

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

Mapping Modernisms
 Modernism and Autobiography
 A Genealogy of the Modern Self
 Modernism and the Meaning of Corporate Persons
 The Cambridge History of Modernism
 Modernism: Evolution of an Idea
 Art History After Modernism
 Geomodernisms
 A History of Modernist Literature
 A History of Modernist Literature
 Eccentric Modernisms
 Pragmatic Modernism
 One Hundred Years of Modernism
 A Handbook of Modernism Studies
 Modernism
 A Genealogy of Modernism
 Great War Modernism
 Surveying the Avant-Garde
 Modernism and the Fate of Individuality
 Modernism: A Very Short Introduction
 James Joyce and the Mythology of Modernism
 The Senses of Modernism
 A History of the Modernist Novel
 Global Modernists on Modernism
 The Naked Truth
 Ghostwriting Modernism
 Afterlives of Modernism
 A History of Irish Modernism
 New Deal Modernism
 Modernism
 Dynamic Form
 Modernism the Lure of Heresy
 Collecting as Modernist Practice
 Late Modernism
 The Politics of Irony in American Modernism
 Modernism and Race
 Modernism and the Art of Muslim South Asia
 What Ever Happened to Modernism?
 Modernism's Mythic Pose
 Modernism and Subjectivity

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Mapping Modernisms Cambridge University Press

This book attests to the unique development of modernism in Ireland - driven by political as well as artistic concerns.

Modernism and Autobiography OUP USA

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 Kreymborg, 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*

A Genealogy of the Modern Self Stanford University Press
 The Politics of Irony in American Modernism traces how "irony" emerged as a term to describe intersections between aesthetic and political practices in American literature of the twentieth century's first half. It is the first study to derive definitions of irony inductively from its widespread use within modernist culture.

Modernism and the Meaning of Corporate Persons

Cambridge University Press

The 'transnational' turn has transformed modernist studies, challenging Western authority over modernism and positioning race and racial theories at the very centre of how we now

understand modern literature. *Modernism and Race* examines relationships between racial typologies and literature in the late nineteenth and early twentieth centuries, drawing on fin de siècle versions of anthropology, sociology, political science, linguistics and biology. Collectively, these essays interrogate the anxieties and desires that are expressed in, or projected onto, racialized figures. They include new outlines of how the critical field has developed, revaluations of canonical modernist figures like James Joyce, T. S. Eliot, Ford Madox Ford and Wyndham Lewis, and accounts of writers often positioned at the margins of modernism, such as Zora Neale Hurston, Claude McKay and the Holocaust writers Solomon Perel and Gisella Perl. This collection by leading scholars of modernism will make an important contribution to a growing field.

The Cambridge History of Modernism Duke University Press
 Winner of the Modernist Studies Association (MSA) Edited Volume Prize 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.

Modernism: Evolution of an Idea Cornell University Press
 As this book's title suggests, its main argument is that Thomas De Quincey's literary output, which is both a symptom and an effect of his addictions to opium and writing, plays an important and mostly unacknowledged role in the development of modern and modernist forms of subjectivity. At the same time, the book shows that intoxication, whether in the strict medical sense or in its less technical meaning ("strong excitement," "trance," "ecstasy"), is central to the ways in which modernity, and literary modernity in particular, functions and defines itself. In both its theoretical and practical implications, intoxication symbolizes and often comes to constitute the condition of the alienated artist in the age of the market. The book also offers new readings of the Confessions and some of De Quincey's posthumous writings, as well as an extended analysis of his relatively neglected diary. The discussion of De Quincey's work also elicits new insights into his relationship with William and Dorothy Wordsworth, as well as his imaginary investment in Coleridge.

Art History After Modernism Routledge

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. Eliot, 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.

Geomodernisms Columbia University Press

What exactly is "modernism"? And how and why has its definition changed over time? *Modernism: Evolution of an Idea* is the first book to trace the development of the term "modernism" from cultural debates in the early twentieth century to the dynamic contemporary field of modernist studies. Rather than assuming and recounting the contributions of modernism's chief literary and artistic figures, this book focuses on critical formulations and reception through topics such as: - The evolution of "modernism" from a pejorative term in intellectual arguments, through its condemnation by Pope Pius X in 1907, and on to its subsequent centrality to definitions of new art by T. S. Eliot, Laura Riding and Robert Graves, F. R. Leavis, Edmund Wilson, and Clement Greenberg - *New Criticism* and its legacies in the formation of the modernist canon in anthologies, classrooms, and literary histories - The shifting conceptions of modernism during the rise of gender and race studies, French theory, Marxist criticism, postmodernism, and more - *The New Modernist Studies* and its contemporary engagements with the politics, institutions, and many cultures of modernism internationally With a glossary of key terms and movements and a capacious critical bibliography, this is an essential survey for students and scholars working in modernist studies at all levels.

