
A Genealogy Of Modernism A Study Of English Literary Doctrine 1908 1922

From Roger Fry to Global Modernism
Pulps, Paperbacks, and the Prejudice of Form
Modernism, History and the First World War
Modernism: A Very Short Introduction
A History of Modernism, Aristotle to the Second Vatican Council
The Whirled Image in Twentieth-Century Literature and Art
The Secret History Of Modernism
Late Modernism
Modernism
Modernism and Subjectivity
Art History After Modernism
The Cambridge History of Modernism
The Literary Agenda
A Cultural History
Modernism
The Good Soldier
Modernism, History and the First World War
My Silver Planet
Art, Culture, and Politics in Cold War America
The Humanities and Everyday Life
The Cambridge Companion to the Modernist Novel
Character and Novelistic Form from Conrad to Woolf
Modernism and the Art of Muslim South Asia
How Modernist Fiction Invented the Postmodern Subject
Constituents of a Literary Doctrine, 1908-1922
A History of Irish Modernism
Modernism and the Reinvention of Decadence
Digital Modernism
The Lure of Heresy : from Baudelaire to Beckett and Beyond
Farewell to an Idea
The Naked Truth
Why Poetry, Painting, and Music Changed at the Turn of the Twentieth Century
One Hundred Years of Modernism
Episodes from a History of Modernism
Viennese Modernism and the Body
A Genealogy of Modernism
The Social Scene of Early Modernism
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BECK COOLEY

From Roger Fry to Global Modernism JHU Press

Uncovers the interplay of the physical and the aesthetic that shaped Viennese modernism and offers a new interpretation of this moment in the history of the West. Viennese modernism is often described in terms of a fin-de-siècle fascination with the psyche. But this stereotype of the movement as essentially cerebral overlooks a rich cultural history of the body. *The Naked Truth*, an interdisciplinary tour de force, addresses this lacuna, fundamentally recasting the visual, literary, and performative cultures of Viennese modernism through an innovative focus on the corporeal. Alys X. George explores the modernist focus on the flesh by turning our attention to the second Vienna medical school, which revolutionized the field of anatomy in the 1800s. As she traces the results of this materialist influence across a broad range of cultural forms—exhibitions, literature, portraiture, dance, film, and more—George brings into dialogue a diverse group of historical protagonists, from canonical figures such as Egon Schiele, Arthur Schnitzler, Joseph Roth, and Hugo von Hofmannsthal to long-overlooked ones, including author and doctor Marie Pappenheim, journalist Else Feldmann, and dancers Grete Wiesenthal, Gertrud Bodenwieser, and Hilde Holger. She deftly blends analyses of popular and “high” culture, laying to rest the notion that Viennese modernism was an exclusively male movement. The

Naked Truth uncovers the complex interplay of the physical and the aesthetic that shaped modernism and offers a striking new interpretation of this fascinating moment in the history of the West.

Pulps, Paperbacks, and the Prejudice of Form W. W. Norton & Company

This original study discovers the bourgeois in the modernist and the dissenting style of Bohemia in the new artistic movements of the 1910s. Brooker sees the bohemian as the example of the modern artist, at odds with but defined by the codes of bourgeois society. It renews once more the complexities and radicalism of the modernist challenge.

Modernism, History and the First World War Oxford University Press

Featuring the latest research findings and exploring the fascinating interplay of modernist authors and intellectual luminaries, from Beckett and Kafka to Derrida and Adorno, this bold new collection of essays gives students a deeper grasp of key texts in modernist literature. Provides a wealth of fresh perspectives on canonical modernist texts, featuring the latest research data Adopts an original and creative thematic approach to the subject, with concepts such as race, law, gender, class, time, and ideology forming the structure of the collection Explores current and ongoing debates on the links between the aesthetics and praxis of authors and modernist theoreticians Reveals the profound ways in which modernist authors have influenced key thinkers, and vice versa

Modernism: A Very Short Introduction MIT Press

The novel is modernism's most vital and

experimental genre. With a chronology and guide to further reading, this 2007 Companion is an accessible and informative overview of the genre.

