

The Culture Of Modernism Stephen Hicks

The intellectual development of American legal thought has progressed remarkably quickly from the nation's founding through today. Stephen Feldman traces this development through the lens of broader intellectual movements and in this work applies the concepts of premodernism, modernism, and postmodernism to legal thought, using examples or significant cases from Supreme Court history. Comprehensive and accessible, this single volume provides an overview of the evolution of American legal thought up to the present.

Modernism After the Death of God explores the work of seven influential modernists. Friedrich Nietzsche, James Joyce, D. H. Lawrence, André Gide, and Martin Heidegger criticized the destructive impact that they believed Christian sexual morality had had or threatened to have on their love life. Although not a Christian, Freud criticized the negative effect that Christian sexual morality had on his clinical subjects and on Western civilization, while Virginia Woolf condemned how her society was sanctioned by a patriarchal Christian authority. All seven worked to replace the loss or absence of Christian unity with non-Christian unifying projects in their respective fields of philosophy, psychiatry, or literature. The basic structure of their main contributions to modernist culture was a dynamic interaction of radical fragmentation necessitating radical unification that was always in process and never complete.

In *The Senses of Modernism*, Sara Danius develops a radically new theoretical and historical understanding of high modernism. The author analyses works by Mann, Proust and Joyce as narratives of the sweeping changes that affected high and low culture.

In this 2005 book, Jaffe examines the interactions of modernist literary fame and celebrity culture in the early twentieth century.

Victoria Bazin's interpretations of Marianne Moore's poetry draw extensively on archival resources to trace her influences and to describe her own distinctive modernist aesthetic. Bazin argues that it was Moore's feminist adaptation of pragmatism that shaped her poetry, producing a complex response to the new expanding consumer culture, one that explores not only the aesthetic pleasures but also the ethical consequences of too much.

Drawing on transnational literary studies, periodical studies translation studies, and comparative literary history 'Modernism and the New Spain' illuminates why Spain has remained a problematic space on the scholarly map of international modernisms.

Bringing together Canadian, American, and British scholars, this volume explores the relationship between modernism and modern celebrity culture. In support of the collection's overriding thesis that modern celebrity and modernism are mutually determining phenomena, the contributors take on a range of transatlantic canonical and noncanonical figures, from the expected (Virginia Woolf and F. Scott Fitzgerald) to the surprising (Elvis and Hitler). Illuminating case studies are balanced by the volume's attentiveness to broader issues related to modernist aesthetics, as the contributors consider celebrity in relationship to identity, commodification, print culture, personality, visual cultures, and theatricality. As the first book to read modernism and celebrity in the context of the crises of individual agency occasioned by the emergence of mass-mediated culture, *Modernist Star Maps* argues that the relationship between modernism and the popular is unthinkable without celebrity. Moreover, celebrity's strange evolution during the twentieth century is unimaginable without the intercession of modernism's system of cultural value. This innovative collection opens new avenues for understanding celebrity not only for modernist scholars but for critical theorists and cultural studies scholars.

This vanguard collection of original and in-depth essays explores the intricate interplay of the aesthetic and psychological domains during the late nineteenth and early twentieth centuries and considers the reasons why a common Modernist project took shape when and in the circumstances that it did. These changes occurred precisely when the distinctively modern disciplines of psychology, psychiatry, and psychoanalysis established their "scientific" foundations and achieved the forms in which we largely know them today. This volume examines the dense web of connections joining the aesthetic and psychological realms in the modern era, charting historically the emergence of the ongoing modern discussion surrounding such issues as identity-formation, sexuality, and the unconscious. The contributors form a distinguished and diversified group of scholars, who write about a wide range of cultural fields, including philosophy, the novel and poetry, drama, dance, film and photography, as well as medicine, psychology, and the occult sciences.

The Companion combines a broad grounding in the essential texts and contexts of the modernist movement with the unique insights of scholars whose careers have been devoted to the study of modernism. An essential resource for students and teachers of modernist literature and culture Broad in scope and comprehensive in coverage Includes more than 60 contributions from some of the most distinguished modernist scholars on both sides of the Atlantic Brings together entries on elements of modernist culture, contemporary intellectual and aesthetic movements, and all the genres of modernist writing and art Features 25 essays on the signal texts of modernist literature, from James Joyce's *Ulysses* to Zora Neal Hurston's *Their Eyes Were Watching God* Pays close attention to both British and American modernism

Before lesbianism became a specific identity category in the West, its mere suggestion functioned as a powerful source of scandal in early twentieth-century British and Anglo-American culture. Reconsidering notions of the 'invisible' or 'apparitional' lesbian, Jodie Medd argues that lesbianism's representational instability, and the scandals it generated, rendered it an influential force within modern politics, law, art and the literature of modernist writers like James Joyce, Ezra Pound and Virginia Woolf. Medd's analysis draws on legal proceedings and parliamentary debates as well as crises within modern literary production – patronage relations, literary obscenity and cultural authority – to reveal how lesbian suggestion forced modern political, cultural and literary institutions to negotiate their own identities, ideals and limits. Medd's text will be of great interest to scholars and graduate students in gender and women's studies, modernist literary studies and English literature.