A History of Modernist Literature UPNE

This *Cambridge History of Modernism* is the first comprehensive history of modernism in the distinguished *Cambridge Histories* series. It identifies a distinctive temperament of 'modernism' within the 'modern' period, establishing the circumstances of modernized life as the ground and warrant for an art that becomes 'modernist' by virtue of its demonstrably self-conscious involvement in this modern condition. Following this sensibility

from the end of the nineteenth century to the middle of the twentieth, tracking its manifestations across pan-European and transatlantic locations, the forty-three chapters offer a remarkable combination of breadth and focus. Prominent scholars of modernism provide analytical narratives of its literature, music, visual arts, architecture, philosophy, and science, offering circumstantial accounts of its diverse personnel in their many settings. These historically informed readings offer definitive accounts of the major work of twentieth-century cultural history and provide a new cornerstone for the study of modernism in the current century.

A History of Modernist Literature Penn State Press

"James Joyce and the Mythology of Modernism" examines anew how myth exists in Joyce's fiction. Using Joyce's idiosyncratic appropriation of the myths of Catholicism, this study explores how the rejected religion still acts as a foundational aesthetic for a new mythology of the Modern age starting with "A Portrait of the Artist as a Young Man" and maturing within "Ulysses". Like the mythopoeists before him -- Homer, Dante, Milton, Blake -- Joyce consciously sets out to encapsulate his vision of a splintered and rapidly changing reality into a new aesthetic which alone is capable of successfully rendering the fullness of life in a meaningful way. Already reeling from the humanistic implications of an impersonal Newtonian universe, the Modern world now faced an Einsteinian one, a re-evaluation which includes Stephen's awakening from the "nightmare" of history, a re-definition of deity, and Bloom's urban identity. Written with both the experienced Joycean and the beginner in mind, this book tells how the Joycean myth is our own conception of the human being, and our place in the universe becomes (re)defined as definitively Modernist, yet still, through Molly Bloom's final affirmation, profoundly human.

Eccentric Modernisms JHU Press

The quality of today's literary writing arouses the strongest opinions. For novelist and critic Gabriel Josipovici, the contemporary novel in English is profoundly disappointing--a poor relation of its groundbreaking Modernist forebears. This agile and passionate book asks why. Modernism, Josipovici suggests, is only superficially a reaction to industrialization of a revolution in diction and form; essentially, it is art arriving at a consciousness of its own limits and responsibilities. And its origins are to be sought not in 1850 or even 1800, but in the early 1500s, with the crisis of society and perception that also led to the rise of Protestantism. With sophistication and persuasiveness, Josipovici charts some of Modernism's key stages, from Dürer, Rabelais, and Cervantes to the present, bringing together a rich array of artists, musicians, and writers both familiar and unexpected--including Beckett, Borges, Friedrich, Cézanne, Stevens, Robbe-Grillet, Beethoven, and Wordsworth. He concludes with a stinging attack on the current literary scene in Britain and America, which raises questions not only about national taste, but about contemporary culture itself. Gabriel Josipovici has spent a lifetime writing and writing about other writers. This book is a strident call to arms and a tour de force of literary, artistic, and philosophical explication that will stimulate anyone interested in art in the twentieth century and today.

Pragmatic Modernism Indiana University Press

Modernism as a global phenomenon is the focus of the essays gathered in this book. The term "geomodernisms" indicates their subjects' continuity with and divergence from commonly understood notions of modernism. The contributors consider modernism as it was expressed in the non-Western world; the contradictions at the heart of modernization (in revolutionary and nationalist settings, and with respect to race and nativism); and modernism's imagined geographies. "psychogeographies" of distance and desire as viewed by the subaltern, the caste-bound, the racially mixed, the gender-determined.

One Hundred Years of Modernism Rowman & Littlefield

A History of Modernist Literature offers a critical overview of modernism in England between the late 1890s and the late 1930s, focusing on the writers, texts, and movements that were especially significant in the development of modernism during these years. A stimulating and coherent account of literary modernism in England which emphasizes the artistic achievements of particular figures and offers detailed readings of key works by the most significant modernist authors whose work transformed early twentieth-century English literary culture. Provides in-depth discussion of intellectual debates, the material conditions of literary production and dissemination, and the physical locations in which writers lived and worked. The first

large-scale book to provide a systematic overview of modernism as it developed in England from the late 1890s through to the late 1930s

A Handbook of Modernism Studies Cambridge University Press

"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.

