva's flighty, romantic nature hasn't entirely clicked with the Arbles household, and Eva is plotting to escape. When she sets out to hook her Jaguar and disappear without a trace, she unwittingly leaves a paper trail for her various custodians--and all kinds of trouble--to follow.

National bestseller and a Globe and Mail Best Book The passionate, life-long love affair between two magicians of the written word. The Anglo-Irish novelist Elizabeth Bowen and the Canadian diplomat Charles Ritchie met at a christening in London, England, in 1941; shortly afterward they embarked on a love affair that lasted until her death in 1973. At the time they met, she was married, but Ritchie quickly became her whole life, although she remained committed to the loving but sexually unfulfilling life with her husband. When Ritchie realized that she would never divorce, he eventually married too — wedding his cousin Sylvia in 1948. In a terrible twist of fate, Bowen ’ s husband died just a few years later. Most of the time the lovers were apart, snatching a few days together when they could. But they wrote constantly to each other, letters in which she poured out her heart to him about their affair, about her money troubles, about friends, politics, and literature, and Ritchie kept every letter she wrote. His own letters to her have not survived, but he wrote candidly about her and his conflicted feelings for her in his diaries, diaries that were heavily edited for the four volumes that have been published. Ritchie died in 1995. From the Hardcover edition.

Reader's Guide Literature in English provides expert guidance to, and critical analysis of, the vast number of books available within the subject of English literature, from Anglo-Saxon times to the current American, Briish and Commonwealth scene. It is designed to help students, teachers and librarians choose the most appropriate books for research and study.

Eva TroutAnchor

Negotiating Boundaries in Post-Colonial Writing

A Novel

The Wireless Past

The Use of Fairy Tale in Elizabeth Bowen's Novels Eva Trout, the Last September, and the Death of the Heart

Elizabeth Bowen and Charles Ritchie

Identity and the Past

Widely known for her much-admired novels, including The Heat of the Day, The House in Paris, and The Death of the Heart, Elizabeth Bowen established herself in the front rank of the century's writers equally through her short fiction. This collection brings together seventy-nine magnificent stories written over the course of four decades. Vividly featuring scenes of bomb-scarred London during the Blitz, frustrated lovers, acutely observed children, and even vengeful ghosts, these stories reinforce Bowen's reputation as an artist whose finely chiseled narratives—rich in imagination, psychological insight, and craft—transcend their time and place.

Elizabeth Bowen and the Dissolution of the Novel argues that the Anglo- Irish writer Elizabeth Bowen (1899-1973) is one of the most important, though undervalued, practitioners of the twentieth-century novel in English. This is an innovative study with significant implications for contemporary critical and theoretical writing. The authors contend that Bowen's work calls for a radically new conception of criticism and theory - and of the novel itself.

A dazzling meditation on love and honor, greed and generosity, passion and death, from the Booker Prize-winning author of The Sea, The Sea Set in London and in the South of France, this brilliantly structured novel centers on two women: Gertrude Openshaw, bereft from the recent death of her husband, and Anne Cavidge, who has returned in doubt from many years in a nunnery, only to encounter her personal Christ. A fascinating array of men and women hover in urgent orbit around them: the 'Count,' a lonely Pole obsessively reliving his émigré father's patriotic anguish; Tim Reede, a seedy yet appealing artist, and Daisy, his mistress; the manipulative Mrs. Mount; and many other magically drawn characters moving between desire and obligation, guilt and joy. This edition of Nuns and Soldiers includes a new introduction by renowned religious historian Karen Armstrong.

Elizabeth Bowen's account of a time spent in Rome between February and Easter is no ordinary guidebook but an evocation of a city - its history, its architecture and, above all, its atmosphere. She describes the famous classical sites, conjuring from the ruins visions of former inhabitants and their often bloody activities. She speculates about the immense noise of ancient Rome, the problems caused by the Romans' dining posture, and the Roman temperament, which blended 'constructive will with supine fatalism'. She envies the Vestal Virgins and admires the Empress Livia, who survived a barren marriage. She evokes the city's moods - by day, when it is characterized by golden sunlight, and at night, when the blaze of the moon 'annihilates history, turning everything into a get together spectacle for Tonight.

Men in Space

Theory, Thought and Things

Bodies of Modernism

Eva Trout

The Hotel

Eva Trout (Novel), the Death of the Heart, the Heat of the Day, the House in Paris, the Last September

Reveals the links, both positive and negative, between disabled bodies and aspects of modernism and modernity through readings of a wide range of literary texts

A complete account of the fictions, stories and memoirs of the most important Anglo-Irish novelist of the 20th century.

WITH AN INTRODUCTION BY A. N. WILSON Throughout these seventy-nine stories - love stories, ghost stories, stories of childhood, of English middle-class life in the twenties and thirties, of London during the Blitz - Elizabeth Bowen combines social comedy and reportage, perception and vision in an oeuvre which reveals, as Angus Wilson affirms in his introduction, that 'he instinctive artist is there at the very heart of her work'.