A History of Modernism, Aristotle to the Second Vatican Council Springer

An argument that Modernism is a cognitive phenomenon rather than a cultural one. At the beginning of the twentieth century, poetry, music, and painting all underwent a sea change. Poetry abandoned rhyme and meter; music ceased to be tonally centered; and painting no longer aimed at faithful representation. These artistic developments have been attributed to cultural factors ranging from the Industrial Revolution and the technical innovation of photography to Freudian psychoanalysis. In this book, Samuel Jay Keyser argues that the stylistic innovations of Western modernism reflect not a cultural shift but a cognitive one. Behind modernism is the same cognitive phenomenon that led to the scientific revolution of the seventeenth century: the brain coming up against its natural limitations. Keyser argues that the transformation in poetry, music, and painting (the so-called sister arts) is the result of the abandonment of a natural aesthetic based on a set of rules shared between artist and audience, and that this is virtually the same cognitive shift that occurred when scientists abandoned the mechanical philosophy of the Galilean revolution. The cultural explanations for Modernism may still be relevant, but they are epiphenomenal rather than causal. Artists felt that traditional forms of art had been exhausted, and they began to resort to private formats—Easter eggs with hidden and often inaccessible meaning. Keyser proposes that when artists discarded their natural rule-governed

aesthetic, it marked a cognitive shift; general intelligence took over from hardwired proclivity. Artists used a different part of the brain to create, and audiences were forced to play catch up. *The Whirled Image in Twentieth-Century Literature and Art* Humanities-Ebooks "Art history after modernism" does not only mean that art looks different today; it also means that our discourse on art has taken a different direction, if it is safe to say it has taken a direction at all. So begins Hans Belting's brilliant, iconoclastic reconsideration of art and art history at the end of the millennium, which builds upon his earlier and highly successful volume, *The End of the History of Art?*. "Known for his striking and original theories about the nature of art," according to the Economist, Belting here examines how art is made, viewed, and interpreted today. Arguing that contemporary art has burst out of the frame that art history had built for it, Belting calls for an entirely new approach to thinking and writing about art. He moves effortlessly between contemporary issues—the rise of global and minority art and its consequences for Western art history, installation and video art, and the troubled institution of the art museum—and questions central to art history's definition of itself, such as the distinction between high and low culture, art criticism versus art history, and the invention of modernism in art history. Forty-eight black and white images illustrate the text, perfectly reflecting the state of contemporary art. With *Art History after Modernism*, Belting retains his place as one of the most original thinkers working in the visual arts today.

[The Secret History Of Modernism](#)

Cambridge University Press

A great deal of Buddhist literature and

scholarly writing about Buddhism of the past 150 years reflects, and indeed constructs, a historically unique modern Buddhism, even while purporting to represent ancient tradition, timeless teaching, or the "essentials" of Buddhism. This literature, Asian as well as Western, weaves together the strands of different traditions to create a novel hybrid that brings Buddhism into alignment with many of the ideologies and sensibilities of the post-Enlightenment West. In this book, David McMahan charts the development of this "Buddhist modernism." McMahan examines and analyzes a wide range of popular and scholarly writings produced by Buddhists around the globe. He focuses on ideological and imaginative encounters between Buddhism and modernity, for example in the realms of science, mythology, literature, art, psychology, and religious pluralism. He shows how certain themes cut across cultural and geographical contexts, and how this form of Buddhism has been created by multiple agents in a variety of times and places. His position is critical but empathetic: while he presents Buddhist modernism as a construction of numerous parties with varying interests, he does not reduce it to a mistake, a misrepresentation, or fabrication. Rather, he presents it as a complex historical process constituted by a variety of responses -- sometimes trivial, often profound -- to some of the most important concerns of the modern era. *Late Modernism* John Wiley & Sons Offers a bold new argument about how Irish, American and Caribbean modernisms helped remake the twentieth-century world literary system. *Modernism* Yale University Press In the first half of the twentieth century, modernist works appeared not only in

obscure little magazines and books published by tiny exclusive presses but also in literary reprint magazines of the 1920s, tawdry pulp magazines of the 1930s, and lurid paperbacks of the 1940s. In his nuanced exploration of the publishing and marketing of modernist works, David M. Earle questions how and why modernist literature came to be viewed as the exclusive purview of a cultural elite given its availability in such popular forums. As he examines sensational and popular manifestations of modernism, as well as their reception by critics and readers, Earle provides a methodology for reconciling formerly separate or contradictory materialist, cultural, visual, and modernist approaches to avant-garde literature. Central to Earle's innovative approach is his consideration of the physical aspects of the books and magazines - covers, dust wrappers, illustrations, cost - which become texts in their own right. Richly illustrated and accessibly written, Earle's study shows that modernism emerged in a publishing ecosystem that was both richer and more complex than has been previously documented.