Late Modernism Art, Culture, and Politics in Cold War America University of Pennsylvania Press

By shifting the centre of gravity from author to reader, Roland Barthes had certainly prepared us for a Copernican turn in aesthetics, yet Michael J. Pearce's *Art in the Age of Emergence* still sounds unfamiliar two years after its publication. While acknowledging the existence of homologues among the art objects of a cultural phase, the Californian academic also launches an explanatory hypothesis: "I realized that in order to understand art, instead of looking for the similarities between the paintings and the sculptures we have to look at the similarities between the people looking at them. Art is better explained by looking at how the mind works than by looking at the products of mind." (XV). The substitution of the phenomenology of mind for the phenomenology of the work of art can only have a partial contribution to the understanding of period terms, yet not devoid of relevance. The numerous studies in modernism published of late, for instance, are revisionary, the changing views being motivated by the

new historical context rather than by a new assessment of forms. The mind turns out to be working according to the critical theory it has been exposed to or which it has freely embraced. Relegated to the status of socio-political movement without aesthetic significance since 1939, when Clement Greenberg associated it with kitsch, to Renato Poggioli, Peter Bürger or Christopher Butler (Early Modernism: Literature, Music, and Painting in Europe, 1900-1916, 1994), the avant-garde came to be enshrined as the weightiest artistic phenomenon and “the last post of modernism” by Richard Sheppard in *Modernism-Dada-Postmodernism* (2000), who joined thus a new party of postmodern critics, among whom, Linda Hutcheon, who see the historical avant-garde as the generative matrix of the post-war literature in the 50s and the 60s, stretching the term to include the French nouveau roman or the *Tel Quel*. Quoted by Sheppard on Marx’s Communist Manifesto being “the first great modernist work of art”, Marshall Berman (*All That Is Solid Melts into Air*, 1982) too welcomes modernism into the sixties and seventies. Titles, such as, *Avant Garde and After: Rethinking Art Now*, by Brandon Taylor, have tilted the scales measuring modernism against the avant-garde into a more balanced position, even if also the leads of the earlier twentieth century have been the object of New-Historicist and culturalist approaches that corrected the Axel Castle icon of egocentric aloofness through readings that evinced the substantial presence of history in the writings of Woolf, Joyce or D. H. Lawrence. With interdisciplinarity the latest buzz word in the academic world, lots of studies have been dedicated to the influence of Non-Euclidian Geometry, relativity and quantum physics on modernist art, for instance, *Surrealism, Art and Modern Science. Relativity, Quantum Mechanics, Epistemology* by Gavin Parkinson (2008). The most spectacular renovation has probably been undergone by no other than Charles Baudelaire, the founding father, who has been removed from his site with transcendent flavours and symbolic correspondences and inserted into the phantasmagoric pre-cinematic media world : Marit Grotta: *Baudelaire's Media Aesthetics (The Gaze of the Flâneur and 19-th Century Media)*. If we travel back in time to get a feeling of what modernists saw in each other and compare their vision with such contemporary framing, we realize to what extent the history of reception modifies the history of composition. Mina Loy’s ekphrasis of sculptor Brancusi’s *Golden Bird*, for instance, conveys the modernist artist’s infatuation with archetypes, tropes of immaculate conception, “breast of revelation” or hyperaesthesia – the alchemy whereby the senses projected a secondary reality of mixed perceptions. Is there a possibility to negotiate meanings when talking to the dead, as Stephen Greenblatt has put it in the opening of *Shakespearean Negotiations*? Used also by Ayendy Bonifacio in his essay on Hart Crane, “interliterariness” is a middle-European term for what Russian semioticians or French and American social critics or American New Historicists had already attempted to achieve: an archeology of meaning, a history and a philosophy of culture that help the visitor of past ages assess meaning and value. The more elements of a culture’s codes are absorbed into an art object, the more representative and valuable is its testimony in the history of the spirit. Understanding such “serious and heavy” codes, as Pound dubbed them, takes longer, studies of a work’s genealogy bringing it to light in all its complexity. The history of literature is replete with such novae, Irish Flann O’Brien, whose works are an ark of his time’s literary, aesthetic, scientific or political ideas, is the revelation of the last decade, emerging almost out of anonymity thanks to systematic research initiated by a team coordinated by Professor Werner Huber from the University of Vienna. Whether the Virgilian guide be New Historicist Greenblatt, or, as suggested by Professor Sachin C. Ketkar in his essay, Lotman’s semiotics or Dionyz Durisin’s study of the discursive exchanges of semantic energy across national boundaries, it becomes possible, for instance, to read Mardhekar in the context of the international modernist movements and in light of “interliterary ‘genetic-contactual relations’ instead of the idea of ‘influence’ which invariably brings in normative hierarchy between the influencer and the influenced, placing the latter on a lower or secondary position.” In