In 1920s London, Cecilia Summers, a recent widow, and her sister-in-law, Emmeline, face difficulties in their relationships with, respectively, the kind, but unemotional Julian Tower, and Mark Linkwater, who dictates the terms of his love affair. Reprint.

Texts, Inheritance, Kin

Eclipse

Physical Disability in Transatlantic Modernist Literature

A Mirror with No Reflection

To the North

This thesis examines the protagonists of three of Bowen's novels and analyzes the way in which they struggle to form an identity. All of the characters in this study lack the personal agency necessary to lead fully realized adult lives, and several of them develop compensatory behaviors to mitigate their lack of identity. In To the North, sisters-in-law Emmeline and Cecilia Summers counterbalance their weak sense of identity by employing strategies of personal withdrawal and public performance, respectively. These women attempt to achieve a sense of self through their relationships with men, and neither is successful in doing so. Karen Michaels from The House in Paris allows her sense of social class to serve as a substitute for developing her own identity. Karen's failure to realize a measure of autonomy in her life outside of social convention results in a poignant paradox. She feels compelled to rebel by giving birth to an illegitimate child and then lapses back into her mode of conformity, which compels her to abandon the child. The realistic and omniscient narrative style of these two novels from Bowen's early period permit the reader ingress into the characters' thoughts and feelings, whereas her final novel, written almost thirty years after The House in Paris, employs a more modernist technique in which the narrator is distanced from the story. Bowen's change in technique has been discussed by several contemporary critics: Chris Hopkins, Allan Hepburn, and Andrew Bennet and Nicholas Royle all comment on the way in which Bowen's mode of narration from 1930s to the 1960s focuses the reader's attention on the characters' actions rather than their thoughts. This is true of the eponymous Eva Trout from Bowen's final novel who has no stratagem in place to balance out her lack of identity, although she is the only one of the four women who experiences any kind of success as she strives to create a sense of selfhood. Eva travels far and wide in her attempt to gain a sense of who she really is, but it is not until she travels within herself that she is able to find out. Through her adoption of Jeremy and the love she grows to feel for him, Eva begins fashioning a sense of her own identity.

The first novel written by Booker finalist Tom McCarthy—acclaimed author of Remainder and C—Men in Space is set in a Central Europe rapidly fragmenting after the fall of communism. It follows an oddball cast—dissolute bohemians, political refugees, a football referee, a disorientated police agent, and a stranded astronaut—as they chase a stolen painting from Sofia to Prague and onward. Flouting the themes that McCarthy's later works develop, here McCarthy questions the meaning of all kinds of space—physical, emotional, and metaphysical—as reflected in the characters' various disconnections. What emerges is a vision of humanity adrift in history, and a world in a state of disintegration. With an afterword by Simon Crichley, author of The Book of Dead Philosophers

One of Elizabeth Bowen's most arful and psychologically acute novels, The House in Paris is a timeless masterpiece of nuance and atmosphere, and represents the very best of Bowen's celebrated oeuvre. When eleven-year-old Henrietta arrives at the Fishers' well-appointed house in Paris, she is prepared to spend her day between trains looked after by an old friend of her grandmother's. Henrietta longs to see a few sights in the foreign city; little does she know what fascinating secrets the Fisher house itself contains. For Henrietta finds that her visit coincides with that of Leopold, an intense child who has come to Paris to be introduced to the mother he has never known. In the course of a single day, the relations between Leopold, Henrietta's agitated hostess Naomi Fisher, Leopold's mysterious mother, his dead father, and the dying matriarch in bed upstairs, come to light slowly and tantalizingly. And when Henrietta leaves the house that evening, it is in possession of the kind of grave knowledge usually reserved only for adults.

Explores Elizabeth Bowen's significant contribution to twentieth-century literary theoryProvides new avenues for research in Bowen studies in ways that are concerned primarily with Bowen's perception of writing and narrativeMoves away from perceptions of Bowen's writing tied to existing ideological categories, such as viewing her work through a lens of psychoanalysis, modernism, or Irish or British history and which emphasise Bowen's innovation not as central to our understanding of the changes happening in twentieth-century literature and history, but as instead a point of 'difficulty'Recognises Bowen's innovation, experimentation and her impact on her contemporaries and literary descendants From experiments in language and identity to innovations in the novel, the short story and life narratives, the contributors discuss the way in which Bowen's work straddles, informs and defies the existing definitions of modernist and postmodernist literature which dominate twentieth-century writing. The eleven chapters present new scholarship on Bowen's inventiveness and unique writing style and attachment to objects, covering topics such as queer adolescents, housekeeping, female fetishism, habit and new technologies such as the telephone.