Modernism John Wiley & Sons

"In the popular imagination, turn-of-the-century Vienna is a cerebral place, marked by Freud, the discovery of the unconscious, and the advent of high modernist culture. But as historian Alys George argues, this stereotype of Viennese Modernism as essentially "heady" overlooks a rich cultural history of the body in the period. Spanning 1870 to 1930, *The Naked Truth* is an interdisciplinary tour de force that recasts the visual, literary, and performative cultures of the era and offers an alternative genealogy of this fascinating moment in the history of the West. Starting with the Second Vienna Medical School and its innovations in anatomy and pathology, George traces an emerging culture of bodily knowledge by analyzing a variety of written and visual media, including theater and dance, and by drawing connections between scientific and artistic discourses. Paying equal attention to both low and high culture, bringing gender and class issues back to the fore, and highlighting the role of female thinkers and writers, George's book makes a signal contribution to our understanding of late nineteenth- and early twentieth-century Viennese and European culture. *The Naked Truth* shows us that the "inward turn" cannot be understood until it is set against the backdrop of a culture obsessed with exploring and displaying humanity in its embodied, carnal form"--

A Genealogy of Modernism Yale University Press

Spiritualism is often dismissed by literary critics and historians as merely a Victorian fad. Helen Sword demonstrates that it continued to flourish well into the twentieth century and seeks to explain why. Literary modernism, she maintains, is replete with ghosts and spirits. In *Ghostwriting Modernism* she explores spiritualism's striking persistence and what she calls "the vexed relationship between mediumistic discourse and modernist literary aesthetics." *Sword* begins with a brief historical review of popular spiritualism's roots in nineteenth-century literary culture. In subsequent chapters, she discusses the forms of mediumship most closely allied with writing, the forms of writing most closely allied with mediumship, and the thematic and aesthetic alliances between popular spiritualism and modernist literature. Finally, she accounts for the recent proliferation of a spiritualist-influenced vocabulary (ghostliness, hauntings, the uncanny) in the works of historians, sociologists, philosophers, and especially literary critics and theorists. Documenting the hitherto unexplored relationship between spiritualism and modern authors (some credulous, some skeptical), *Sword* offers compelling readings of works by James Joyce, T. S. Eliot, W. B. Yeats, H.D., James Merrill, Sylvia Plath, and Ted Hughes. Even as modernists mock spiritualism's ludicrous lingo and deride its metaphysical excesses, she finds, they are intrigued and attracted by its ontological shiftiness, its blurring of the traditional divide between high culture and low culture, and its self-serving tendency to favor form over content (medium, so to speak, over message). Like modernism itself, *Sword* asserts, spiritualism embraces rather than eschews paradox, providing an ideological space where conservative beliefs can coexist with radical, even

iconoclastic, thought and action.

Great War Modernism Bloomsbury Publishing

New Modernist Studies, while reviving and revitalizing modernist studies through lively, scholarly debate about historicity, aesthetics, politics, and genres, is struggling with important questions concerning the delineation that makes discussion fruitful and possible. This volume aims to explore and clarify the position of the so-called 'core' of literary modernism in its seminal engagement with the Great War. In studying the years of the Great War, we find ourselves once more studying 'the giants,' about whom there is so much more to say, as well as adding hitherto marginalized writers -- and a few visual artists -- to the canon. The contention here is that these war years were seminal to the development of a distinguishable literary practice which is called 'modernism,' but perhaps could be further delineated as 'Great War modernism,' a practice whose aesthetic merits can be addressed through formal analysis. This collection of essays offers new insight into canonical British/American/European modernism of the Great War period using the critical tools of contemporary, expansionist modernist studies. By focusing on war, and on the experience of the soldier and of those dealing with issues of war and survival, these studies link the unique forms of expression found in modernism with the fragmented, violent, and traumatic experience of the time.

Surveying the Avant-Garde Bloomsbury Publishing

Dynamic Form traces how intermedial experiments shape modernist texts from 1900 to 1950. Considering literature alongside painting, sculpture, photography, and film, Cara Lewis examines how these arts inflect narrative movement, contribute to plot events, and configure poetry and memoir. As forms and formal theories cross from one artistic realm to another and back again, modernism shows its obsession with form--and even at times becomes a formalism itself--but as Lewis writes, that form is far more dynamic than we have given it credit for. Form fulfills such various functions that we cannot characterize it as a mere container for content or matter, nor can we consign it to ignominy opposite historicism or political commitment. As a structure or scheme that enables action, form in modernism can be plastic, protean, or even fragile, and works by Henry James, Virginia Woolf, Mina Loy, Evelyn Waugh, and Gertrude Stein demonstrate the range of form's operations. Revising three major formal paradigms--spatial form, pure form, and formlessness--and recasting the history of modernist form, this book proposes an understanding of form as a verbal category, as a kind of doing. *Dynamic Form* thus opens new possibilities for conversation between modernist studies and formalist studies and simultaneously promotes a capacious rethinking of the convergence between literary modernism and creative work in other media.

Modernism and the Fate of Individuality University of Pennsylvania 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.

Modernism: A Very Short Introduction W. W. Norton & Company

The book is an elaborate and compelling engagement with the problem of individuality in our age.

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