the beginning, building international communities was indeed a matter of hierarchies of power. Japan or China were forced to open their harbours to international trade, coming out of their ancestral isolation, while the Macaulay law forced Indians into chimeric native bodies and English minds. Merchants or colonizers, however, opened the way to enlightened politicians, scientists or artists. In his *History of Romanian Civilization*, Eugen Lovinescu, critic and editor of the earlier twentieth century, distinguishes between evolutionary and revolutionary models of culture. The major cultures know a continuous and organic growth, whereas minor ones, lured by centres of influence, break off abruptly from their traditions borrowing foreign models. That is why it is easy to date period terms in the latter, whereas the former have very discreet lines of demarcation. Ezra Pound’s manifesto of imagism, for instance, is heavily indebted to Alfred Binet’s model of reasoning through associations of images instead of syllogisms, but ahead of Binet there was Herbart, and before Herbart, Kant, who had borrowed ideas for his *Anthropology* from David Hume ... It is again the constitution of homologues across disciplinary spheres and reciprocal loans that allow an observer to identify a territorialization, as Deleuze calls it, that is, a distinct type of culture. Politically speaking, modernism begins with Baudelaire’s declaration of war on the bourgeois: “Vous êtes la majorité, – nombre et intelligence ; – donc vous êtes la force, – qui est la justice.” (You are the majority - in number and intelligence; therefore you are the force – which is justice – Salon de 1846). With its nomination of the working class as being entitled to lead the other social classes – which they did when they had the chance – Marx’s *Capital* meant even less democracy than the bourgeois republic. The modernist political discourse was one of individualism and human rights, built on Jefferson’s model. It is this fascinating rebel against hypocritical social conventions that still appeals to the nonconformist youth cultures, Shweta Basu undertaking a study in the translation of “Flowers of Evil” across cultures and media in a Japanese manga series. Modernism saw the collapse of dynasties, and the foundation of international leagues of nations enjoying equal rights or of clubs of the intellectual elites of all nations (PEN CLUB). E. M. Forster was writing in 1938: “I believe in aristocracy . . . Not an aristocracy of power, based upon rank and influence, but an aristocracy of the sensitive, the considerate and the plucky.” Under the circumstances of huge differences in point of civilization – Bipin Balachandran mentions the case of Poland and other middle and East-European countries – but capitalizing on the widely circulated narrative of the superiority of culture over civilization, which was considered to be rapidly changing into a soulless machinery, individual contacts of scholars or artists contributed to the emergence of a truly international spirit and a cosmopolitan culture. By contrast, the eighteenth century had thrived on models of justified hierarchies (the best of all possible worlds), colonizing missions, histories of empires to learn from them the rise to international power. The systematic oppositions we can establish between the Enlightenment and modernism prevent us from merging them into “a singular modernity” (Frederic Jameson). The culture of modernism is a hybrid one, with metropolitan cultures fascinated by the new nations they were put in contact with, open to the foreigners who sought them out to study or pursue a career. Japanese art was studied and imitated, while the interest in India, aroused by the discovery of the common origin of Indo-European languages, by Schopenhauer’s philosophy or by Madame Balavatsky’s esoteric pursuits, emulated by the British and the Americans alike, reached such proportions that references to India almost became a sign of recognition. Even quantum physics pioneers, Heisenberg and Schrödinger, owned a debt to Hindu mythology and the Indian logic of the included third. Naturally possessed of this mindset, physicist Satyendra Nath Bose initiated calculations of a new state of condensed matter, where atoms lose their identity reaching the peace of a frozen quantum state of superimposed waves. The experiment is known as the Bose-Einstein condensate. A very fashionable topic of research nowadays, the search for native forms of modernism outside the centrality of Paris, London or New York is usually successful. Paraphrasing, scratch a national culture and you will find traces of modernism. It was not difficult for Rindon Kundu and Saswati Saha to spot out a Wagner in Latin America in the person of Rubén Darío, and even an aesthetic contest between him and Enrique González Martínez, similar to the Wyndham Lewis-Marinetti duel in Europe. For T.S. Eliot, India was a myth of origin from *The Love Song of Alfred Prufrock* to *The Waste Land*. As he confessed in a speech in memory of Rudyard Kipling, the former was inspired by *The Love Song of Har Dyal*. Eliot’s protagonist is spiritually impoverished, frustrated by lack, not of love affairs but of strong feelings, like those that give lovers the courage to risk their lives in the Indian story. Anindita Mukherjee chooses another contextualization, out of many possible, as is the case with the erudite modernists, and that is Rilke’s thoughts on love disclosed to a young poet who had asked him for advice. In that letter, Rilke says that dragons are but princesses who want to see their lovers courageous. Prufrock is acutely aware