Elizabeth Bowen and the Dissolution of the Novel

Love's Civil War

Novels by Elizabeth Bowen

Still Lives

The Later Fiction

The Heat of the Day

The Last September is Elizabeth Bowen's portrait of a young woman's coming of age in a brutalized time and place, where the ordinariness of life floats like music over the impending doom of history. In 1920, at their country home in County Cork, Sir Richard Naylor and his wife, Lady Myra, and their friends maintain a skeptical attitude toward the events going on around them, but behind the facade of tennis parties and army camp dances, all know that the end is approaching—the end of British rule in the south of Ireland and the demise of a way of life that had survived for centuries. Their niece, Lois Farquar, attempts to live her own life and gain her own freedoms from the very class that her elders are vainly defending. The Last September depicts the tensions between love and the longing for freedom, between tradition and the terrifying prospect of independence, both political and spiritual. "Brilliant.... A successful combination of social comedy and private tragedy."—The Times Literary Supplement (London)

Elizabeth Bowen is a writer who is still too little appreciated. Neil Corcoran presents here a critical study of her novels, short stories, family history, and essays; and shows that her work both inherits from the Modernist movement and transforms its experimental traditions. Elizabeth Bowen: The Enforced Return explores how she adapts Irish Protestant Gothic as a means of interpreting Irish experience during the Troubles of the 1920s and the Second World War, and also as a way of defining the defenselessness of those enduring the Blitz in wartime London. She employs versions of the Jamesian child as a way of offering a critique of the treatment of children in the European novel of adultery, and indeed, implicitly, of the Jamesian child itself. Corcoran relates the various kinds of return and reflex in her work—notably the presence of the supernatural, but also the sense of being haunted by reading—to both the Freudian concept of the 'return of the repressed' and to T. S. Eliot's conception of the auditory imagination as a 'return to the origin'. Making greater interpretative use of extra-fictional materials than previous Bowen critics (notably her wartime reports from neutral Ireland to Churchill's government and the diaries of her wartime lover, the Canadian diplomat Charles Ritchie), Corcoran reveals how her fiction merges personal story with public history. Employing a wealth of original research, his radical new readings propose that Bowen is as important as Samuel Beckett to twentieth-century literary studies—a writer who returns us anew to the histories of both her time and ours.

A Danish scholar of English and Irish literature, Christensen focuses on the four novels and handful of short stories that Anglo-Irish writer Bowen (1899-1973) published after World War II, which critics have tended to neglect until very recently. Distributed in the US by ISBS. Annotation copyrighted by Book News, Inc., Portland, OR

After an unhappy and fanciful childhood, Eva travels throughout Europe and America in search of love and serenity.

Major Themes in the Fiction of Elizabeth Bowen

Elizabeth Bowen and the Writing of Trauma

The Last September

The House in Paris

A Time in Rome

A World Of Love

The Oxford Mid-Century Studies series publishes monographs in several disciplinary and creative areas in order to create a thick description of culture in the thirty-year period around the Second World War. With a focus on the 1930s through the 1960s, the series concentrates on fiction, poetry, film, photography, theatre, as well as art, architecture, design, and other media. The mid-century is an age of shifting groups and movements, from existentialism through abstract expressionism to confessional, serial, electronic, and pop art styles. The series charts such intellectual movements, even as it aids and abets the very best scholarly thinking about the power of art in a world under new techno-political compulsions, whether nuclear-apocalyptic, Cold War-propagandized, transnational, neo-imperial, super-powered, or postcolonial. The Wireless Past chronicles the emergence of the British Broadcasting Corporation (BBC) as a significant promotional platform and aesthetic influence for Irish modernism from the 1930s to the 1960s. This is the first book-length study of Irish literary broadcasting on the BBC and situates the works of W. B. Yeats, Elizabeth Bowen, Louis MacNeice, and Samuel Beckett in the context of the media environments that shaped their works. Drawing upon unpublished radio archives, this book shows that radio broadcasting, rather than prompting a break with literary history and traditional literary forms, in fact served as an important means for reinterpreting the legacies of oral and print traditions. In the years surrounding World War II, radio came to be seen as a catalyst for literary revivals and, simultaneously, a force for experimentation. This double valence of radio—the conjoining of revivalism and experimentation—create a distinctive radiogenic aesthetics in mid-century modernism.

Jean Serjeant, the heroine of Julian Barnes's wonderfully provocative novel, seems ordinary, but has an extraordinary disdain for wisdom. And as Barnes—winner of the Man Booker Prize for The Sense of an Ending—follows her from her childhood in the 1920s to her flight into the sun in the year 2021, he confronts readers with the fruits of her relentless curiosity: pilgrimages to China and the Grand Canyon; a catalog of 1940s sexual euphemisms; and a glimpse of technology in the twenty-first century (when The Absolute Truth can be universally accessed). Elegant, funny and intellectually subversive, Staring at the Sun is Julian Barnes at his most dazzlingly original. “Brilliant. . . . A marvelous literary epiphany.” —Carlos Fuentes, The New York Times Book Review “Barnes’s literary energy and daring are nearly unparalleled.” —New

Republic

The Enforced Return

The Death of the Heart

Exploring the Facets of Revenge

The last September