Modernism and Subjectivity University of Chicago Press

A History of the Modernist Novel reassesses the modernist canon and produces a wealth of new comparative analyses that radically revise the novel's history. It also considers the novel's global reach while suggesting that the epoch of modernism is not yet finished.

Art History After Modernism Yale University Press

Taking its title from John Keats, *My Silver Planet* contends that the problem of elite poetry's relation to popular culture bears the indelible mark of its turbulent incorporation of vernacular poetry—a legacy shaped by nostalgia, contempt,

and fraudulence. Daniel Tiffany reactivates and fundamentally redefines the concept of kitsch, freeing it from modernist misapprehension and ridicule, by tracing its origin to poetry's alienation from the emergent category of literature. Tiffany excavates the forgotten history of poetry's relation to kitsch, beginning with the exuberant revival of archaic (and often spurious) ballads in Britain in the early eighteenth century. In these controversial events of poetic imposture, Tiffany identifies a submerged pact—in opposition to the bourgeois values of literature—between elite and vernacular poetries. Tiffany argues that the ballad revival—the earliest explicit formation of what we now call popular culture—sparked a perilous but seemingly irresistible flirtation (among elite audiences) with poetic forgery that endures today in the ambiguity of the kitsch artifact: Is it real or fake, art or kitsch? He goes on to trace the genealogy of kitsch in texts ranging from nursery rhymes and poetic melodrama to the lyric commodities of Baudelaire. He scrutinizes the fascist "paradise" inscribed in Ezra Pound's Cantos as well as the avant-garde poetry of the New York School and its debt to pop and "plastic" art. By exposing and elaborating the historical poetics of kitsch, *My Silver Planet* transforms our sense of kitsch as a category of material culture.

The Cambridge History of Modernism
Routledge

This volume explores the idea of decadence through readings of major modernist writers such as Ezra Pound and T. S. Eliot.

The Literary Agenda Columbia University Press

In *Modernism and Subjectivity: How Modernist Fiction Invented the*

Postmodern Subject, Adam Meehan argues that theories of subjectivity coming out of psychoanalytic, poststructuralist, and adjacent late-twentieth-century intellectual traditions had already been articulated in modernist fiction before 1945. Offering a bold new genealogy for literary modernism, Meehan finds versions of a postmodern subject embodied in works by authors who intently undermine attempts to stabilize conceptions of identity and who draw attention to the role of language in shaping conceptions of the self. Focusing on the philosophical registers of literary texts, Meehan traces the development of modernist attitudes toward subjectivity, particularly in relation to issues of ideology, spatiality, and violence. His analysis explores a selection of works published between 1904 and 1941, beginning with Joseph Conrad's prescient portrait of the subject interpolated by ideology and culminating with Samuel Beckett's categorical disavowal of the subjective "I." Additional close readings of novels by F. Scott Fitzgerald, Aldous Huxley, James Joyce, Nathanael West, and Virginia Woolf establish that modernist texts conceptualize subjectivity as an ideological and linguistic construction that reverberates across understandings of consciousness, race, place, and identity. By reconsidering the movement's function and scope, *Modernism and Subjectivity* charts how profoundly modernist literature shaped the intellectual climate of the twentieth century.