of his inferiority in relation to bright, cultivated women, who comment on his weakness, while the imagery surrounding them suggests the strength of warrior-women (And I have known the arms already, known them all— /Arms that are braceleted). The essayist notices though the redemption of the protagonist, his final capacity to dismiss his daily routine as rubbish and reach for transcendence. Sumi Bora looks into textual traces of the relationship between the poet and his rhetorical masks, interrogating the status of the authorial figure and biography in the modernist text. The web of mythic allusions in *The Waste Land* is a familiar feature of the modernist agenda "to seek reality and justice in a single vision (Yeats). Nisarga Bhattacharjee and Ananya Chatterjee write on the modernists' use of myth as part of the mythopoetic tradition, blooming into extended metaphors of life or of the human condition, while Susan Haris is plumbing into the symbolism of unconscious drives and identification with elementary nature in D.H. Lawrence's personal version of psychoanalysis. The figural psyche of modernist fiction and the gendered landscape of female isolation is Lava Asaad's focus on the early modernist career of Jean Rhys, better known for her postcolonial rewriting of *Jane Eyre*. Is there an aesthetic continuity between the historical avant-garde and the Beat Generation or the abstract expressionism in the 50s and 60s? Allen Ginsberg, John Ashbery or Lawrence Ferlinghetti engage often in dialogue with precedent canonical texts, their intertexts sinning on the side of courteous attitudes to tradition, which does not fit into the context of Marinetti's dismissal of libraries, academies and museums (*The Futurist Manifesto*). Abstract art is, obviously, something different from found objects, while, in critical theory, the fifties and the sixties saw the rise of semiotics, psychoanalysis, deconstruction, feminism, that is, of the very practice of interdisciplinarity in literary criticism, something at the other pole from New Criticism and other formalisms in which ended up structuralism. Although not irrelevant in point of aesthetic achievement, Ayendy Bonifacio writing persuasively on Hart Crane's constructivist rhetoric, the avant-garde is still perceived as a self-standing chapter in the cultural history of modernism. The exchange of cultural narratives and traditions, fostered by historical circumstances but also by Worringer's aesthetics that praised primitive art for its tendencies towards abstraction in flight from a threatening and alien nature, that could provide a spiritual cure to a materialistic civilization, was defining for the poetics of art at the turn of the last century. Modernism was humanity's first coming together.

In *Virtual Modernism*, Katherine Biers offers a fresh view of the emergence of American literary modernism from the eruption of popular culture in the early twentieth century. Employing dynamic readings of the works of Stephen Crane, Henry James, James Weldon Johnson, Djuna Barnes, and Gertrude Stein, she argues that American modernist writers developed a "poetics of the virtual" in response to the rise of mass communications technologies before World War I. These authors' modernist formal experimentation was provoked by the immediate, individualistic pleasures and thrills of mass culture. But they also retained a faith in the representational power of language—and the worth of common experience—more characteristic of realism and naturalism. In competition with new media experiences such as movies and recorded music, they simultaneously rejected and embraced modernity. Biers establishes the virtual poetics of these five writers as part of a larger "virtual turn" in the United States, when a fascination with the writings of Henri Bergson, William James, and vitalist philosophy—and the idea of virtual experience—swept the nation. *Virtual Modernism* contends that a turn to the virtual experience of language was a way for each of these authors to carve out a value for the literary, both with and against the growth of mass entertainments. This technologically inspired reengagement with experience was formative for American modernism. Situated at the crossing points of literary criticism, philosophy, media studies, and history, *Virtual Modernism* provides an examination of Progressive Era preoccupations with the cognitive and corporeal effects of new media technologies that traces an important genealogy of present-day concerns with virtuality.

First published in 1977, this book focuses on Modernism, one of the most frequently used terms in the discussion of twentieth-century literature and culture. It provides an historical account of the concept, showing the relation of Modernism to Victorian culture and uses the work of Henry James and W. B. Yeats in its analysis. The text focuses on the time period between 1910 and 1930 and considers the criticism of T. S. Eliot and Virginia Woolf, Joyce's *Ulysses*, Pound's *Hugh Selwyn Mauberley* and the complex relationship of D. H. Lawrence to Modernism. The author also includes a section on developments since 1930 to show both the value of Modernism as a critical term, and the problems of achieving an exact usage.

The third of three volumes devoted to the cultural history of the modernist magazine in Britain, North America, and Europe, this collection contains fifty-six original essays on the role of 'little magazines' and independent periodicals in Europe in the period 1880-1940. It demonstrates how these publications were instrumental in founding and advancing developments in European modernism and the avant-garde. Expert discussion of approaching 300 magazines, accompanied by an illuminating variety of cover images, from France, Italy, Germany, Spain and Portugal, Scandinavia, Central and Eastern Europe will significantly extend and strengthen the understanding of modernism and modernity. The chapters are organised into six main sections with contextual introductions specific to national, regional histories, and magazine cultures. Introductions and chapters combine to elucidate the part played by magazines in the broader formations associated with Symbolism, Expressionism, Futurism, Dada, Surrealism, and Constructivism in a period of fundamental social and geo-political change. Individual essays, situated in relation to metropolitan centres bring focussed attention to a range of celebrated and less well-known magazines, including *Le Chat Noir*, *La Revue blanche*, *Le Festin d'Esopé*, *La Nouvelle Revue Française*, *La Revolution Surrealiste*, *Documents*, *De Stijl*, *Ultra*, *Lacerba*, *Energie Nouvelle*, *Klingen*, *Exlex*, *flamman*, *Der Blaue Reiter*, *Der Sturm*, *Der Dada*, *Ver Sacrum*, *Cabaret Voltaire*, *391*, *ReD*, *Zenit*, *Ma*, *Contemporanul*, *Formisci*, *Zdroj*, *Lef*, and *Novy Lef*. The magazines disclose a world where the material constraints of costs, internal rivalries, and anxieties over censorship ran alongside the excitement of new work, collaboration on a new manifesto and the birth of a new movement. This collection therefore confirms the value of magazine culture to the expanding field of modernist studies, providing a rich and hitherto under-examined resource which helps bring to life the dynamics out of which the modernist avant-garde evolved.

"*A History of Modernist Literature*" offers a critical overview of modernism in England from the 1890s to the Second World War. From the New Woman writers and Ford Madox Ford's "The English Review" to seminal works such as "BLAST," "Ulysses" and "The Waste Land," it focuses on the writers, texts, and movements that were especially significant in the development of this transatlantic phenomenon. In addition to the contribution individual writers made to modernism, the book also explores the intellectual debates, networks and communities that facilitated the creation of key literary works. The book is chronologically organized, spanning early modernism, the period 1910-1914, modernism during wartime, the years 1918-1930, and modernism in the 1930s, and it concludes with a brief exploration of modernism's afterlives in the post-1945 period. At once a comprehensive survey, and a detailed critical account of modernism as it developed and changed over this forty-year span, "A History of Modernist Literature" is essential reading for anyone in the fields of modernism and early twentieth-century English literature.

Explores the history of the modernist movement—including expressionism, futurism, surrealism and revolutionary art—and reveals its legacy to the 21st century.

This book will be of interest to scholars of Anglophone literary modernism and to musicologists interested in how music was given new literary and cultural meaning during that complex interdisciplinary period.

European intellectuals of the 1950s dismissed American culture as nothing more than cowboy movies and the A-bomb. In response, American cultural diplomats tried to show that the United States had something to offer beyond military might and commercial exploitation. Through literary magazines, traveling art exhibits, touring musical shows, radio programs, book translations,

and conferences, they deployed the revolutionary aesthetics of modernism to prove—particularly to the leftists whose Cold War loyalties they hoped to secure—that American art and literature were aesthetically rich and culturally significant. Yet by repurposing modernism, American diplomats and cultural authorities turned the avant-garde into the establishment. They remade the once revolutionary movement into a content-free collection of artistic techniques and styles suitable for middlebrow consumption. Cold War Modernists documents how the CIA, the State Department, and private cultural diplomats transformed modernist art and literature into pro-Western propaganda during the first decade of the Cold War. Drawing on interviews, previously unknown archival materials, and the stories of such figures and institutions as William Faulkner, Stephen Spender, Irving Kristol, James Laughlin, and Voice of America, Barnhisel reveals how the U.S. government reconfigured modernism as a trans-Atlantic movement, a joint endeavor between American and European artists, with profound implications for the art that followed and for the character of American identity.

Bringing together works by writers from sub-Saharan Africa, Turkey, central Europe, the Muslim world, Asia, South America and Australia – many translated into English for the first time – this is the first collection of statements on modernism by writers, artists and practitioners from across the world. Annotated throughout, the texts are supported by critical essays from leading modernist scholars exploring major issues in the contemporary study of global modernism. Global Modernists on Modernism is an essential resource for students and scholars of modernism and world literature and one that opens up a dazzling new array of perspectives on the field.

How will patterns of human interaction with the earth's eco-system impact on biodiversity loss over the long term--not in the next ten or even fifty years, but on the vast temporal scale be dealt with by earth scientists? This volume brings together data from population biology, community ecology, comparative biology, and paleontology to answer this question.

Leading scholar Stephen Kern offers a probing analysis of the modernist novel, encompassing American, British and European works. Organized thematically, the book offers a comprehensive analysis of the stunningly original formal innovations in novels by Conrad, Joyce, Woolf, Proust, Gide, Faulkner, Dos Passos, Kafka, Musil and others. Kern contextualizes and explains how formal innovations captured the dynamic history of the period, reconstructed as ten master narratives. He also draws briefly on poetry and painting of the first half of the twentieth century. The Modernist Novel is set to become a fundamental source for discussions of the genre and a useful introduction to the subject for students and scholars of modernism and twentieth-century literature.