A Cultural History Manchester University Press

A Genealogy of Modernism is a study of literary transition in the first two decades of the twentieth-century, a period of extraordinary ferment and

great accomplishment, during which the avant-garde gradually consolidated a secure place within English culture. Michael Levenson analyses that complex process by following the successive phases of a literary movement - Impressionist, Imagist, Vorticist, Classicist - as it attempted to formulate the principles on which a new aesthetic might be founded. The emphasis here falls on the ideology of modernism, but throughout the book the ideological question is tied on the one hand to specific literary works and on the other to general movements in philosophy and the fine arts. The major figures under discussion, Joseph Conrad, Ford Madox Ford, Ezra Pound, Wyndham Lewis, and T. S. Elliot, are placed in relation to thinkers who have been largely neglected in the history of modernism: Max Stirner, Wilhelm Worringer, Pierre Lasserre, Allen Upward, and Hilaire Belloc. Levenson thus situates the emergence of a modernist aesthetic within the context of literary theory, literary practice, and cultural history.

Modernism Cornell University Press

In this highly original study, Jeremy Braddock focuses on collective forms of modernist expression—the art collection, the anthology, and the archive—and their importance in the development of institutional and artistic culture in the United States. Using extensive archival research, Braddock's study synthetically examines the overlooked practices of major American art collectors and literary editors: Albert Barnes, Alain Locke, Duncan Phillips, Alfred Kreyborg, Amy Lowell, Ezra Pound, Katherine Dreier, and Carl Van Vechten. He reveals the way collections were devised as both models for modernism's future institutionalization and culturally productive objects and aesthetic forms

in themselves. Rather than anchoring his study in the familiar figures of the individual poet, artist, and work, Braddock gives us an entirely new account of how modernism was made, one centered on the figure of the collector and the practice of collecting. *Collecting as Modernist Practice* demonstrates that modernism's cultural identity was secured not so much through the selection of a canon of significant works as by the development of new practices that shaped the social meaning of art. Braddock has us revisit the contested terrain of modernist culture prior to the dominance of institutions such as the Museum of Modern Art and the university curriculum so that we might consider modernisms that could have been. Offering the most systematic review to date of the Barnes Foundation, an intellectual genealogy and analysis of *The New Negro* anthology, and studies of a wide range of hitherto ignored anthologies and archives, Braddock convincingly shows how artistic and literary collections helped define the modernist movement in the United States. -- John Xiros Cooper, The University of British Columbia

The Good Soldier Cambridge University Press

A compact introduction to modernism-- why it began, what it is, and how it has shaped virtually all aspects of 20th and 21st century life

Modernism, History and the First World War JHU Press

While most critical studies of born-digital literature celebrate it as a postmodern art form with roots in contemporary technologies and social interactions, *Digital Modernism* provides an alternative genealogy. Grounding her argument in literary history, media

studies, and the practice of close-reading, Jessica Pressman pairs modernist works by Ezra Pound, James Joyce, and Bob Brown, with major digital works like William Poundstone's Project for the Tachistoscope {Bottomless Pit}, Young-hae Chang Heavy Industries's Dakota, and Judd Morrissey's The Jew's Daughter to demonstrate how the modernist movement of the 1920s and 1930s laid the groundwork for the innovations of electronic literature.

Accordingly, *Digital Modernism* makes the case for considering these digital creations as "literature" and argues for the value of reading them carefully, closely, and within literary history.

My Silver Planet Wildside Press LLC

Traces the rise of Modernism in the arts from its inception in the mid-nineteenth century to its end in the wake of the development of Pop Art, analyzing its influences on the fields of literature, poetry, music, and other art forms and profiling key figures.

Art, Culture, and Politics in Cold War America A Genealogy of Modernism A Study of English Literary Doctrine 1908-1922

An authoritative overview of the

achievements of American literary modernism in its social and cultural contexts.

The Humanities and Everyday Life Actar/birkhauser

A History of Irish Modernism examines a wide variety of artworks (from the 1890s to the 1970s), including examples from literature, film, painting, music, radio, and architecture. Each chapter considers a particular aspect of Irish culture and reflects on its contribution to modernism at large. In addition to new research on the Irish Revival and cultural nationalism, which places them squarely in the modernist arena, chapters offer transnational and transdisciplinary perspectives that place Irish cultural production in new contexts. At the same time, the historical standpoint adopted in each chapter enables the contributors to examine how modernist practices developed across geographical and temporal distances. A History of Irish Modernism thus attests to the unique development of modernism in Ireland - driven by political as well as artistic concerns - even as it embodies aesthetic principles that are the hallmark of modernism in Europe, the Americas and beyond.