THIS EDITION HAS BEEN REPLACED BY A NEWER EDITION From about 1880 to World War I, sweeping changes in technology and culture created new modes of understanding and experiencing time and space. Stephen Kern writes about the onrush of technics that reshaped life concretely--telephone, electric lighting, steamship, skyscraper, bicycle, cinema, plane, x-ray, machine gun--and the cultural innovations that shattered older forms of art and thought--the stream-of-consciousness novel, psychoanalysis, Cubism, simultaneous poetry, relativity, and the introduction of world standard time. Kern interprets this generation's revolutionized sense of past, present, and future, and of form, distance, and direction. This overview includes such figures as Proust, Joyce, Mann, Wells, Gertrude Stein, Strindberg, Freud, Husserl, Apollinaire, Conrad, Picasso, and Einstein, as well as diverse sources of popular culture drawn from journals, newspapers, and magazines. It also treats new developments in personal and social relations including scientific management, assembly lines, urbanism, imperialism, and trench warfare. While exploring transformed spatial-temporal dimensions, the book focuses on the way new sensibilities subverted traditional values. Kern identifies a broad leveling of cultural hierarchies such as the Cubist breakdown of the conventional distinction between the prominent subject and the framing background, and he argues that these levelings parallel the challenge to aristocratic society, the rise of democracy, and the death of God. This entire reworking of time and space is shown finally to have influenced the conduct of diplomacy during the crisis of July 1914 and to have structured the Cubist war that followed.

Scholars have long described modernism as "heretical" or "iconoclastic" in its assaults on secular traditions of form, genre, and decorum. Yet critics have paid surprisingly little attention to the related category of blasphemy--the rhetoric of religious offense--and to the specific ways this rhetoric operates in, and as, literary modernism. United by a shared commitment to "the word made flesh," writers such as James Joyce, Mina Loy, Richard Bruce Nugent, and Djuna Barnes made blasphemy a key component of their modernist practice, profaning the very scriptures and sacraments that fueled their art. In doing so they belied T. S. Eliot's verdict that the forces of secularization had rendered blasphemy obsolete in an increasingly godless century ("a world in which blasphemy is impossible"); their poems and fictions reveal how forcefully religion endured as a cultural force after the Death of God. More, their transgressions spotlight a politics of religion that has seldom engaged the attention of modernist studies. Blasphemy respects no division of church and state, and neither do the writers who wield it to profane all manner of coercive dogmas--including ecclesiastical as well as more worldly ideologies of race, class, nation, empire, gender, and sexuality. The late-century example of Salman Rushdie's *The Satanic Verses* affords, finally, a demonstration of how modernism persists in postwar anglophone literature and of the critical role blasphemy plays in that persistence. *Blasphemous Modernism* thus resonates with the broader cultural and ideological concerns that in recent years have enriched the scope of modernist scholarship.

This book, first published in 2000, gives an account of the interplay between literary and visual culture in the Russian modernist era.

Within the ephemera of the everyday--old photographs, circus posters, iron toys--lies a challenge to America's dominant cultural memory. What this memory has left behind, Bill Brown recovers in the "material unconscious" of Stephen Crane's work, the textual residues of daily sensations that add up to a new history of the American 1890s. As revealed in Crane's disavowing appropriation of an emerging mass culture--from football games and freak shows to roller coasters and early cinema--the decade reappears as an underexposed moment in the genealogy of modernism and modernity. Brown's story begins on the Jersey Shore, in Asbury Park, where Crane became a writer in the shadow of his father, a grimly serious Methodist minister who vilified the popular amusements his son adored. The coastal resorts became the stage for debates about technology, about the body's visibility, about a black service class and the new mass access to leisure. From this snapshot of a recreational scene that would continue to inspire Crane's sensational modernism, Brown takes us to New York's Bowery. There, in the visual culture established by dime museums, minstrel shows, and the Kodak craze, he exhibits Crane dramatically obscuring the typology of race. Along the way, Brown demonstrates how attitudes toward play transformed the image of war, the idea of childhood and nationhood, and the concept of culture itself. And by developing a new conceptual apparatus (with such notions as "recreational time," "abstract leisure," and the "amusement/knowledge system"), he provides the groundwork for a new politics of pleasure. A crucial theorization of how cultural studies can and should proceed, *The Material Unconscious* insists that in the very conjuncture of canonical literature and mass culture, we can best understand

how proliferating and competing economies of play disrupt the so-called "logic" and "work" of culture.

The *Modernist World* is an accessible yet cutting edge volume which redraws the boundaries and connections among interdisciplinary and transnational modernisms. The 61 new essays address literature, visual arts, theatre, dance, architecture, music, film, and intellectual currents. The book also examines modernist histories and practices around the globe, including East and Southeast Asia, South Asia, Sub-Saharan Africa, Australia and Oceania, Europe, Latin America, the Middle East and the Arab World, as well as the United States and Canada. A detailed introduction provides an overview of the scholarly terrain, and highlights different themes and concerns that emerge in the volume. The *Modernist World* is essential reading for those new to the subject as well as more advanced scholars in the area – offering clear introductions alongside new and refreshing insights.

Stephen Eric Bronner revisits the modernist project's groundbreaking innovations, its experimental imagination, and its utopian politics. Reading the artistic and intellectual achievements of the movement's leading figures against larger social, political, and cultural trends, he follows the rise of a flawed yet salient effort at liberation and its confrontation with modernity. *Modernism at the Barricades* features chapters on expressionism, futurism, surrealism, and revolutionary art and includes fresh perspectives on the work of Arnold Schoenberg, Wassily Kandinsky, and Emil Nolde, among others. The volume illuminates an international avant garde intent on resisting bureaucracy, standardization, scientific rationality, and the increasing commodification of mass culture. Modernists sought new ways of feeling, new forms of expression, and new possibilities of experience while seeking to refashion society. Liberation was their aim, along with the invigoration of daily life—yet their process entangled political resistance with the cultural. Exploring both the political responsibility of the artist and the manipulation of authorial intention, Bronner reconfigures the modernist movement for contemporary progressive purposes and offers insight into the problems still complicating cultural politics. He ultimately reasserts the political dimension of developments often understood in purely aesthetic terms and confronts the self-indulgence and political irresponsibility of certain so-called modernists today. The result is a long overdue reinterpretation and rehabilitation of the modernist legacy for a new age.

The *Companion* combines a broad grounding in the essential texts and contexts of the modernist movement with the unique insights of scholars whose careers have been devoted to the study of modernism. An essential resource for students and teachers of modernist literature and culture. Broad in scope and comprehensive in coverage. Includes more than 60 contributions from some of the most distinguished modernist scholars on both sides of the Atlantic. Brings together entries on elements of modernist culture, contemporary intellectual and aesthetic movements, and all the genres of modernist writing and art. Features 25 essays on the signal texts of modernist literature, from James Joyce's *Ulysses* to Zora Neal Hurston's *Their Eyes Were Watching God*. Pays close attention to both British and American modernism.

This book explores the unique way in which Russian culture constructs the notion of everyday life, or *byt*, and offers the first unified reading of Silver-age narrative which it repositions at the centre of Russian modernism. Drawing on semiotics and theology, Stephen C. Hutchings argues that *byt* emerged from a dialogue between two traditions, one reflected in western representational aesthetics for which daily existence figures as neutral and normative, the other encapsulated in the Orthodox emphasis on iconic embodiment. Hutchings identifies early 'Decadent' formulations of *byt* as a milestone after which writers from Chekhov to Rozanov sought to affirm the iconic potential hidden in Russian realism's critique of representationalism. Provocative, yet careful, textual analyses reveal a consistent urge to redefine art's function as one not of representing life, but of transfiguring the everyday.

The book was awarded The Art Association of Australia and New Zealand Book Prize in 2010. Art continues to bemuse and confuse many people today. Yet, its critical analyses are saturated with daunting analyses of contemporary art's exhaustion, its predictability or its absorption into global commercial culture. In this book, the author seeks to clarify this apprehensive perception of art. He argues it is a consequence not only of confounding art-works, but also of the paradoxical impetus of a culture of modernity. By positively reassessing the perplexing or apprehensive features of cultural modernity as well as of aesthetic inquiry, this book redefines the ambitions of art in the wake of this legacy. In the process, it challenges many familiar approaches to art inquiry in order to offer a new understanding of the aesthetic, social and cultural aspirations of art in our time.

This volume traces ways in which time is represented in reverse forms throughout modernist culture, from the beginning of the twentieth century until the decade after World War II. Though modernism is often associated with revolutionary or futurist directions, this book argues instead that a retrograde dimension is embedded within it. By juxtaposing the literature of Europe and North America with that of Australia and New Zealand, it suggests how this antipodean context serves to defamiliarize and reconceptualize normative modernist understandings of temporal progression. *Backgazing* thus moves beyond the treatment of a specific geographical periphery as another margin on the expanding field of 'New Modernist Studies'. Instead, it offers a systematic investigation of the transformative effect of retrograde dimensions on our understanding of canonical modernist texts. The title, 'backgazing', is taken from Australian poet Robert G. Fitzgerald's 1938 poem 'Essay on Memory', and it epitomizes how the cultural history of modernism can be restructured according to a radically different discursive map. *Backgazing* intellectually reconfigures US and European modernism within a planetary orbit in which the literature of Australia and the Southern Hemisphere, far from being merely an annexed margin, can be seen substantively to change the directional compass of modernism more generally. By reading canonical modernists such as James Joyce and T. S. Eliot alongside marginalized writers such as Nancy Cunard and others and relatively neglected authors from Australia and New Zealand, this book offers a revisionist cultural history of modernist time, one framed by a recognition of how its measurement is modulated across geographical space.

Bringing together new accounts of the pulp horror writings of H.P. Lovecraft and the rise of the popular early 20th-century religious movements of American Pentecostalism and Social Gospel, *Pentecostal Modernism* challenges traditional histories of modernism as a secular avant-garde movement based in capital cities such as London or Paris.

Disrupting accounts that separate religion from progressive social movements and mass culture, Stephen Shapiro and Philip Barnard construct a new Modernism belonging to a history of regional cities, new urban areas powered by the hopes and frustrations of recently urbanized populations seeking a better life. In this way, *Pentecostal Modernism* shows how this process of urbanization generates new cultural practices including the invention of religious traditions and mass-cultural forms.

"While modernists are currently so mired in the question of who did what to whom during World War II that they have lost a sense of intellectual urgency, the study of medieval literature and culture has never been more alive or at a more interestingly innovative stage." -- from the Introduction *Medievalism and the Modernist Temper* brings major and outstanding younger medievalists into confrontation with the notion of medievalism itself in order to chart the directions the field has taken in the past and may take in the future. The collection not only explores modern conceptions of cultural patterns in the Middle Ages but also makes a significant contribution to the wider field of sociology of knowledge in the humanities. In its largest sense, it is a study of the institution of modern scholarship, using medieval literature as a focus. Contributors are R. Howard Bloch, Alain Boureau,

E. Jane Burns, Michael Camille, Alain Corbellari, John M. Ganim, John M. Graham, Hans Ulrich Gumbrecht, Suzanne Fleischman, David Hult, Carl Landauer, Seth Lerer, Stephen G. Nichols, Per Nykrog, and Jeffrey M. Peck. "This highly original, polemical and paradigm-shifting book challenges academics to look more closely at the ideological foundations of the very disciplines we practice. Perhaps its most extraordinary contribution to literary studies as a whole (and it emerges with luminous clarity from the editors' Introduction) is to offer a new, historicized means of reviving what was once known as 'source studies.'" -- Jody Enders, University of California, Santa Barbara

Stephen Schloesser's "Jazz Age Catholicism" shows how a postwar generation of Catholics refashioned traditional notions of sacramentalism in modern language and imagery. This book offers a bold new view of the way in which modernist fiction, painting, music, and poetry are interlinked. Dowden shows that modernism, contrary to a longstanding view, did not turn away from mimesis. Rather, modernism operates according to a deepened understanding of what mimesis is and how it works, which in turn occasions a fresh look at other related dimensions of the modernist achievement. Modernism is neither "difficult" nor elitist. Instead, it trends toward simplicity, directness, and common culture. Dowden argues that naïveté rather than highbrow sophistication was for the modernists a key artistic principle. He demonstrates that modernism, far from glorifying subjective creativity, directs itself toward healing the split between subject and object. Mimesis closes this gap by resolving representation into play and festivity.

Stephen Bann examines the arguments for the centrality of French modernist painting. He begins by focusing particularly on the notion of the modernist break, as it has been interpreted with regard to painters like Manet and Ingres. He argues that 'curiosity', with its origins in the seventeenth-century world-view can be a valid concept for understanding some aspects of contemporary art that contest the modern, suggesting ways of sidetracking the modern by adopting a lengthier historical view.

Is there a "great divide" between highbrow and mass cultures? Are modernist novels for, by, and about snobs? What might Lord Peter Wimsey, Mrs. Dalloway, and Stephen Dedalus have to say to one another? Sean Latham's appealingly written book "Am I a Snob?" traces the evolution of the figure of the snob through the works of William Makepeace Thackeray, Oscar Wilde, Virginia Woolf, James Joyce, and Dorothy Sayers. Each of these writers played a distinctive role in the transformation of the literary snob from a vulgar social climber into a master of taste. In the process, some novelists and their works became emblems of sophistication, treated as if they were somehow apart from or above the fiction of the popular marketplace, while others found a popular audience. Latham argues that both coterie writers like Joyce and popular novelists like Sayers struggled desperately to combat their own pretensions. By portraying snobs in their novels, they attempted to critique and even transform the cultural and economic institutions that they felt isolated them from the broad readership they desired. Latham regards the snobbery that emerged from and still clings to modernism not as an unfortunate by-product of aesthetic innovation, but as an ongoing problem of cultural production. Drawing on the tools and insights of literary sociology and cultural studies, he traces the nineteenth-century origins of the "snob," then explores the ways in which modernist authors developed their own snobbery as a means of coming to critical consciousness regarding the connections among social, economic, and cultural capital. The result, Latham asserts, is a modernism directly engaged with the cultural marketplace yet deeply conflicted about the terms of its success.

In the thirty years after World War II, American intellectual and artistic life changed as dramatically as did the rest of society. Gone were the rebellious lions of modernism—Joyce, Picasso, Stravinsky—and nearing exhaustion were those who took up their mantle as abstract expressionism gave way to pop art, and the barren formalism associated with the so-called high modernists wilted before the hothouse cultural brew of the 1960s. According to conventional thinking, it was around this time that postmodernism with its characteristic skepticism and relativism was born. In *Late Modernism*, historian Robert Genter remaps the landscape of American modernism in the early decades of the Cold War, tracing the combative debate among artists, writers, and intellectuals over the nature of the aesthetic form in an age of mass politics and mass culture. Dispensing with traditional narratives that present this moment as marking the exhaustion of modernism, Genter argues instead that the 1950s were the apogee of the movement, as American practitioners—abstract expressionists, Beat poets, formalist critics, color-field painters, and critical theorists, among others—debated the relationship between form and content, tradition and innovation, aesthetics and politics. In this compelling work of intellectual and cultural history Genter presents an invigorated tradition of late modernism, centered on the work of Kenneth Burke, Ralph Ellison, C. Wright Mills, David Riesman, Jasper Johns, Norman Brown, and James Baldwin, a tradition that overcame the conservative and reactionary politics of competing modernist practitioners and paved the way for the postmodern turn of the 1960s.

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